

2024

Escuela de Música Vicente Ascone (EMVA)

Prueba de acceso al 4º curso del Programa de FORMACIÓN GENERAL ELEMENTAL

ATENCIÓN:

Los primeros días del mes de febrero 2024 recibirá al email con el cual se inscribió información sobre un encuentro informativo, a realizarse por ZOOM, abierto a los/las interesados/as con el fin de evacuar dudas sobre la modalidad y los contenidos de las admisiones de percusión.

PRUEBA DE ACCESO AL PROGRAMA DE FORMACIÓN GENERAL ELEMENTAL**ACCESO A 4° 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 instrumentos. Los aspirantes interpretarán los siguientes ítems:

- Tambor:

“Study #62” (pág. 56) del libro: M. Peters: *Elementary Snare Drum Studies*.

- Teclados de percusión:

“Impertinence” de G. F. Handel (pág. 23) del libro G. Whaley: *Fundamental Studies for Mallets*.

- Percusión múltiple (set de instrumentos):

“Marcha”. Estudio N° 4 del libro: N. Rosauro: *10 Exercícios iniciais para Percussão Múltipla*.

- Batería:

“Big Groove” del libro: B. Hans: *Workin’ Drums 50 solos for Drumset o Play Along* de dificultad similar.

- Lectura a primera vista en Tambor y Teclados de Percusión (en un nivel de dificultad inferior al de la lectura propuesta en los materiales sugeridos de esta prueba).

- Ejercicios técnicos de Tambor:
 - “Stick Control” (pág. 19 y 27) del libro M. Peters: *Elementary Snare Drum Studies*.
 - “Study #34” (pág. 33) del libro M. Peters: *Elementary Snare Drum Studies*.
 - “Single Paradiddles y Variations” (pág. 50) del libro M. Peters: *Elementary Snare Drum Studies*.
 - “Roll Control Exercises” (pág. 66) del libro M. Peters: *Elementary Snare Drum Studies*.

- Ejercicios técnicos de Teclados de Percusión:
 - Escalas mayores (en tresillos de corchea a negra = 60 BPM).
 - Arpeggios mayores (en tresillos de corchea a negra = 60 BPM).

Study #62

March Tempo

Hand notation for Study #62:

Measure 1: L_R (quarter), R (quarter), R_R (quarter), L (quarter), L_R (quarter), L_R (quarter), R_R (quarter), L (quarter)

Measure 2: L_R (quarter), R_R (quarter), L (quarter), L_R (quarter), L_R (quarter), R_R (quarter), R_R (quarter), L (quarter), L_R (quarter), R_R (quarter), L (quarter), L_R (quarter), L_R (quarter), R_R (quarter), R_R (quarter), L (quarter)

Measure 3: L_R (quarter), R_R (quarter), R_R (quarter), L (quarter), L_R (quarter), R (quarter), R (quarter), R (quarter), R (quarter)

Measure 4: R (quarter), R_R (quarter), L_R (quarter), L_R (quarter), R (quarter), R (quarter), R (quarter), R (quarter)

Measure 5: L_R (quarter), R_R (quarter), L (quarter), L_R (quarter), R_R (quarter), L_R (quarter), L_R (quarter), L_R (quarter), R_R (quarter), R_R (quarter), L_R (quarter), R_R (quarter), L_R (quarter), R_R (quarter), L_R (quarter), L_R (quarter)

Measure 6: R (quarter), R (quarter), L_R (quarter), R_R (quarter), R_R (quarter), L_R (quarter), L_R (quarter), R_R (quarter), L_R (quarter), R_R (quarter), L_R (quarter), R_R (quarter), L_R (quarter), R_R (quarter), L_R (quarter), L_R (quarter)

Measure 7: L_R (quarter), R_R (quarter), L (quarter), L_R (quarter), L_R (quarter), R_R (quarter), L_R (quarter), L_R (quarter), R_R (quarter), R_R (quarter), L_R (quarter), R_R (quarter), L_R (quarter), R_R (quarter), L_R (quarter), L_R (quarter)

Measure 8: L_R (quarter), R (quarter), R (quarter), R (quarter), R (quarter), R (quarter), R (quarter), R (quarter)

Notice that much of the musical material in this work is reused. Learn to recognize reoccurring passages as this will enable you to become a more proficient reader.

New Terms

Allegro: Quick

MF - Mezzo Forte: Moderately loud

Rit. - Ritardando: A gradual reduction of speed

IMPERTINENCE

GEORGE FREDERIC HANDEL

Allegro

mf

rit.

Studies for Multiple Percussion by Ney Rosauro

4. Marcha

(for: bass drum, field drum and susp. cymbal)

(A) $\text{♩} = 120$

(bass dr. and susp. cymbal)

(field drum)



(B)



(C)



(D)



E (on cymbal)

(edge) (med.) (cup)

l. r. l. r. l. r. l.

pp sub

cresc. *mp*

Section E consists of two staves. The first staff shows a sequence of cymbal techniques: (edge) left, (med.) right, (cup) left, (cup) right, (edge) left, (edge) right, (med.) left, and (med.) right. The dynamics are *pp* sub. The second staff continues the sequence with a crescendo leading to *mp*.

F

f
p

C

mf

1 2

f

Section F consists of two staves. The first staff starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The second staff features a mezzo-forte (*mf*) dynamic and a repeat sign with first and second endings. The first ending leads back to the beginning of the section, and the second ending leads to a final forte (*f*) dynamic.

A

decresc. sempre

mf

mp *p* *pp*

Section A consists of two staves. The first staff begins with a decrescendo instruction (*decresc. sempre*) and a mezzo-forte (*mf*) dynamic. The second staff continues the decrescendo, with dynamics marked as *mp*, *p*, and *pp*.

Big Groove

$\text{♩} = 100-110$

simile

f

5

9

ff

13

mf

17

ff

21

Notation Legend

Five Piece Drumset

Drums

High Tom Middle Tom Snare Drum Low Tom Bass Drum

Cymbals

Crash Cymbal Hi-hat Cymbal w/Hand Ride Cymbal Hi-hat Cymbal w/Foot

Articulations

Cross Stick On Rim Cymbal Roll Cymbal Choke Open Hi-hat Half Open Hi-hat Closed Hi-hat

Flam Drag Flam between two drums Drum Roll Buzz (press) Roll Doublestop Ghost Stroke

Author's Note: This notation legend is modeled after the standards set forth in the work: *Guide to Standardized Drumset Notation*, by Norman Weinberg, published by the Percussive Arts Society, 1998. It is the author's opinion that this is the most comprehensive work of its kind available to this date, and if future publications also conformed to this notation system, reading drumset notation would be much easier.

----- TAMBOR (redoblante) -----

Stick Control

1) 

2) 

3) 

4) 

5) 

6) 

7) 

8) 

9) 

10) 

Stick Control

1) R _____ R L R L R L R L R L R L

2) L _____ L R L R L R L R L R L R

3) R L R L R L R L R L R L R L R L

4) L R L R L R L R L R L R L R L R

5) R L R L R L R R L L R L L R R L L

6) L R L R L R L L R R L L R R L L R R

7) R L R L R L R L R L R L R L R L

8) L R L R L R L R L R L R L R L R

9) R L R L R L R R L L R L L R R L

10) L R L R L R L L R R L R R L L R

11) R L R L R L R L R L R L R L R L

12) L R L R L R L R L R L R L R L R

13) R L R L R L R L L R R L R R L L

14) L R L R L R L R R L L R L L R R

15) R L R L R L R L R L R R L R L R L

16) L R L R L R L R L R L L R L R L R R

Study #34 - Accent Exercise

1) Alternate starting RH 2) Alternate starting LH

The image displays eight staves of musical notation for a rhythmic exercise. Each staff begins with a bass clef and a common time signature (C). The exercises consist of eighth-note patterns with accents (>) placed above specific notes. The patterns vary across the staves, including sequences of eighth notes, quarter notes, and half notes, often with slurs indicating phrasing. The exercises are designed to be performed alternately, starting with the right hand (RH) and then the left hand (LH).

Single Paradiddle and Variations

Practice individually and in sequence.

1) > > > > 2) > > > >

a) R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L
b) L etc.

3) > > > > 4) > > > >

R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L

5) > > > > 6) > > > >

R L L R L R R L R L L R L R R L R R L R L L R L R R L R L L R L

7) > > > > 8) > > > >

R L R L L R L R R L R L L R L R R L R L L R L R R L R L L R L

9) > > > > 10) > > > >

R L R R L R L L R L R R L R L L R R L R L L R L R R L R L L R L

Roll Control Exercises

1) *p* *f*

2) *p* *f*

3) *p* *f*

4) *p* *f*

5) *f* *p*

6) *f* *p*

7) *f* *p*

8) *f* *p*

Do the above patterns with different rolling backgrounds.