

# Prueba de acceso al 2º 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 2° CURSO****MÓDULO 1****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 3 obras de distintos estilos, una impuesta (**A. Tansman: *Douze Pièces Faciles pour Guitare N° 3***) y dos a elección incluidas en el curso 1° del Programa de Formación General Elemental. Las obras se exigirán completas, pero podrán ser escuchadas en forma parcial. Se valorará la ejecución de memoria de las obras presentadas.

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

**Estudios y Obras a elección:**

- F. Sor: *Op. 44 N° 6*
- L. Sanz: *La Guitarra paso a paso N° 69.*
- F. Sor: *Leçons Progressives Op. 60 N° 6.*
- H. Teuchert: *Mis primeras piezas del Barroco N° 16.*
- H. Teuchert: *Mis primeras piezas del Renacimiento N° 9.*



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# MATERIAL IMPUESTO

A. TANSMAN: DOUZE PIÈCES FACILES POUR GUITARE  
N° 3 SARABANDE

# 3. Sarabande

**Lento**

The musical score consists of ten staves of music. The first staff begins with the tempo marking "Lento" and a dynamic marking "p". The music is written in a single melodic line on a treble clef staff. Fingerings are indicated by numbers 1-4 above notes. Accents are marked above notes in several places. The score includes several trills, indicated by a circled '3' and a 'p' below the notes. The piece concludes with a "rall." marking and a final chord. The key signature has one sharp (F#) and the time signature is 3/4.



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# MATERIAL A ELECCIÓN

Moderato.

F. SOR: OP 44, N° 6

N° 6.

The image displays a musical score for guitar, consisting of five staves of music. The piece is titled "N° 6" and is by Fernando Sor, Op. 44, No. 6. The tempo is marked "Moderato." The key signature is one sharp (F#), and the time signature is 3/4. The score is written in a single system with five staves. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. Some notes have a "4" above them, likely indicating a fourth fret. The piece concludes with a double bar line and a final chord. The notation includes slurs, ties, and various articulation marks.

69. Minuetto

Mateo Carcassi (1792-1853)

Adaptación: Luisa Sanz

The musical score is written for guitar in 3/4 time. It consists of eight staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). Fingering is indicated by numbers 1, 2, 3, and 4 above the notes. There are also some specific guitar techniques marked, such as *a* (arpeggio) and *m* (mordent). The score is arranged in a single system with eight staves.





Nº 6.

The first staff of musical notation is in treble clef with a 9/4 time signature. It begins with a treble clef and a 9/4 time signature. The melody consists of eighth and sixteenth notes, with some beamed eighth notes. Fingering numbers (1, 2, 3, 4) are placed above the notes. The bass line consists of quarter notes and half notes, with some triplets indicated by a '3' and a circled '3'. The piece concludes with a double bar line and repeat dots.

F. SOR: LECONS PROGRESSIVES OP 60 N° 6

The second staff continues the piece. It features a repeat sign with first and second endings. The melody is primarily eighth notes, with some sixteenth notes. Fingering numbers are present above the notes. The bass line includes quarter notes and half notes, with some triplets. The piece ends with a double bar line and repeat dots.

The third staff continues the piece. It features a repeat sign with first and second endings. The melody is primarily eighth notes, with some sixteenth notes. Fingering numbers are present above the notes. The bass line includes quarter notes and half notes, with some triplets. The word 'FIN' is written in the bass line. The piece ends with a double bar line and repeat dots.

The fourth staff continues the piece. It features a repeat sign with first and second endings. The melody is primarily eighth notes, with some sixteenth notes. Fingering numbers are present above the notes. The bass line includes quarter notes and half notes, with some triplets. The piece ends with a double bar line and repeat dots.

The fifth and final staff of the piece. It features a repeat sign with first and second endings. The melody is primarily eighth notes, with some sixteenth notes. Fingering numbers are present above the notes. The bass line includes quarter notes and half notes, with some triplets. The piece ends with a double bar line and repeat dots.

# H. TEUCHERT: MIS PRIMERAS PIEZAS DEL BARROCO, N° 16

Ernst Gottlieb Baron (1696-1760)

## Courante

de una Partita para laúd, en Do mayor

Adaptación de Heinz Teuchert

16

*i m i*  
*m i*  
*P P i*  
*P i m i*

*3 p* *p* *2 p* *3 p* *p* *2# p* *3 p*

*1* *2* *3* *7* *7* *3* *3*

*4* *3* *3* *7* *2 p* *2 p* *3 p*

*i p m a i* *m i a m i* *m i*

*p i a m i m* *p i p m*



Cesare Negri (ca. 1536)

# H. TEUCHERT: MIS PRIMERAS PIEZAS DEL RENACIMIENTO N° 9

## Spagnoletto

de "Le gratie d'Amore", Milán 1602

Adaptación de Heinz Teuchert



The musical score is written for a single melodic line on a treble clef staff. It is in G major (one sharp) and common time (C). The piece consists of eight staves of music. The first staff begins with a circled '9'. Fingerings are indicated by numbers 1-4 above notes. Dynamics include piano (p) and mezzo-forte (mf). The piece concludes with a double bar line on the eighth staff.