

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

IMPORTANTE:

I. COMUNICACIÓN

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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 (**Rubank Elementary: Ejercicio N° 27 / G. Lacour: Estudio impuesto N° 23**) 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:

- Guy Lacour: *50 Etudes fáciles et progressive Vol. I, 17 al 25.*
- Rubank: *Method Elemental, 21 al 34.*



MATERIAL IMPUESTO

RUBANK ELEMENTARY: EJERCICIO N° 27

LESSON 27

28

Review Lesson for Development of Technique

1



2



3



The image displays three musical exercises, each consisting of four staves of music. Exercise 1 is in G major (one sharp) and 6/8 time, featuring eighth-note patterns with slurs and accents. Exercise 2 is in B-flat major (two flats) and 6/8 time, featuring eighth-note patterns with slurs and accents. Exercise 3 is in D major (two sharps) and 6/8 time, featuring eighth-note patterns with slurs and accents. Each exercise concludes with a double bar line.

Allegro moderato ♩ = 120

The musical score consists of ten staves of music in treble clef, key of D major (one sharp), and 6/8 time. The tempo is marked 'Allegro moderato' with a quarter note equal to 120 beats per minute. The piece begins with a mezzo-piano (*mp*) dynamic. The first staff has a *mp* marking. The second staff has a *mp* marking. The third staff has a mezzo-forte (*mf*) marking. The fourth staff has a piano (*p*) marking. The fifth staff has a mezzo-forte (*mf*) marking. The sixth staff has a piano (*p*) marking. The seventh staff has a mezzo-forte (*mf*) marking. The eighth staff has a piano (*p*) marking and a *cresc.* (crescendo) marking. The ninth staff has a forte (*f*) marking. The tenth staff has a mezzo-piano (*mp*) marking. The piece concludes with a piano (*p*) marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is characterized by frequent slurs and accents.



MATERIAL A ELECCIÓN

G. LACOUR: 50 ETUDE FÁCILES ET PROGRESSIVE VOL. I

17

ESTUDIO N° 17

Moderato ♩ = 84

mf *simile* *p* *cresc.* *mf* *mp* *simile* *f* *p* *cresc.* *mf* *cresc.* *f* *mf* *simile* *p* *mf* *pp*

T° di Valse ♩ = 138

Musical score for Etude No. 18, featuring nine staves of music in 3/4 time with dynamic markings like *mf*, *p*, and *f*.

G. LACOUR: 50 ETUDE FÁCILES ET PROGRESSIVE VOL. I

Andantino ♩ = 66

Musical score for Etude No. 19, featuring three staves of music in 6/8 time with dynamic markings like *p*, *mf*, and *f*.

G. LACOUR: 50 ETUDE FACILES ET PROGRESSIVE VOL. I

20

ESTUDIO N° 20

Allegretto ♩ = 104

G. LACOUR: 50 ETUDE FÁCILES ET PROGRESSIVE VOL. I

21

ESTUDIO N° 21

Allegretto ♩ = 104

Musical score for Etude 21, featuring eight staves of music in treble clef with a key signature of one sharp (F#). The piece is marked 'Allegretto' with a tempo of 104. Dynamics include *mf*, *f*, and *mf*. The music consists of eighth and sixteenth notes with some rests and slurs.

G. LACOUR: 50 ETUDE FÁCILES ET PROGRESSIVE VOL. I

22

ESTUDIO N° 22

Allegro molto ♩ = 138

Musical score for Etude 22, featuring four staves of music in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piece is marked 'Allegro molto' with a tempo of 138. Dynamics include *mf*, *f*, and *p*. The music features eighth and sixteenth notes with slurs and accents.

Fin

mf D.C.

Reprendre l'étude N° 7 à $\text{♩} = 88$

G. LACOUR: 50 ETUDE FACILES ET PROGRESSIVE VOL. I
23 **ESTUDIO N° 23**

Allegro moderato $\text{♩} = 120$

mp *mp* *mf* *p* *mf* *p* *mf* *f* *mp* *p*

cresc.

G. LACOUR: 50 ETUDE FACILES ET PROGRESSIVE VOL. I

24

ESTUDIO N° 24

Allegro ♩ = 108

simile

Musical score for Etude No. 24, featuring ten staves of music in 2/4 time. The piece is marked 'Allegro' with a tempo of 108 beats per minute. The dynamics range from *mf* (mezzo-forte) to *f* (forte), with *p* (piano) and *cresc.* (crescendo) markings. The score includes various articulations such as slurs and accents, and a 'simile' instruction. The key signature changes from one sharp (F#) to two flats (Bb, Eb) over the course of the piece.

G. LACOUR: 50 ETUDE FACILES ET PROGRESSIVE VOL. I

25

ESTUDIO N° 25

Allegro ♩ = 132

Musical score for Etude No. 25, featuring two staves of music in 6/8 time. The piece is marked 'Allegro' with a tempo of 132 beats per minute. The dynamics range from *mf* (mezzo-forte) to *f* (forte), with *mp* (mezzo-piano) markings. The score includes various articulations such as slurs and accents. The key signature is one sharp (F#).

This musical score consists of 12 staves of music in a single system. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various dynamics and performance markings:

- Staff 1: *mf*, *dim.*
- Staff 2: *mp*, *cresc.*, *f*, *mp*
- Staff 3: *mf*, *dim.*
- Staff 4: *mp*, *cresc.*, *f*, *mp*
- Staff 5: *f*
- Staff 6: *mp*
- Staff 7: *f*, *mp*
- Staff 8: *p*, *cresc.*
- Staff 9: *mf*, *f*
- Staff 10: *mf*, *f*, *mp*
- Staff 11: *mf*
- Staff 12: *p*

RUBANK ELEMENTAL: LECCIÓN N° 21

22

LESSON 21

Alla Breve

* see footnote

1

Alla Breve March

3

4

*) STACCATO – A dot placed over or under a note (♩̣ or ♪̣) indicates *short value*. Thus a staccato quarter should be played similar to an eighth note followed by an eighth rest.

written played

RUBANK ELEMENTAL: LECCIÓN N° 22

23

LESSON 22

Alla Breve

Rhythmic patterns to be practiced. Repeat each several times.

1 
1 and 2 and 1 and 2 and 1 and 2 and


1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and

2 





3 

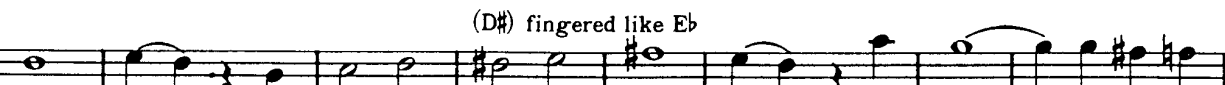




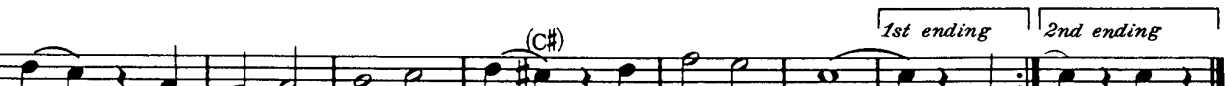
Trio to "Airport" March

EISENBERGER

4 







RUBANK ELEMENTAL: LECCIÓN N° 23

LESSON 23

24

Key of D
(two sharps—F and C)

1

2

3

4

America, the Beautiful

SAMUEL A. WARD

5

Six-Eight Rhythms

Practice each of the following 6-8 lessons beating *six* to a measure, emphasizing or slightly accenting counts 1 and 4 (1 2 3 4 5 6). Then review each lesson beating *two* to a measure, so that the first beat falls on count *one* and the second beat on count *four*. (1 2 3 4 5 6)
(1 - - 2 - -)

1 



2 





3 





4 





RUBANK ELEMENTAL: LECCIÓN N° 25

LESSON 25

26

Six-Eight Rhythms

1

Exercise 1 consists of three staves of music in G major (one sharp) and 6/8 time. The first staff begins with a treble clef and a key signature of one sharp. The rhythm is a mix of eighth and sixteenth notes, with some rests. The second and third staves continue the melodic line with similar rhythmic patterns.

Duet-Drink to Me only with Thine Eyes

English Air

2

Exercise 2 consists of three staves of music in F major (one flat) and 6/8 time. The first staff begins with a treble clef and a key signature of one flat. The rhythm is primarily eighth notes. The second and third staves continue the melodic line with similar rhythmic patterns.

3

Exercise 3 consists of three staves of music in G major (one sharp) and 6/8 time. The first staff begins with a treble clef and a key signature of one sharp. The rhythm is primarily eighth notes. The second and third staves continue the melodic line with similar rhythmic patterns.

German Folk Song

4

Exercise 4 consists of three staves of music in F major (one flat) and 6/8 time. The first staff begins with a treble clef and a key signature of one flat. The rhythm is primarily eighth notes. The second and third staves continue the melodic line with similar rhythmic patterns.

RUBANK ELEMENTAL: LECCIÓN N° 26

27

LESSON 26

Six-Eight Rhythms

1 

2 







3 



Duet-Silent Night

GRUBER

4 



Believe Me, If All Those Endearing Young Charms

MOORE

5 





RUBANK ELEMENTAL: LECCIÓN N° 27

LESSON 27

28

Review Lesson for Development of Technique

1

Exercise 1, measures 1-4. Treble clef, key signature of one sharp (F#), 6/8 time signature. The exercise consists of four staves of music. The first staff begins with a treble clef, a sharp sign, and a 6/8 time signature. The music features eighth-note patterns with slurs and accents. The second staff continues the eighth-note patterns. The third staff introduces sixteenth-note patterns with slurs and accents. The fourth staff concludes the exercise with eighth-note patterns and a final double bar line.

2

Exercise 2, measures 1-4. Treble clef, key signature of two flats (Bb, Eb), 6/8 time signature. The exercise consists of four staves of music. The first staff begins with a treble clef, two flat signs, and a 6/8 time signature. The music features eighth-note patterns with slurs and accents. The second staff continues the eighth-note patterns. The third staff introduces sixteenth-note patterns with slurs and accents. The fourth staff concludes the exercise with eighth-note patterns and a final double bar line.

3

Exercise 3, measures 1-4. Treble clef, key signature of two sharps (F#, C#), 6/8 time signature. The exercise consists of four staves of music. The first staff begins with a treble clef, two sharp signs, and a 6/8 time signature. The music features eighth-note patterns with slurs and accents. The second staff continues the eighth-note patterns. The third staff introduces sixteenth-note patterns with slurs and accents. The fourth staff concludes the exercise with eighth-note patterns and a final double bar line.

RUBANK ELEMENTAL: LECCIÓN N° 28

29

LESSON 28

Key of E \flat

(three flats—B, E, and A)

1

2

2

3

4

Exercise on High Notes

3

4

5

Duet—There is a Green Hill

STEBBINS

4

5

6

E \flat major scale
(memorize)

Play six major scales from memory before proceeding with lesson 29.

RUBANK ELEMENTAL: LECCIÓN N° 29

Sixteenth Notes

(see footnote)

1

2

3

4

Accompaniment Rhythms

5

Number 1 is a rhythmic exercise. Play both lines and compare. Notice that any eighth note may be replaced by two sixteenths. Invent some rhythmic patterns of Rubank Elem. Meth. 392 - 393 [your own.]

RUBANK ELEMENTAL: LECCIÓN N° 31

LESSON 31

32

Sixteenth Notes

1

2

3

4

Review no. 4 using these articulations:

RUBANK ELEMENTAL: LECCIÓN N°32

33

LESSON 32

Key of A

(three sharps—F, C, and G)

1 

2 

3 





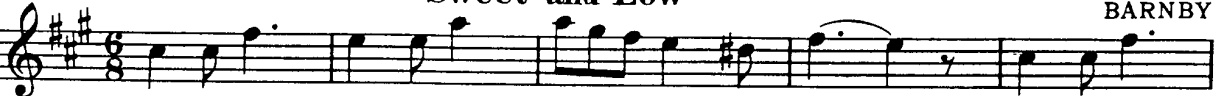
4 





Sweet and Low

BARNBY

5 





A major scale
(memorize)




Play seven major scales from memory before proceeding with lesson 33


RUBANK ELEMENTAL: LECCIÓN N° 33


LESSON 33

34


Dotted Eighths Followed by Sixteenths

1 

2 

3 

4 

5 

6 

7 

8 

Duet—Tramp, Tramp, Tramp

ROOT

5 

6 

7 

8 

RUBANK ELEMENTAL: LECCIÓN N°34

35

LESSON 34

Dotted Eighths Followed by Sixteenths

1

2

Trio — My Maryland

1st part
2nd part
3
3rd part