

# 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](mailto: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 (**R. Galli: *Ejercicio N° 5***/**G. F. Händel: *Sonata N° 2 en Sol m completa***) 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 incluidos en el siguiente listado:

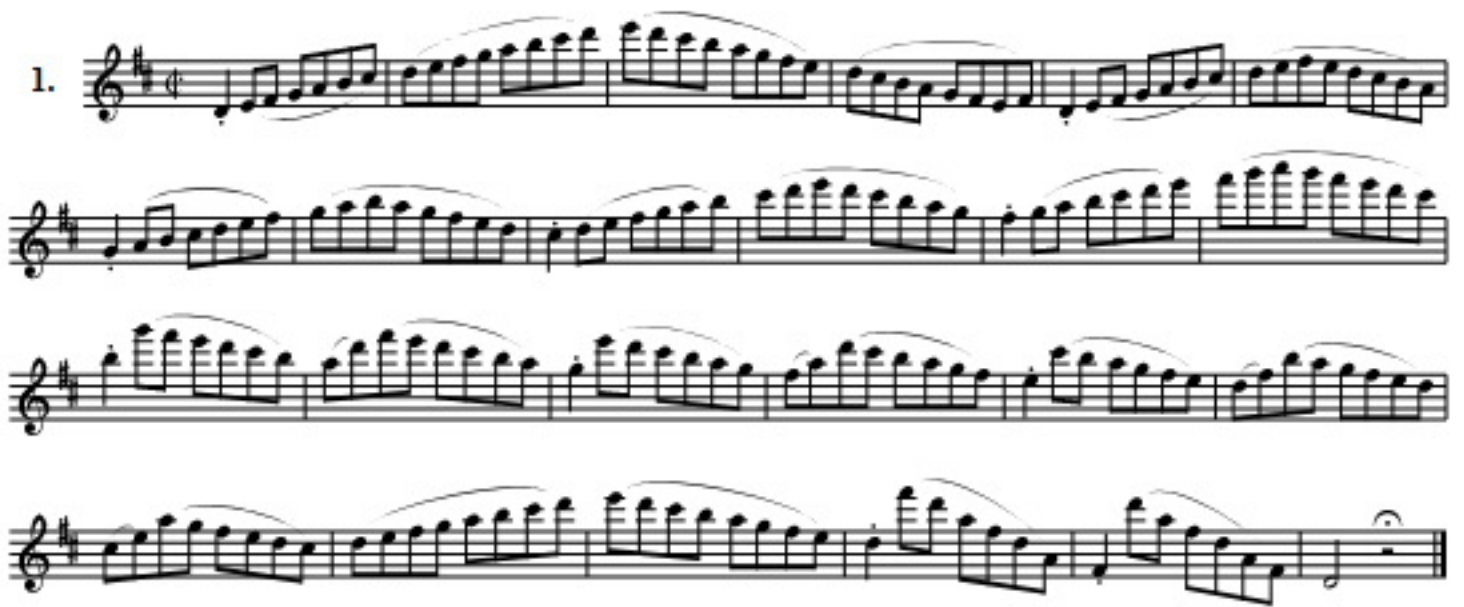
**Estudios a elección:**

- R. Galli: *Ejercicios de primer grado; N° 6, 8 o 9.*
- G. Gariboldi: *20 Pequeños Estudios; N° 5, 8 o 9.*



# MATERIAL IMPUESTO

1.



First system of musical notation for exercise 1, consisting of four staves. The music is in treble clef, key of D major, and 4/4 time. It features a melodic line with eighth and sixteenth notes, often beamed together, and includes slurs and ties.

2.



Second system of musical notation for exercise 1, consisting of four staves. This system introduces triplets, indicated by a '3' over groups of notes. The melodic line continues with eighth and sixteenth notes, maintaining the same rhythmic and melodic patterns as the first system.

3.



Third system of musical notation for exercise 1, consisting of four staves. This system continues the melodic development with eighth and sixteenth notes, slurs, and ties, concluding the exercise.

The image displays three staves of musical notation in treble clef, with a key signature of one sharp (F#). The notation is complex, featuring various rhythmic values, slurs, and a double bar line at the end of the third staff. The first staff contains a series of eighth and sixteenth notes, some beamed together, with slurs indicating phrasing. The second staff continues this melodic line with similar rhythmic patterns and slurs. The third staff concludes the piece with a final note and a double bar line.

Adagio. M.M. ♩ = 76

*p* *p* *cresc.* *f* *cresc. espressivo* *p* *mf*

Andante. M.M. ♩ = 112

*p* *p* *p* *f* *mf* *cre-scen.* *f* *do* 1. 2.

First section of the sonata, featuring treble clef, key signature of two flats, and various dynamics and articulations. The music includes slurs, accents, and dynamic markings such as *f* and *p*. Specific articulations are marked with 'V' and 'W'. The section concludes with a trill and a repeat sign.

Adagio. M.M.  $\text{♩} = 52$ .

Adagio section, featuring treble clef, key signature of two flats, and a 3/2 time signature. The music is characterized by a slower tempo and includes dynamics such as *p*, *mf*, and *f*. It features slurs, accents, and a trill. The section ends with a trill and a repeat sign.

Presto. M.M.  $\text{♩} = 108$

Presto section, featuring treble clef, key signature of two flats, and a common time signature. The music is characterized by a fast tempo and includes dynamics such as *f*, *p*, and *cresc.*. It features slurs, accents, and trills. The section concludes with a trill, a *ritard.* marking, and a final trill.

Handel  
Sonata No. 2 in G Minor

Adagio. M.M. ♩ = 76

*p* *tr* *p*

Adagio. M.M. ♩ = 76  
*legato*

*cresc.* *p*

*R*

*p* *cresc.* *f*

*cresc.*

*v* *cresc. fesspressivo*

*S* *cresc.* *f*



Andante. M.M. ♩ = 112

Handwritten musical score for the first system. The top staff (treble clef) features a melodic line with a trill (tr) and a fermata (V). The bottom staff (bass clef) provides harmonic support with chords and a bass line. Dynamics include *p* (piano).

Handwritten musical score for the second system. The top staff (treble clef) includes dynamics *f* (forte), *mf* (mezzo-forte), and *cresc.* (crescendo). It features a fermata (V) and a trill (tr). The bottom staff (bass clef) includes a fermata (U) and *cresc.* dynamics.

Handwritten musical score for the third system, including first and second endings. The top staff (treble clef) has dynamics *f* and *cresc.*. The bottom staff (bass clef) has dynamics *f*. The system concludes with first and second endings for both staves.

Handwritten musical score for the fourth system. The top staff (treble clef) has dynamics *f* and a fermata (V). The bottom staff (bass clef) has dynamics *f*.

Handwritten musical score for the first system of Handel's Sonata No. 2. It consists of three staves: a single treble staff for the violin and a grand staff (treble and bass) for the piano. The key signature is two flats (B-flat and E-flat), and the time signature is common time. The first system includes dynamic markings of *p* (piano) and *mf* (mezzo-forte), and articulation marks such as *v* (accents) and *tr* (trills).

Handwritten musical score for the second system. It continues the three-staff format. The piano part features a *f* (forte) dynamic marking and a *W* (woodwind) marking above the treble staff. The violin part has *f* dynamics and *v* accents.

Handwritten musical score for the third system. The piano part includes a *f* dynamic marking and an *X* marking above the treble staff. The violin part features *f* dynamics and *v* accents.

Handwritten musical score for the fourth system. The piano part includes a *p* dynamic marking. The violin part includes *p* dynamics, *v* accents, and *tr* trills. The system concludes with repeat signs and first/second endings.

Adagio. M.M.  $\text{♩} = 52$

Adagio. M.M.  $\text{♩} = 52$

Presto. M.M.  $\text{♩} = 108$

Presto. M.M.  $\text{♩} = 108$

The image displays five systems of musical notation for Handel's Sonata No. 2. Each system consists of a treble clef staff and a bass clef staff. The music is written in a minor key, indicated by three flats in the key signature. The notation includes various musical symbols such as slurs, trills (tr.), accents (v), and dynamic markings (f, p, crescendo, ritard.).

System 1: Treble clef starts with a forte (f) dynamic and a slur. Bass clef starts with a forte (f) dynamic. A piano (p) dynamic appears in the treble clef.

System 2: Treble clef features a trill (tr.) and a forte (f) dynamic. Bass clef features a forte (f) dynamic. A piano (p) dynamic appears in the treble clef. Crescendo markings are present in both staves.

System 3: Treble clef features a forte (f) dynamic. Bass clef features a forte (f) dynamic.

System 4: Treble clef features a forte (f) dynamic. Bass clef features a forte (f) dynamic. A piano (p) dynamic appears in the treble clef.

System 5: Treble clef features a crescendo, forte (f) dynamic, and ritardando (ritard.) marking. Bass clef features a crescendo, forte (f) dynamic, and ritardando e forte (ritard. e f) marking. Trills (tr.) are present in both staves.



# **MATERIAL A ELECCIÓN**

**R. GALLI: EJERCICIOS DE PRIMER GRADO N° 6**

## 6. Si Minore

1.  

2.  

3.      

## R. GALLI: EJERCICIOS DE PRIMER GRADO N° 8

## 8. Fa# Minore

1.  

2.    

3.     



9. Mi Maggiore

1.

2.

3.

10

The image shows three staves of musical notation in treble clef. The key signature consists of two sharps (F# and C#). The music is written in a single system and consists of eighth and sixteenth notes, often grouped with phrasing slurs. The first staff ends with a measure containing a half note and a whole note, with the number '10' written above it. The second and third staves continue the melodic line with similar rhythmic patterns and phrasing.

# G. GARIBOLDI: 20 PEQUEÑOS ESTUDIOS N° 5

www.flutetunes.com

## N° 5

from *Etudes mignonnes*

Giuseppe Gariboldi (1833–1905)

Andante (♩ = 100)



# G. GARIBOLDI: 20 PEQUEÑOS ESTUDIOS N° 8

[www.flutetunes.com](http://www.flutetunes.com)

## N° 8

from *Etudes mignonnes*

Giuseppe Gariboldi (1833–1905)

Molto moderato (♩ = 100)

*dolce* *dim.*

5 *p* *p*

10 *p e cresc.*

15 *dolce* *dim.*

20 *p* *p*

25 *p*

30 *p* *cresc.*

35 *p* *cresc.*

40 *dolce* *dim.*

45 *f*

# G. GARIBOLDI: 20 PEQUEÑOS ESTUDIOS N° 9

www.flutetunes.com

## N° 9

from *Etudes mignonnes*

Giuseppe Gariboldi (1833–1905)

Andantino mosso (♩ = 108)

*p*

9 *dim.* *mf*

16

23

29 *p*

36 *p* *più mosso*

43

50

57

64 *cresc.*