

- Acordeón
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- Violonchelo
- Violonchelo Barroco
- COMPOSICIÓN
- DIRECCIÓN
- MUSICOLOGÍA
- PEDAGOGÍA

Estos ejemplos tienen un carácter meramente orientativo.

Para más detalles contactar directamente con el
Real Conservatorio Superior de Música de Madrid

www.rcsmm.eu info@rcsmm.eu

PRUEBAS DE ACCESO

GUÍA ORIENTATIVA SOBRE LOS OBJETIVOS Y CRITERIOS DE CALIFICACIÓN DE LA PRUEBA DE ANÁLISIS

1. Aspectos temáticos. Construcción fraseológica, delimitación y denominación de temas, frases y motivos, similitudes y diferencias entre materiales temáticos, derivaciones. Sugerencias para la terminología:

Forma de sonata

P: material primario * *T*: material de transición * *S*: material secundario, subordinado * *K*: grupo conclusivo * *N*: material nuevo (en el Desarrollo). Todos ellos se pueden subdividir mediante subíndices para indicar frases diferenciadas o módulos más pequeños: P_1 , P_2 , $S_{1.1}$, $S_{1.2}$, etc., siempre manteniendo la lógica continuidad numérica (si hay P_1 , eso implica que también hay P_2).

Otras formas o géneros (rondó, minueto, scherzo, variación, balada, rapsodia, fantasía..) A_1 , $A_2\dots$, B_1 , $B_2\dots$, C , etc.

2. Aspectos armónico-tonales. Tonalidad principal y tonalidades secundarias, tipo de lenguaje armónico (modal, tonal, tonal-modal, tonal expandido, atonal, dodecafónico, etc.), procedimientos y recursos armónicos destacables (modulaciones, acordes de cuatro, cinco o más sonidos, acordes alterados, acordes paralelos o mixturas, armonía por terceras, cuartas o segundas, poliacordes, politonalidad, etc.).

3. Aspectos rítmicos. Compás y métrica, conjunción o desfase rítmico entre las partes, ritmos regulares o irregulares, polirritmia, ritmo armónico, hipercompás.

4. Textura y timbre. Disposición del material musical y de las partes instrumentales en el espacio, combinaciones instrumentales, recursos tímbricos.

5. Aspectos formales. Articulación formal de la obra como consecuencia de la interacción de los parámetros anteriores. Si la forma empleada responde nominalmente

a alguna de las formas con esquemas previsibles (forma sonata, minueto, scherzo, rondó, algunas piezas de danza, etc.), mostrar las similitudes y diferencias entre la forma empleada en la obra y el esquema. Si la obra se adapta más a lo que se denomina *género* –una creación donde no hay un esquema formal previsible pero sí algún tipo de convención en cuanto a la textura, extensión, carácter, dificultad, función pedagógica o expresiva (fuga, preludio, tocata, fantasía, rapsodia, balada, estudio, danzas estilizadas, pequeñas piezas románticas como *impromptus*, momentos musicales, colecciones inspiradas por algún tema extramusical, etc.)– la aproximación a un posible esquema formal estará en función del material de la propia obra y sus condicionantes.

6. Aspectos pedagógicos y estéticos. Aportación de la obra a la pedagogía en sus aspectos técnicos, importancia en el repertorio del instrumento y nivel de dificultad, ubicación estética e histórica.

Seminario de Análisis

Sonata V
in C Major
K. 14

Allegro

f

f legato

simile

4

8

12

ETC.

DEPARTAMENTO DE MÚSICA ANTIGUA RCSMM

EJEMPLOS DE PIEZAS PARA ANÁLISIS EN PRUEBA DE ACCESO (Y DE LECTURA CON BAJO CONTINUO EN ICPRB Y CLAVE)

Damos a continuación indicación de piezas que se han puesto recientemente en prueba de Análisis para ingreso en las especialidades instrumentales del Departamento de Música Antigua del RCSMM.

Es importante recalcar que, además de un análisis formal y armónico, es importante hacer una valoración estilística y estética de la pieza o movimiento propuestos, cuyo autor podrá ser diferente al indicado en esta lista puramente orientativa.

Flauta de pico:

Un movimiento de una sonata de Haendel (o de otro autor de la misma época) para flauta de pico y bajo continuo.

Traverso:

Rondeau "Les charités", de la Suite Op. 35 nº 1 en Mi m. de J.B. de Boismortier o pieza de época similar.

Violín barroco:

Un movimiento de una fantasía de Telemann o de una sonata barroca de violín y bajo continuo.

Viola de gamba:

Una pieza del repertorio polifónico instrumental del siglo XVII.

Violonchelo barroco:

Un movimiento de una suite para violonchelo solo de Bach o de una sonata barroca para violonchelo y bajo continuo.

ICPRB:

Prueba de Análisis: Un movimiento o tiempo de danza de suite barroca en tablatura italiana o francesa (L. Roncali, R. de Visée, Corbetta,...)

Prueba de lectura de Bajo continuo: un fragmento de sonata del "Seicento" italiano.

Clave:

Prueba análisis: Una *Toccata* de Frescobaldi, Un *Prélude non mesuré* de Louis Couperin, o pieza equivalente.

Prueba lectura con bajo continuo: Un tiempo lento de una sonata de Corelli.

Órgano:

Prueba de análisis: Un movimiento de sonata a trío o un preludio y/o fuga de Bach (en años anteriores 1er movimiento de la sonata BWV 529 o Preludio BWV 542).

ACORDEÓN

LECTURA

PRUEBA DE LECTURA A VISTA

Cueso 2003/2004

The musical score consists of four systems of staves. The first system has a treble clef and a circled '2' above it. The second system has a treble clef and a circled '2' above it, with a '+' sign and a clef symbol below the first staff. The third system has a treble clef and a circled '2' above it, with a '+' sign and a clef symbol below the first staff, and '2ª a FIN' above the second staff. The fourth system has a treble clef and a circled '2' above it, with a '+' sign and a clef symbol below the first staff, and '2ª a baja' below the second staff. The score includes various musical notations such as notes, rests, and dynamic markings.

MIII

2ª a FIN

2ª a baja

MII

© C.S.M.M. Seminario de Acordeón Prueba de Acceso Cueso 2003/04. Llamas 7 de Toledo www.sau-convini-madrid.es

MIII ⊖ 2ª 8ª baja

MII ⊖

FIN

POCO A POCO DIM. Y RIT.

MII ⊖

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ARPA

LECTURA

Akt, Nr. 17 Melodia ("Friedensarie")
Allegro agitato Andante [♩ = 56]
Leonora: P^o C^c

The musical score is written for Arpa (Arpeggio) and consists of three systems. The first system begins with a dynamic marking of *p^o* and a tempo change to *Andante* with a metronome marking of $\text{♩} = 56$. The score includes various musical notations such as slurs, triplets, and dynamic markings. The second system continues the melody and accompaniment, and the third system concludes the piece. The score is in 3/4 time and features a mix of eighth and sixteenth notes, along with rests and accidentals.

Chord markings: G⁴, E⁴, E^b, E⁴, A^b, C⁴, G^b, E^b, E⁴, E^b.

27

Db (Gb)

30

Eb Ab Gb Db G# H# C#

33

Hb Ab C# Eb b

36

F# b C#

39

C# H#

42

-b F# f Hb

45

p Ab Hb Hb

48

Ab Hb F#

51

un poco string.

Db

sin.

54

Gb

CLARINETE

LECTURA

Magic Clarinet

Moderato tranquillo

f

rall molto

a tpo

p

gracioso e scherzando

f

meno mosso

cediendo

pp

subito

f

trium

Handwritten musical score for the first system, featuring two staves. The top staff contains a complex melodic line with triplets and slurs. The bottom staff includes dynamic markings such as *triumm*, *meno e molto rall*, and *f*, along with the instruction *a tpo come prima*.

Handwritten musical score for the second system, including dynamic markings such as *p* and *f*, and the instruction *Piu mosso e animando...*. The bottom staff features the instruction *a tpo. tranquillo*.

Handwritten musical score for the third system, showing melodic lines with dynamic markings such as *p* and *f*.

Handwritten musical score for the fourth system, featuring dynamic markings such as *ppp* and *f*, and the instruction *deciso*. The word *triumm* is written above the staff.

Handwritten musical score for the fifth system, consisting of a single melodic line.

Two empty musical staves at the bottom of the page.

CLAVE

LECTURA

46

Préludio

Sonata VIII. Largo

CONTRABAJO

Pag. ①

Lectura a 1ª vista para Contrabajo

Curso 2013-2014

The musical score is written on ten staves of a double bass. It begins with a treble clef, a common time signature (C), and a tempo marking of $\text{♩} = 120$. The first staff is marked **ALLEGRO**. The music consists of eighth and sixteenth notes, often beamed together in groups. Dynamics include *mf* and *p*. The score includes slurs, accents, and a repeat sign with first and second endings. The key signature changes to one sharp (F#) in the middle of the piece. The second half of the score is marked **ANIMATO**. The notation is clear and legible, with some handwritten corrections and markings.

FAGOT

LECTURA

The musical score consists of several systems of music, each with specific tempo and dynamic markings:

- System 1:** All.^o moderato $\text{♩} = 100$. Includes markings: Solo, *pp* *riacc.*, Solo, and *mf*.
- System 2:** All.^o brillante $\text{♩} = 120$. Includes marking: Solo.
- System 3:** All.^o agitato $\text{♩} = 132$. Includes marking: *mf*.
- System 4:** Andante $\text{♩} = 72$. Includes markings: Solo, *pp* *rall.*, and *a tempo*.
- System 5:** Andante mosso $\text{♩} = 84$. Includes marking: Solo.
- System 6:** Solo, *pp*, Solo, *pp*, *p*.
- System 7:** Adagio Solo, *ff* poco più mosso $\text{♩} = 80$.
- System 8:** Solo, *p*.

EJEMPLO 1^a VISTA 121 FAGOT

FLAUTA TRAVESERA

LECTURA

REKRE

Manuel Guerzero

Flauta **Allegreto**

f

Lento expresivo

p

f

p

2007

Perdiéndose *pp*

Cadencia
p *accelerando* *poco a poco* *f*

Moderato
rit. *mp*

Vivo
f

The musical score is written in B-flat major (two flats) and 2/4 time. It consists of seven staves. The first staff begins with a melodic line marked *pp* and the instruction *Perdiéndose*. The second staff features a dense texture of sixteenth-note chords. The third staff is labeled **Cadencia** and includes dynamics *p*, *accelerando*, *poco a poco*, and *f*. The fourth staff is marked **Moderato** and includes *rit.* and *mp*. The fifth staff is marked **Vivo** and *f*, featuring triplet patterns. The sixth and seventh staves continue with complex rhythmic patterns, including triplets and sixteenth-note runs.

FLAUTA DE PICO

LECTURA

4

IV

Presto

5

10

15

20

25

30

35

39

44

GUITARRA

- M. Ponce: Sonata III
- F. Sor: Sonata op. 15, op. 22
- F. Sor: Estudios op. 29
- M. Giuliani: Sonata op. 15

LECTURA

Lectura 1

Real Conservatorio Superior de Música de Madrid
Pruebas de acceso
Guitarra
25 de junio de 2012

Lento (♩ = + - 80)

Rall.

Lectura 2

Real Conservatorio Superior de Música de Madrid
Pruebas de acceso
Guitarra
25 de junio de 2012

Moderato (♩ = 70)



Rall. molto



Lectura 3

Real Conservatorio Superior de Música de Madrid
Pruebas de acceso
Guitarra
25 de junio de 2012

Moderato (♩ = + - 68)

Rall.

GUITARRA BARROCA

LECTURA

Prelude

The image shows a handwritten musical score for a guitar prelude. It consists of four systems, each with two staves. The notation is written in a historical style, likely from a 17th-century manuscript. The first system begins with a treble clef and a key signature of one flat (B-flat). The notes are written on both staves, with some notes marked with 'x' to indicate natural harmonics. The second system continues the piece, showing a change in the lower staff's notes. The third system features a sequence of notes that appear to be a scale or a series of chords. The fourth system concludes the piece with a series of notes and a decorative flourish at the end, which is a common feature in Baroque guitar music. The word 'Prelude' is written in a cursive hand to the left of the first system.

LAÚD VIHUELA

LECTURA

Sitarcelo Quintato 3 varas, P.B.

17

Alio modo

Alio modo

Zere pefe

OBOE

LECTURA

PRUEBAS DE ACCESO 2012 LECTURA A 1ª VISTA CONCURSO DE 1862

Oboe

Emilio Arrieta

Andante Sostenuto
♩ = 120

A Tempo

p con espres rall.

6

10
cantabile

14

18
tr

Vicente Fernández

23 *f*

29

35 *rall. p cresc.*

41 *f cresc. cen. do*

45 *ff*

Vicente Fernández

OBOE
LECTURA A VISTA 2014

The image displays a handwritten musical score for Oboe, consisting of ten staves. The notation is in treble clef with a common time signature (C). The score includes various musical elements such as dynamics (f, mf, p), articulations (accents, slurs), and phrasing. The first staff begins with a forte (f) dynamic and features a series of eighth and sixteenth notes with slurs. The second staff continues with a mezzo-forte (mf) dynamic. The third staff shows a dynamic shift to piano (p) and includes a trill-like passage. The fourth staff is marked 'trp' and features a triplet of eighth notes. The fifth and sixth staves continue the melodic line with various articulations. The seventh staff shows a dynamic shift to mezzo-forte (mf) and includes a triplet of eighth notes. The eighth and ninth staves continue the melodic development. The final staff concludes with a mezzo-forte (mf) dynamic and a double bar line.

OBOE
ANÁLISIS 2014

Allegro risoluto ($\text{♩} = 120$)

Oboe

Piano

f

f

mf

①

© PANTON, Praha 1979

P 1919

Printed in the Czech Republic

ETC.

ÓRGANO

LECTURA

66

para lectura a vista, lento (MM ♩ 64)

Vater unser im Himmelreich.

53.

Edition Peters. no. 11

PERCUSIÓN

ANÁLISIS

SEPT MOMENTS MUSICAUX

Pour Percussion et Piano
en 5 Cahiers

Marcel JORAND
Soliste à l'Orchestre Philharmonique
de l'O.R.T.F.

François DUPIN
Soliste à l'Orchestre de Paris

CAHIER 4

Carnaval

Ouvrage protégé - PHOTOCOPIE INTERDITE même partielle
(loi du 11-03-1957) constituerait contrefaçon (code pénal art. 425)

2 Cymbales
2 Cymbales
Caisse-Claire
Tom
Tambour Basque
Timbales

J = 72

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A.L. 25.510

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PERCUSIÓN

LECTURA

EJEMPLO DE LECTURA A PRIMEIRA VISTA
PERCUSIÓN

14

4 Timbales – Vibra. – 1 Cymb. susp. – 1 Tam-Tam – 3 Toms – 1 W.B. – 1 Trgl

♩ = 160

22

p

Vibra. *mf*

Cymb *Tam-Tam* *p*

3 Toms *p*

♩ = 100 (Largo All.ve)

8

mf *tr*

p

Triangle *tr* *3* *Castagnettes* *p*

tr *tr* *4* *Triangle* *Tambour de Basque*

RUBINSTEIN

PIANO

LECTURA

71

Erinnerung

Vzpomínka · Memory

Con moto

dolce
p

f (*rim.*)

dolce

Un poco più mosso

f

accel.

Tempo I

rit.

E.P.13450

Stamping Dance

Dança Rústica

Baile zapateado

田園舞曲

128

Moderato, $\text{♩} = 132$

f. pesante *sempre simile*

poco più alleg.

Un poco più mosso, $\text{♩} = 110$

23

mp

poco a poco ritard. - - - al

mf *f* *ff* *dim.*

Meno mosso, ♩ = 122 *accol.*

cresc. *al*

Più mosso, ♩ = 129

[1 min. 13 sec.]

SAXOFÓN

LECTURA

A handwritten musical score for saxophone, consisting of ten staves of music. The score is written in a single system with various time signatures and dynamic markings. The first staff is in 2/4 time, marked *mp* and *crescendo*. The second staff is in 4/4 time, marked *f* and *dim*. The third staff is in 4/4 time, marked *p* and *crescendo*. The fourth staff is in 4/4 time, marked *abe* and *mp*. The fifth staff is in 3/8 time, marked *p = d*. The sixth staff is in 2/4 time, marked *mp*. The seventh staff is in 5/8 time, marked *f* and *dim*. The eighth staff is in 4/8 time, marked *mp*. The ninth staff is in 3/8 time, marked *f* and *pianissimo*. The tenth staff is in 4/4 time, marked *f*.

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TRAVERSO

LECTURA

The image displays a musical score for a Flute (Traverso) and Piano (Lectura) duo. The score is written in C major and 4/4 time, marked *Allegro*. It consists of seven systems, each with a flute staff on top and a piano staff on the bottom. The piano part is heavily annotated with fingering numbers (1-7) and asterisks, indicating specific techniques or ornaments. The flute part features various articulations and dynamics. The score concludes with a double bar line and repeat dots.

TROMBÓN

ANÁLISIS

Largo

Trombone *mf* (la seconda volta *p*)

PIANO *mf* (la seconda volta *p*)

6

6

5

6 7 6 6 4

5 4 6 5

6

6

5

6 7 6 6 4

5 4 6 5

11

mf (la seconda volta *p*)

pp

pp

p

5 - - 6 - - 1 6 7 1 6 4 0 6 6

17

cresc. *mf dim.*

cresc. *mf dim.*

6 5 4 3 6 6 6 6 4 6 5 7 7 6 7

2486

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TROMBÓN

LECTURA

TROMBONE

Andante semplice (♩ = 66)

SOLO *f* *Piano* *mf* SOLO

p *f* *Piano*

Var. I Con risolutezza (♩ = 104)

f *mf* *mp* *mf*

TROMBÓN BAJO

LECTURA

bass trombone

Lento

66 *p*

74

80 *f* *p* *f*

Vivo

85 *p*

91

98 *f* *mp* *f*

104 *mp* *f* *ff*

111 *mp* *f*

117 *f* *ff* *Lento* *f*

124 *molto rit.* *p*

TROMBÓN TENOR

LECTURA

Lento tenor trombone

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

Vivo

21 *p*

27

33 *f* *mp* *f*

39 *mp* *f* *ff*

46 *mp* *f*

52 *f* *ff* *f*

59 *p* Lento

TROMPA

ANÁLISIS

SONATE 1

Der Baronin Josefine von Braun gewidmet
Komponiert 1800 · Erschienen 1801

Allegro moderato Opus 17

Violoncello *f*

Horn *f*

Klavier *p*

6

11

15

cresc.

cresc.

cresc.

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Allegro

HORN

PIANO

Musical score for Horn and Piano, measures 1-4. The Horn part is in a single staff with a treble clef. The Piano part consists of two staves (treble and bass clefs). Dynamics include piano (*p*) and forte (*f*).

Musical score for Piano, measures 5-8. The Piano part consists of two staves (treble and bass clefs). Dynamics include piano (*p*).

Musical score for Piano, measures 9-12. The Piano part consists of two staves (treble and bass clefs). Measure 10 is marked with the number '10' below the bass staff.

Musical score for Piano, measures 13-16. The Piano part consists of two staves (treble and bass clefs).

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TROMPA

LECTURA

The image shows a page of musical notation for a French Horn, titled "Pruebas de Acceso. Prim...". The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of six staves of music, numbered 1 through 23. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: *p* (piano) at measure 20, *f* (forte) at measure 23, and *cresc...* (crescendo) spanning measures 20 and 21. There are also articulation marks like accents and slurs. Fingerings are indicated by numbers 1-5 above notes. The page number "1" is centered at the bottom.

Very slowly. *Sehr langsam.*

19. *f* *p* *f* *p* *f* *mf* *mf* *f* *p* *f* *mf*

The musical score consists of ten staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The tempo is marked 'Very slowly. Sehr langsam.' The dynamics are indicated by *f* (forte) and *p* (piano). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks. A first ending bracket is present in the third staff, and a second ending bracket is in the tenth staff. The piece concludes with a double bar line and a repeat sign.

30897-74

Handwritten musical score for the first system, featuring four staves. The tempo is marked $\text{♩} = 90$. The first staff begins with a dynamic marking of f . The second staff continues the melodic line. The third staff includes dynamic markings ff , p , and f , along with a *stacc.* marking. The fourth staff shows a bass line with a dynamic marking of v . The system concludes with a double bar line.

Handwritten musical score for the second system, featuring four staves. The tempo is marked $\text{♩} = 80$ and the style is *cantabile*. The first staff starts with a dynamic marking of f . The second staff includes markings for *dim..... PP*, ff , and a triplet. The tempo changes to $\text{♩} = 100$ in the third staff, which begins with a dynamic marking of mf . The fourth staff includes a dynamic marking of f and a *cresc.....* marking. The system concludes with a double bar line.

TROMPETA

ANÁLISIS

E.R.

TRUMPET CONCERTO

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this publication is illegal

JOSEPH HAYDN
(1735-1809)

I

Allegro

TRUMPET
in Bb

PIANO

10

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TROMPETA

LECTURA

PRIMERA VISTA - CURSO - 2011 - 2012

SONATA BIELLA

Degré : difficile (7) pour trompette seule
Durée : 5 mn env.

(TROMPETA) en Do o Sib Gianmaria RIZZO

Moderato ♩ = 76 Poco più calmo ♩ = 72

f *mf legatissimo*

f *mp* *ff*

mf *accel.* *a Tempo* *f*

f

rit. *a Tempo* *rubato* *mf* *rit.*

mp

a Tempo *ff* *p* *pp* *mp*

rit. *pp* *f* *pp*

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PRIMERA VISTA. CURSO - 2012 - 2013

TRUMPETA

cu do o Sib

14

15

Maestoso
marcato

The musical score consists of 14 staves of music. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Maestoso' and 'marcato'. The score includes various dynamics: *f* (forte), *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), and *rall.* (rallentando). There are several triplet markings (3) and slurs. A blue handwritten mark is present on the 10th staff. The piece concludes with a final cadence.

Trumpet in B \flat

SONATA PRIMERA PARA TROMPETA Y PIANO

Allegro moderato $\text{♩} = 95$

2009

ff

f

mf

f

Tempo primo

1ª Trompeta en Si \flat

$\text{♩} = 50 = 120$

The musical score is written on ten staves of music. It begins with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. The tempo is marked as quarter note = 50, which is equivalent to 120 beats per minute. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The piece concludes with a double bar line at the end of the 34th measure.

1
mf

4

9
mf *mp*

14
mp *p* *mf*

19
p

23

26
f

29

31
f

34
f *f* *mp* *mp*

TUBA
LECTURA

1^a vista Tuba

$\text{♩} = 144$ tempo maximum

p *fp* *f* *p*

10

20

$\text{♩} = \text{Lento}$

80

$\text{♩} = \text{Tempo I}$

f

ETC.

Tempo ad libitum

mf

p

f

mf

f

mf

f

poco rit.

a tempo

f

mf

f

mf

f

mf

f

mf

MODERATO

$\text{♩} = 86-90$

The image shows a handwritten musical score for a bass line, consisting of ten staves. The tempo is marked "MODERATO" with a metronome marking of $\text{♩} = 86-90$. The music is written in bass clef with a 2/4 time signature. The score includes various dynamics and markings:

- Staff 1: *pp* (pianissimo)
- Staff 2: *p* (piano)
- Staff 3: *p* (piano)
- Staff 4: *p* (piano)
- Staff 5: *p* (piano)
- Staff 6: *p* (piano)
- Staff 7: *p* (piano)
- Staff 8: *p* (piano)
- Staff 9: *p* (piano)
- Staff 10: *ff* (fortissimo) at the beginning, *mf* (mezzo-forte) in the middle, *f* (forte) towards the end, and *ff* (fortissimo) at the very end.

Other markings include accents (>), slurs, and a "rit." (ritardando) marking near the end of the piece. The score is written on ten staves, with measure numbers 1, 3, 5, 7, 9, 11, 14, 16, 18, 20, 22, and 25 indicated at the start of their respective staves.

Andante mosso

mf poco rit.

a tempo

mf

mp rit.

a tempo

mf

A Marcato

f

mf *f*

⁴ subito *mf* *f* *mf*

The image shows a page of musical notation with seven staves. The first staff is in bass clef, 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). It starts with a tempo marking 'Andante mosso' and a dynamic of 'mf'. The music consists of eighth and sixteenth notes, with a 'poco rit.' marking towards the end. The second staff is in treble clef, 4/4 time, with a key signature of three flats. It starts with a tempo marking 'a tempo' and a dynamic of 'mf'. The third staff is in bass clef, 4/4 time, with a key signature of three flats. It starts with a dynamic of 'mp' and includes a 'rit.' marking. The fourth staff is in treble clef, 4/4 time, with a key signature of three flats, starting with a tempo marking 'a tempo' and a dynamic of 'mf'. The fifth staff is in bass clef, 4/4 time, with a key signature of three flats, marked with a boxed 'A' and the tempo 'Marcato', starting with a dynamic of 'f'. The sixth staff is in bass clef, 4/4 time, with a key signature of three flats, starting with a dynamic of 'mf' and ending with 'f'. The seventh staff is in bass clef, 4/4 time, with a key signature of three flats, starting with a dynamic of 'subito mf', followed by 'f' and 'mf' markings.

TUBA / BOMBARDINO

ANÁLISIS

The image displays a musical score for Tuba/Bombardino, marked *Allegro*. The score is written in 2/4 time and consists of four systems of music. The first system includes a Tuba/Bombardino line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The second system shows the Tuba/Bombardino line with a rest, while the piano accompaniment continues with a more complex rhythmic pattern. The third system features a Tuba/Bombardino line with a rest and a piano accompaniment that includes a *p* (piano) dynamic marking. The fourth system shows the Tuba/Bombardino line with a rest and a piano accompaniment that includes a *p* (piano) dynamic marking. The score is presented in a clear, legible format with standard musical notation.

INTRODUCTION
Adagio ma non troppo

The musical score is written for piano and bass. It begins with a 3/4 time signature and a key signature of one flat. The tempo is marked "Adagio ma non troppo".

The first system (measures 1-5) features a piano part with a forte (*f*) dynamic and a bass part with a mezzo-piano (*mp*) dynamic. The piano part has a melodic line with slurs and accents, while the bass part provides a harmonic accompaniment.

The second system (measures 6-10) continues the piano part with a forte (*f*) dynamic and the bass part with a piano (*p*) dynamic. A "tr" (trill) is indicated above the piano part in measure 6. A "p" dynamic is also present in the bass part in measure 10. The instruction "ad libitum" is written above the piano part in measure 10.

The third system (measures 11-16) starts with a "poco rall. a tempo" instruction. The piano part has a forte (*f*) dynamic and the bass part has a piano (*p*) dynamic. A "tr" is marked above the piano part in measure 11. The instruction "ad libitum" is written above the piano part in measure 12. The tempo returns to "a tempo" in measure 14, with a "rall." instruction in measure 15 and a "ff" (fortissimo) dynamic in measure 16.

The fourth system (measures 17-22) begins with a "ten." (ritardando) instruction. The piano part has a piano (*p*) dynamic and the bass part has a mezzo-piano (*mp*) dynamic. A "tr" is marked above the piano part in measure 17. The piano part features a melodic line with slurs and accents, while the bass part provides a harmonic accompaniment.

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BOMBARDINO

LECTURA

The image displays a musical score for a Bombardino instrument, titled "LECTURA". The score is written on three staves of music. The first staff begins with the tempo marking "cantabile" and a dynamic marking of "p" (piano). The music is in a 3/4 time signature, indicated by the "3" over the "4" and a quarter note. The key signature has one sharp (F#). The first staff contains several measures of music, with a "pp" (pianissimo) marking towards the end. The second staff continues the melodic line with various note values and rests. The third staff concludes the piece with a final note marked with a triangle above it and a "p" dynamic marking. The notation includes slurs, ties, and various note heads and stems.

Allegro moderato (♩ = 96)

The musical score is written for a bass clef instrument in 2/4 time. It begins with a piano (*p*) dynamic marking. The tempo is marked "Allegro moderato" with a quarter note equal to 96 beats per minute (♩ = 96). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and accents. There are several instances of triplets and sixteenth-note runs. The key signature has one sharp (F#). The score concludes with a final piano (*p*) dynamic marking.

24302A-64

Andantino (dolce)

A musical score for a piece titled "Andantino (dolce)". The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The tempo and mood are indicated as "Andantino (dolce)". The score consists of six staves of music. The first staff begins with a dynamic marking of *mf*. The second staff continues the melodic line. The third staff features a dynamic marking of *f* and includes a repeat sign. The fourth staff has a dynamic marking of *mp*. The fifth staff has a dynamic marking of *mf*. The sixth staff concludes with a dynamic marking of *f* and a final cadence. The music is characterized by flowing, arpeggiated patterns and smooth transitions between dynamics.

MS001

VIOLA

1er. mov. de los conciertos de K. Stamitz en Re mayor, F. Hoffmeister
en Re Mayor o equivalente

1er. mov. de sonata romántica o equivalente

Preludio de una Suite de Bach para viola sola (transc.)

Dos estudios dificultad tipo Hoffmeister, Campagnoli o equivalente

ANÁLISIS

Fragmento de estudio raro de nivel medio.
El último de Palaschko

LECTURA

10

6. *Adagio doloroso.*

espress.

f

fz

f

sonore

pp

The image shows a page of musical notation for Viola, numbered 10. It contains three staves of music. The first staff is marked with a checkmark and the tempo 'Adagio doloroso.' It includes fingerings (1, 2, 3, 4) and a dynamic marking 'espress.'. The second staff has a dynamic marking 'f' and a fermata. The third staff has a dynamic marking 'fz', a dynamic marking 'f', and a dynamic marking 'pp'. There are also some handwritten marks, including an 'X' and a checkmark.

VIOLA DA GAMBA

Análisis

The image displays a musical score for Viola da Gamba and Cantus. The score is organized into two main systems, each containing multiple staves. The top system includes staves for CANTUS (Soprano, Alto, Tenor, Bass) and the Viola da Gamba. The bottom system also includes staves for CANTUS and the Viola da Gamba. The score is divided into sections labeled 'Variatio II' and 'Variatio III'. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The page number '60' is located at the bottom center.

CANTUS
ALTISS
TENOR
BASSUS

Variatio II

Variatio III

60

VIOLA DA GAMBA

LECTURA

30

Musical notation for measures 30-31. Measure 30 starts with a '+' sign. Measure 31 contains an 8-measure rest.

43

Musical notation for measures 43-44. Measure 43 has two triplet markings. Measure 44 has two triplet markings.

48

Musical notation for measures 48-49. Measure 48 has a '+' sign. Measure 49 has two triplet markings.

54

Musical notation for measures 54-55. Measure 54 has two triplet markings.

60

Musical notation for measures 60-61.

64

Musical notation for measures 64-65. Measure 64 has a '+' sign. Measure 65 contains an 8-measure rest.

VIOLÍN

LECTURA

Allegro

p (*pizz*)

f

p

Allegro

p *f* *p* *f* *p* *f* *p* *f* *sf* *sf*

sf *sf*

f *f*

f

1120

VIOLÍN BARROCO

LECTURA

VIOLINO

Adagio

5

9

Presto

6

12

18

V

Affettuoso [Siciliano]

5

9

1. 2.

2^{da} volta

2. 12085

VIOLONCHELO

Esta es la relación de obras orientativas para violonchelo:

- Un estudio op.73 de D. Popper o similar
- Preludio de una Suite para violonchelo solo de J.S. Bach o similar
- 1er. movimiento de un concierto como J. Haydn en Do Mayor o C. Saint-Saëns en La menor
- 1er. movimiento de una sonata o pieza corta del repertorio

ANÁLISIS

1er mov de la sonata op.69 en La Mayor de Beethoven o de la sonata op.38 en Mi menor de Brahms

LECTURA

SYMPHONY No. 1 ✓

L. VAN BEETHOVEN, Op. 21

Allegro con brio $\text{♩} = 112$

f *ere* *seen* *do* *ff*

Soli *pp*

cresc. *f* *sf*

sf *sf* *ff* *pp*

1321

VIOLONCHELO BARROCO

LECTURA

1

SONATA I. *Adagio*

t.

t.

t.

t.

Soliti

COMPOSICIÓN

INVENCION A DOS VOCES

Aclaraciones para el ejercicio armónico-contrapuntístico

El ejercicio armónico-contrapuntístico consiste en la realización de una INVENCION A DOS VOCES en el estilo de las de J.S.Bach.

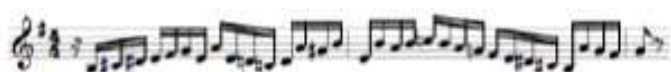
El objetivo de este ejercicio destinado a aquellos que desean optar a los estudios superiores de COMPOSICIÓN es el de detectar distintas aptitudes en el alumno, a saber:

- Capacidad de extraer consecuencias cara a al desarrollo a partir de un material dado (en este caso, el motivo de la invención)
- Conducción armónica, tanto desde el punto de vista morfológico como sintáctico.
- Conducción melódica, en cuanto al desarrollo de la melodía.
- Uso de recursos contrapuntísticos tales como la imitación, el contrapunto invertible.
- Inventiva musical.

El objetivo, por tanto, no se centra tanto en aspectos estructurales de lo que es una invención, aunque también cuentan) como en ver lo que el alumno es capaz de hacer, según los aspectos antes citados.

Dicho de otra manera, el ejercicio busca detectar APTITUDES, más que conocimiento previo aunque, lógicamente, la preparación influye.

Adjuntamos a modo orientativo, algunos motivos propuestos en pruebas realizadas los últimos años.



ANÁLISIS EN COMPOSICIÓN

Estos son los fragmentos que hemos propuesto para el ejercicio de análisis en las últimas pruebas de acceso:

F. J. Haydn. Sonata en sol menor (Hob. XVI: 44), primer movimiento.

F. J. Haydn. Sonata en si menor (Hob. XVI: 32), primer movimiento.

L. van Beethoven. Cuarteto Op. 18, nº 2, primer movimiento.

Franz Joseph Haydn
Sonata in G Minor
(1786, rev. 1799)

Moderato

p *mf* *p* *mf* *p* *cresc.* *dim.* *f* *p* *cresc.*

a) b)

1

ETC.

Franz Joseph Haydn
Sonata in B Minor
(1776)

Allegro moderato

mf *p* *mf* *pp* *mf* *cresc.* *f* *mf* *cresc.* *f* *fp* *fpp* *fp*

a) b) c)

ETC .

Beethovens Werke.

SECHS QUARTETTE

für 2 Violinen, Bratsche und Violoncell

Serie 6. N° 38.

VON L. VAN BEETHOVEN.

Dem Fürsten von Lobkowitz gewidmet.

Op. 18. N° 2.

Quartett N° 2.

Allegro.

Violino I.

Violino II.

Viola.

Violoncello.

B. 38.

Stich und Druck von Breitkopf & Weyl in Leipzig.

ETC.

COMPOSICIÓN

LECTURA

Toca los siguientes esquemas armónicos en las tonalidades que se te indiquen

$$I - I_{\frac{6}{5}}^* - IV - II_{\frac{6}{5}}^* - I_{\frac{6}{4}} - V_7 - I$$

$$I - V - III_{\frac{6}{5}}^* - VI - I_6 - II_{\frac{6}{5}} - V_7 - I$$

Nota: el signo * indica que el grado que lo lleva actúa como dominante secundaria (I* es V/IV, II* es V/V y III* V/VD)

MUSICOLOGÍA

Prueba escritas:

A. Comentario y análisis de **un coral** de Bach desde diferentes perspectivas: armónico-contrapuntístico, formal, estético-estilístico, histórico-cultural, etc. (dos horas).

Septiembre 2014

4b

33 EN CRISTO ESTA MI VIDA CHRISTUS, DER IST MEIN LEBEN

2 Si alma y pensamientos
cual luz van a menguar
que oscila, y por momentos
parece terminar.

2 Wenn mein Herz und Gedanken
zergehn als wie ein Licht,
das hin und her tut wanken,
wann ihm die Flamm gebricht,

3 entonces, quedo y leve,
Señor, hazme dormir,
cuando a tu juicio llegue,
mi hora de partir.

3 alsdann fein sanft und stille
lass mich, Herr, schlafen ein
nach deinem Rat und Willen,
wann kommt mein Stündlein.

Melodía de Melchior Vulpinus, 1609.
Traducción de Fritz Fliedner.



CRISTO, EN NOSOTROS QUEDA

ACH, BLEIB MIT DEINER GNADE

1. Cris - to en no - so - tros que - - - da con gra - cia y con fa -
 1. Ach bleib mit dei - ner Gna - - - de bei uns, Herr Je - su

vor; al e - ne mi - go ve - - da nos da - fie en su fu -
 Christ, dass uns hin - fort nicht scha - - de des bö - sen Fein - des List.

2 Cristo, en nosotros queda
 con su fiel protección,
 que el alma nunca ceda
 a ruda tentación.

2 Ach bleib mit deinem Schutze
 bei uns, du starker Held,
 dass uns der Feind nicht trutze
 noch fällt die böse Welt.

3 Cristo, en nosotros queda
 con rica bendición:
 Tu gracia nos conceda
 eterna redención.

3 Ach bleib mit deinem Segen
 bei uns, du reicher Herr;
 dein Gnad und alls Vermögen
 in uns reichlich vermehr.

Melodía de Melchior Vulpius, 1609.
 Texto de Josua Stegmann, 1628.
 Traducción de Fritz Fliedner.

B. Comentario histórico, estético, sociológico, etc., de **un texto** de contenido musical propuesto por el tribunal (una hora).

Diferentes actitudes de oyentes musicales

«El oyente está predestinado en cierto modo a ser colaborador del compositor. Esto presupone que su educación y enseñanza musical se hallen bastante desarrolladas, no sólo para seguir el cuadro sonoro conforme a un sentido, sino también para poder captar su contenido espiritual... Pero ello constituye una excepción: el oyente mediano, aunque parezca atento mientras sigue el desarrollo musical, goza de la música de un modo puramente pasivo.

Lamentablemente existe otra actitud respecto a la música...; la de los "snobs", esos amigos hipócritas de la música que sólo encuentran en un concierto o en una representación la ocasión para aplaudir a un gran director o a una célebre cantante. Basta observar sólo un instante esas "caras grisáceas" de aburrimiento, según una expresión de Debussy, para apreciar el poder de la música. Porque ella abate a esos infelices que oyen estúpidamente sin escuchar.» (STRAVINSKY, *Poétique musicale*, París, 1946.)

La música es un don divino

«La música es como una autodisciplina que vuelve a las personas más pacientes, dulces, modestas y razonables... Es un don de Dios y no de los hombres; hace huir al demonio y da alegría. Con ella se olvida la cólera y los vicios. Por ello estoy plenamente convencido, y no temo decirlo, que después de la teología ningún arte puede ser igualado con la música... Es el bálsamo más eficaz para calmar, alegrar y vivificar el corazón del triste y del afligido... La música es un don sublime que Dios nos ha regalado.» (MARTÍN LUTERO, *Carta a Senfl*, siglo XVI.)

PRUEBA ESPECÍFICA DE ACCESO LOE 2013

ESPECIALIDAD: MUSICOLOGÍA

PRIMER EJERCICIO

Se evaluarán los conocimientos de carácter general que son necesarios para todas las especialidades de Grado en Música.

Constará de una prueba de Análisis Musical, que consistirá en analizar por escrito un coral de Juan Sebastián Bach. Dicho análisis deberá hacerse desde diferentes perspectivas: armónico-contrapuntístico, formal, estético-estilístico, histórico-cultural, etc.

Para la realización del análisis los aspirantes dispondrán de un tiempo máximo de dos horas.

El nivel de dificultad exigido para el Análisis será el equivalente al alcanzado al final de las asignaturas de "Análisis" y/o "Fundamentos de Composición" de las Enseñanzas Profesionales.

El primer ejercicio se calificará de 0 a 10 puntos, expresándose la nota final con dos decimales que se redondearán a la centésima más la próxima, y en caso de equidistancia a la superior.

Este ejercicio se considerará aprobado cuando la nota así obtenida sea igual o superior a 5 puntos.

SEGUNDO EJERCICIO

Constará de una única prueba, que consistirá en un comentario histórico, estético, sociológico, etc., de un texto de contenido musical propuesto por el tribunal.

El ejercicio se realizará por escrito. Se valorará la capacidad de argumentación, la coherencia en la exposición y la capacidad para relacionar y sintetizar. También se valorará la riqueza y fluidez del lenguaje, así como la corrección sintáctica y ortográfica.

El candidato dispondrá de 1 hora máximo para realizar esta prueba.

Este ejercicio 2 se calificará de 0 a 10 puntos, con hasta dos decimales que se redondearán a la centésima más próxima, y en caso de equidistancia, a la superior.

Se considerará aprobado el segundo ejercicio cuando la nota así obtenida sea igual o superior a 5 puntos.

La calificación final de la prueba específica será la resultante de la siguiente expresión: 20% ejercicio 1 + 80% ejercicio 2.

La calificación final de la prueba se expresará con dos decimales, redondeándose a la centésima más próxima y, en caso de equidistancia, a la superior.

La calificación final será, para quienes presenten el título profesional de Música, la obtenida según la siguiente expresión: prueba específica 70% + nota media del título profesional (30%).

El análisis musical y el comentario de texto se realizarán el mismo día.

PRUEBAS DE ACCESO A PEDAGOGÍA. Análisis

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The first system (measures 1-6) features a vocal line with a *mf* dynamic and piano accompaniment with chords and a bass line. The second system (measures 7-12) shows a vocal line with a *f* dynamic and piano accompaniment with chords and a bass line. The third system (measures 13-18) features a vocal line with a *p* dynamic and piano accompaniment with chords and a bass line. The fourth system (measures 19-24) shows a vocal line with a *mf* dynamic and piano accompaniment with chords and a bass line. The score concludes with a double bar line.

PRUEBAS DE ACCESO A PEDAGOGÍA
ANÁLISIS

Allegro ♩ = 130

The musical score is written for violin and piano. It consists of four systems of music, each with a violin staff on top and a piano staff on the bottom. The key signature has one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Allegro' with a quarter note equal to 130 beats per minute. The dynamics are marked as *mf* (mezzo-forte) and *p* (piano). The first system (measures 1-6) features a *mf* dynamic. The second system (measures 7-12) continues with *mf* and includes the instruction *legato*. The third system (measures 13-18) shows a dynamic shift from *mf* to *p*. The fourth system (measures 19-20) concludes with a *rit.* (ritardando) marking and a final chord marked with an 8va (octave) sign.

PEDAGOGÍA
LECTURA

Adagio

p

mf

cresc.

Handwritten musical score for guitar, consisting of five systems of three staves each. The score includes treble and bass clefs, a 2/4 time signature, and various musical notations such as notes, rests, and fingerings. The tempo is marked "Adagio" and dynamics include "p", "mf", and "cresc.". The piece concludes with a double bar line.

Handwritten musical score for guitar, consisting of three systems of two staves each. The first system includes the instruction "p. Sólido" and contains rhythmic markings "L 3 J" and "L 8 J". The second system includes "p. Sólido" and "5". The third system includes "mf" and "5". The score concludes with the signature "A. MACARRETE 2009" on a set of empty staves.

ENTONACIÓN A CAPELLA

PRUEBAS DE ACCESO DE PEDAGOGÍA - JUNIO DE 2014

CÉSAR AUSEJO SISAMÓN

ANDANTE
DOLCE
p
CRES - CEN - DO

5
mf

9
mp
RITARDANDO
mf
TEMPO PRIMO

12
f
DI - MI -

14
pp
NU - EN - DO

REAL CONSERVATORIO SUPERIOR DE MÚSICA DE MADRID