

# 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/>

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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](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 2º CURSO****MÓDULO 1**

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 (**J. Weissenborn: *Method For Bassoon, Estudio N° 6* / C. Philipp: *E. Bach – March C 1725***), y otro estudio y obra a elección incluidas en el curso 1º 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:**

- E. Krakamp: *Método Per Fagotto, una tonalidad desarrollada en “Escalas, terceras y arpeggios”*. Tonalidad: Re m.
- E. Bourdeau: *Grande Methode Completé de Basson, Sons filé*.

**Obras a elección**

- P. Moss: *Petites Histoires, I. Introducción. o II. Conversación*.
- J. Weissenborn: *Method for Bassonn, Ejercicio N° 4*.



# MATERIAL IMPUESTO

# J. Weissenborn: Method For Bassoon, Estudio N° 6

Musical score for Bassoon, Estudio N° 6 by J. Weissenborn. The score consists of three staves of music in bass clef, 6/8 time, marked "Moderato." The first staff begins with a treble clef and a key signature of one flat, followed by a bass clef. The music features a series of eighth-note patterns and rests.

# C. Philipp: E. Bach – March C 1725

c.1725

## March

H. 1.1. (from *The Anna Magdalena Bach Book*)

Carl Philipp Emanuel Bach  
(1714–1788)

Alla marcia  $\text{♩} = \text{c.}60$

The musical score consists of four staves of music in bass clef, 3/4 time. The first staff begins with a dynamic marking of *f* and ends with *mp*. The second staff starts at measure 5 and ends with *f*. The third staff starts at measure 10, includes a triplet of eighth notes, and ends with *mf*. The fourth staff starts at measure 18, includes a dynamic marking of *p*, and ends with *f*. The piece concludes with a double bar line and repeat dots.

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1730

## Menuet

Georg Philipp Telemann  
(1681–1767)

**c.1725**

# March

H. 1.1. (from *The Anna Magdalena Bach Book*)

Carl Philipp Emanuel Bach  
(1714-1788)

*Alla marcia* ♩ = c.60

Bassoon *f* *mp*

Piano *mf* *mp*

5 *f* *f*

10 *mf* *mp* *p*

14 *mf* *cresc. poco a poco* *mp*

Carl Philipp



18

**1730 Menuet**  
from TWV 34: 51-100\*

Georg Philipp Telemann  
(1681-1767)



# MATERIAL A ELECCIÓN

**E. Krakamp: Método Per Fagotto, una tonalidad desarrollada en “Escalas, terceras y arpeggios”. Tonalidad: Re m.**

102

RE MAGGIORE

The musical score is written for bassoon in D major (one sharp, F#). It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single melodic line. The first staff features a long, sweeping eighth-note scale starting on D4 and ascending to G5, with a slur over the first two measures. The subsequent staves continue with eighth-note patterns, including descending and ascending scales, and arpeggiated figures. The piece concludes with a final cadence on a whole note D5 in the sixth staff.

The image displays five staves of musical notation, all in bass clef and one sharp (F#) key signature. The notation is as follows:

- Staff 1:** A continuous eighth-note melody starting on G2, moving up to D3, with a slur over the first six measures.
- Staff 2:** A continuous eighth-note melody starting on G2, moving up to D3.
- Staff 3:** A continuous eighth-note melody starting on G2, moving up to D3, with a fermata over the second measure.
- Staff 4:** A continuous eighth-note melody starting on G2, moving up to D3.
- Staff 5:** A continuous eighth-note melody starting on G2, moving up to D3, with a fermata over the final measure.

The image displays five staves of musical notation in bass clef, with a key signature of one sharp (F#). The notation is as follows:

- Staff 1:** Begins with a treble clef and a key signature of one sharp. It contains a melodic line starting with a quarter note, followed by eighth notes, and ending with a quarter note. A long slur covers the first two measures.
- Staff 2:** Continues the melodic line with eighth notes and quarter notes.
- Staff 3:** Features a fermata on a note in the second measure, followed by eighth notes and quarter notes.
- Staff 4:** Continues the melodic line with eighth notes and quarter notes.
- Staff 5:** Concludes the piece with a final fermata on a whole note.

# E. Bourdeau: Grande Methode Completé de Basson, Sons filé.

Ré majeur.-D major.

The image shows a musical score for Bassoon in D major, C time signature. The score consists of four staves of music. The first staff begins with a double bar line and a repeat sign. The music is written in bass clef with a key signature of two sharps (F# and C#). The notes are primarily eighth and sixteenth notes, with some slurs and accents. The second staff continues the melodic line with similar rhythmic patterns. The third and fourth staves feature more complex rhythmic figures, including sixteenth-note runs and slurs, maintaining the melodic contour.

E. S. 575.

✓

A handwritten musical score consisting of ten staves, all in bass clef. The key signature is two sharps (F# and C#). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several measures with repeat signs (double bar lines with dots) and some measures ending with a double bar line and a fermata-like symbol. The handwriting is clear and consistent throughout the piece.

# P. Moss: Petites Histoires, I. Introduction. o II. Conversation.

OUVRAGE PROTEGE  
PHOTOCOPIE INTERDITE  
Même partielle  
(Loi du 11 mars 1957)  
Constituerait contrefaçon  
(Code Pénal, art. 425)

Commande de l'Etat

## PETITES HISTOIRES

pour basson

durée totale : 16 min.

### 1. INTRODUCTION

Piotr MOSS

Moderato

Basson

1 *p* *f* 10 *p* *f* *p* *f*

7 *p* *f* *p* *f* *f* *p* *f* *p*

15 *p* *f* *p* *p* *f* *p* *p* *f* *p* *p* *f* *p*

23 *f* *p* *f* *p* *p* *f* *p*

tr

### 2. CONVERSATION

Allegro moderato

1 *mf* *p* *mf* (*mf*) *p*

8 *mf* 10 *mp* *sf* *mf*

15 *mf* *f* *mf*

23 *ff* *p* 30 *mf* *p*

31 *mf* *p* *mp* *sf*

# J. Weissenborn: Method for Bassoon, Ejercicio N° 4.

**Moderato.**

4.

Musical score for Exercise 4, Moderato. It consists of five staves of music in bass clef, 3/4 time signature. The first staff starts with a 4-measure rest. The music features eighth and sixteenth notes with accents and slurs. The piece concludes with a double bar line and repeat dots.

**Andante con moto.**

5.

Musical score for Exercise 5, Andante con moto. It consists of one staff of music in bass clef, common time signature. The music features sixteenth and thirty-second notes with accents and slurs. The piece concludes with a double bar line and repeat dots.

*simile*