

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

IMPORTANTE:

I. COMUNICACIÓN

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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. Wohlfahrt: Estudios Fundamentales N° 10 / O. Rieding: Concierto en Mi m 1° y 2° mov.**) 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. Wohlfahrt: *Estudios Fundamentales N° 7 o 12.*

Obras a elección:

- S. Suzuki: *Libro 1, Gavotta.*
- S. Suzuki: *Libro 2, Waltz o Bourrée.*



Intendencia
Montevideo



Escuela de Música
Vicente Ascone

MATERIAL IMPUESTO

F. WOHLFAHRT: ESTUDIOS FUNDAMENTALES

Nº 10

Moderato

Fr. W.B. Pt. W.B.

W.B. W.B. W.B. W.B.

Op. 54, No. 6

10

A

B

C

D

E

Concerto in E Minor
& Piano

O. RIEDING: CONCIERTO en
MI m

Viola

Oskar Rieding Op. 35

Allegro moderato

I.

4

mf

8

0

f

12

mf

16

f

21

mf

25

f

p

29

4

0

4

33

f

37

f

41

4

mf

44 *f* 3 3 4

47 *mf* 4

50 4

55 *f* 4 *f*

60 4 *mf*

65

69 *f* 4 0 3----

72 4

75 *f*

79 *f* 3

CONCERTO IN E MINOR
originally in b minor

Allegro moderato

Oskar Rieding, Op. 35

The score is written for Viola and Piano. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro moderato'. The score is divided into five systems, each containing a Viola staff and a Piano staff. The Piano part is marked with dynamics *mf* and *f*. The Viola part is marked with dynamics *mf* and *f*. The score includes a section for the 8vb (8th octave below) of the Viola, marked '8vb ad lib.'. The score ends with a measure containing a triplet of eighth notes.

Viola

Piano

mf *f*

5 *mf* *p*

8vb ad lib.

10 *f* *mf* *mf* *p*

15 *f* *mf*

20 *mf* *mf*

3

24

Vla. *f* *p*

29

Vla. *f*

29

mf

34

Vla. *f* *risoluto*

34

39

Vla. *mf*

39

44

Vla. *f*

44

f

48
Vla. mf

48
 mf

52
Vla.

52
 f
Leg. *

55
Vla. f

55
 f
Leg. * Leg.

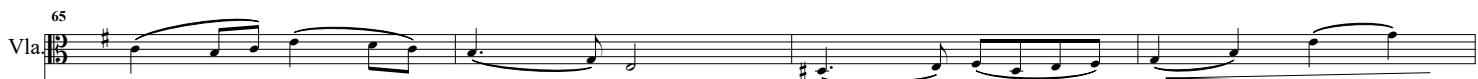
58
Vla. f


58
 f
Leg. *

61
Vla. mf

61
 mf
 p
8vb ad lib. *

65

Vla.  *f*

 *f*

(loco)

Detailed description: This system covers measures 65 to 68. The violin part features a melodic line with slurs and ties. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a sparse bass line in the left hand. A dashed line under the piano part indicates a 'loco' section.

69

Vla.  *f*

 *mf*

Detailed description: This system covers measures 69 to 72. The violin part has a more active melodic line with a four-fingered slur in the first measure. The piano accompaniment features a more complex eighth-note pattern in the right hand and a bass line with some chromatic movement.


73

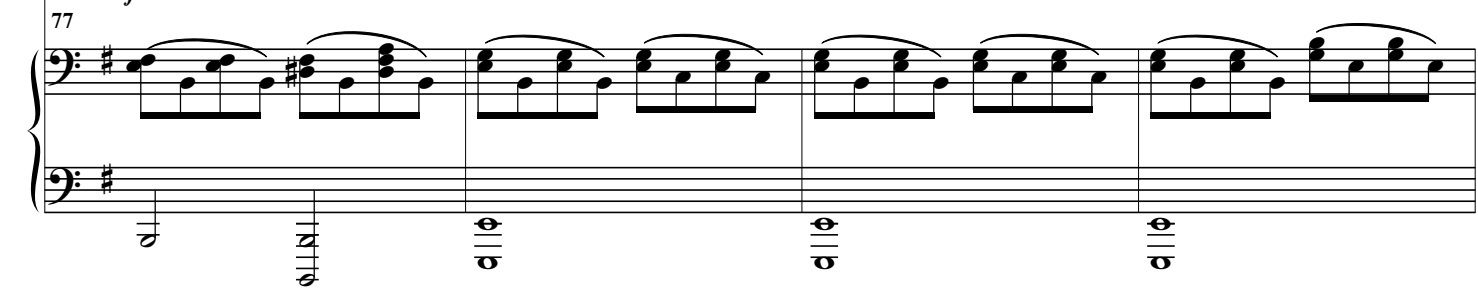
Vla.  *f*

 *f*

Detailed description: This system covers measures 73 to 76. The violin part continues with a melodic line. The piano accompaniment has a more rhythmic eighth-note pattern in the right hand and a bass line with some chromatic movement.

77

Vla.  *f*

 *f*

Detailed description: This system covers measures 77 to 80. The violin part has a melodic line with accents. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with some chromatic movement.

81

Vla.  *f*

 *f*

Detailed description: This system covers measures 81 to 84. The violin part has a melodic line. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with some chromatic movement.



MATERIAL A ELECCIÓN

F. WOHLFAHRT: ESTUDIOS FUNDAMENTALES N° 7

Variants

1. Hammered 2. 3. 4. Half spiccato

Pt. U.H. U.H. Pt. U.H. W.B. L.H.

Allegro

Op. 45, No. 18

7

mf *mf* *mf* *f* *rit.*

A *mf a tempo* *mf*

mf *f*

mf *f*

B

C

mf *f*

NOTE: Keep the fingers down as long as possible throughout this study. When fingers are lifted, raise them high.

F. WOHLFAHRT: ESTUDIOS FUNDAMENTALES N° 12

10

Moderato
W.B.

Op. 45, No. 16

mf

A

B

C

D

E

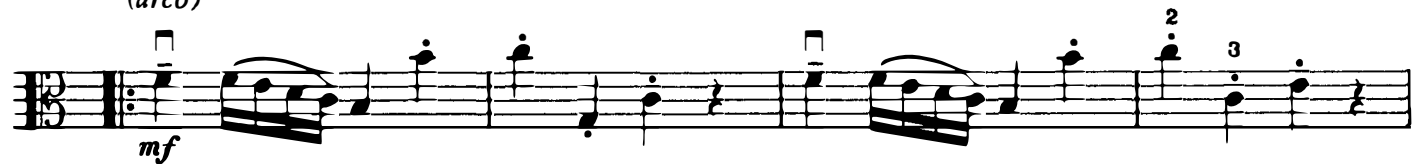
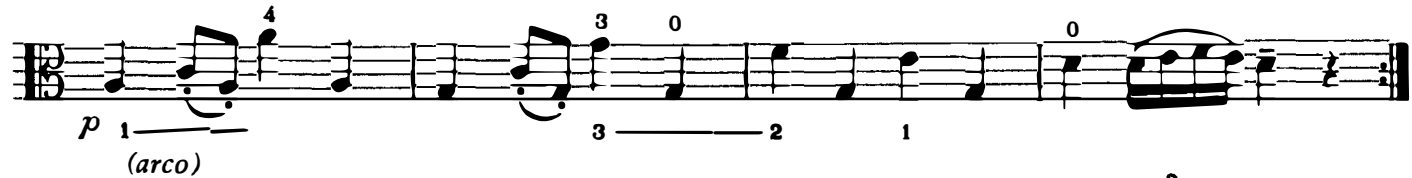
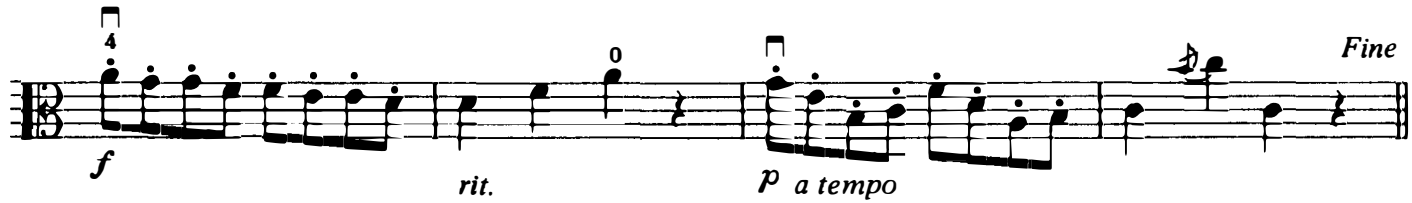
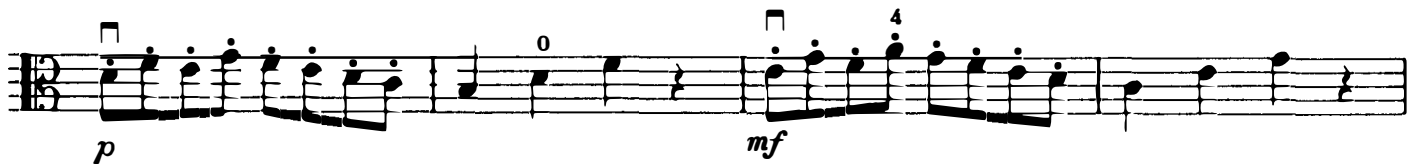
S. SUZUKI: LIBRO N° 1
GAVOTTA

19

Allegretto

Gavotte

F. J. Gossec



Gavotte

F. J. Gossec

Allegretto

First system of the Gavotte, measures 1-4. The piece is in 3/4 time and begins with a treble clef. The melody is marked *mf*. The piano accompaniment is also marked *mf*. The system concludes with a repeat sign.

Second system of the Gavotte, measures 5-8. The melody continues with a *mf* dynamic. The piano accompaniment features a steady eighth-note bass line. The system concludes with a repeat sign.

Third system of the Gavotte, measures 9-12. The melody starts with a *p* dynamic and changes to *mp* in measure 11. The piano accompaniment also transitions from *p* to *mp*. The system concludes with a repeat sign.

Fourth system of the Gavotte, measures 13-16. The melody begins with a *mf* dynamic, followed by a *rit.* section, and ends with a *p a tempo* section. The piano accompaniment mirrors these dynamics. The system concludes with a *Fine* marking.

Intro. section of the Gavotte. It consists of two measures of piano accompaniment, marked *p*. The first measure features a treble clef and a bass line with a dotted quarter note and an eighth note. The second measure continues the bass line with a quarter note and a half note.

S. SUZUKI: LIBRO N° 2

WALTZ

J. Brahms

Moderato

5

Waltz

1

p dolce

p

p

poco cresc.

f

poco rit.

pa tempo

p

poco cresc.

f

poco rit.

pp a tempo

poco rit.

Waltz

J. Brahms

Moderato

p dolce
Moderato
p dolce

The first system of the musical score, measures 1-3. It features a treble clef with a key signature of one flat and a 3/4 time signature. The music is in a waltz style, with a melody in the right hand and a harmonic accompaniment in the left hand. The tempo is marked 'Moderato' and the dynamics are 'p dolce'.

The second system of the musical score, measures 4-6. It continues the melody and accompaniment from the first system. Measure 5 contains a triplet of eighth notes in the right hand. The tempo and dynamics remain 'Moderato' and 'p dolce'.

The third system of the musical score, measures 7-9. It includes a first ending bracket over measures 8 and 9. The second ending is marked with a piano (*p*) dynamic. The tempo and dynamics remain 'Moderato' and 'p dolce'.

The fourth system of the musical score, measures 10-12. The music concludes with a final cadence. The tempo and dynamics remain 'Moderato' and 'p dolce'. The instruction *poco cresc.* is present in both the treble and bass staves.

13

f *poco rit.* 4

16

p *p*

19

p

22

poco rit. (2nd time) *p* *dim.*

S. SUZUKI: LIBRO N° 2
BOURRÉE

G.F. Handel

Allegretto

6 Bourrée

The musical score consists of ten staves of music. The first staff begins with a *p* *espressivo* dynamic and includes a *V* (vibrato) marking. The second staff features a *mf* dynamic and a *p* dynamic. The third staff includes a *mf* dynamic. The fourth staff has *mf* dynamics. The fifth staff includes a *p* dynamic and a *p* dynamic. The sixth staff includes a *pp* dynamic. The seventh staff includes a *f* dynamic and a *mf* dynamic. The eighth staff includes a *p* dynamic. The ninth staff includes a *p* dynamic and a *pp* dynamic. The tenth staff includes a *pp* dynamic. The score is marked with various dynamics including *p*, *mf*, *f*, and *pp*, and includes articulations such as *V* (vibrato), *4* (fourths), and *3* (triplets). The music is written in treble clef with a key signature of one sharp (F#).

Bourrée

G. F. Handel

Allegretto

First system of the Bourrée, measures 1-4. The piece is in 3/4 time and D major. The upper staff (violin) begins with a *p* *espressivo* dynamic and includes fingerings (1, 2, 3, 4) and a breath mark. The lower staff (piano) begins with a *p* dynamic. The tempo is marked *Allegretto*.

Second system of the Bourrée, measures 5-8. The upper staff continues with a *mf* dynamic and includes fingerings (5, 4, 0). The lower staff continues with a *mf* dynamic. The tempo remains *Allegretto*.

Third system of the Bourrée, measures 9-12. The upper staff includes fingerings (9, 0, 3, 4, 0) and dynamics *mf* and *p*. The lower staff includes dynamics *mf* and *p*. The tempo remains *Allegretto*.

Introductory section of the Bourrée. The upper staff begins with a *p* dynamic and a *cresc.* marking. The lower staff continues with a *p* dynamic. The tempo is *Allegretto*.

13

v , v

16

4 , v 0 p p

19

pp pp

22

4 f rit. (2nd time) 4 f rit. (2nd time)