

Prueba de acceso al 3º curso del Programa de FORMACIÓN GENERAL ELEMENTAL

IMPORTANTE:

I. COMUNICACIÓN

Toda la información relacionada con el proceso de inscripción y admisión se publicará y comunicará exclusivamente a través de la página web de la EMVA: <https://emva.montevideo.gub.uy/>

Este será el único medio válido por el cual se realizarán todas las comunicaciones y notificaciones pertinentes. Es responsabilidad estricta de los postulantes mantenerse informados al respecto.

En caso de que sea necesario convocar personalmente a los postulantes, la EMVA podrá utilizar la comunicación telefónica a los números de teléfono fijo y/o celular proporcionados por el interesado/a. Sin embargo, la Institución no se hace responsable si el mensaje no llega al destinatario/a.

Es absoluta responsabilidad de los postulantes comunicar cualquier cambio en sus datos personales (teléfono fijo y/o celular, domicilio y correo electrónico) a escuelademusica@imm.gub.uy, en el caso de una posible convocatoria.

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. **No 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 GENERAL ELEMENTAL**ACCESO A 3° CURSO****MÓDULO 2****Estructura de la prueba:**

A) Ejercicio de solfeo: el contenido de estos ejercicios estará desarrollado en la programación didáctica de la asignatura Solfeo.

B) Prueba de instrumento: los aspirantes interpretarán al menos 2 estudios y 2 obras de distintos estilos, un estudio y una obra impuesta (**F. Rabbath: Libro 1: Estudio N° 9 en Re m / F. Zimmermann – Bach: For The Young Bass Player “Chorale”**) y otro estudio y obra a elección incluidas en el curso 2° del Programa de Formación General Elemental. Las obras se exigirán completas, pero podrán ser escuchadas en forma parcial. Dentro de la selección del estudiante, podrán incluirse obras para el instrumento solo o acompañado. Se valorará la ejecución de memoria de las obras presentadas. En ningún caso se facilitará pianista acompañante.

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

Estudios a elección:

- F. Simandl: *30 Estudios para Contrabajo, Estudio 2, 3 o 4.*

Obras a elección:

- Suzuki Bass School: *Libro 1: “Perpetual Motion”.*
- F. Zimmermann – Bach: *For The Young Bass Player “Hymn”.*
- S. Lancen: *Berceuse for Baby Hippopotamus.*



MATERIAL IMPUESTO

F. RABBATH: LIBRO N° 1
ESTUDIO N° 9 EN RE m

STUDY No. 9 in D minor
1st and 2nd positions
1st, 2nd, 3rd, 4th and 5th semitones.

ESTUDIO N° 9 en re menor
1ª y 2ª posiciones
1º, 2º, 3º, 4º y 5º grados.

♩ = 72

mf

f

Rall.

ff

F. ZIMMERMANN: BACH, FOR THE YOUNG BASS PLAYER
"CHORALE"

² BACH FOR THE YOUNG BASS PLAYER

Piano Parts by
Mieczyslaw Kolinski

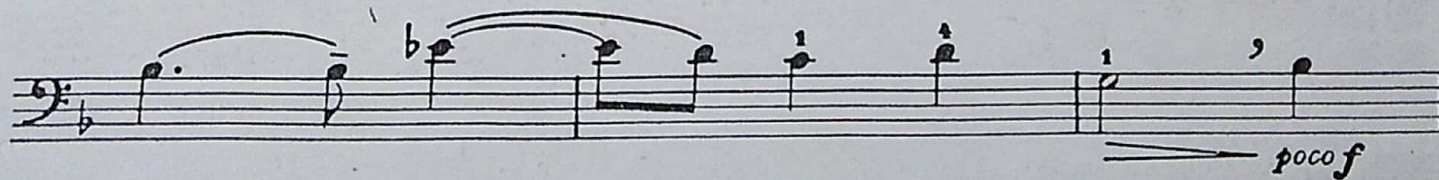
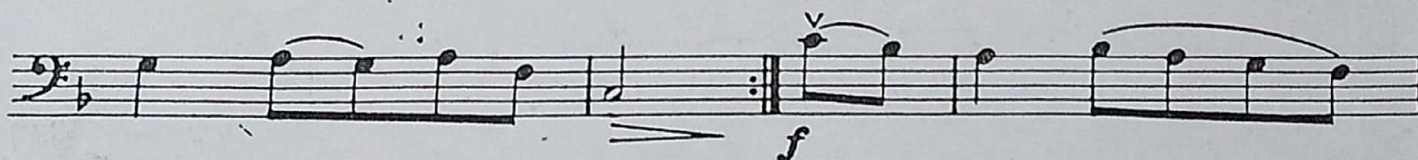
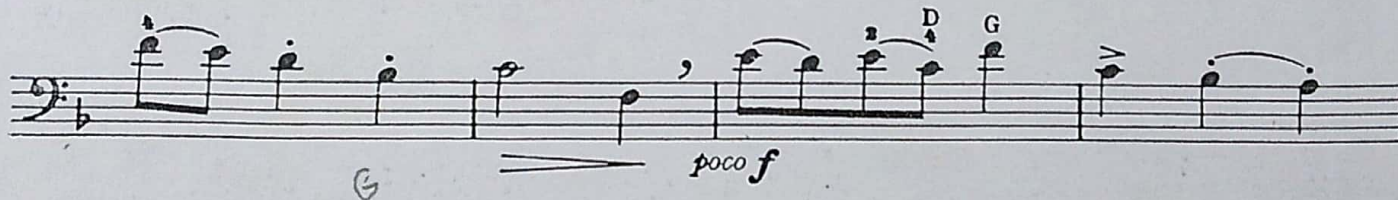
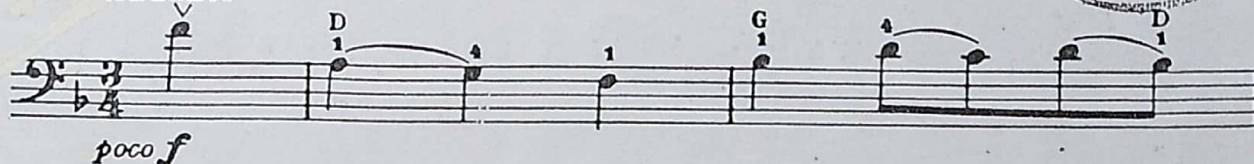
Transcribed by
FREDERICK ZIMMERMANN

Double Bass

1. CHORALE

Dir, Jehovah, will ich singen
From the Notebook of
Anna Magdalena Bach

Andante





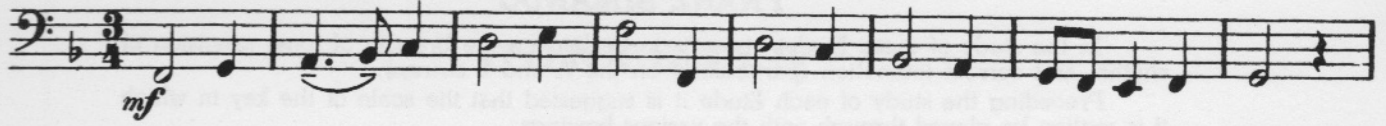
MATERIAL A ELECCIÓN

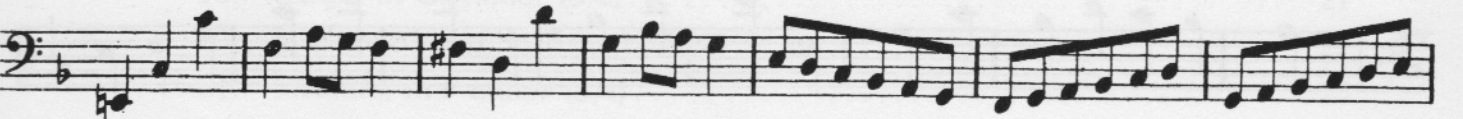
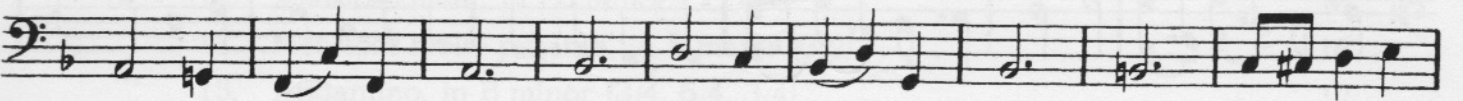
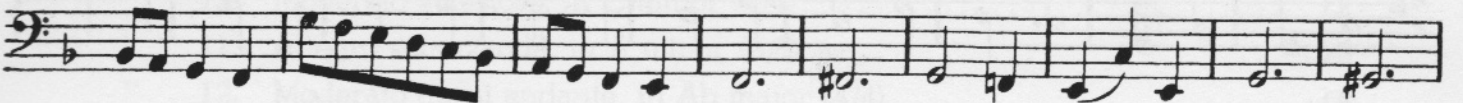

F. SIMANDL: 30 ESTUDIOS PARA CONTRABAJO

ESTUDIO N° 2, 3 Y 4

4

Andante con moto. $\text{♩} = 112.$

2. 
mf



Marciale. $\text{♩} = 108.$

3. 
f



This page contains 13 staves of musical notation for a bass line. The notation is written in a single system with a key signature of one flat (B-flat) and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. There are several instances of slurs, accents, and fingering numbers (1, 2, 4) placed above the notes. The notation is dense and covers the entire page.

Allegro ma non troppo. $\text{♩} = 132.$

4.

The musical score is written for a bass clef instrument in 3/4 time. It begins with a dynamic marking of *f* (forte) and includes various musical notations such as slurs, accents, and fingerings (1, 2, 4). The piece is marked "Allegro ma non troppo" with a tempo of 132 beats per minute. The score consists of 12 staves of music, with a final measure containing a double bar line and a "0" below it.

SUZUKI BASS SCHOOL, LIBRO N° 1

"PERPETUAL MOTION"

20

10

Perpetual Motion

Allegro

S. Suzuki

The musical score is written for bass in G major (one sharp) and 4/4 time. It consists of several staves of music with various fingering and position markings. The first staff starts with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score includes the following elements:

- Staff 1:** Measures 1-3. Fingering: 0, 1, 4, 1, 4, 0. Position: 1st Pos.
- Staff 2:** Measures 4-6. Fingering: 4, 4, 4, 1, 4, 4, 1. Position: 3rd Pos., 2 1/2 Pos., 1st Pos.
- Staff 3:** Measures 7-9. Fingering: 4, 4, 1, 4, 4, 1. Position: 3rd Pos., 1st Pos., 2 1/2 Pos.
- Staff 4:** Measures 10-12. Fingering: 2, 4, 1, 0, 1, 2, 4. Position: 3rd Pos., 2 1/2 Pos., 1st Pos., 3rd Pos.
- Staff 5:** Measures 13-15. Fingering: 0, 1. Position: 1st Pos.
- Staff 6:** Labeled 'Preparation for Variation'. It shows a sequence of notes with rests, ending with 'etc.'.
- Staff 7:** Labeled 'Variation'. It shows a sequence of notes, ending with 'etc.'.

On the right side of the page, there are three additional bass clef staves with the numbers 4, 7, and 10 written above them, corresponding to the measure numbers of the main score.

F. ZIMMERMANN: BACH: FOR THE YOUNG BASS PLAYER
"HYMN"

2. HYMN

Wie wohl ist mir
From the Notebook of
Anna Magdalena Bach

Andante

The musical score is written for a bass clef instrument in 3/4 time. It consists of ten staves of music. The tempo is marked 'Andante'. The piece begins with a dynamic of *f* (forte). The first staff includes a first fingering '1' above the first note. The second staff starts with *mf* (mezzo-forte) and ends with *f*. The third staff continues with *f*. The fourth staff has *mf* and includes Roman numerals 'II' and 'I' below the notes. The fifth staff has *f* and includes 'v' (accents) above some notes. The sixth staff has *mf* and includes '1' and '2' above notes, and 'D 2' below. The seventh staff has 'G' and 'b' above notes, and '1' and '1' below. The eighth staff has 'D' and 'G' above notes, and '1' below. The ninth staff continues with *f*. The piece concludes with a double bar line and a Roman numeral 'II' below the staff.

double bass

for double bass and piano Serge Lancen

berceuse for baby hippopotamus

duration 2' 20"

S. LANCEN: BERCUSE FOR BABY HIPPOPOTAMUS

moderato (♩ = 80)

pizz.

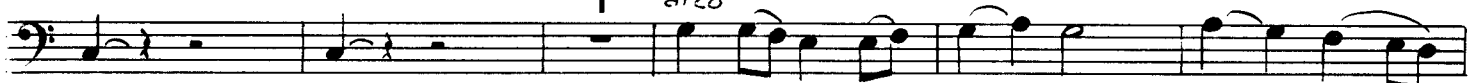
p



1

arco

legato e cantabile



mp



mf



p

berceuse for baby hippopotamus

duration 2' 20"

moderato (♩ = 80)

double bass

pizz.

p

piano

p

6

arco

legato e cantabile

legato

12

17

23

mp

mp

This system contains measures 23 through 27. It features three staves: a top bass staff, a middle grand staff (treble and bass clefs), and a bottom bass staff. The music is in 4/4 time. Measures 23-24 show a melodic line in the top bass staff and a piano accompaniment in the grand staff. Measures 25-27 continue the melodic line with some rests and a final quarter rest.

28

This system contains measures 28 through 32. It features three staves: a top bass staff, a middle grand staff, and a bottom bass staff. The melodic line in the top bass staff continues with eighth-note patterns. The piano accompaniment in the grand staff consists of eighth-note chords and single notes.

33

mf

mf

This system contains measures 33 through 37. It features three staves: a top bass staff, a middle grand staff, and a bottom bass staff. The dynamic marking *mf* is present in both the top bass staff and the grand staff. The melodic line in the top bass staff continues with eighth-note patterns.

38

This system contains measures 38 through 43. It features three staves: a top bass staff, a middle grand staff, and a bottom bass staff. The melodic line in the top bass staff continues with eighth-note patterns. The piano accompaniment in the grand staff consists of eighth-note chords and single notes.

44

p

p

guitarra

This system contains measures 44 through 48. It features three staves: a top bass staff, a middle grand staff, and a bottom bass staff. The dynamic marking *p* is present in both the top bass staff and the grand staff. The melodic line in the top bass staff continues with eighth-note patterns. The piano accompaniment in the grand staff consists of eighth-note chords and single notes. The word "guitarra" is written at the bottom right of the system.