

Prueba de acceso al 2º curso del Programa de FORMACIÓN ESPECÍFICA

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.

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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. **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 ESPECÍFICA**ACCESO A 2º CURSO****MÓDULO 1****Estructura de la prueba:**

A) Ejercicio de Solfeo y Piano Complementario: El contenido de estos ejercicios será el establecido en las Programaciones Didácticas de las asignaturas correspondientes.

B) Prueba de instrumento:

Constará de dos partes:

- Lectura a primera vista de un fragmento con una extensión aproximada de 8 a 12 compases y con dificultad correspondiente al curso 1º del Programa de Formación Específica.
- Interpretación como mínimo de 3 obras o estudios de distintos estilos, una de ellas impuesta (**W. A. Mozart: *Concierto N° 1***) incluidas en el curso 1º del Programa de Formación Específica. Las tres obras se exigirán completas o de forma parcial, siempre y cuando el o los movimientos seleccionados tengan por sí solos una envergadura relevante. Se valorará la ejecución de memoria de las obras presentadas. El aspirante tocará como mínimo un lapso de 25 minutos pudiendo el tribunal finalizar la prueba a partir de ese momento. Dentro de la selección de obras podrán incluirse obras para el instrumento solo o acompañado. En ningún caso se facilitará pianista acompañante.

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

Estudios a elección:

- B. Mueller: *Vol. I, Ej. N° 2.*
- M. Alphonse: *Vol. II, Ej. N° 4 o N° 7.*

Obras a elección:

- L. Cherubini: *Sonata N° 1.*
- R. Gliere: *Op. 35 Intermezzo N° 11.*



Intendencia
Montevideo



Escuela de Música
Vicente Ascone

MATERIAL IMPUESTO

Konzert Nr.1 D-Dur

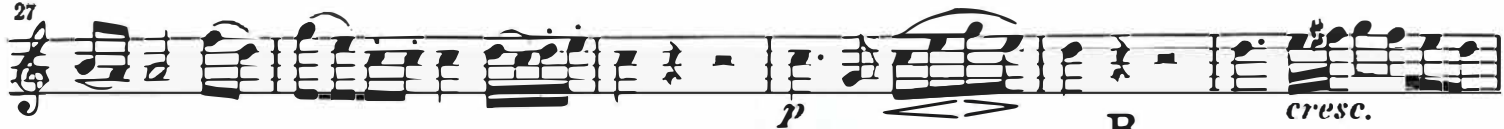
Horn in D

für Horn und Orchester

W. A. Mozart, KV 412
Bearbeitet von Henri Kling

Allegro 20

Solo A

p espressivo

Horn in D

Allegro

Solo

7

p

13

7

Solo H

mf

26

1

mf

33

cresc.

p

39

13

58

I

p

4

p

69

cresc.

78

3

p

f

88

K

p

95

7

108

p

2

p

116

1

L

p

124

3

p

133

mf

f

3

Konzert Nr.1 D-Dur

für Horn und Orchester

W. A. Mozart, KV412
Bearbeitet von Henri Kling

Allegro

Horn in D
(oder Viola)

Klavier

p con molta espressione

Str.

4

8

ff

Tutti

11

Viol.

p

Va.

f

16

Tutti

20

Solo **A**
p espressiva

Str.
p

24

29

cresc.

Str.
p

Tutti

Str.
f

Tutti

33

Str.
p

Tutti

Tutti

E. B. 2561.

38 **B** *grazioso*

38 **B** *grazioso*

Str. *p*

42

cresc.

f Tutti

p Str.

46

f Tutti

p Str.

cresc.

50

tr

f

C

Tutti

più cresc. al.

-ff

53

Handwritten musical score for 'The Rose Tree'. The score is written on three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 2/4. The music consists of six measures. The first measure has a whole rest on the top staff and a half note G4 in the bass. The second measure has a half note A4 in the top staff and a half note F#4 in the bass. The third measure has a half note B4 in the top staff and a half note G4 in the bass. The fourth measure has a half note C5 in the top staff and a half note A4 in the bass. The fifth measure has a half note D5 in the top staff and a half note B4 in the bass. The sixth measure has a half note E5 in the top staff and a half note C5 in the bass. The piece ends with a double bar line.

59

62

66

70

Escaneado con CamScanner

75

p

Str.

Viol. I

p

80

85

f Tutti

88

91

Detailed description: This musical score page contains measures 75 through 91. It features three staves: Violin I (Viol. I), Strings (Str.), and Piano (P). The key signature is one sharp (F#) and the time signature is 4/4. Measures 75-84 show a piano introduction with strings and violin. Measure 85 marks the beginning of a 'Tutti' section with a forte (*f*) dynamic. Measures 88-91 continue the piano part with complex rhythmic patterns. The score is written in a standard musical notation style with various articulations and dynamics.

94

Solo

p

Viol.

p

98 **E**

pp

102

cresc.

cresc.

f Tutti

106

Str.

p

Tutti

f

Str.

p

Tutti

f

110

Str.

p

cresc.

Tutti

f

p

114 **F**



Str.

p

grazioso

118



Fag.

121



Solo

Viol.

Va.

125 **G**



Va.

Tutti

130

Measures 130-133. The score is in G major (one sharp). Measure 130: Treble clef, *mf*, eighth-note triplet. Measure 131: Treble clef, *cresc.*, eighth-note triplet. Measure 132: Treble clef, *Str.*, eighth-note triplet. Measure 133: Treble clef, *cresc.*, eighth-note triplet. The piano accompaniment starts in measure 131 with a bass clef, *p*, and continues with eighth-note triplets in both hands.

134

Measures 134-137. Measure 134: Treble clef, *più cresc.*, eighth-note triplet. Measure 135: Treble clef, *f*, eighth-note triplet. Measure 136: Treble clef, *più cresc. al.*, eighth-note triplet. Measure 137: Treble clef, *ff Tutti*, eighth-note triplet. The piano accompaniment continues with eighth-note triplets in both hands.

138

Measures 138-140. Measure 138: Treble clef, eighth-note triplet. Measure 139: Treble clef, eighth-note triplet. Measure 140: Treble clef, eighth-note triplet. The piano accompaniment continues with eighth-note triplets in both hands.

141

Measures 141-143. Measure 141: Treble clef, eighth-note triplet. Measure 142: Treble clef, eighth-note triplet. Measure 143: Treble clef, eighth-note triplet. The piano accompaniment continues with eighth-note triplets in both hands.

Allegro

5

Tutti

f

Solo

p

9

p legato

13

Tutti

f

17

23 **H**
Solo
mf

28 *mf* *p* Viol. *f* *p*

33 *cresc.* *p* *f* *dim.* *p*

38

42 *f* **Tutti**

First system of music (measures 46-49). The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with a key signature of two sharps. The music features a piano (p) dynamic marking in measure 47. A trill (tr) is marked in measure 49.

Second system of music (measures 50-53). The top staff is a treble clef with a key signature of two sharps. The bottom staff is a bass clef with a key signature of two sharps. The music features a piano (p) dynamic marking in measure 50.

Third system of music (measures 54-59). The top staff is a treble clef with a key signature of two sharps. The bottom staff is a bass clef with a key signature of two sharps. The music features a piano (p) dynamic marking in measure 54. The word "Ob." is written above the top staff in measure 55. The word "dolce" is written below the top staff in measure 55. The word "Str." is written below the bottom staff in measure 55. The word "p" is written below the bottom staff in measure 56. The word "Str." is written below the bottom staff in measure 56. A first ending bracket (I) is marked in measure 58.

Fourth system of music (measures 60-65). The top staff is a treble clef with a key signature of two sharps. The bottom staff is a bass clef with a key signature of two sharps. The music features a piano (p) dynamic marking in measure 60. The word "Tutti" is written above the top staff in measure 61. The word "f" is written below the top staff in measure 61.

Fifth system of music (measures 66-71). The top staff is a treble clef with a key signature of two sharps. The bottom staff is a bass clef with a key signature of two sharps. The music features a piano (p) dynamic marking in measure 66. The word "Viol. II" is written above the top staff in measure 67.

72 *cresc.*

78 *Tutti* *p*

84 *p Str.* *f* *p* *f* *p*

91 *K* *p* *f* *p* *f* *p* *p*

96 *Tutti* *f*

101

Measures 101-104 of a musical score. The system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature has two sharps (F# and C#). The piano part features a dense, rhythmic accompaniment with many beamed sixteenth notes.

105

Measures 105-108 of a musical score. The system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature has two sharps. A piano dynamic marking (*p*) is present at the end of measure 108.

109

Measures 109-112 of a musical score. The system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature has two sharps. A piano dynamic marking (*p*) is present at the start of measure 109. A first violin part (Viol. I) is also shown, starting in measure 110. A *Tutti* marking and a forte dynamic (*f*) appear at the end of measure 112.

113

Measures 113-116 of a musical score. The system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature has two sharps. A piano dynamic marking (*p*) is present at the start of measure 113. A string section part (*p Str.*) is introduced in measure 114. A *Tutti* marking and a forte dynamic (*f*) appear at the end of measure 116.

117

Measures 117-120 of a musical score. The system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature has two sharps. A piano dynamic marking (*p*) is present at the start of measure 117. A *Tutti* marking and a forte dynamic (*f*) appear at the end of measure 120.

121

Ob.

Viol.

125

Ob.

ff

129

p

133

mf

p

137

cresc.

ff



Intendencia
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Escuela de Música
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MATERIAL A ELECCIÓN

2.

100/5

Vivo

f staccato

f

p

mf

p

f

mf

p

f

mf

mp

mf

f

dim.

f

mf cresc.

f

più stretto

cresc.

più ff

2168

GUSTAVO CONSTENLA

M. ALPHONSE: VOL. II, EJERCICIO N° 4

4

Moderato $\text{♩} = 96$

p

f

mf

p

1. Les 3. und 4. wiederholen.

FOURTH BEATS.

L. CHERUBINI: SONATA N° 1

I. Sonate

Herausgegeben und bearbeitet von
Edited and arranged by
Johannes Wojciechowski

Larghetto Solo

f *p*

10 20 30

Anmerkung: Die Bezeichnung *Solo* gilt nur bei Engl. Horn solo

I. Sonate

Herausgegeben und bearbeitet von/
Edited and arranged by
Johannes Wojciechowski

Larghetto

Waldhorn
(Engl. Horn)
in F

Klavier

The musical score is written for Waldhorn (English Horn) in F and Klavier (Piano). The tempo is marked 'Larghetto'. The key signature has one flat (B-flat). The score is divided into four systems. The first system shows the beginning of the piece with a forte (f) dynamic for the piano and a piano (p) dynamic for the horn. The second system continues the development. The third system includes a circled number 13, indicating a specific measure. The fourth system concludes the page with a piano (p) dynamic. The piano part features complex chordal textures and arpeggiated figures, while the horn part has a more melodic line with some triplet figures.

musical score for piano and voice, measures 1-32. The score is written in G major (one sharp) and 4/4 time. It consists of five systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and a more complex treble line with chords and arpeggios. Measure numbers 20 and 30 are circled. Dynamics include *cresc.*, *p*, and *f*.

Measure 1: *cresc.* *p* (20)

Measure 20: *f*

Measure 30: *f*

INTERMEZZO

Reinhold Gliere, Op. 35, No. 11

Andantino cantabile

2

mf

8

p *cresc.*

15

mf *espress.*

21

cre - scen -

29

- do

36

f

43

mf *cresc.*

50

dim. *mf*

56

di - mi - nu - en - do

INTERMEZZO

17

Reinhold Gliere, Op. 35, No. 11

Horn

Andantino cantabile

PIANO

Andantino cantabile

mf

p

cresc.

cresc.

6

12

The musical score is for a piece titled 'INTERMEZZO' by Reinhold Gliere, Op. 35, No. 11. It is marked 'Andantino cantabile'. The score is for Horn and Piano. The Horn part begins with a rest in the first measure, followed by a melodic line starting in the second measure. The Piano part features a melody in the right hand and accompaniment in the left hand. The dynamics are marked as *mf* (mezzo-forte) and *p* (piano), with *cresc.* (crescendo) markings. Measure numbers 6 and 12 are indicated on the piano part.

17

mf *express.*

mf

This system contains measures 17 through 22. It features a vocal line and a piano accompaniment. The piano part has a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line has a melodic contour with some grace notes. Dynamics include *mf* and *mf* *express.*

23

cre - scen -

cre - scen -

This system contains measures 23 through 28. The vocal line has the lyrics "cre - scen -" in measures 23 and 24, and "cre - scen -" in measures 27 and 28. The piano accompaniment continues with the eighth-note pattern. Dynamics include *mf*.

29

do

do

This system contains measures 29 through 34. The vocal line has the lyrics "do" in measures 29 and 30, and "do" in measures 33 and 34. The piano accompaniment continues with the eighth-note pattern. Dynamics include *mf*.

35

f

f

This system contains measures 35 through 40. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a forte (*f*) dynamic. The vocal line continues with a melodic line. Dynamics include *f*.

40

44

49

54

mf *cresc.* *dim.* *dim.* *mf*

di - mi - nu - en - do

di - mi nu - en - do

The musical score is written for piano and voice. It consists of four systems of staves. The first system (measures 40-43) features a vocal line with a melodic line and a piano accompaniment of chords. The second system (measures 44-48) includes dynamic markings *mf* and *cresc.* in both parts. The third system (measures 49-53) includes *dim.* markings. The fourth system (measures 54-58) includes *mf* and lyrics. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.