RCSMM · REAL CONSERVATORIO SUPERIOR DE MUSICA DE MADRID

EJEMPLOS

MATERIALES EMPLEADOS EN LAS PRUEBAS DE ACCESO 2016

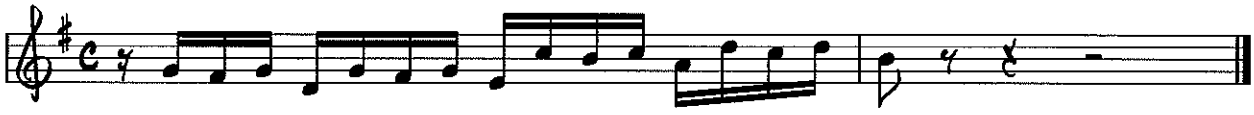
COMPOSICIÓN
DIRECCIÓN DE ORQUESTA
MUSICOLOGÍA
PEDAGOGÍA

INTERPRETACIÓN

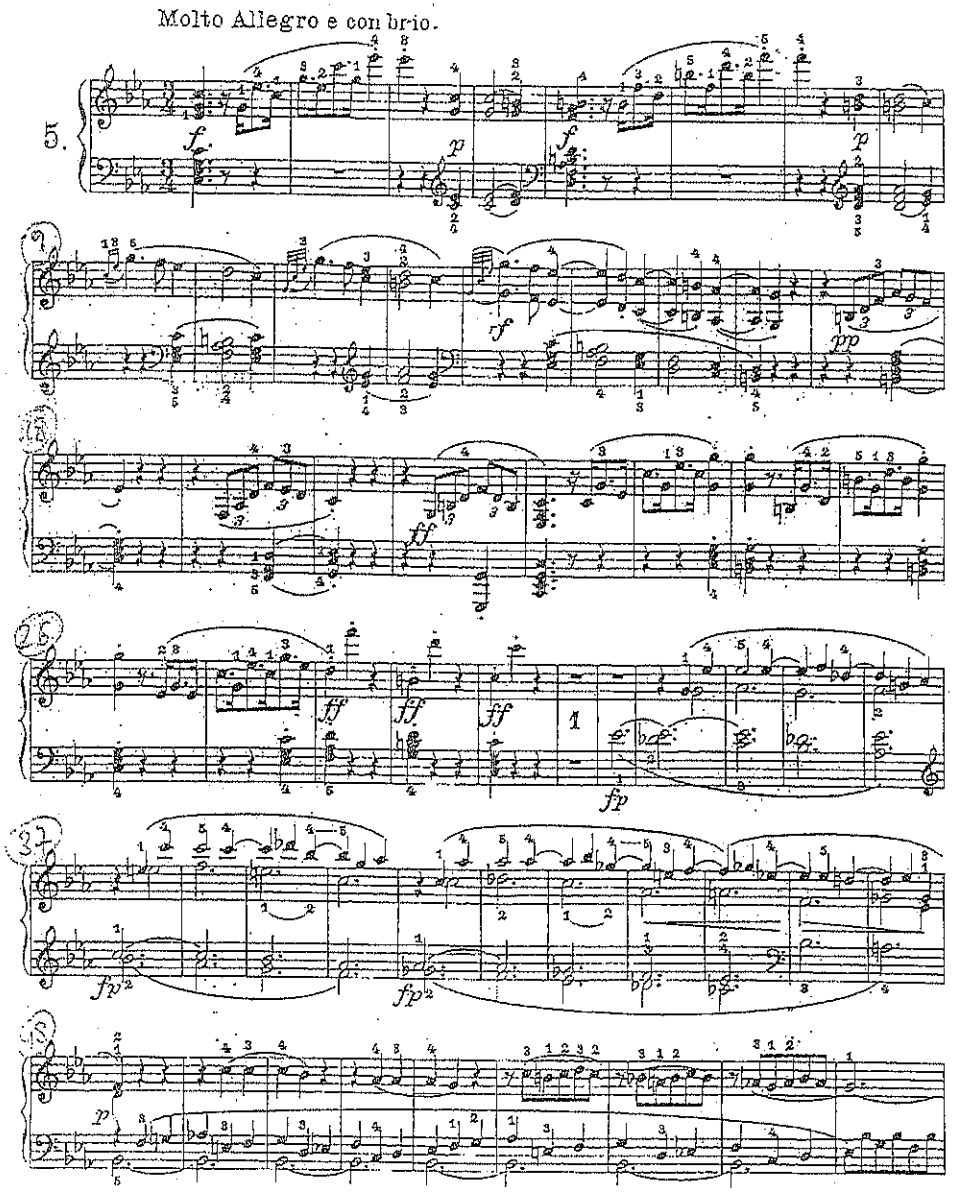
- Acordeón (No hubo candidatos)
- Arpa
- Clarinete
- Clave
- Contrabajo
- Fagot
- Flauta Travesera
- Flauta de Pico
- Guitarra
- Instrumentos de cuerda pulsada del Renacimiento y Barroco
- Oboe
- Órgano (no hubo candidatos)
- Percusión
- Piano
- Saxofón
- Traverso Barroco
- Trombón
- Trompa
- Trompeta
- Tuba
- Viola
- Viola da Gamba y violonchelo barroco
- Violín
- Violín Barroco
- Violonchelo

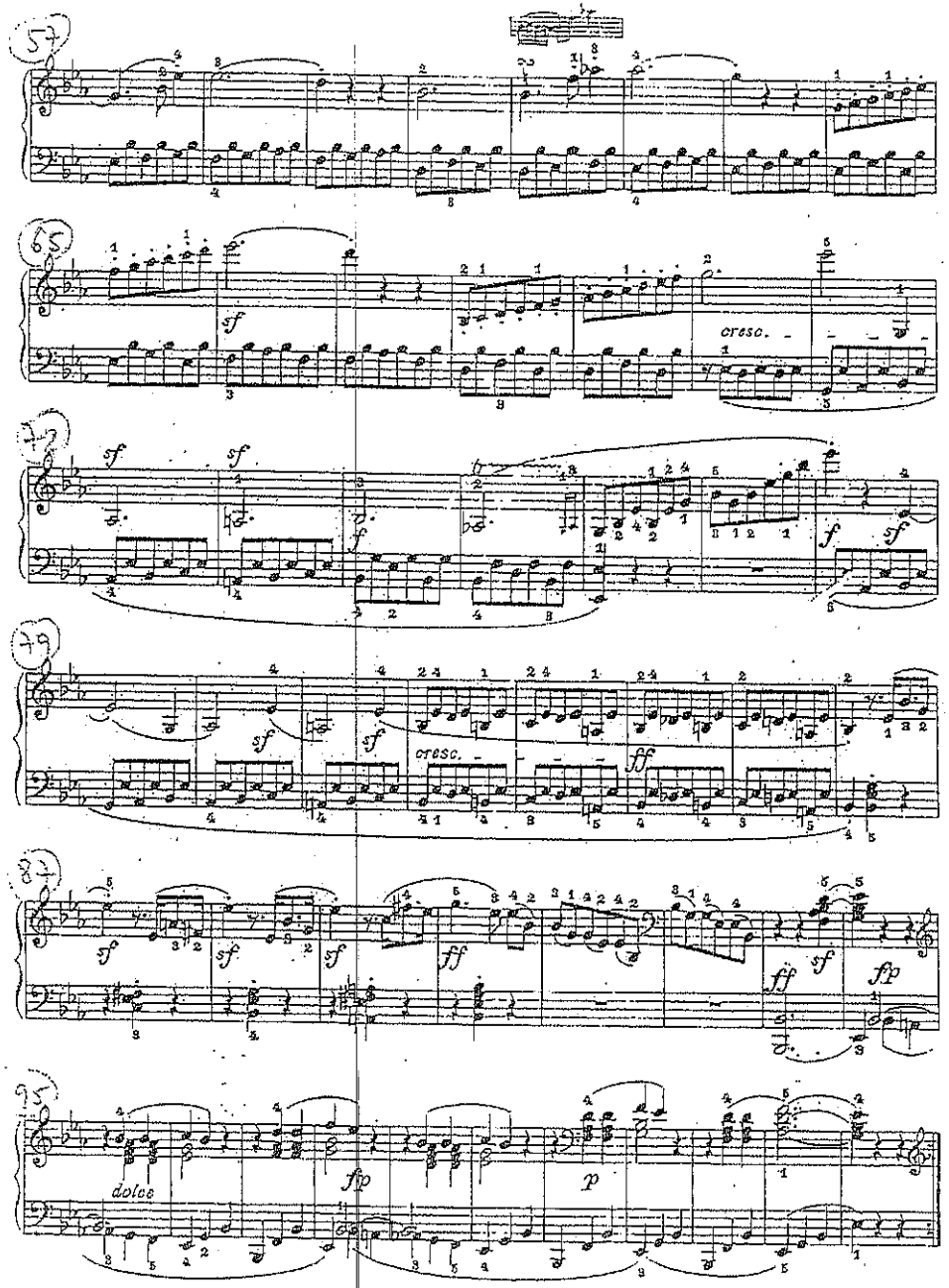
PRUEBA DE ACCESO PARA LA ESPECIALIDAD DE COMPOSICIÓN
21 DE JUNIO DE 2016
RCSMM

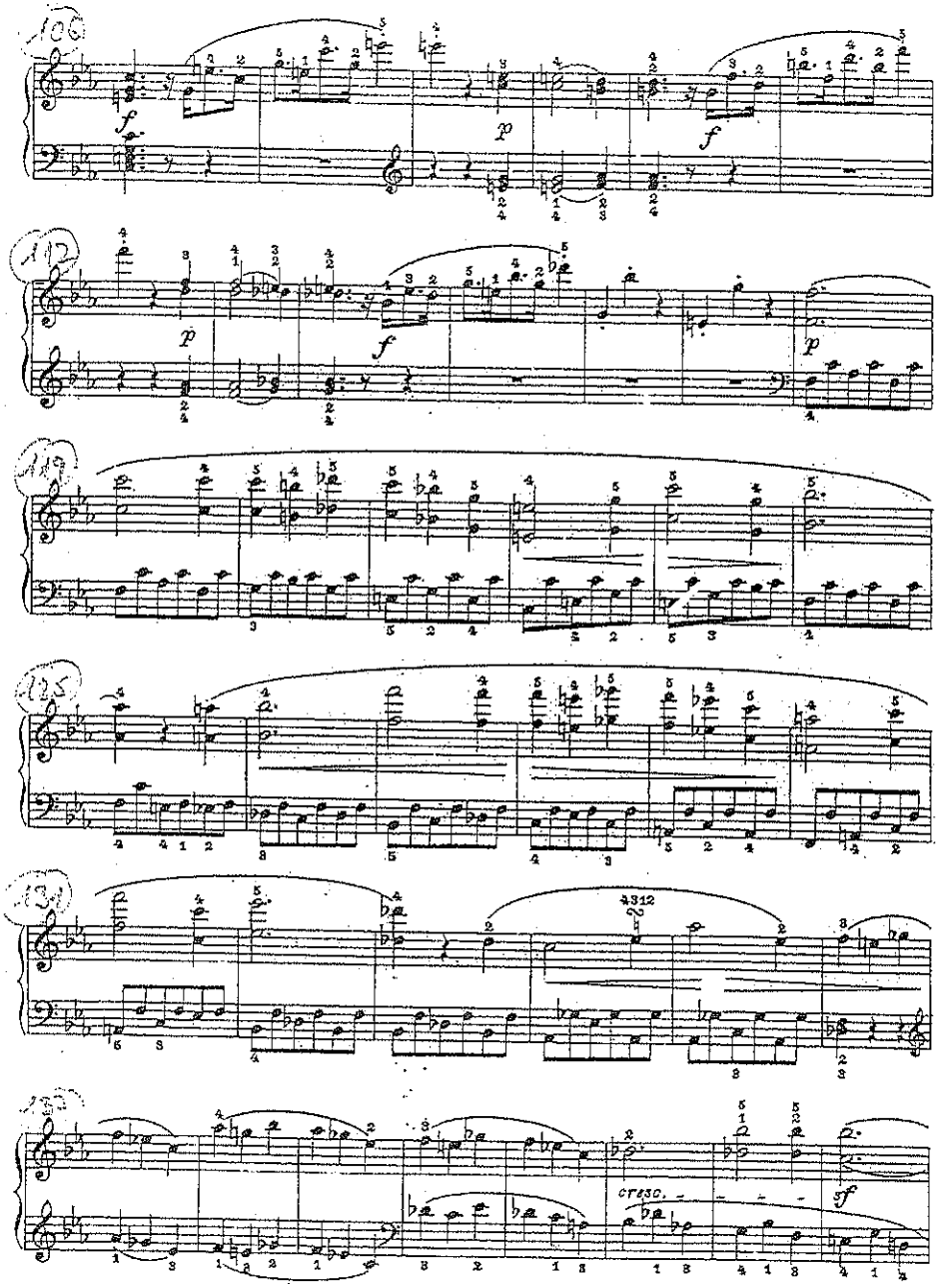
ESCRIBE UNA INVENCIÓN EN EL ESTILO DE J. S. BACH, PARA TECLADO,
A PARTIR DE ESTE MOTIVO INICIAL:

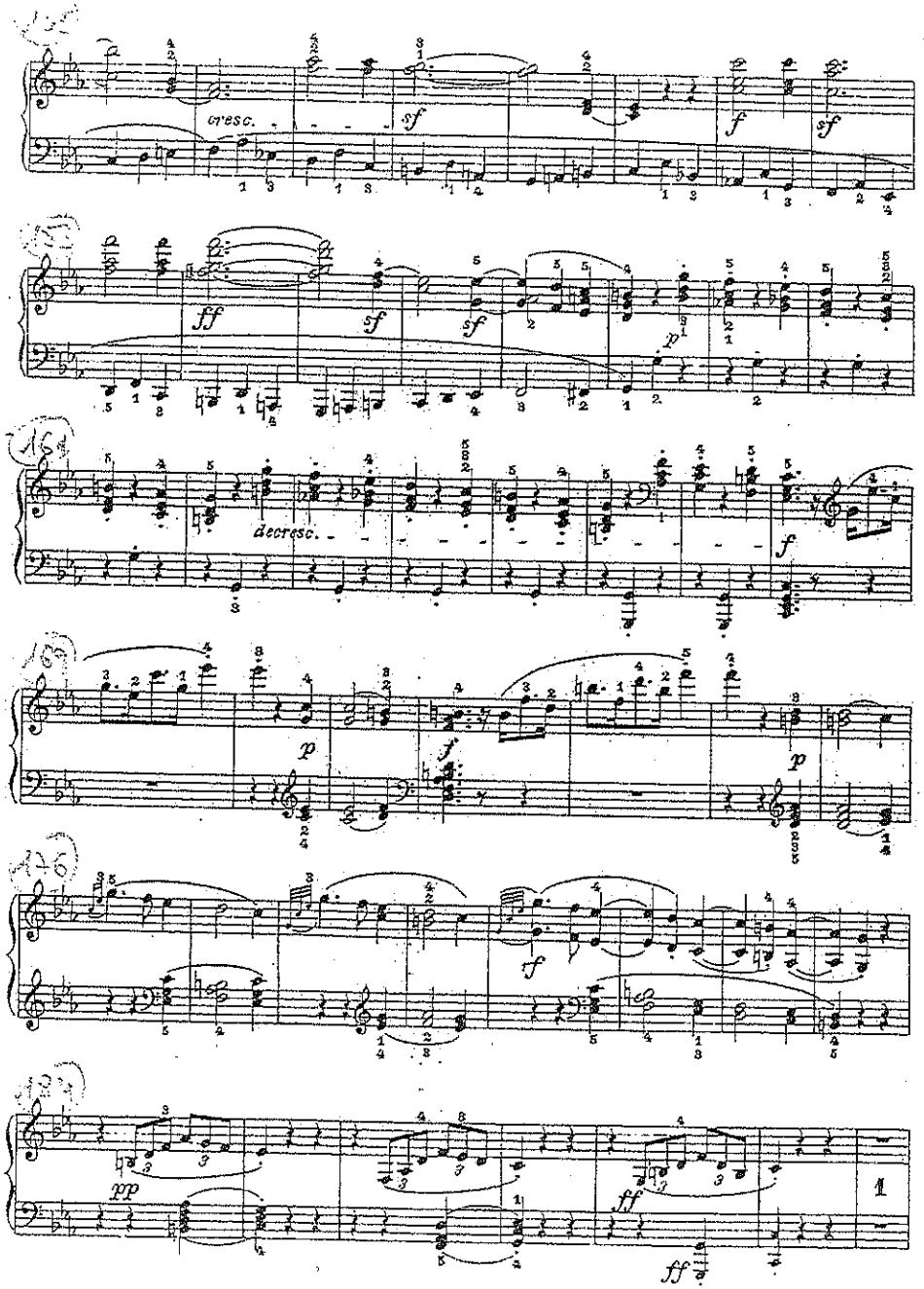


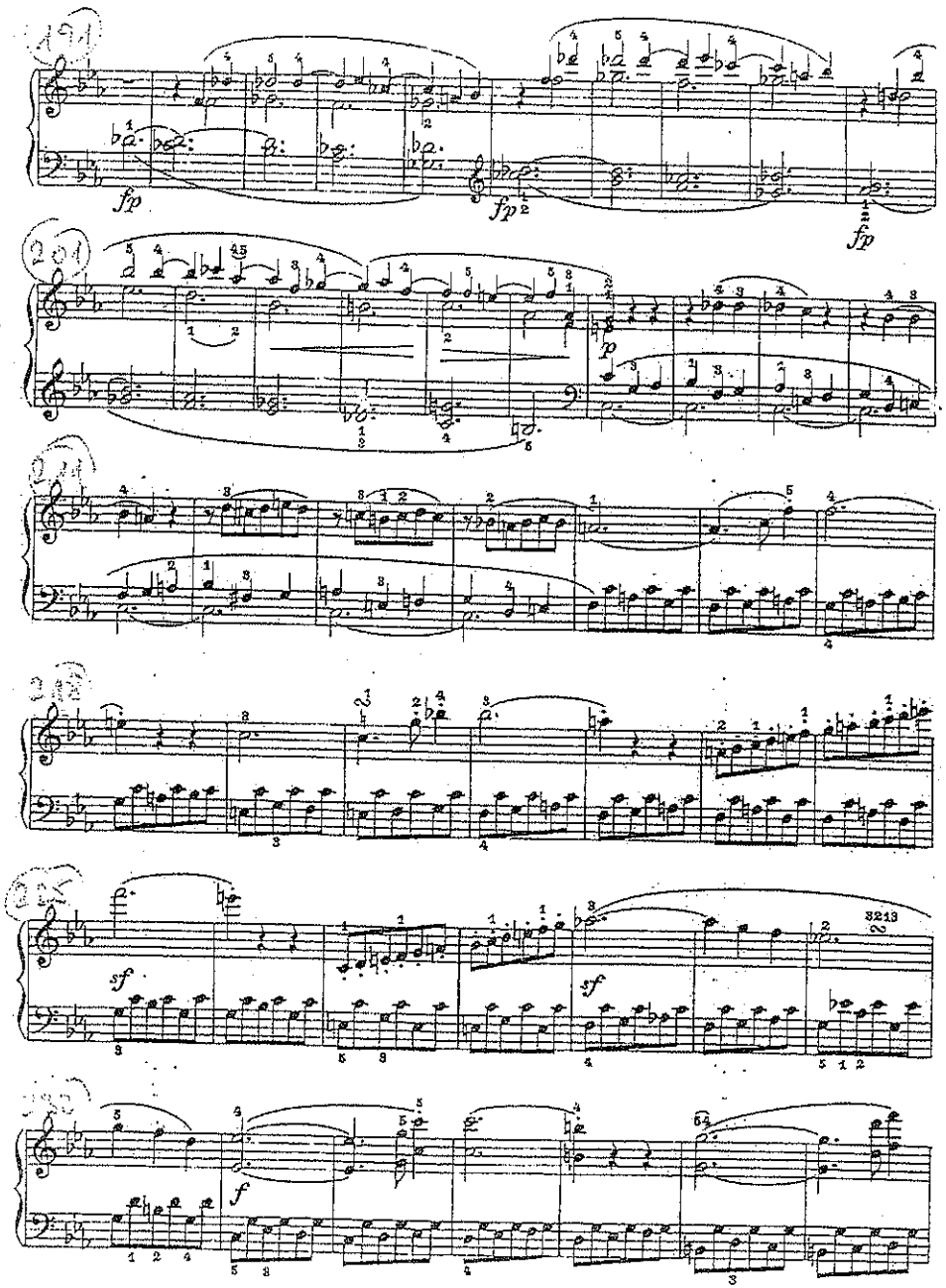
ACCESO 2016
Composición - Análisis

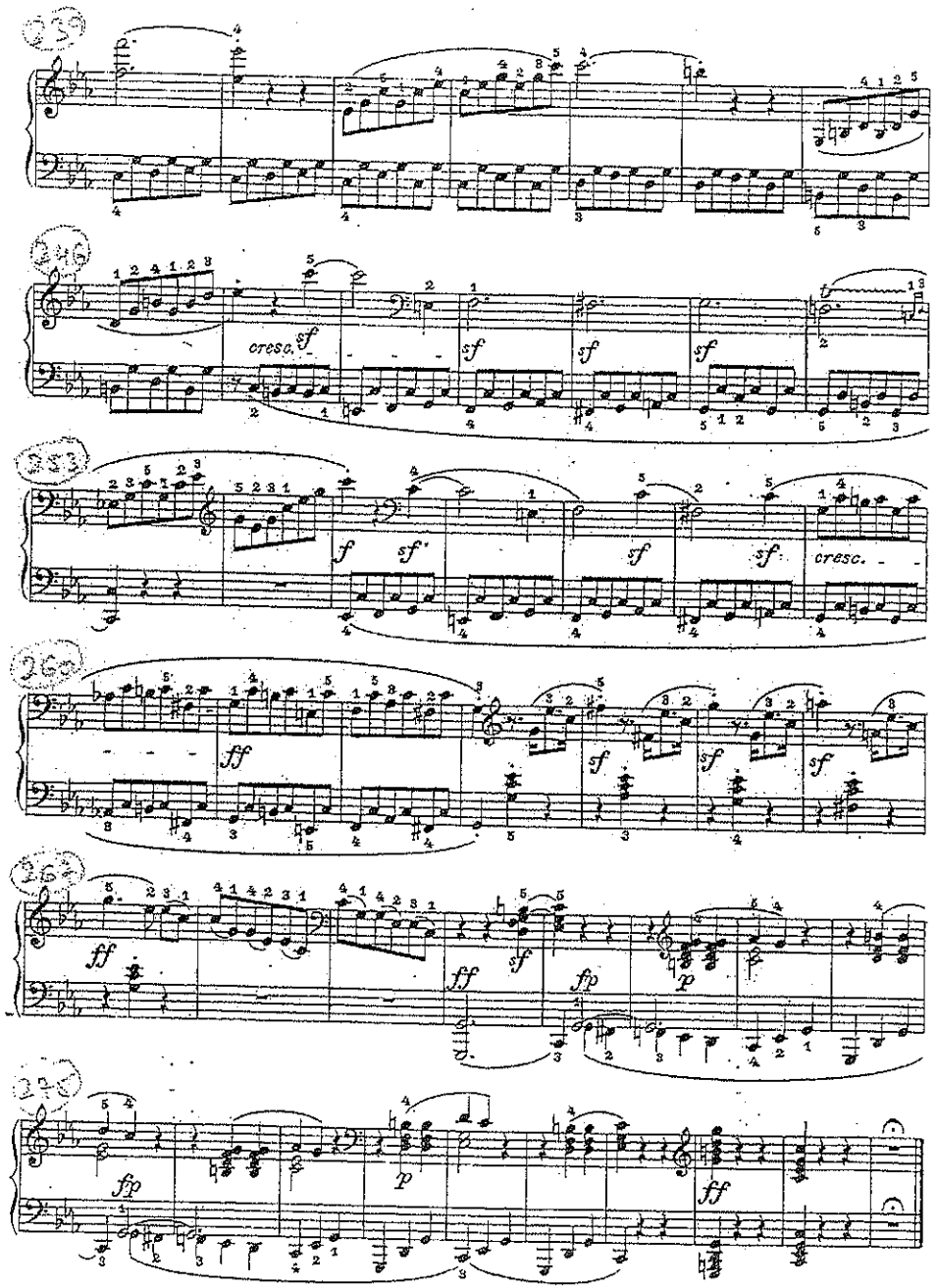





106
112
118
125
131
137
cresc.
sf


152
cresc.
sf
f
sf
153
ff
sf
sf
p
154
decresc.
f
155
p
f
p
156
f
157
pp
ff
ff


fp
fp
fp
p
sf
sf
f

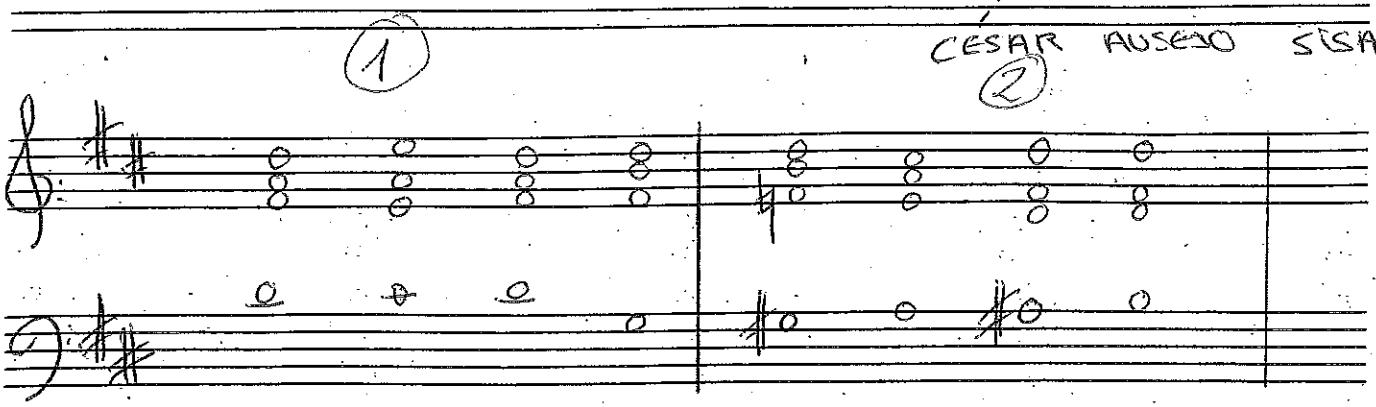

cresc.
sf
sf
sf
sf
f
sf
sf
sf
cresc.
ff
sf
sf
sf
ff
ff
sf
fp
p
fp
p
ff

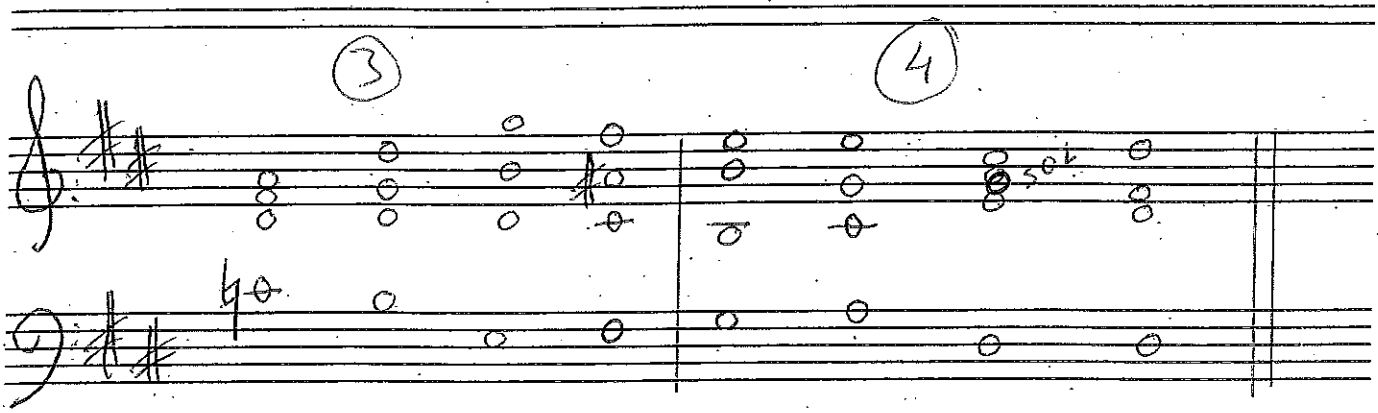
PRUEBA AUDITIVA

PRUEBA DE ACCESO DIRECCIÓN DE ORQUESTA

JUNIO 2016

CÉSAR AUSEJO SISAMÓN





- 2 VECES COMPLETO (DANDO EL LA)
- 4 VECES CADA FRAGMENTO
- 2 VECES ENLACE DE FRAGMENTOS
- 2 VECES DICTADO COMPLETO

COMUNIDAD DE MADRID - CONSEJERÍA DE EDUCACIÓN
REAL CONSERVATORIO SUPERIOR DE MÚSICA DE MADRID

ENTONACIÓN A CAPELLA

PRUEBAS DE ACCESO DE DIRECCIÓN DE ORQUESTA - JUNIO DE 2016

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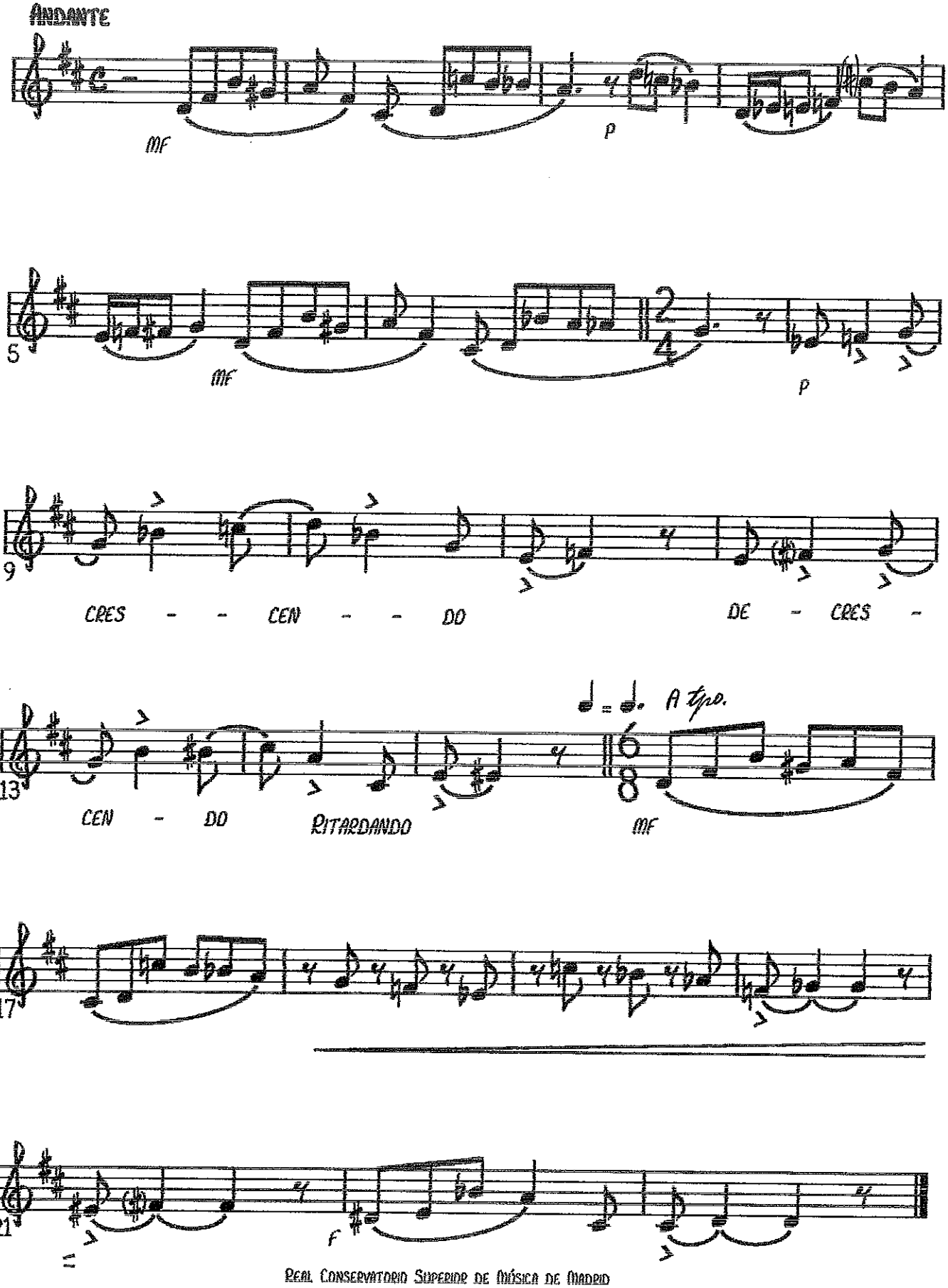
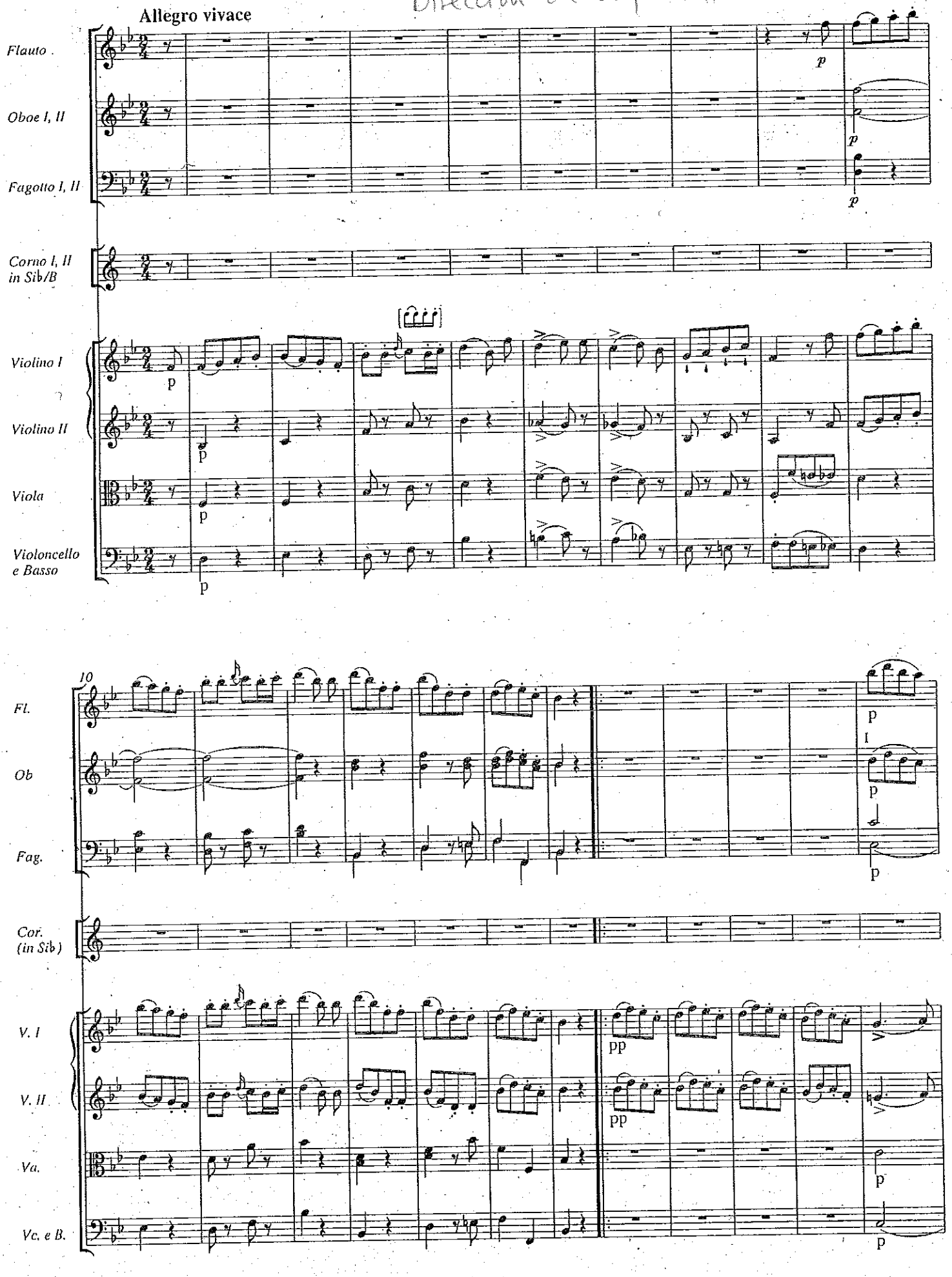
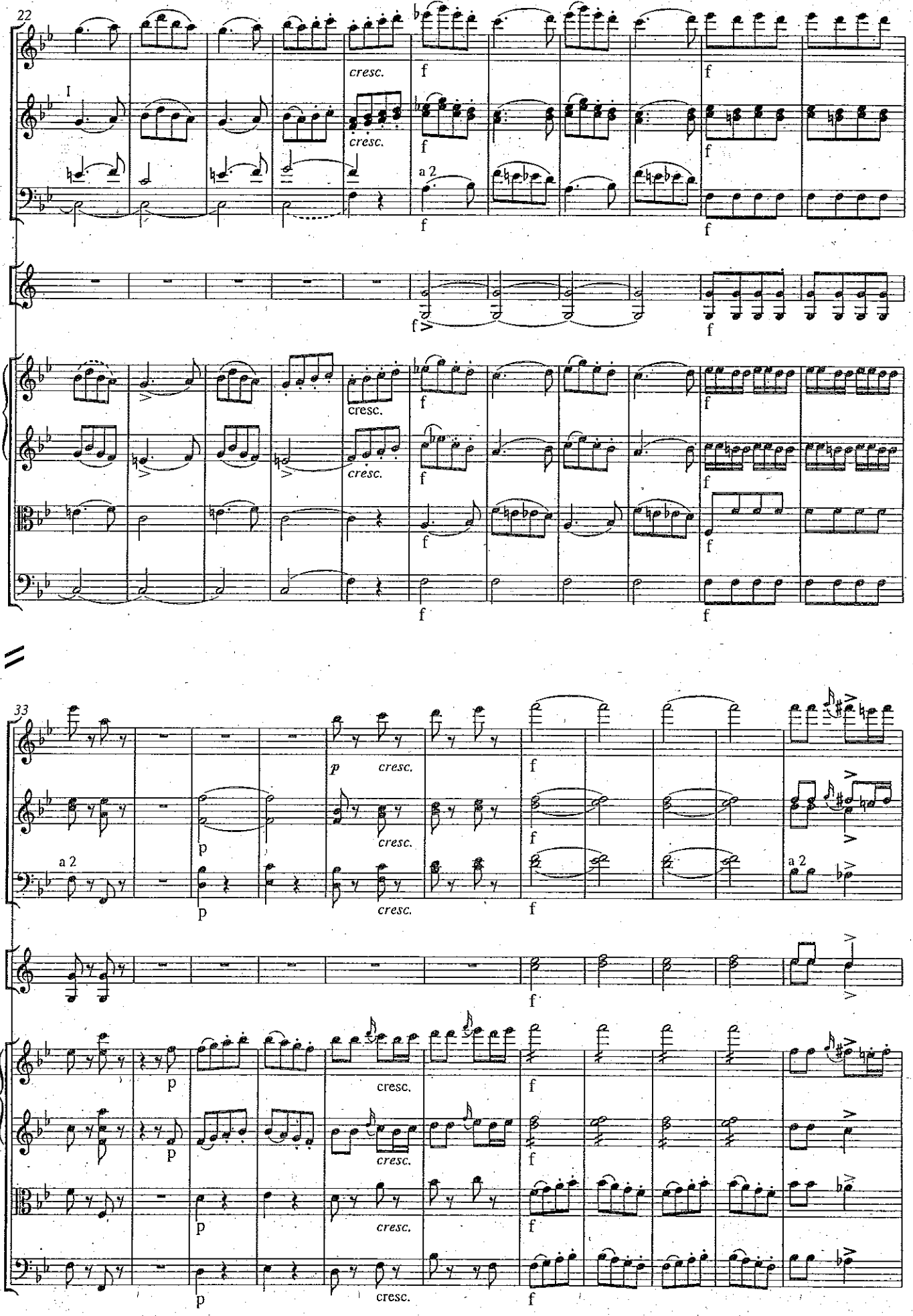
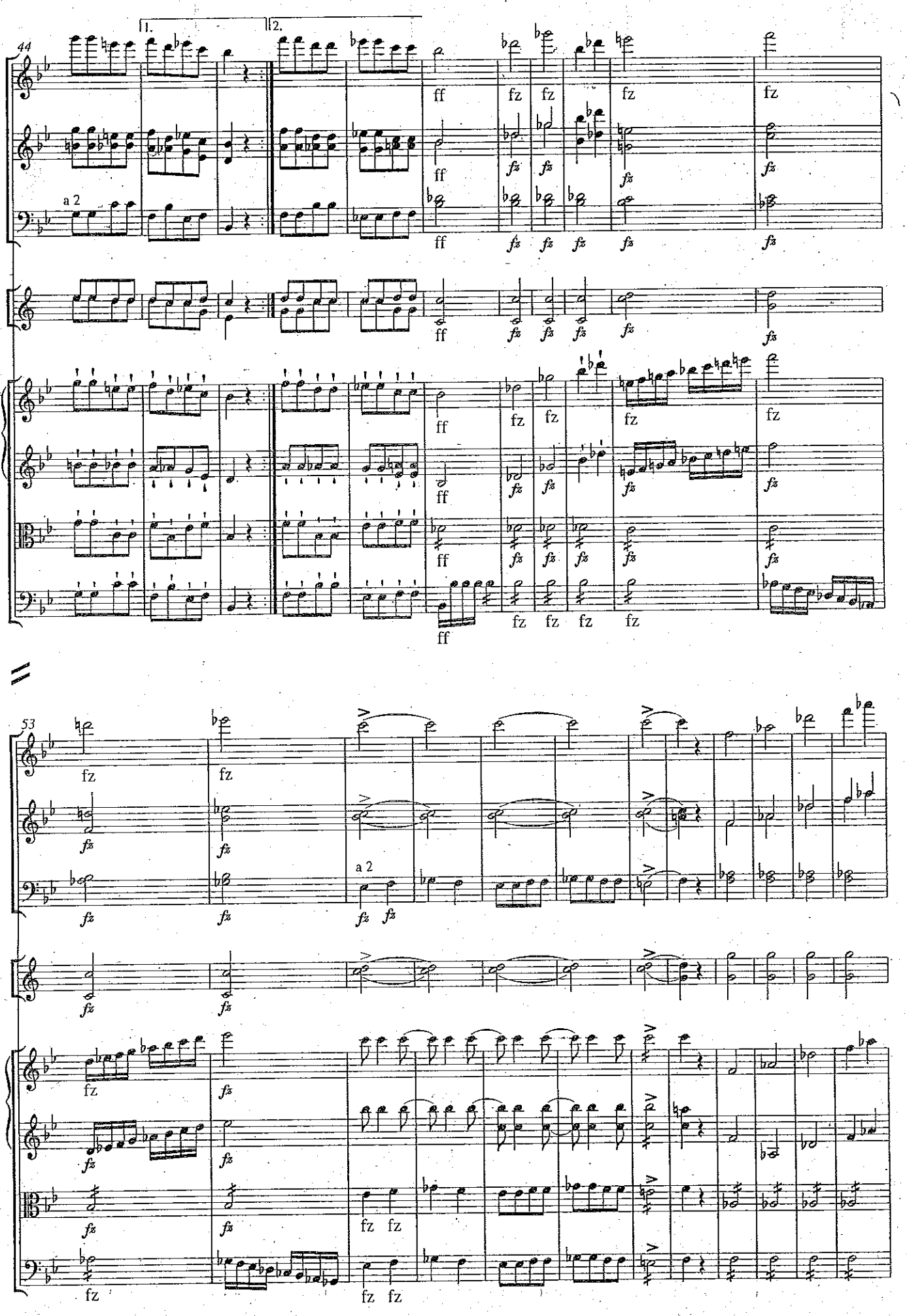


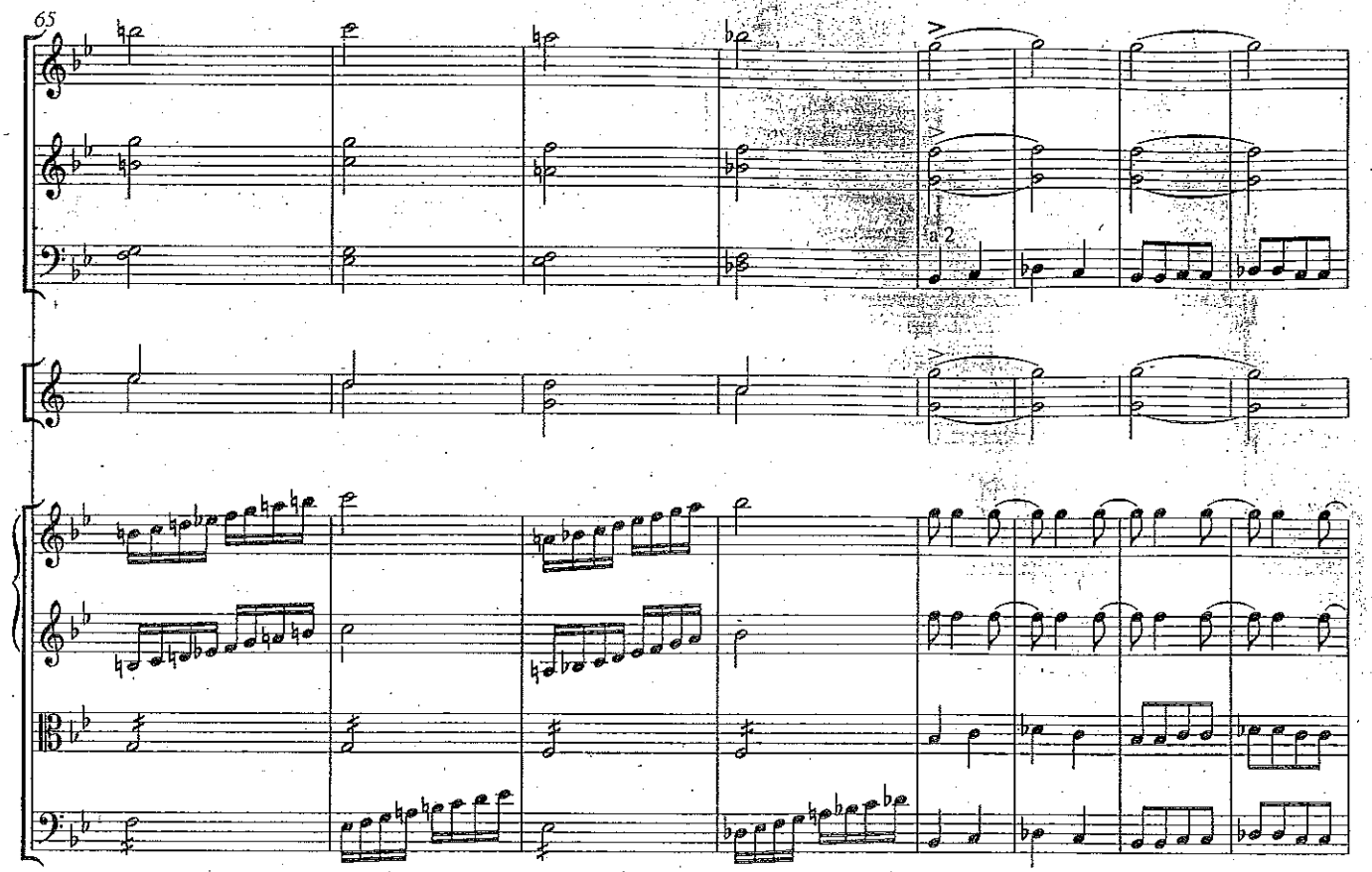
ANÁLISIS

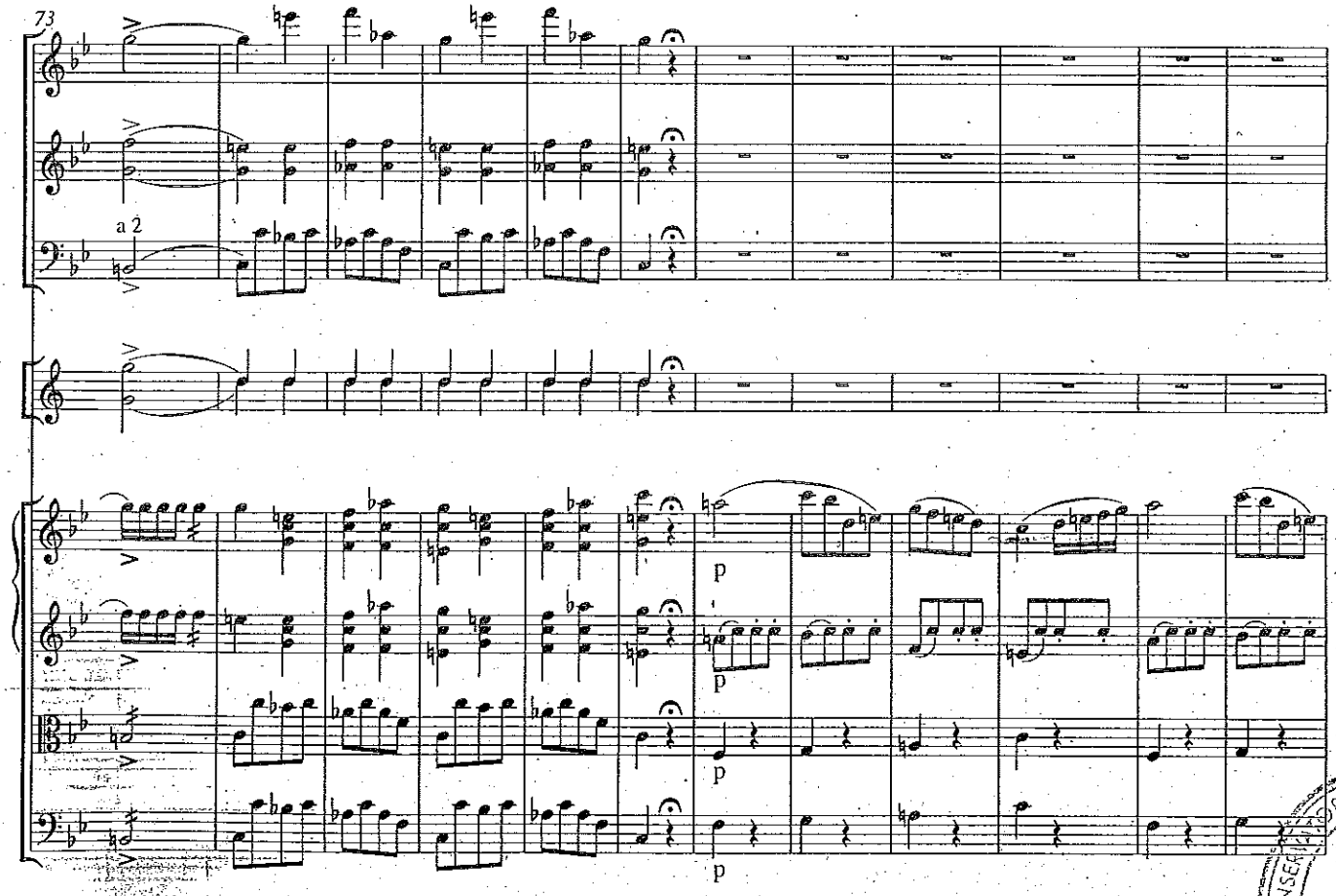
Dirección de Orquesta 2016




22
Fl.
Ob.
Fag.
Cor. (in Sib)
V. I
V. II
Va.
Vc. e B.
I
cresc.
f
a 2
33
p
a 2


44
1.
2.
Fl.
Ob.
Fag.
a 2
Cor. (in Sib)
V. I
V. II
Va.
Vc. e B.
ff
fz
fz
fz
fz
fz
53
Fl.
Ob.
Fag.
a 2
Cor. (in Sib)
V. I
V. II
Va.
Vc. e B.
fz
fz
fz
fz
fz
fz





REAL CONSERVATORIO SU
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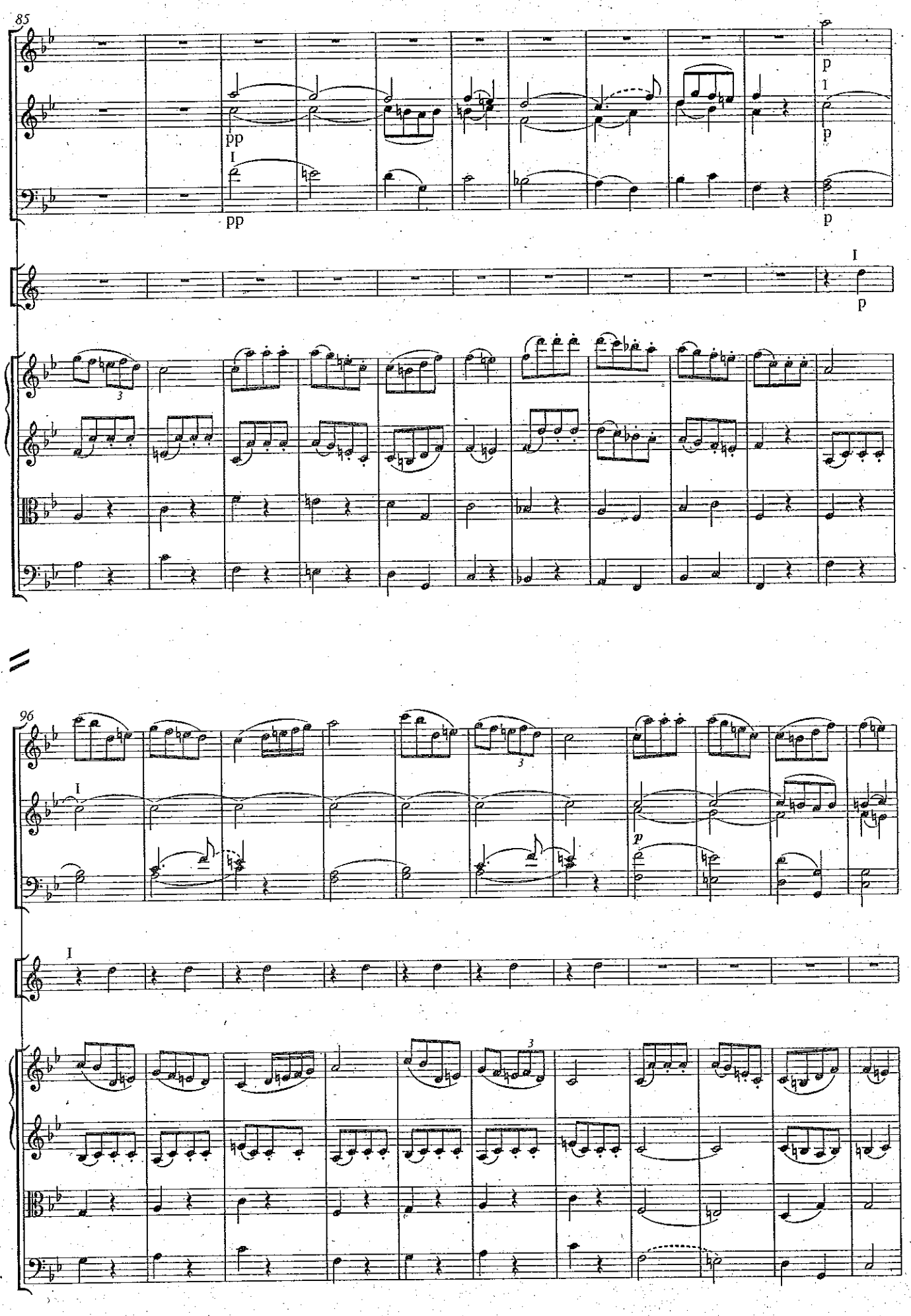
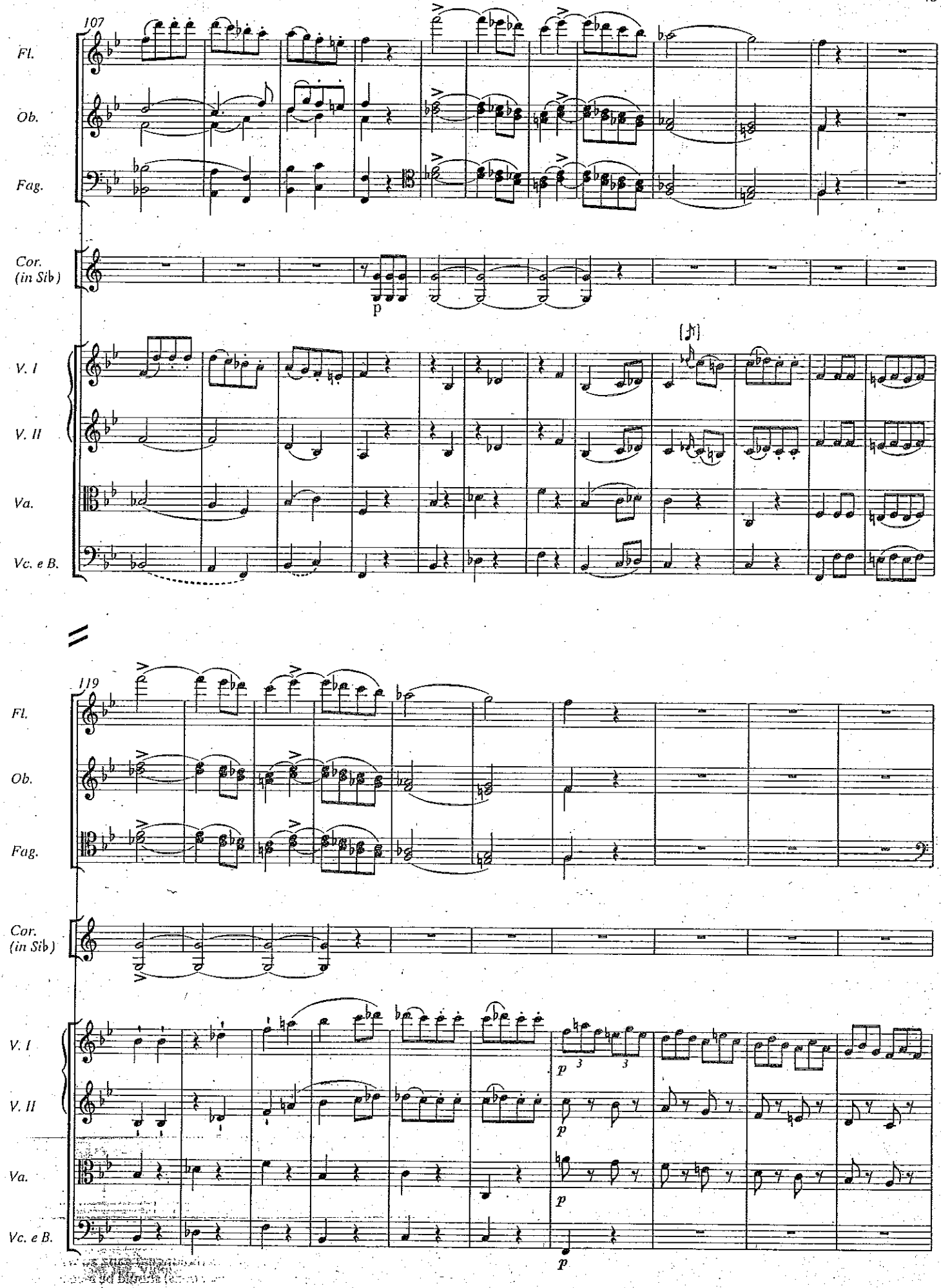
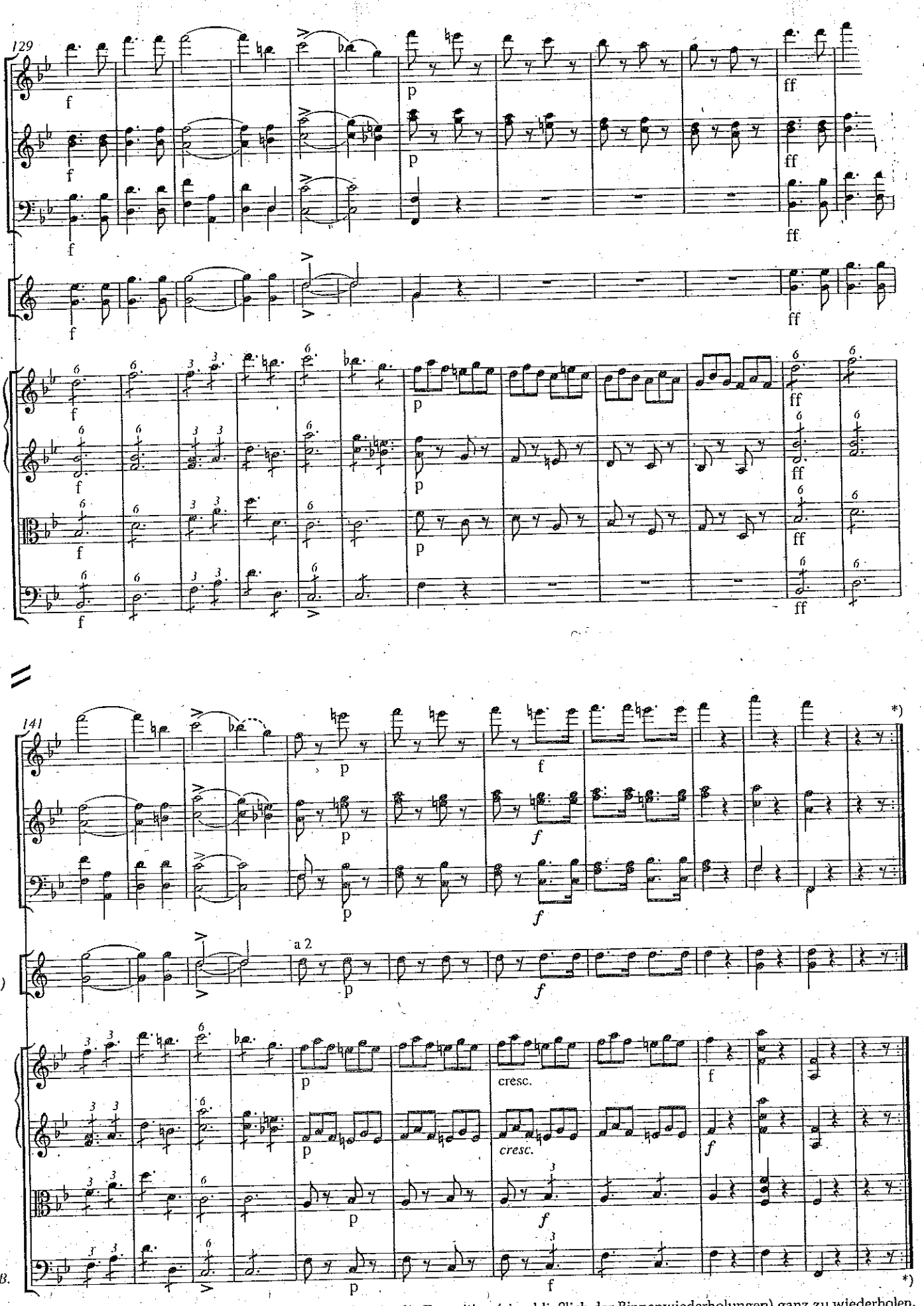

85
Fl.
Ob.
Fag.
Cor. (in Sib)
V. I
V. II
Va.
Vc. e B.
pp
I
p
96
Fl.
Ob.
Fag.
Cor. (in Sib)
V. I
V. II
Va.
Vc. e B.
3


107
Fl.
Ob.
Fag.
Cor. (in Sib)
p
V. I
V. II
Va.
Vc. e B.
119
Fl.
Ob.
Fag.
Cor. (in Sib)
V. I
V. II
Va.
Vc. e B.
p
3
3
p
p
p

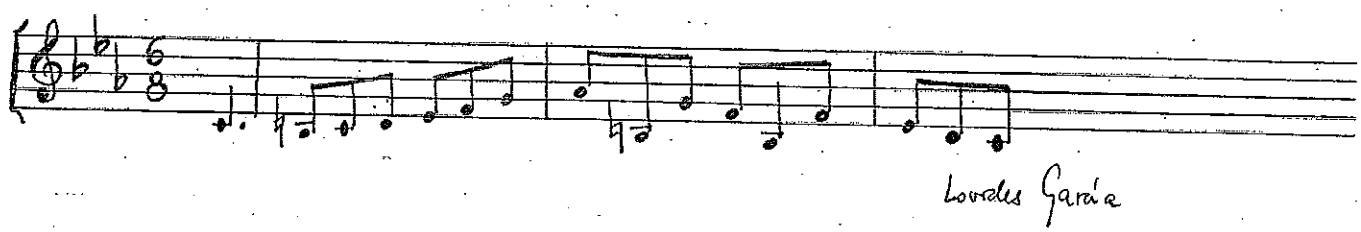


*) Takt 152: Da der Satz Sonatenhauptsatz-Anlage hat, ist die Exposition (einschließlich der Binnenwiederholungen) ganz zu wiederholen.
Measure 152: As the movement is laid out in sonata-allegro form, the exposition (including its internal repetitions) should be repeated in toto.

PRUEBA ACCESO DIRECCIÓN

JUNIO 2016

- Realización de una invención (al estilo Bach) sobre el tema siguiente.



ESPECIALIDAD DE MUSICOLOGÍA

SEGUNDO EJERCICIO: COMENTARIO HISTÓRICO, ESTÉTICO, SOCIOLÓGICO, ETC. DEL SIGUIENTE TEXTO:

PRUEBA ACCESO 2016

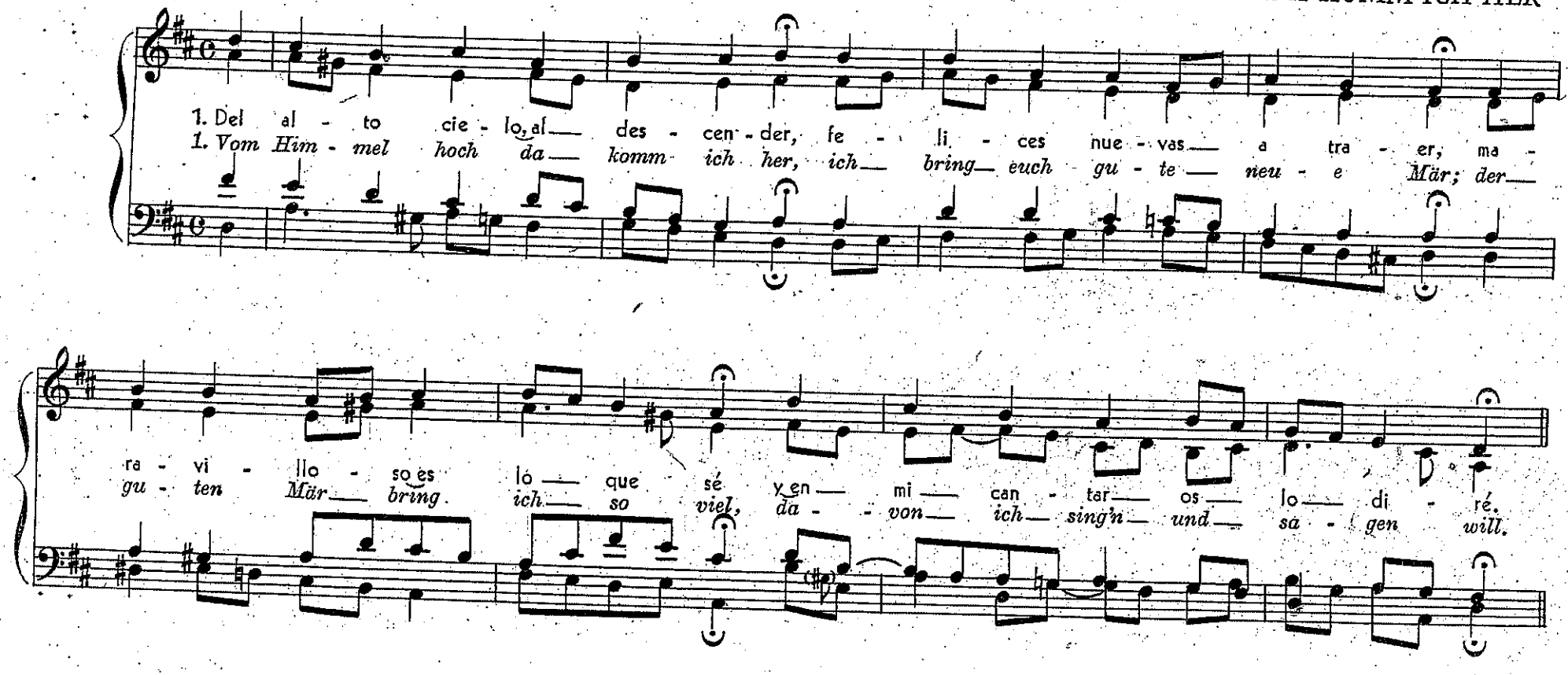
Hemos hablado antes de los peligros que la falsa civilización de las grandes ciudades tiene para la música del pueblo. Bien a las claras se ve la música "plebeya" (pero no popular) que aclaman los públicos de "cuplé" y de otros espectáculos de baja índole. No menos fatal es el daño del "americanismo": a la rondalla viril, a la sana cobla, vienen a sustituirse las brutales estridencias del "jazz-band", importación de una "música de negros", aderezada con el degradado ambiente del "cabaret" y que la inconsciencia de agotadas juventudes ha elevado a la categoría de arte de moda. Inútil decir que eso ya no es música del pueblo, sino música contra el pueblo, en la cual solamente palpita una bestialidad de seres en celo, y un primitivismo de bosque africano.

Eduardo LÓPEZ CHÁVARRI. *Música popular española.* Barcelona: Editorial Labor, 1927, pág. 136. Texto tomado de la segunda edición de 1940.

MUSICOLOGÍA GRAL ACCESO 2016

DEL ALTO CIELO AL DESCENDER

VOM HIMMEL HOCH DA KOMM ICH HER



2 Un niño os ha nacido hoy
de virgen que Dios eligió;
tan dulce es su parecer
que vuestro gozo ha de ser.

3 Es Jesucristo el Señor,
de todo mal el vencedor;
nos libra de todo temor
y nos rodea con su amor.

2 *Euch ist ein Kindlein heut geborn*
von einer Jungfrau auserkorn,
ein Kindelein so zart und fein,
das soll eur Freud und Wonne sein.

3 *Es ist der Herr Christ, unser Gott,*
der will euch führen aus aller Not,
er will eur Heiland selber sein,
von allen Sünden machen rein.

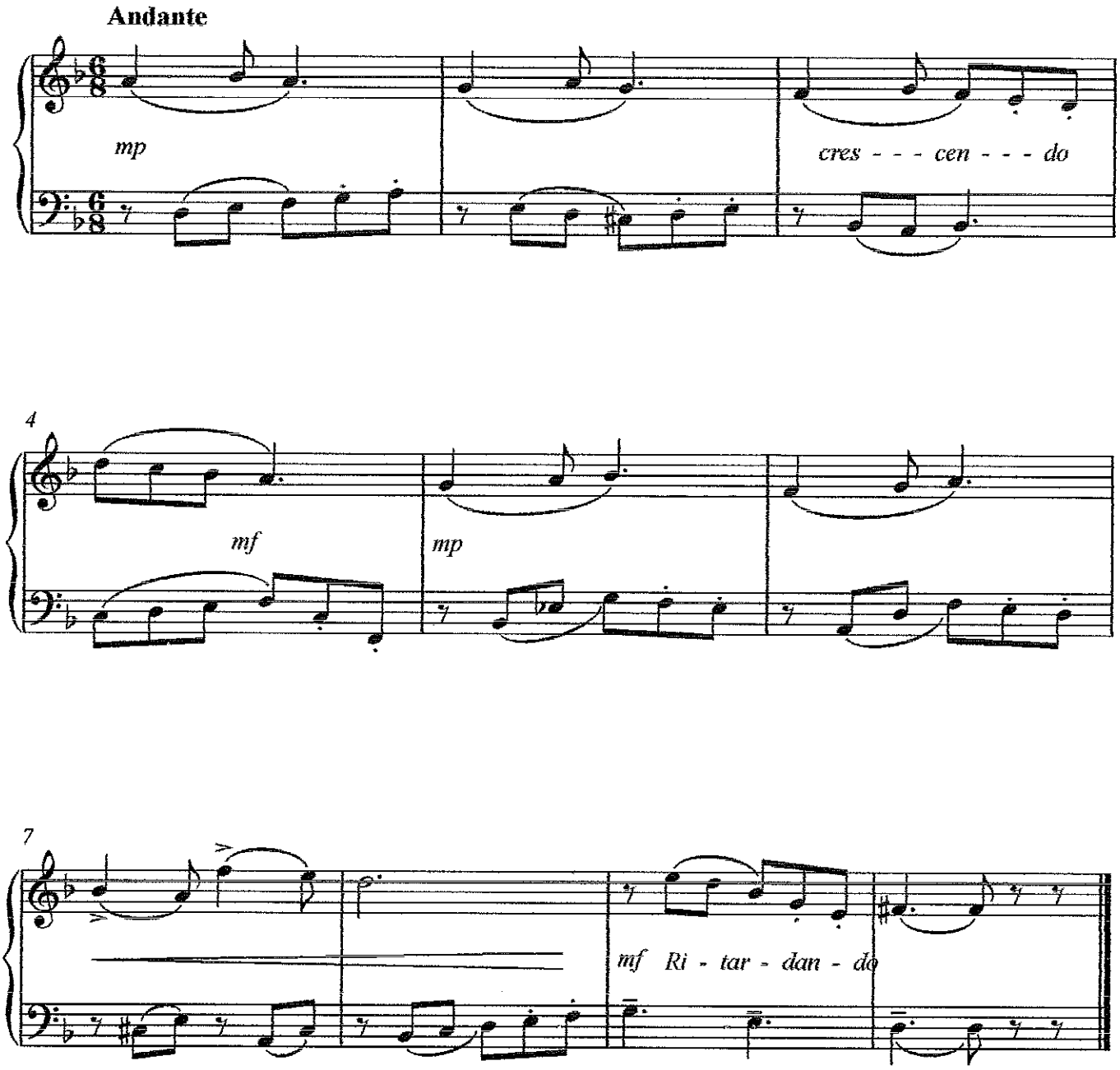
Melodía y Texto de Martín Lutero 1483-1546

Pedagogía – Acceso 2016

Dictado a dos voces

Junio de 2016

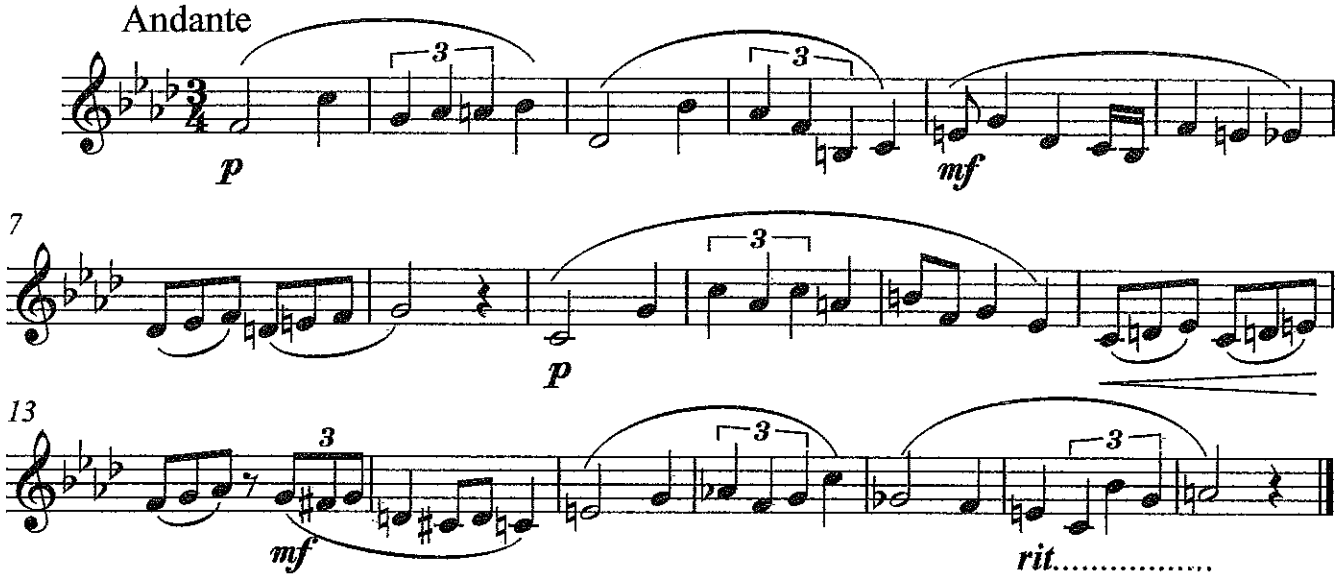
César Ausejo Sisamón

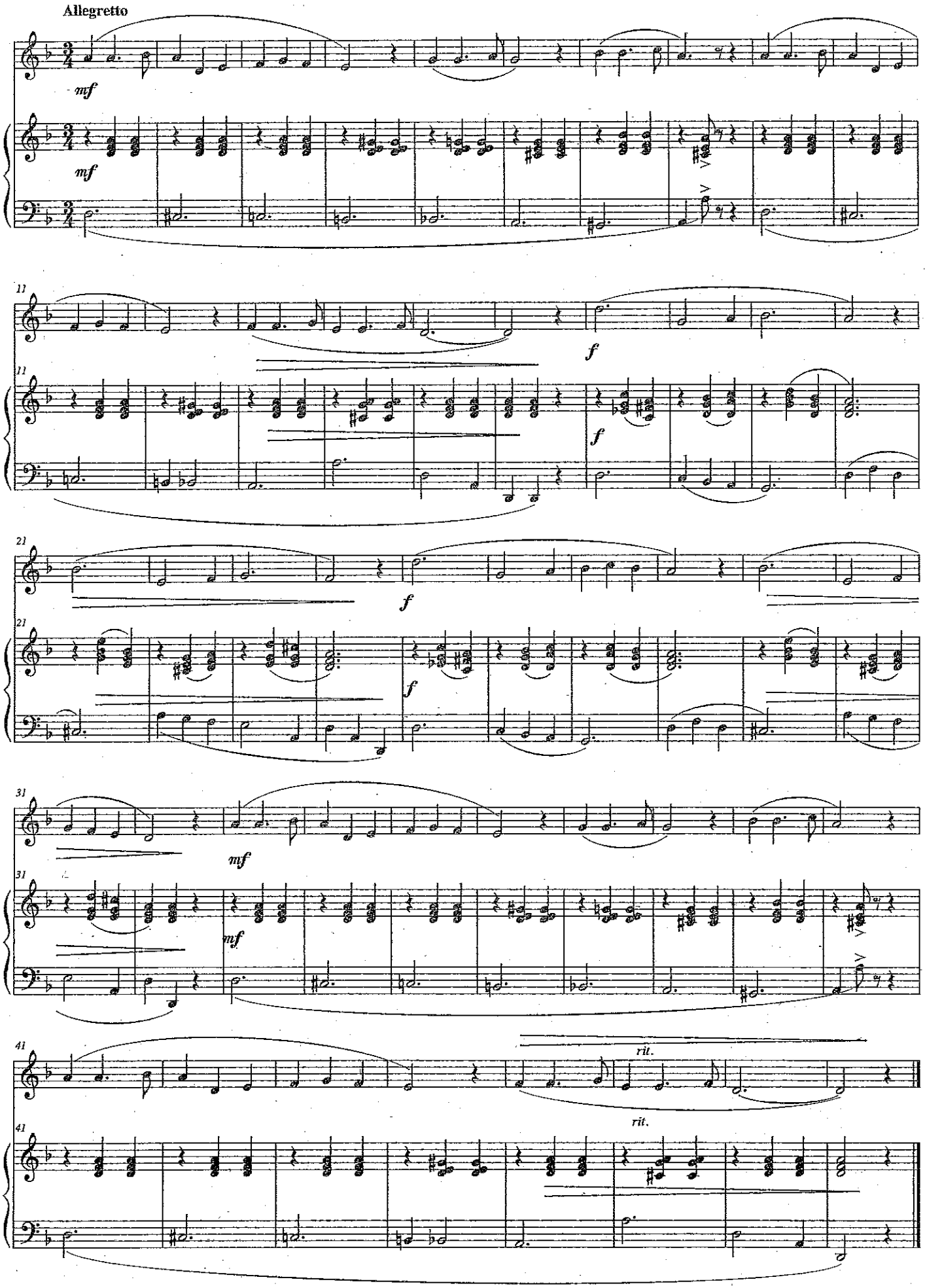


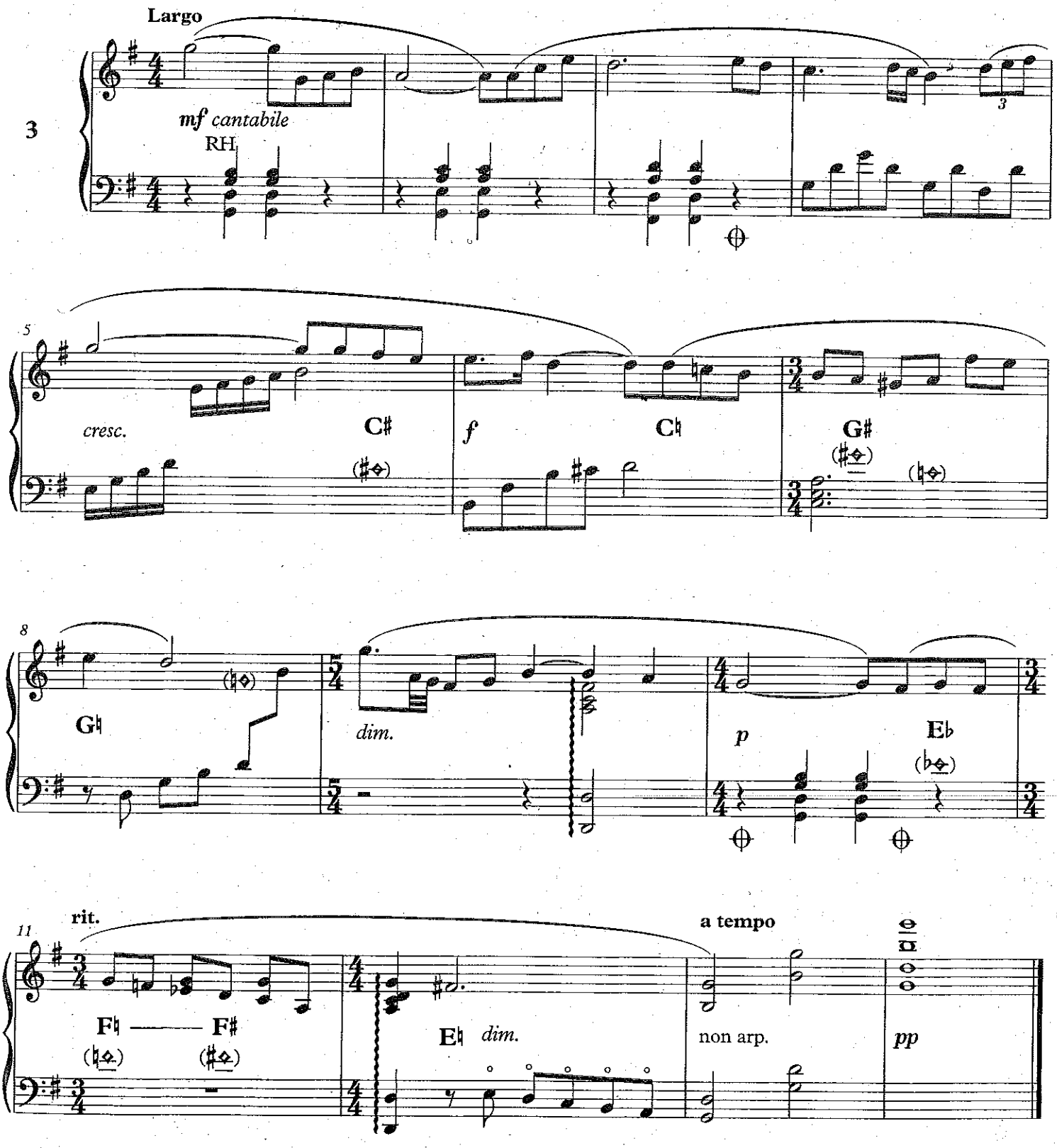
Pruebas Acceso Pedagogía

Entonación

Junio 2016




Allegretto
mf
mf
11
11
f
f
21
21
f
f
31
31
mf
mf
41
41
rit.
rit.


Largo
3
mf cantabile
RH
5
cresc.
C♯
f
C♮
G♯
8
G♮
dim.
p
E♭
11
rit.
F♮ —— F♯
E♮ dim.
a tempo
non arp.
pp

ARPA

Análisis – Acero – 2016

Andante con moto

ARPA

mf espressivo

sfz

pp

sfz

p

f

1.

2.

f

p

sfz

p *pp*

ff

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H 1748

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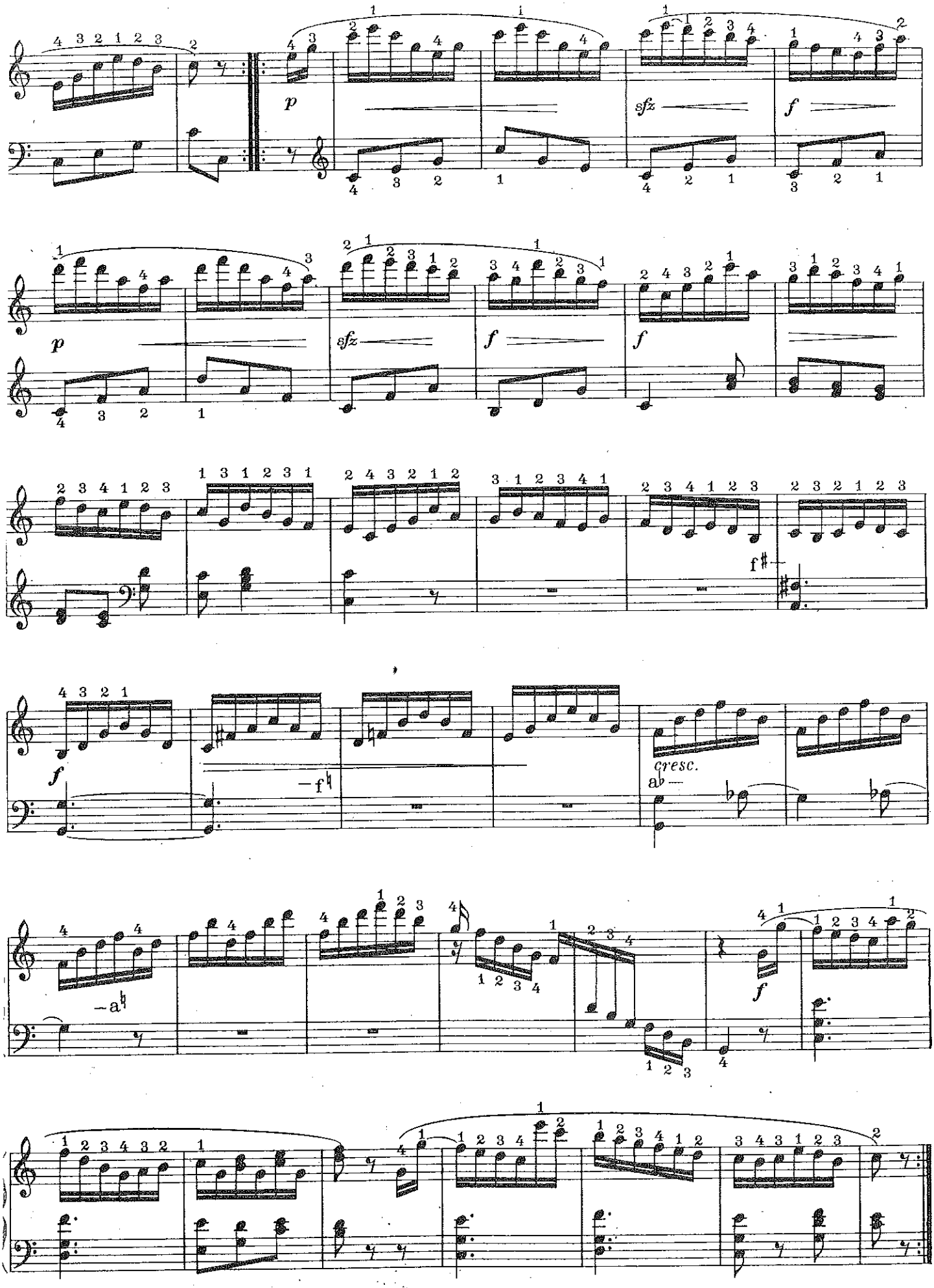
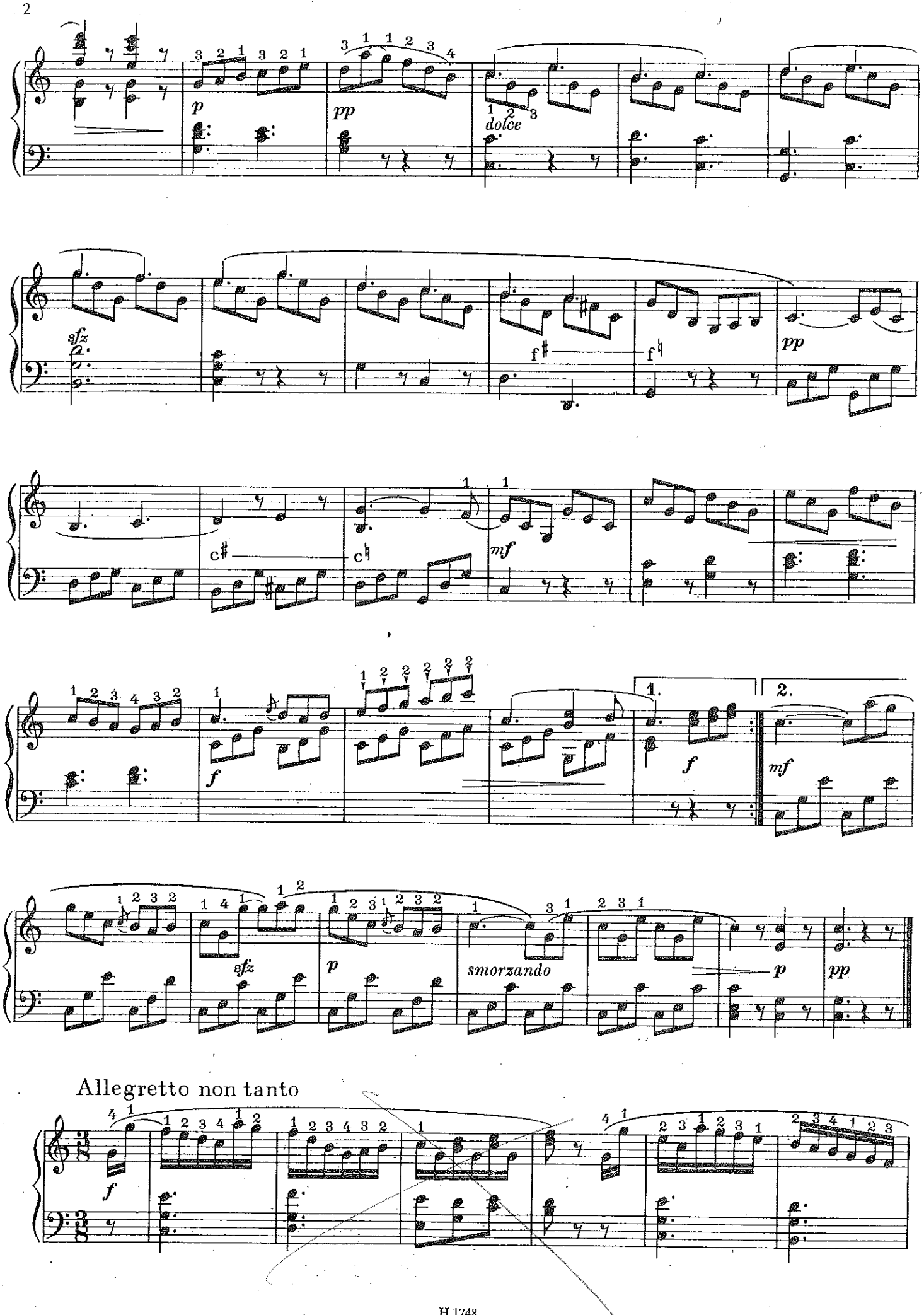
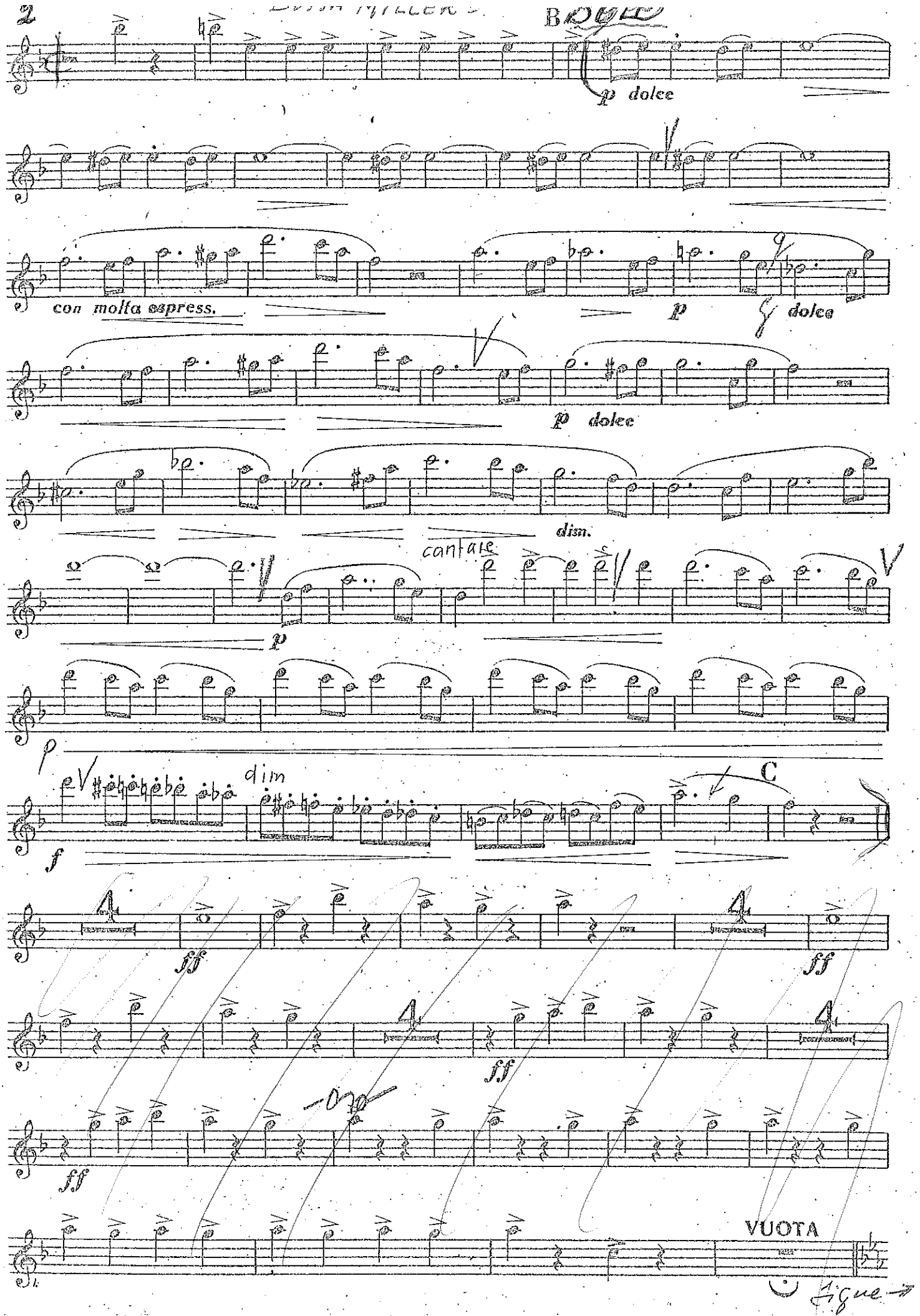

p
sfz
f
f♯
f♮
cresc.
a♭
a♮


p
pp
dolce
sfz
f♯
f♮
pp
c♯
c♮
mf
f
1.
2.
f
mf
sfz
p
smorzando
p
pp
Allegretto non tanto
f

ACCESO 2016

CLARINETE – Lectura →


p dolce
con molta espress.
p
dolce
p dolce
dim.
cantate
p
p
dim
C
f
ff
ff
ff
ff
VUOTA

H

pp

pp

pp

2 3 4

pp

I

4

ff

4

ff

L

f

1

M

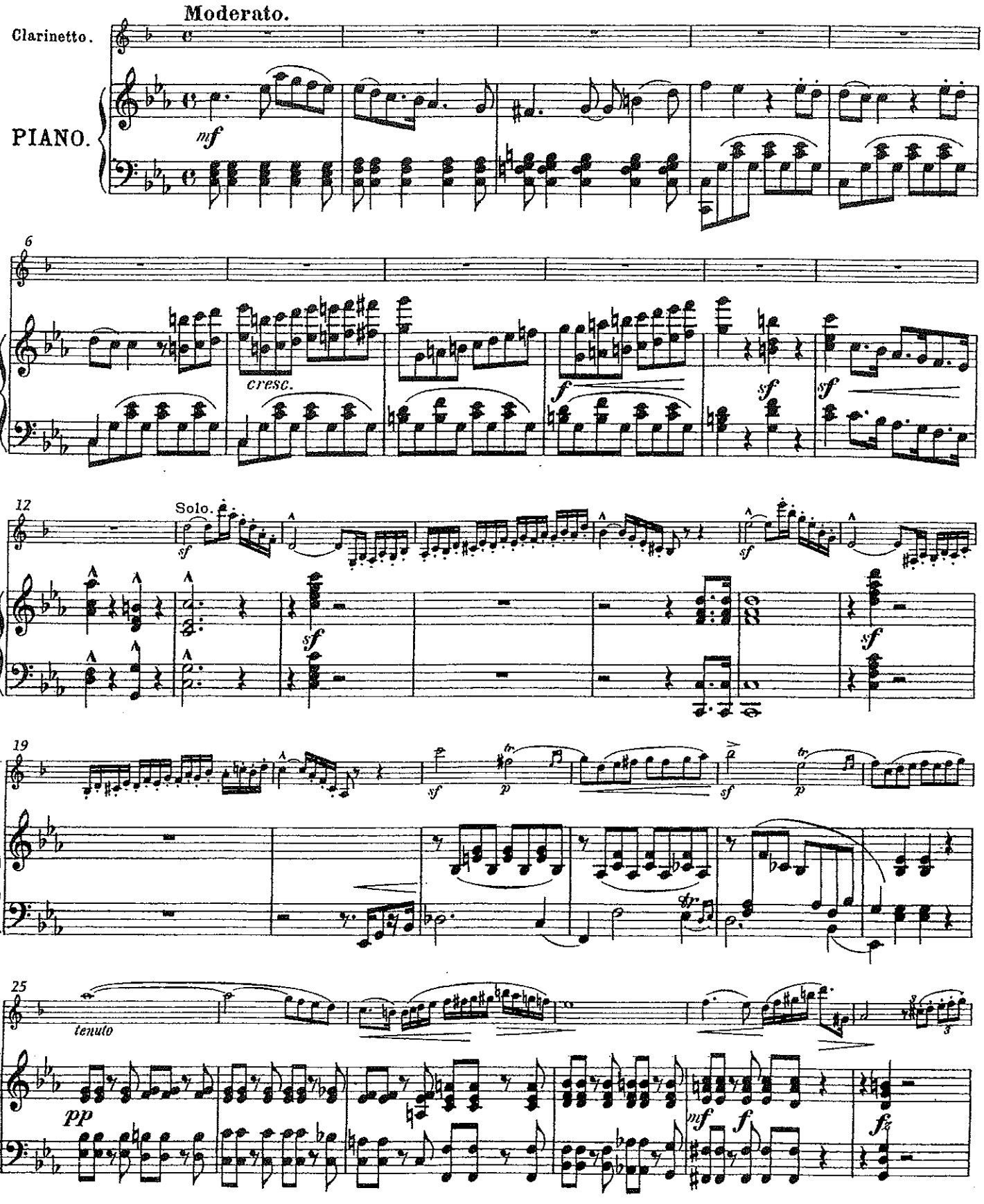
Poco più mosso

ff

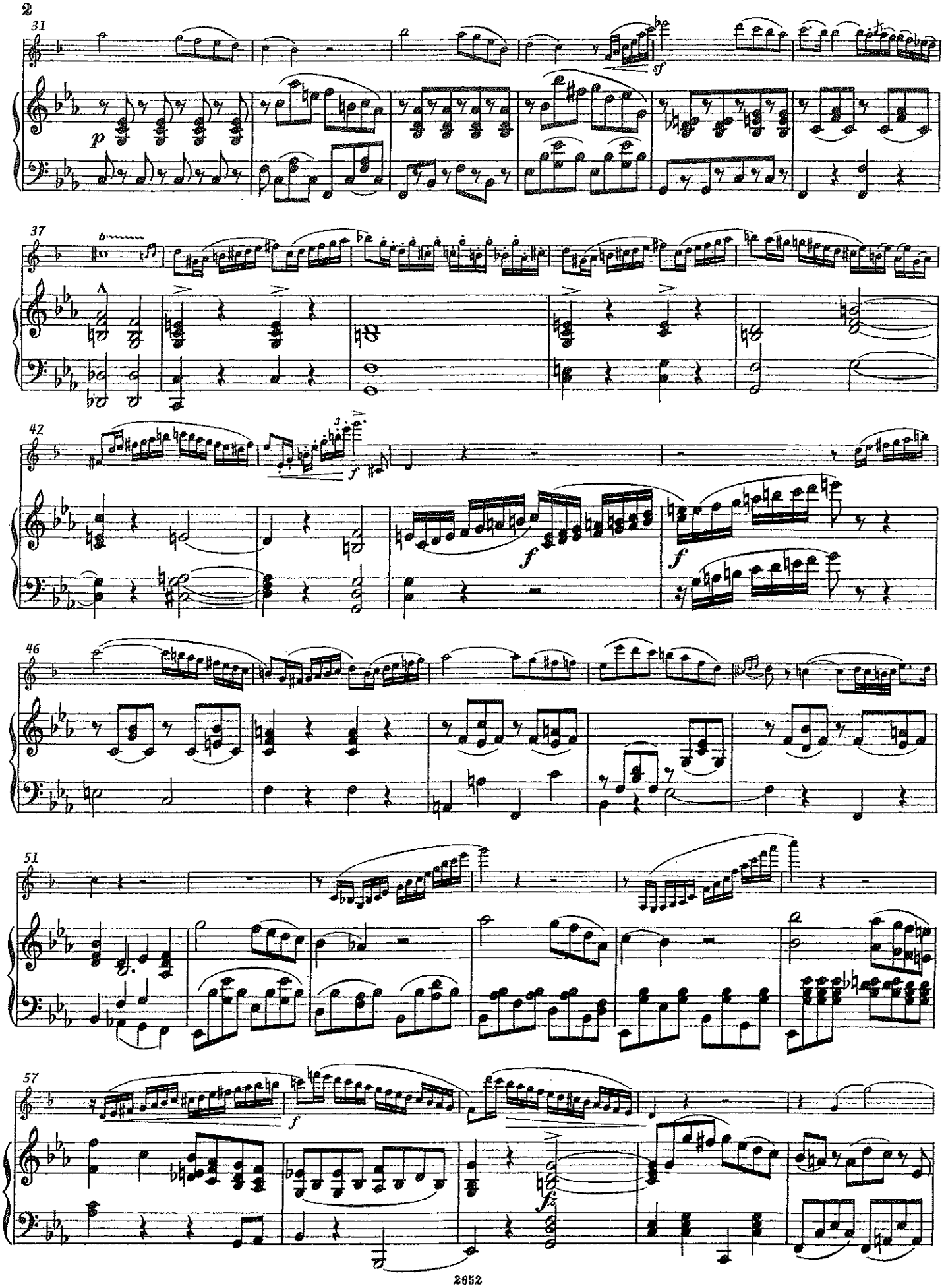
FINE

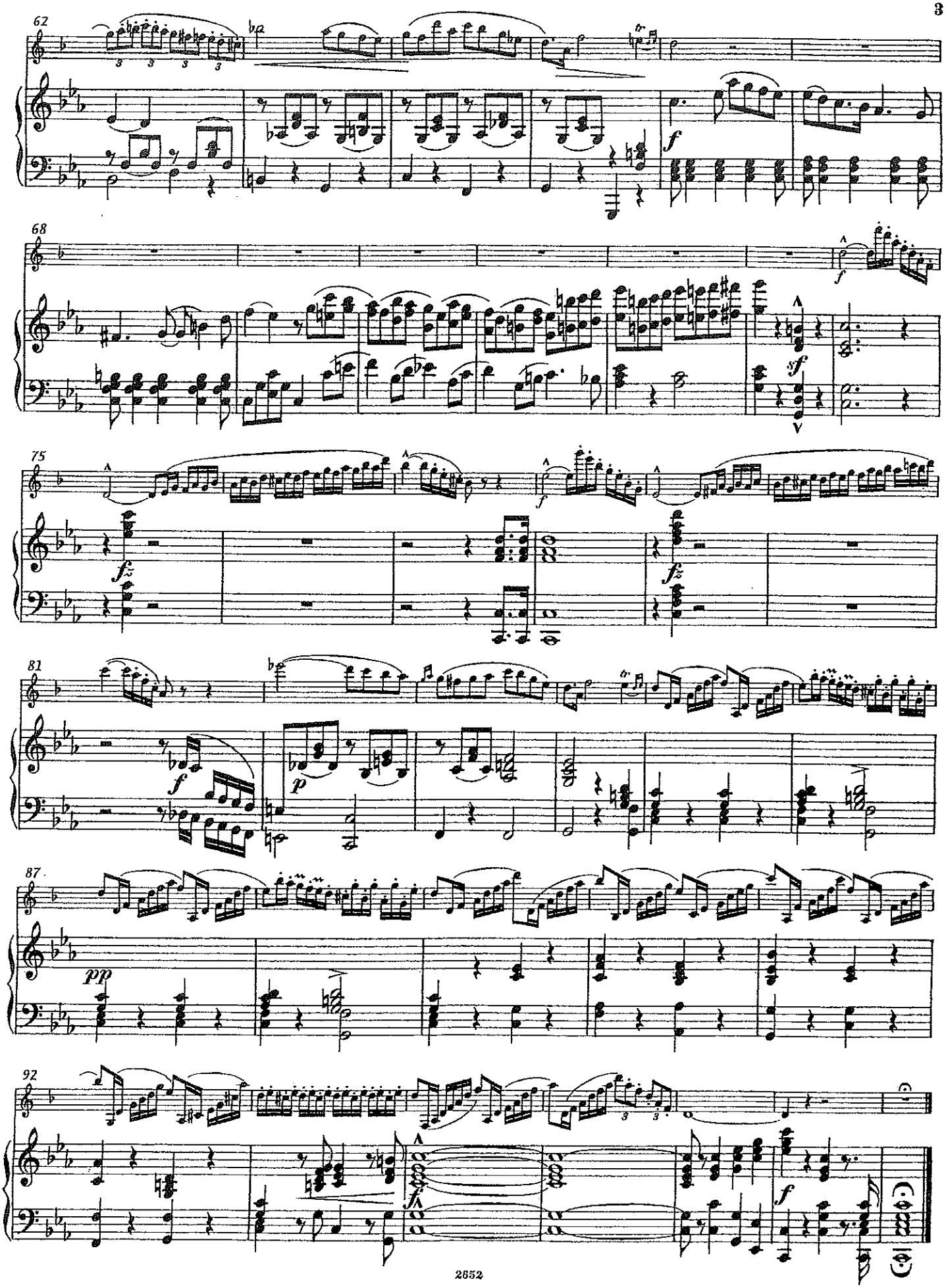
ANNO MCMXLIV

Analisis - Clarinete - Acceso 2016



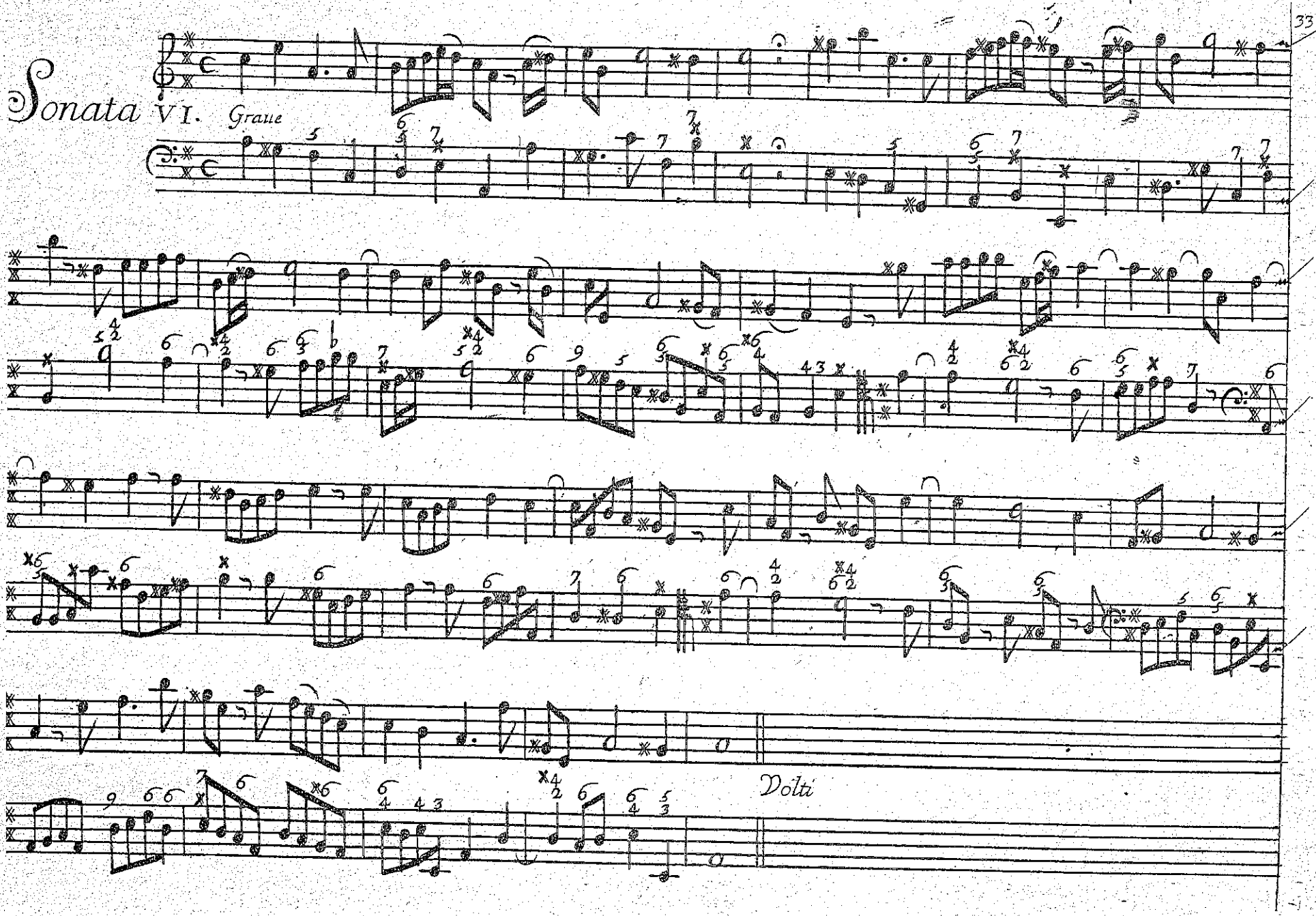
Stich und Druck von C. G. Röder, Leipzig.


31
p
sf
37
42
3
f
f
f
46
51
57
f
fz


62
f
68
f
sf
75
fz
f
fz
81
f
p
87
pp
92
fz
f

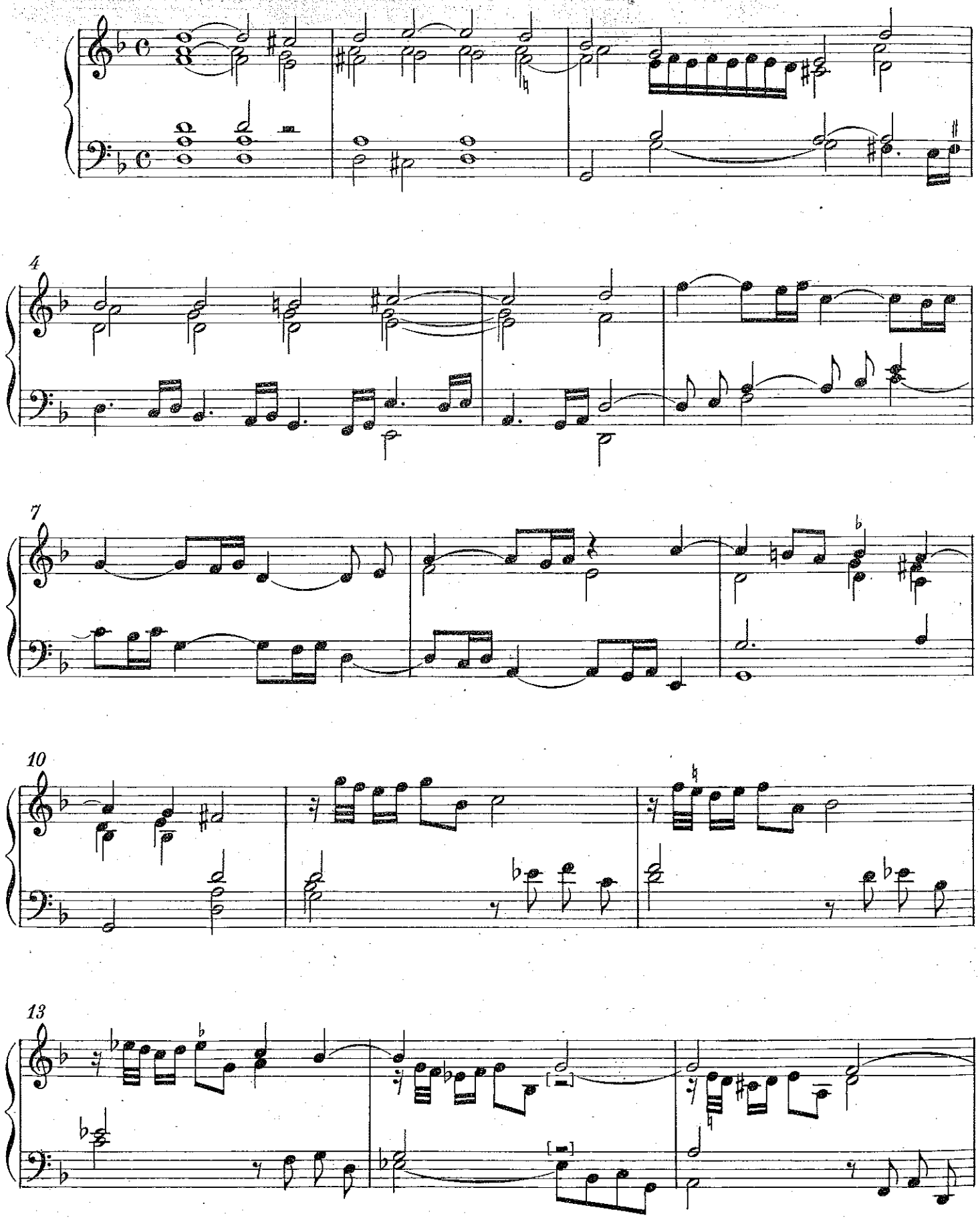
LECTURA BAJO CONTINUO (CLAVE)

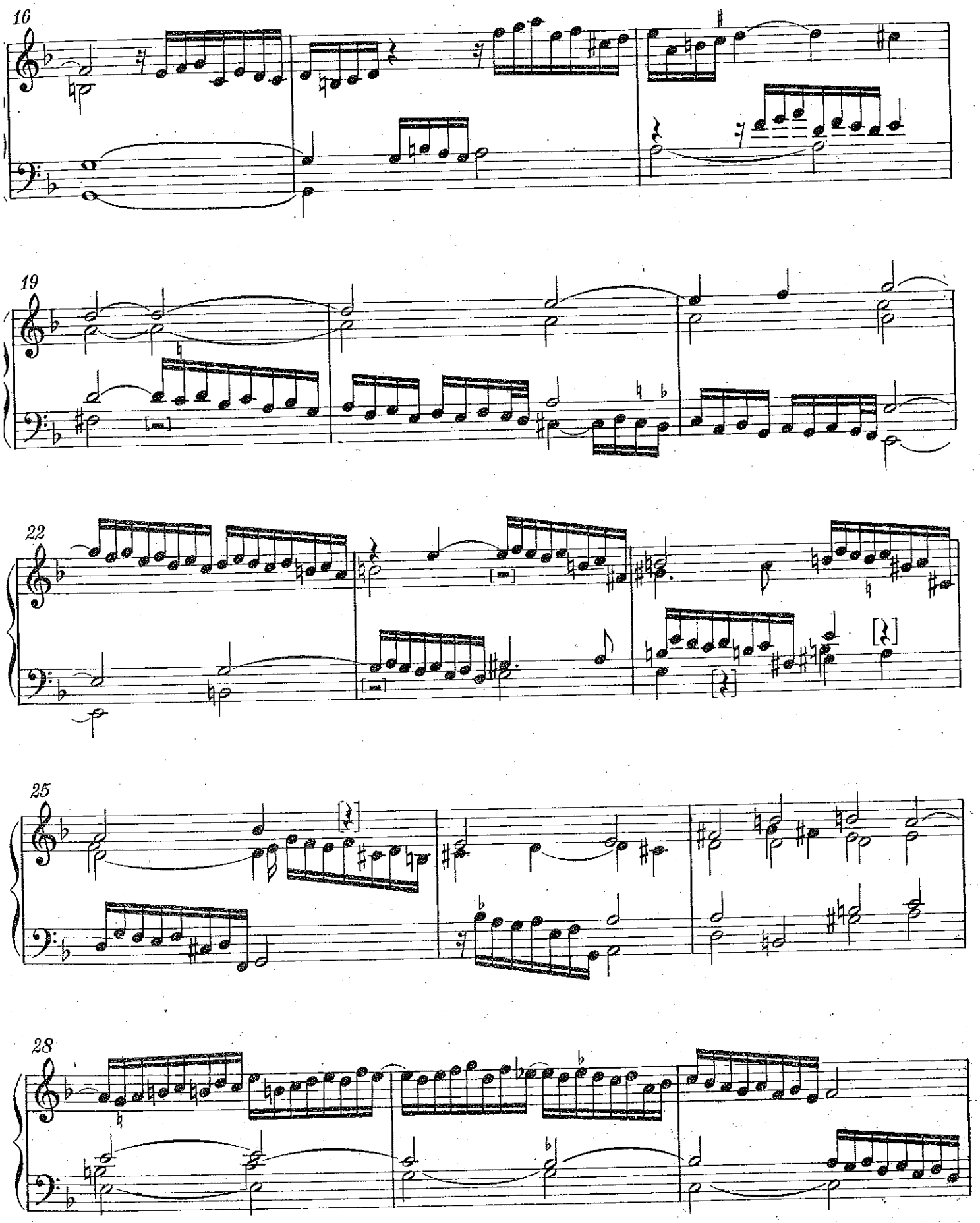
2016 ARCANGELO CORELLI Op V.



2016 ANÁCISIS (CLAVE) ①

TOCCATA SETTIMA (Libro II) G. FRESCOBALDI

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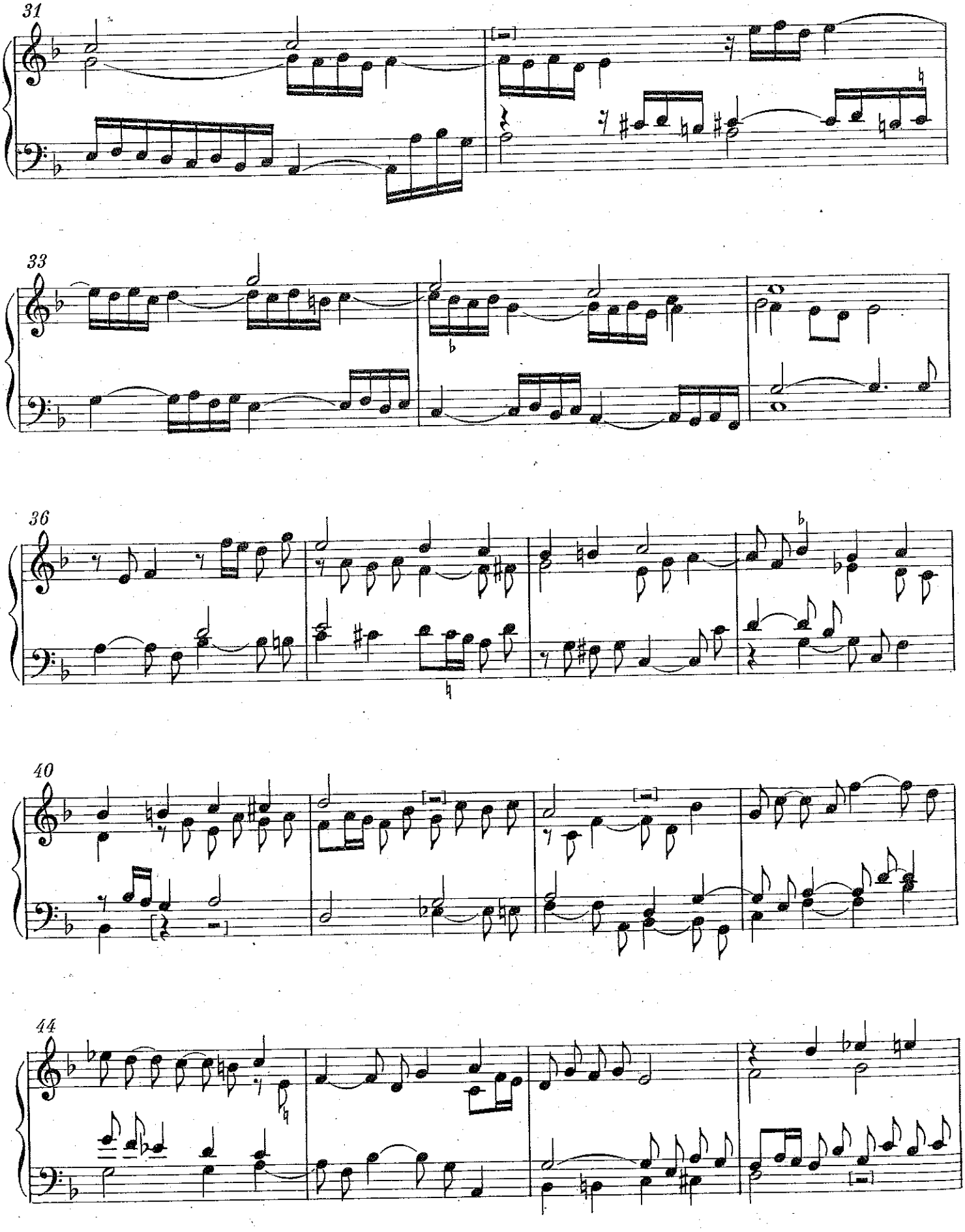
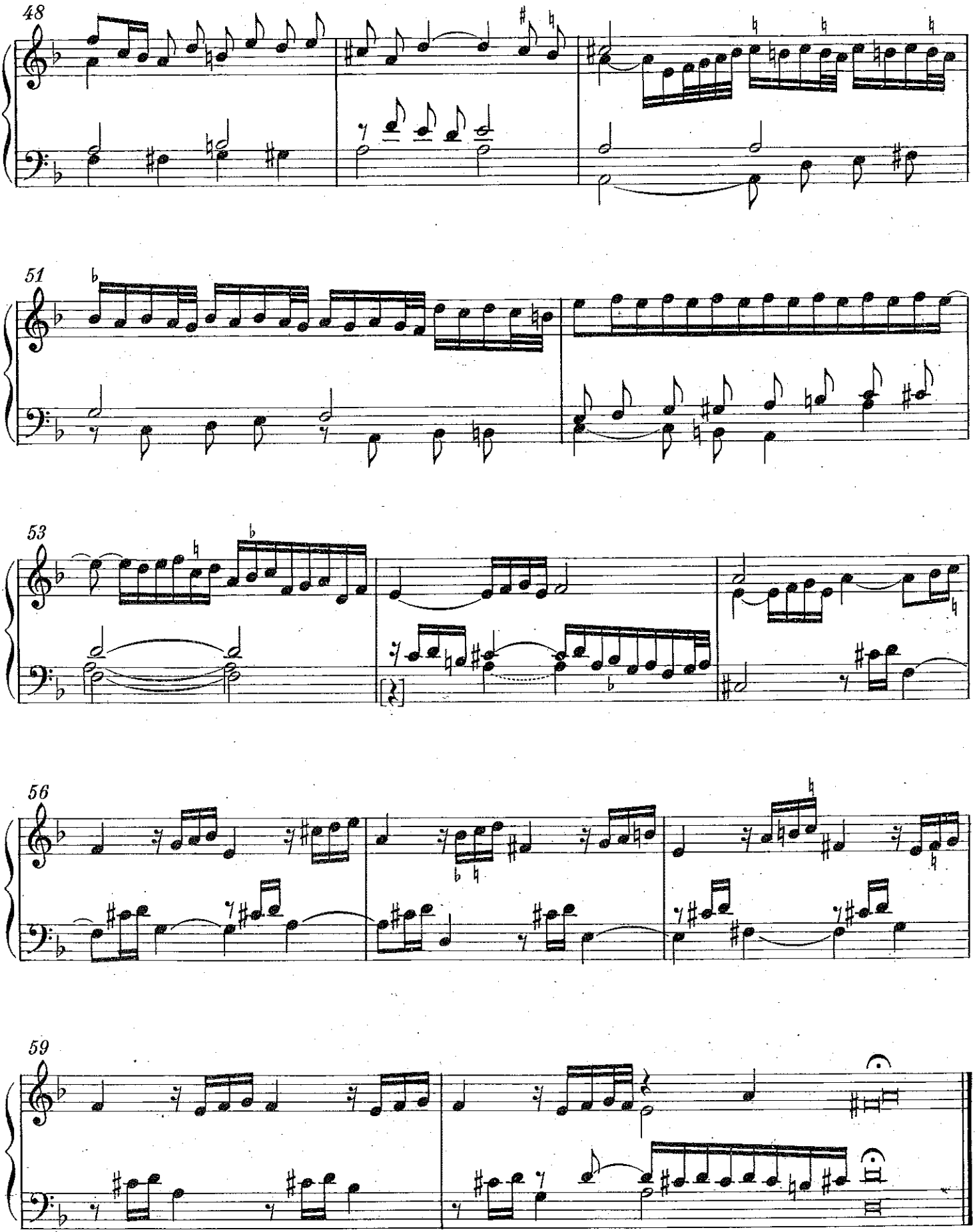
19
22
25
28


31
33
36
40
44


48
51
53
56
59

Lectura Cantabaj. - Acces. 2016

4. Akt

Andante mosso ♩ = 84

Aida

Giuseppe Verdi

CONTRABAJO 2016 Análisis

[redacted]

Concerto in D Major

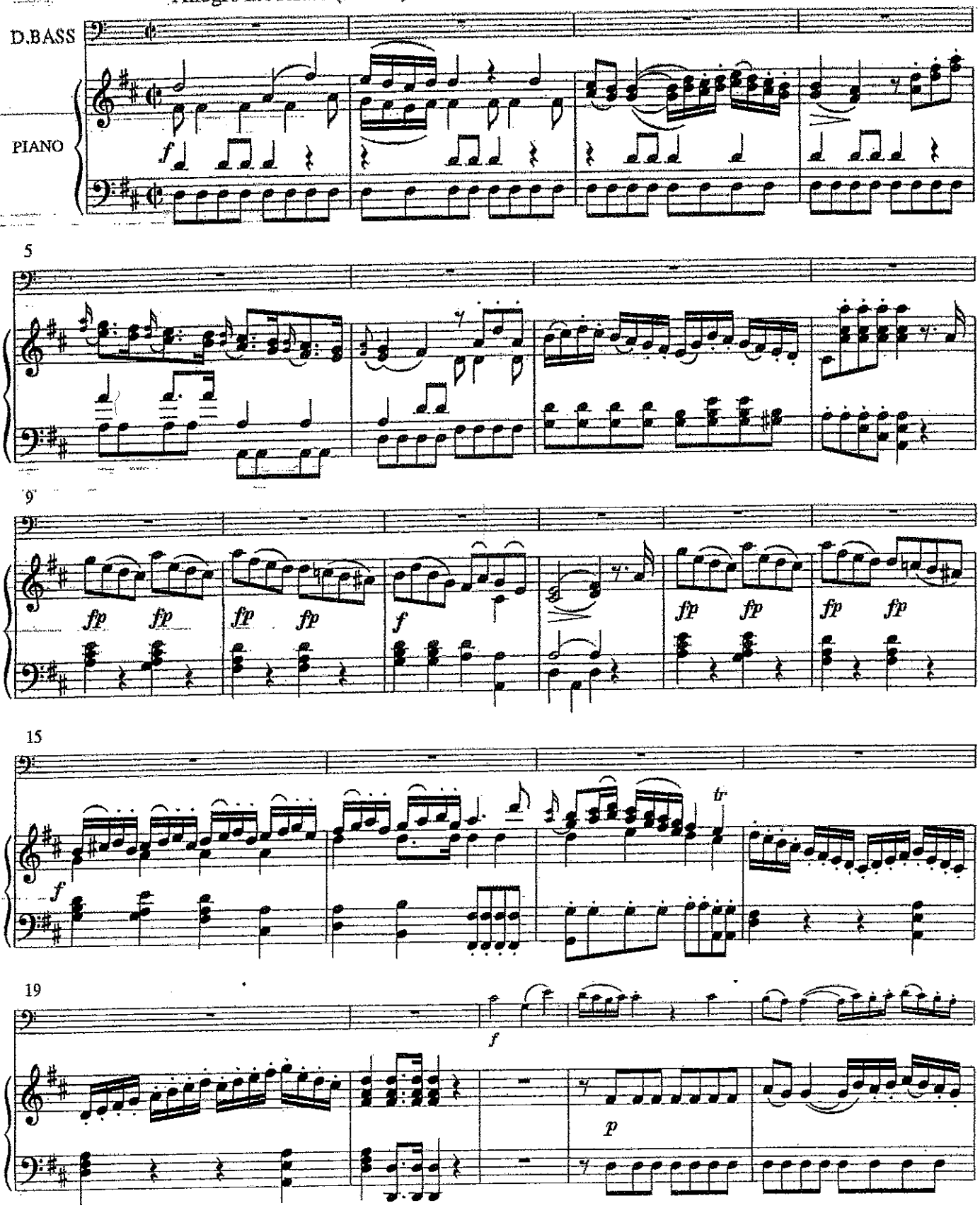
For Double Bass and Orchestra

~~Piano Reduction~~

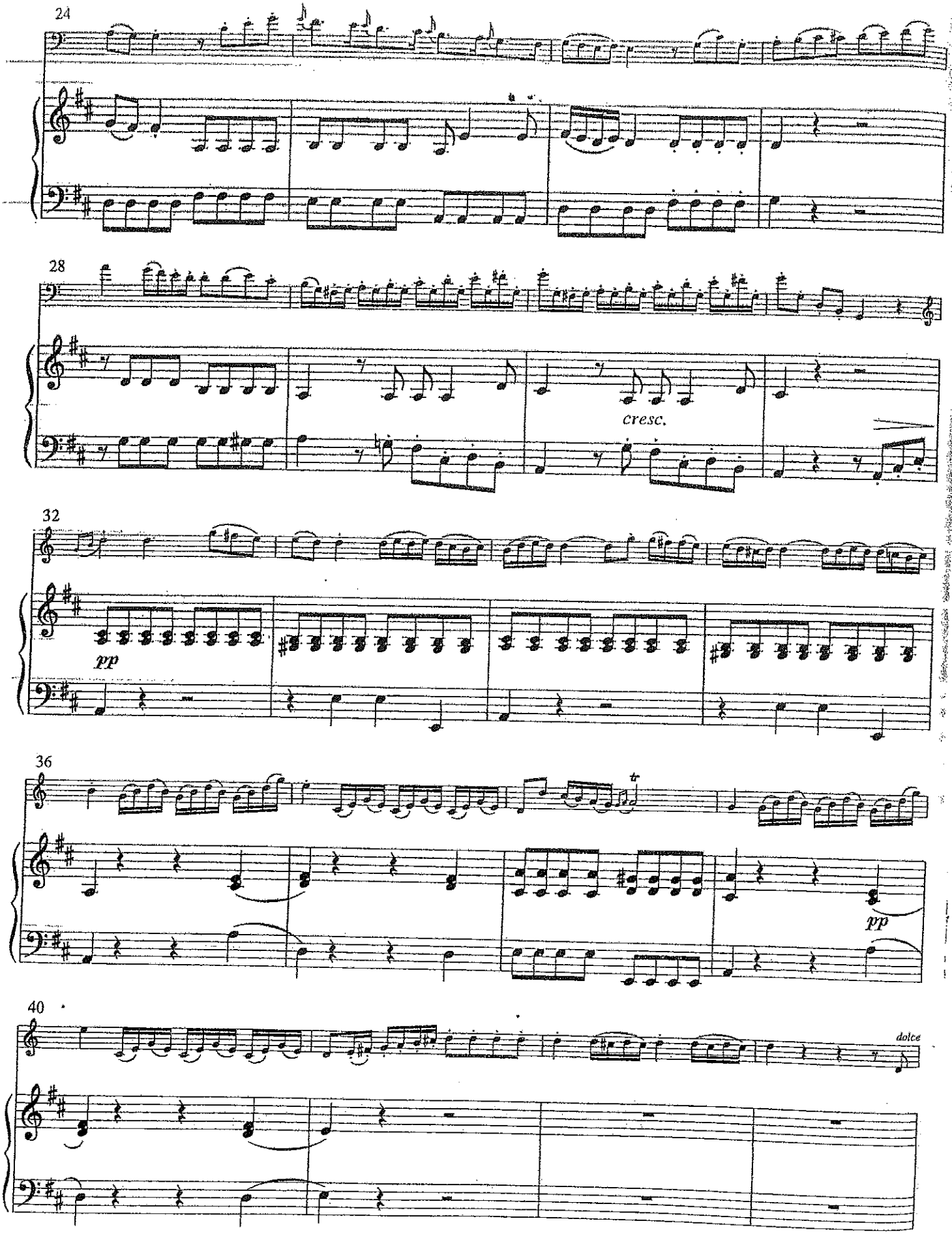
~~Edited by Duncan McTier~~

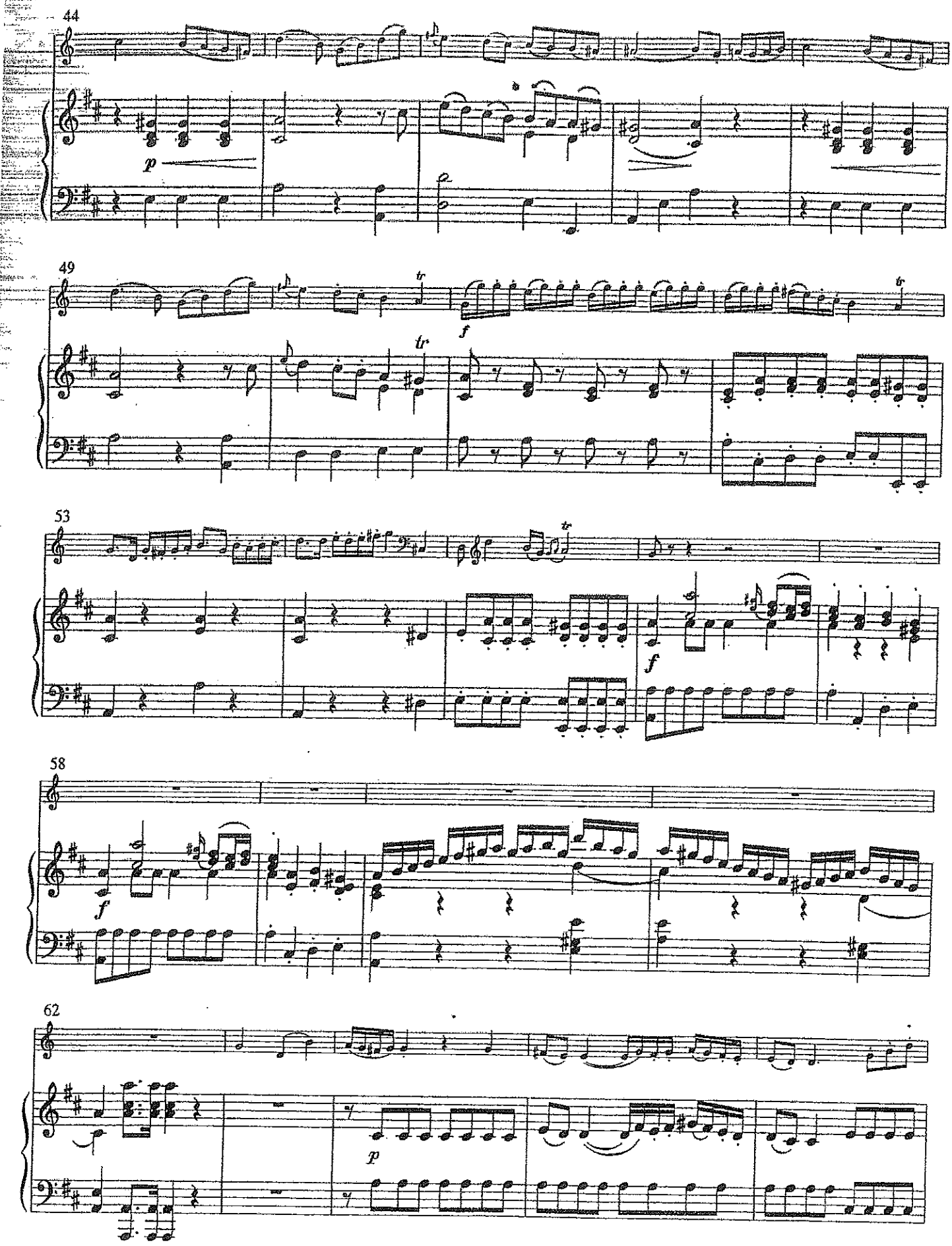
I.

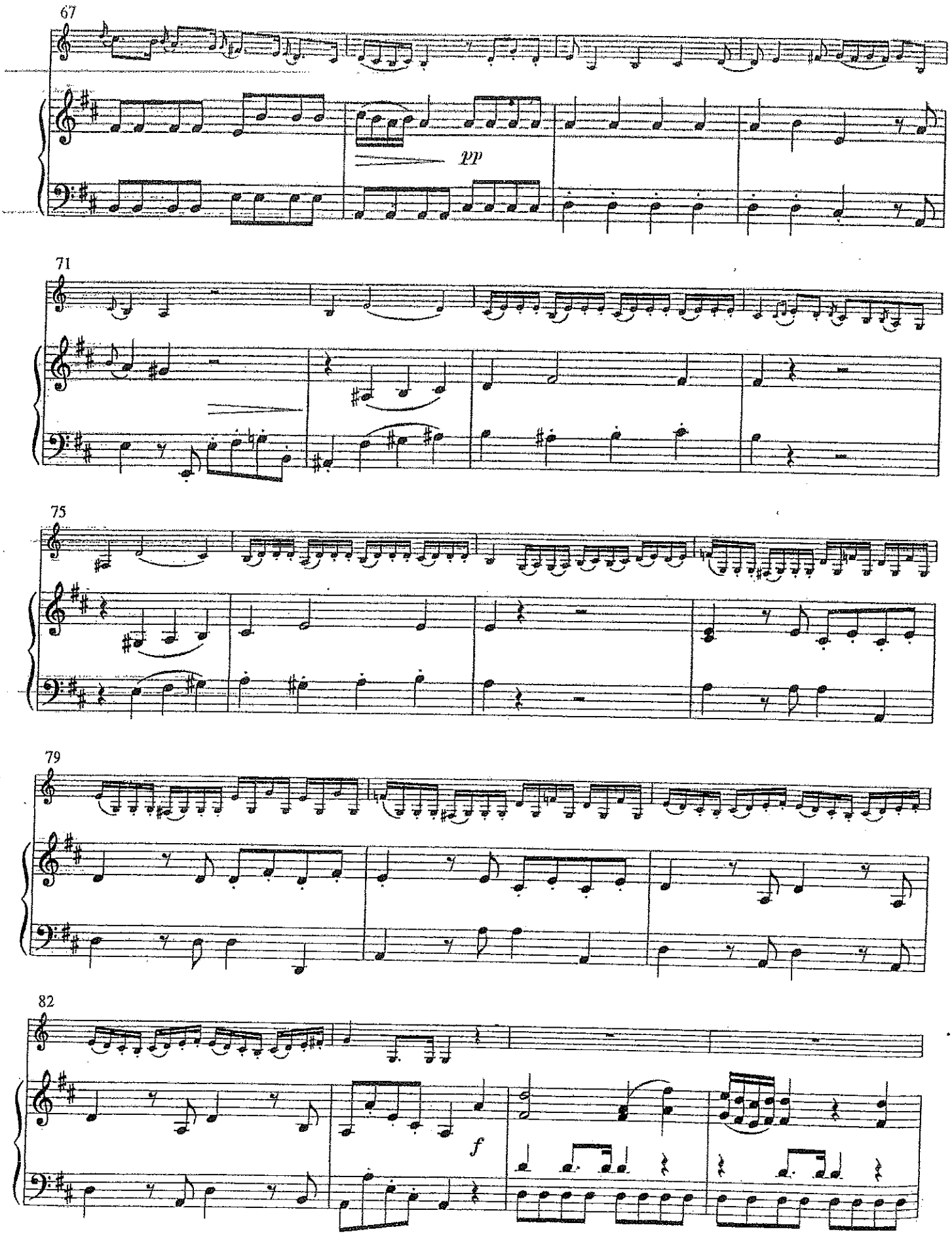
Allegro moderato (♩=104)

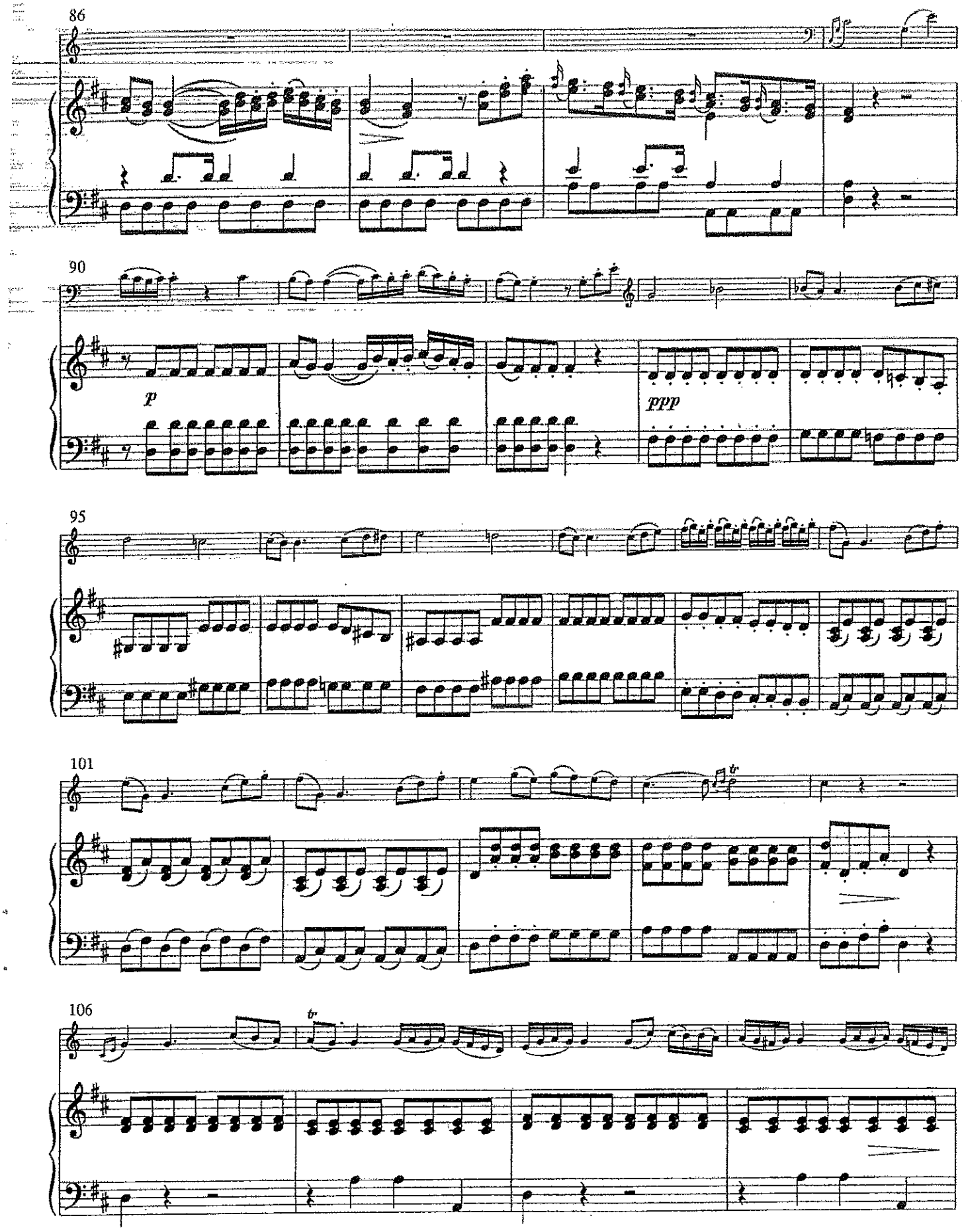


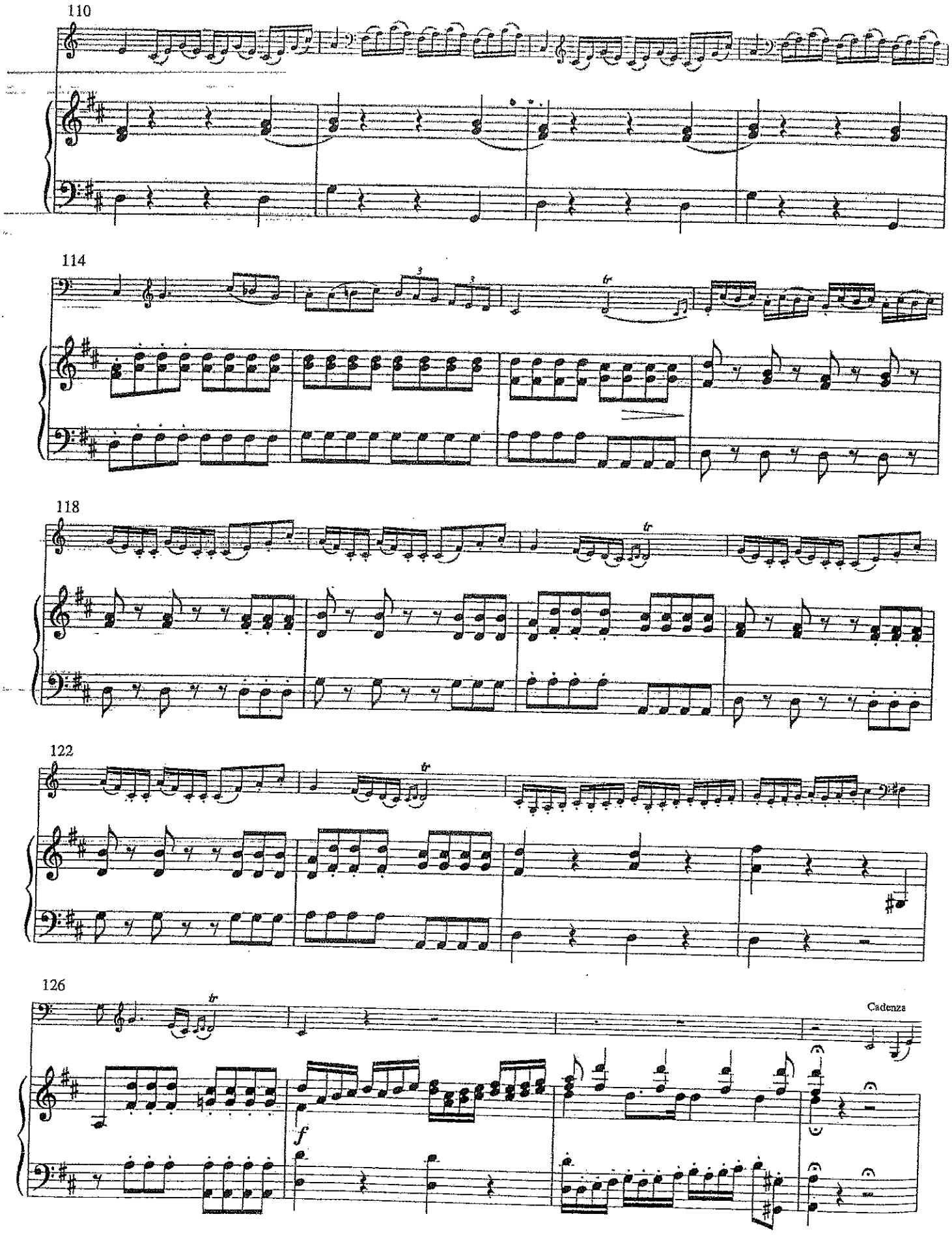
~~© MCT Music 1995~~

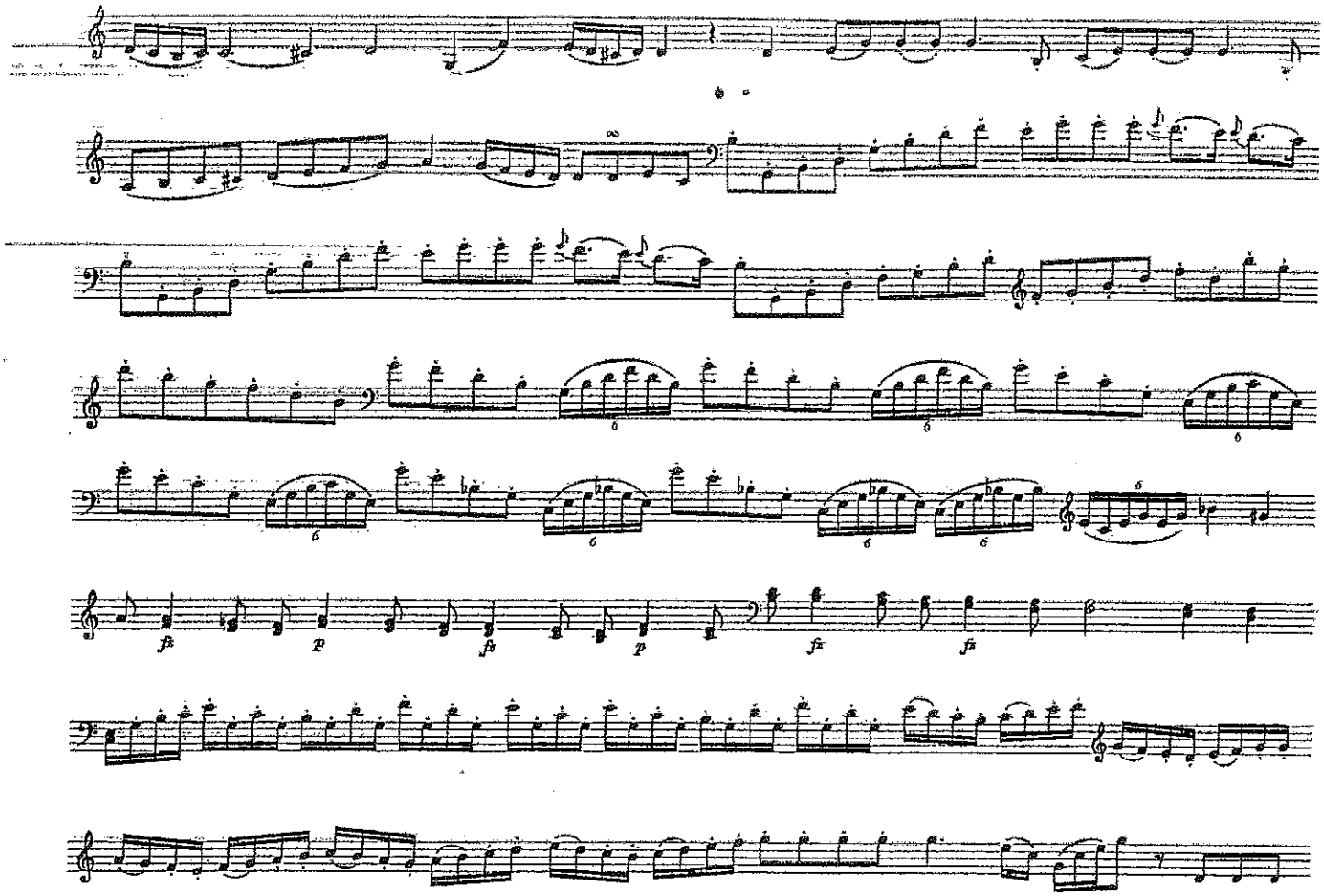

24
28
cresc.
32
pp
36
pp
40
dolce


44
p
49
tr
f
53
f
58
f
62
p


67
pp
71
75
79
82
f


86
90
p
ppp
95
101
tr
106
tr


110
114
118
122
126
Cadenza
f



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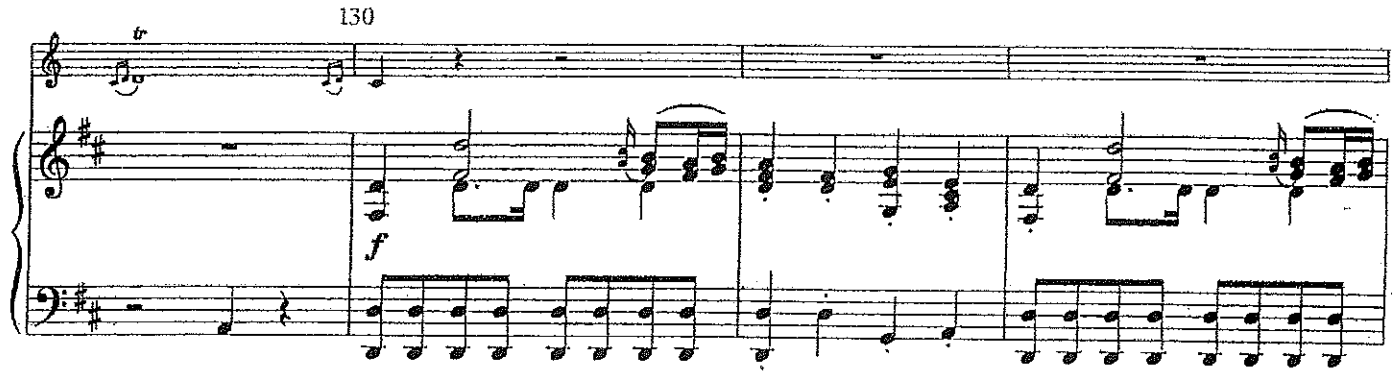

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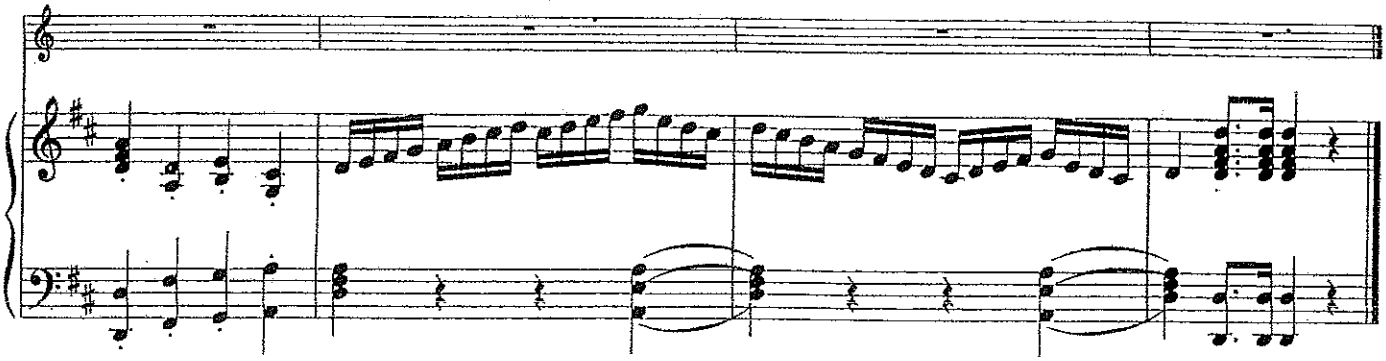
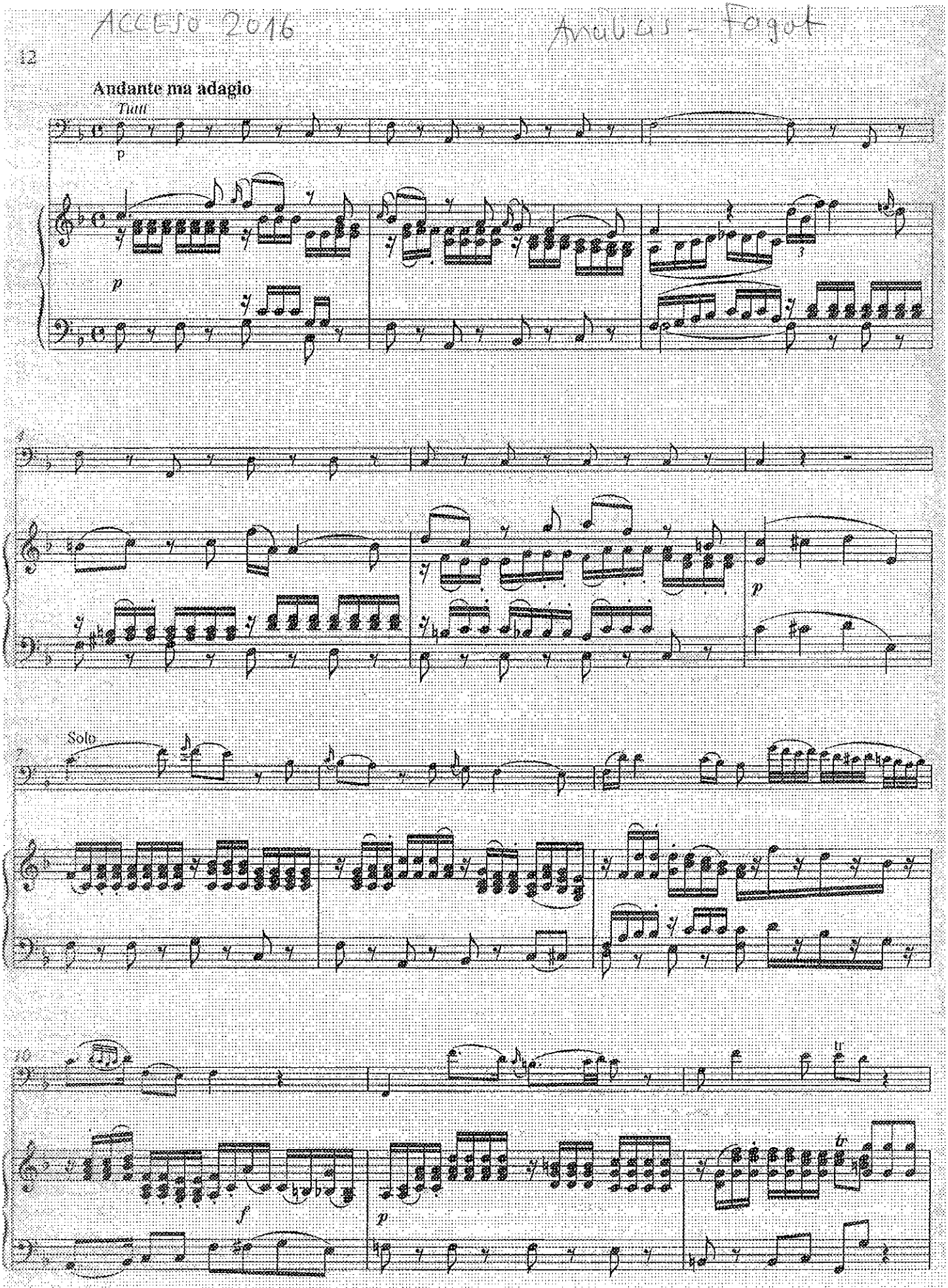
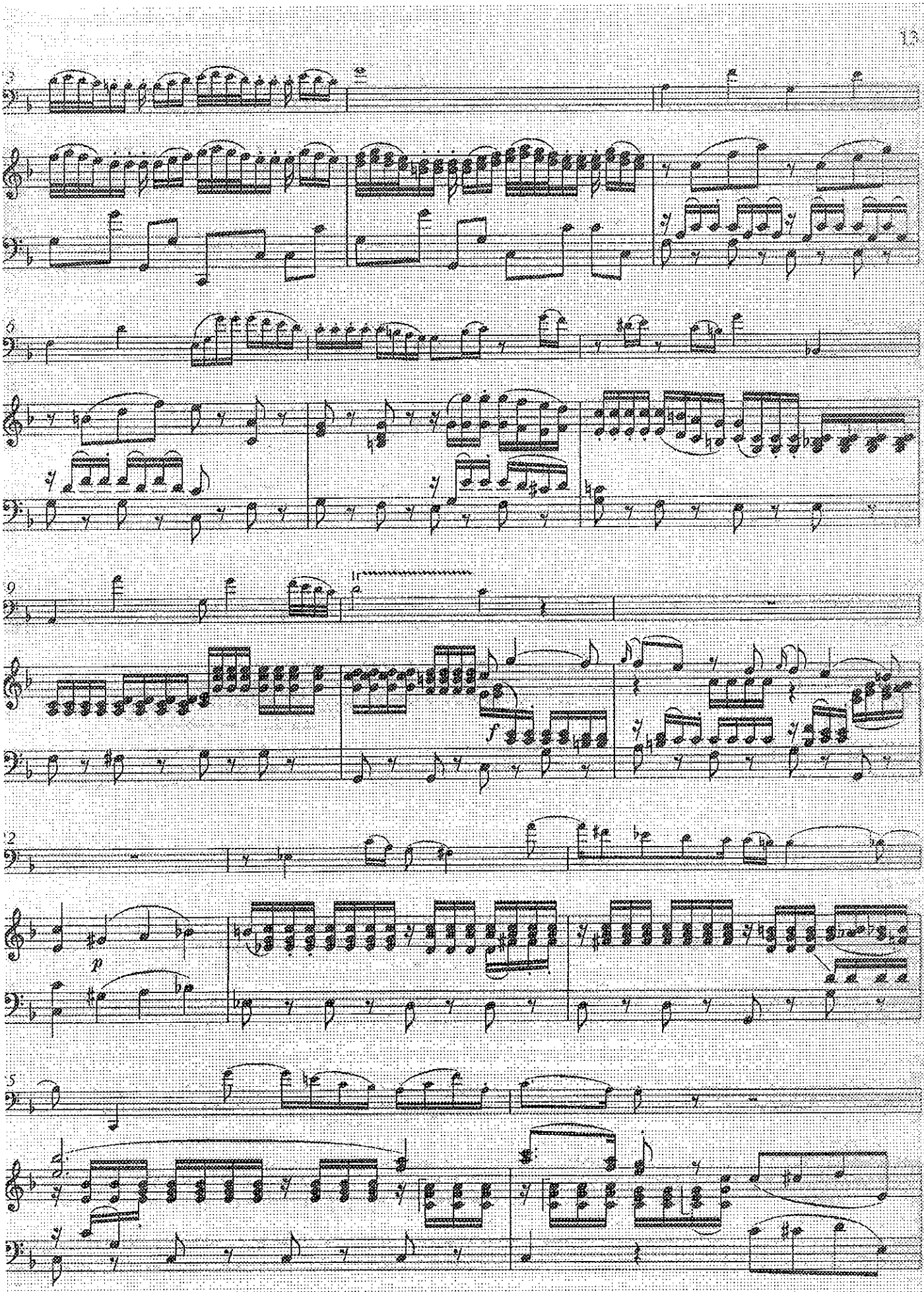
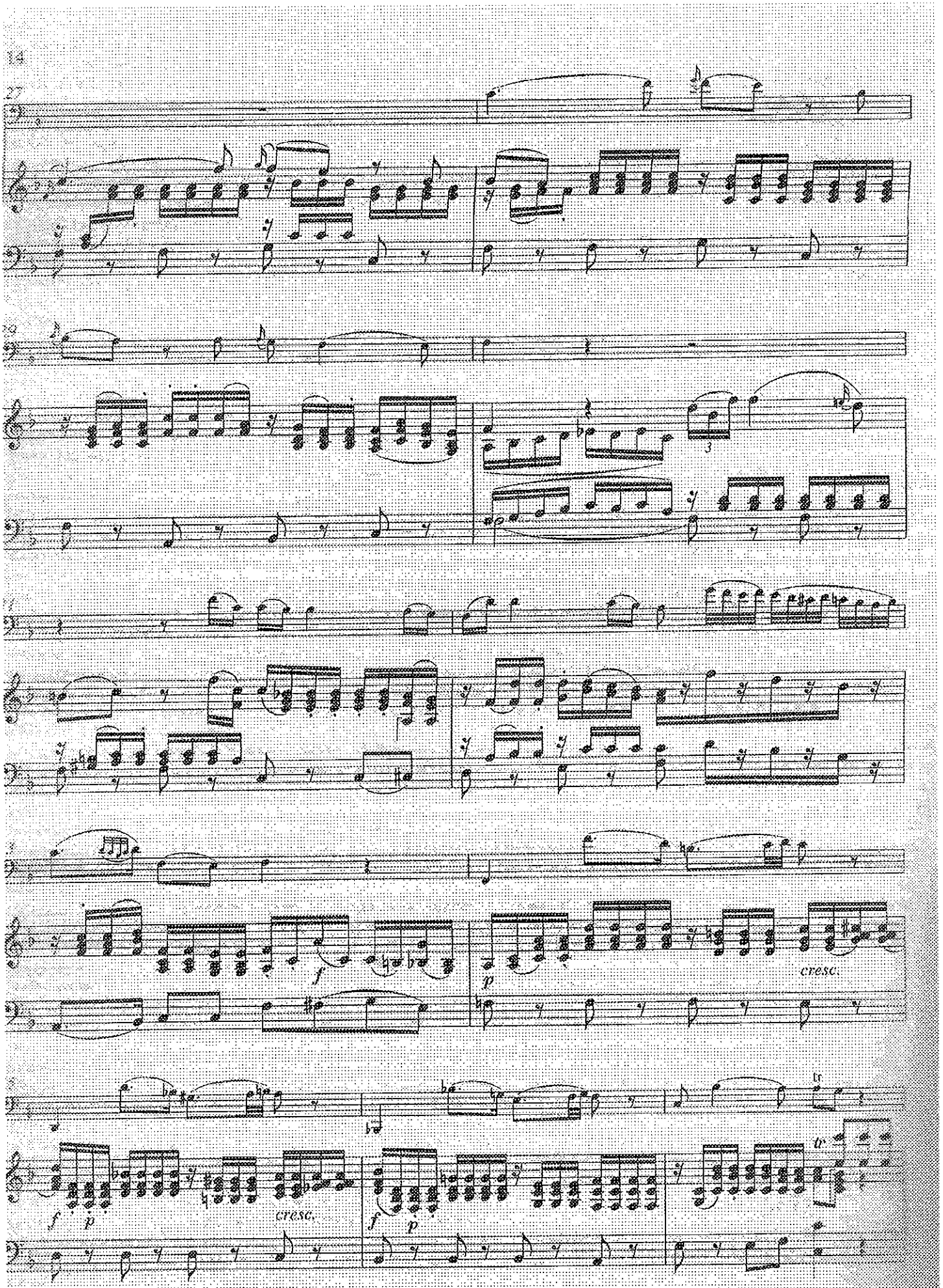
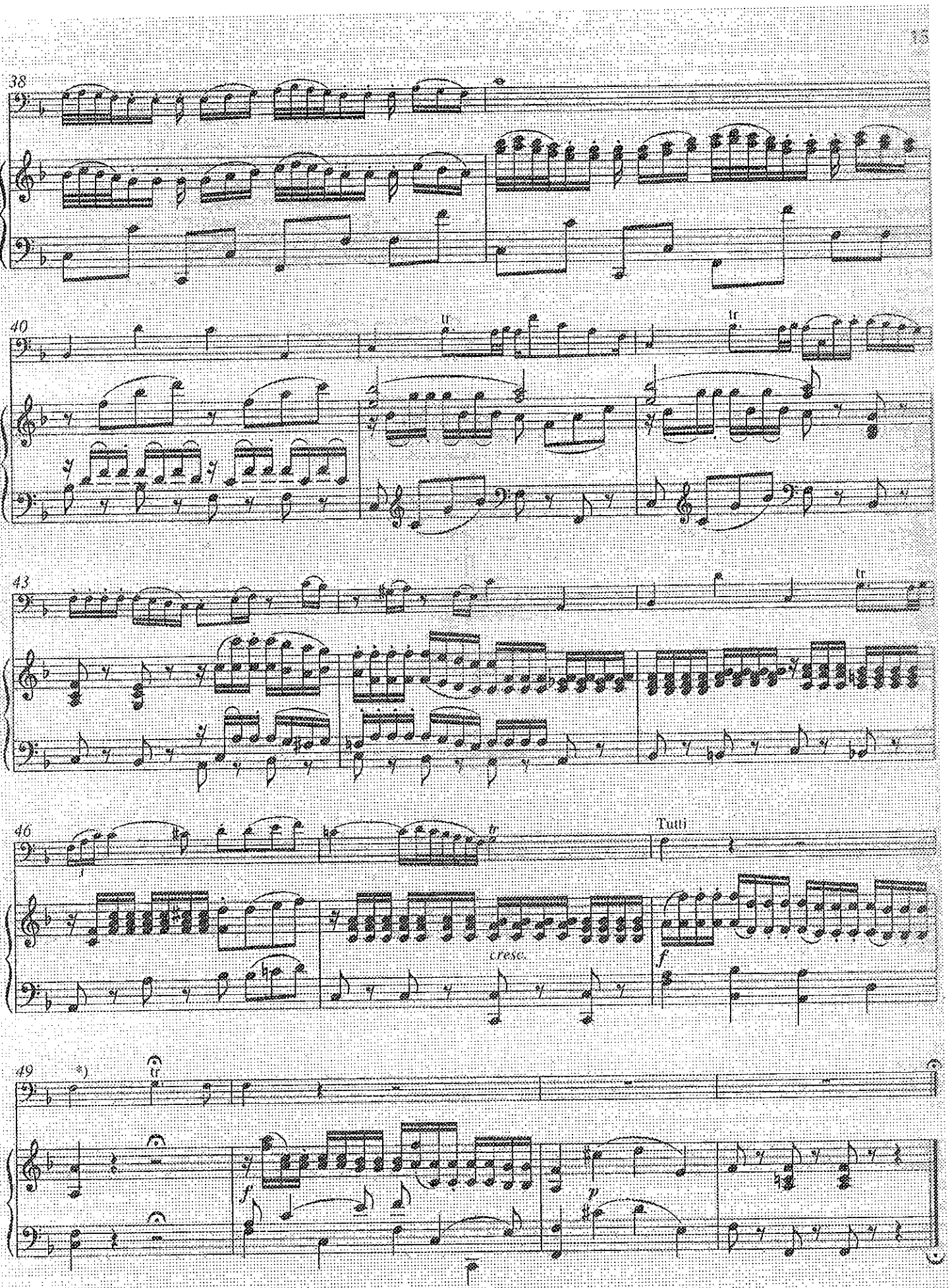


Acceso 2016




3
6
9
f
12
p
15


27
3
f
p
cresc.
f
p
cresc.
f
p
tr
tr

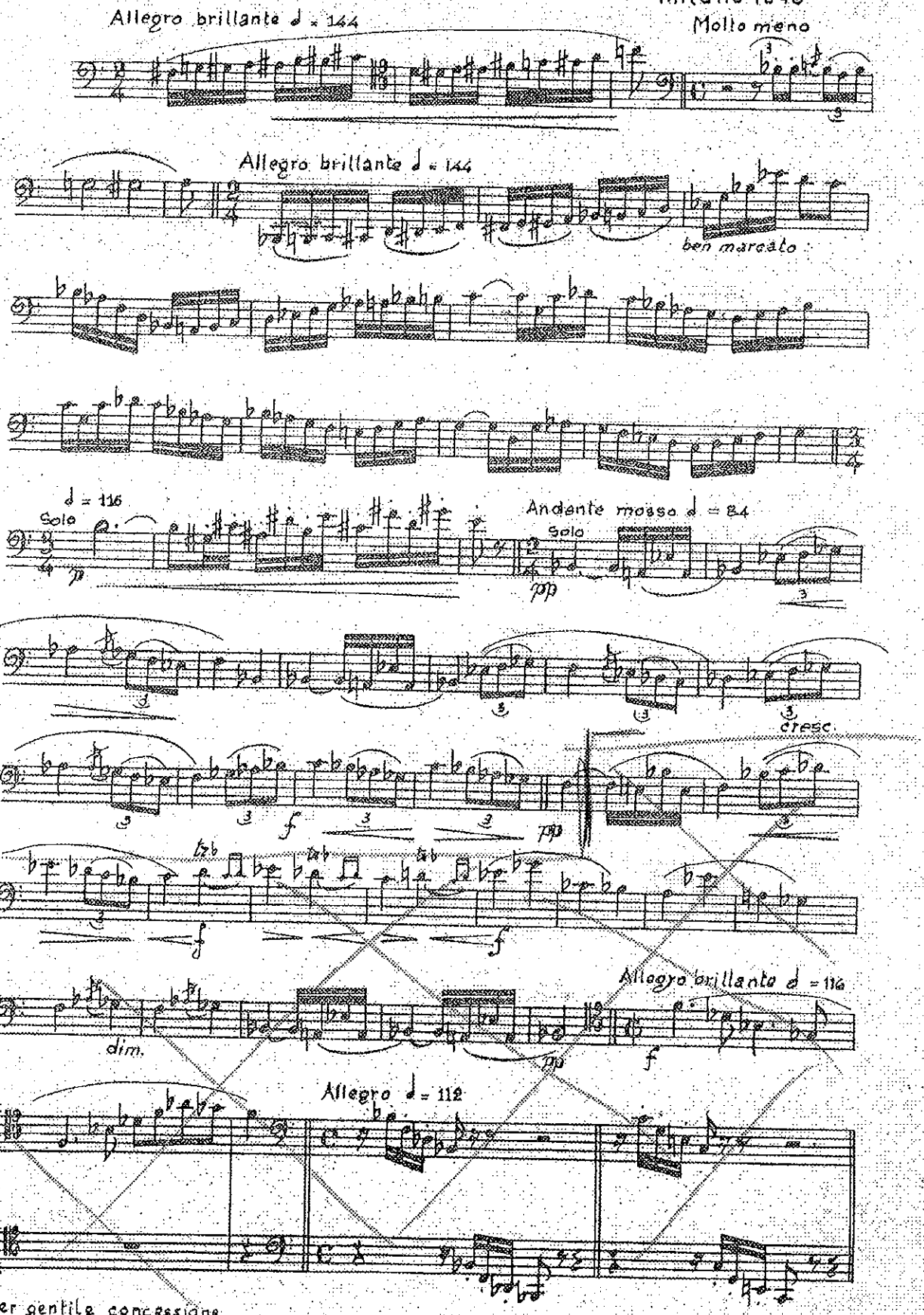


*) T. 49, Fagotto principale: Hier ist eine Kadenz zu spielen. / M. 49, Fagotto principale: A cadenza should be played here.

ACCESO 2016 Lectura FAGOT

Andrea Chènier
Milano 1896

U. GIORDANO
Foggia 1867
Milano 1948



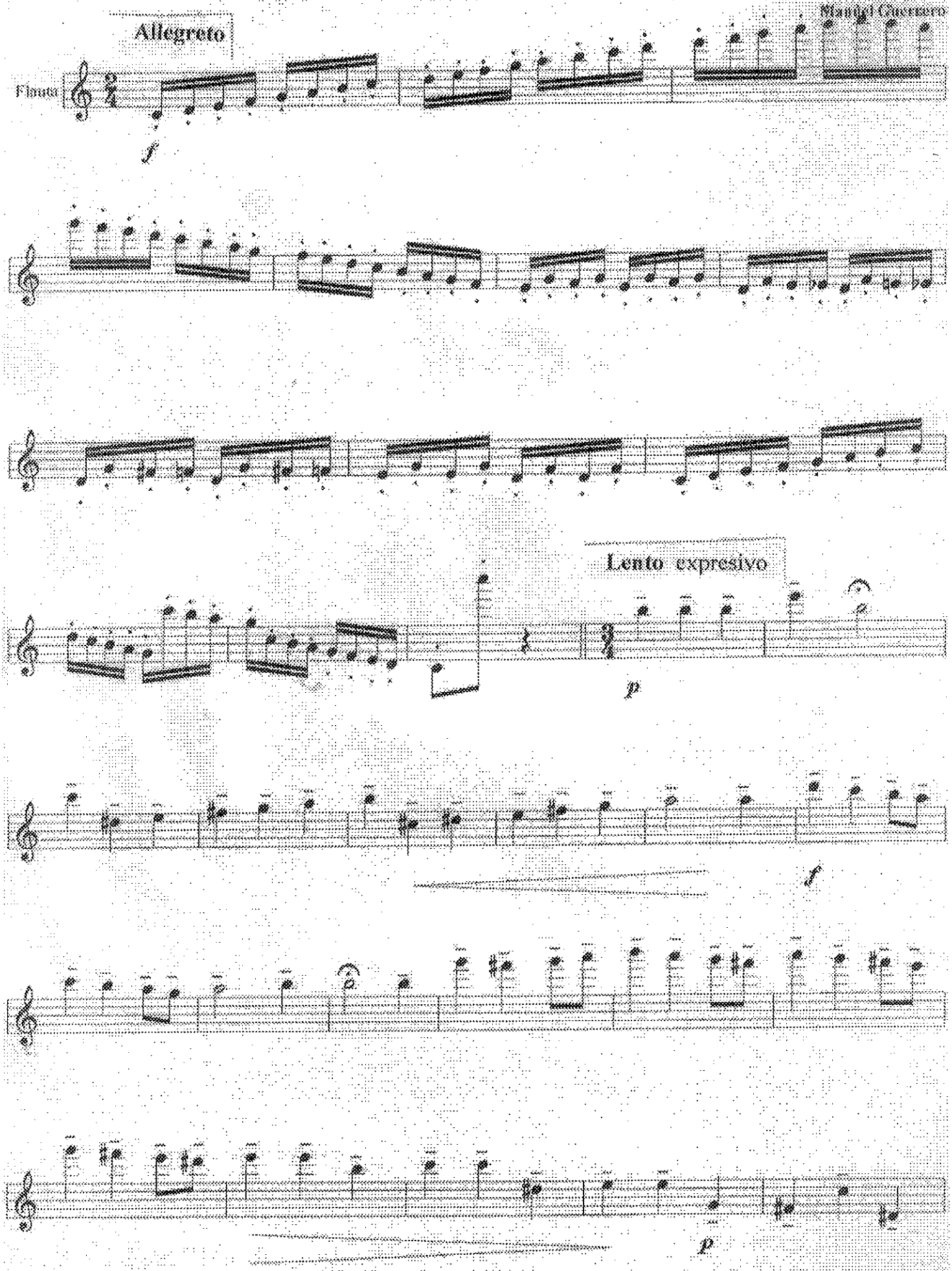
Per gentile concessione
della Casa Musicale
Sonzogno di Piero Ostali - MILANO

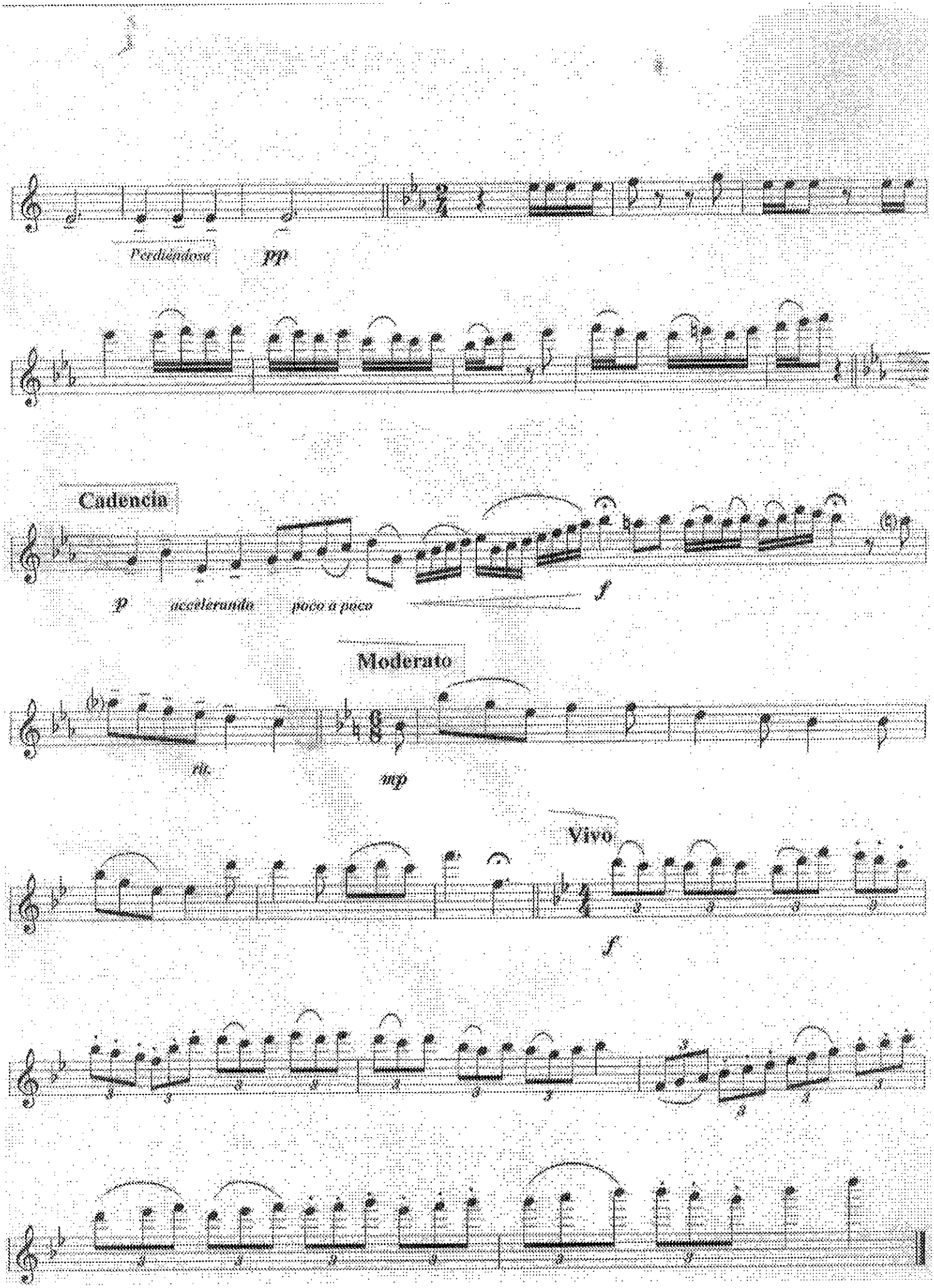
ACCESO 2016

REKRE

LECTURA - FLAUTA

Manuel Guerrero




Perdiéndose
pp
Cadencia
p
accelerando
poco a poco
f
Moderato
rit.
mp
Vivo
f

TRES GRANDES SOLOS

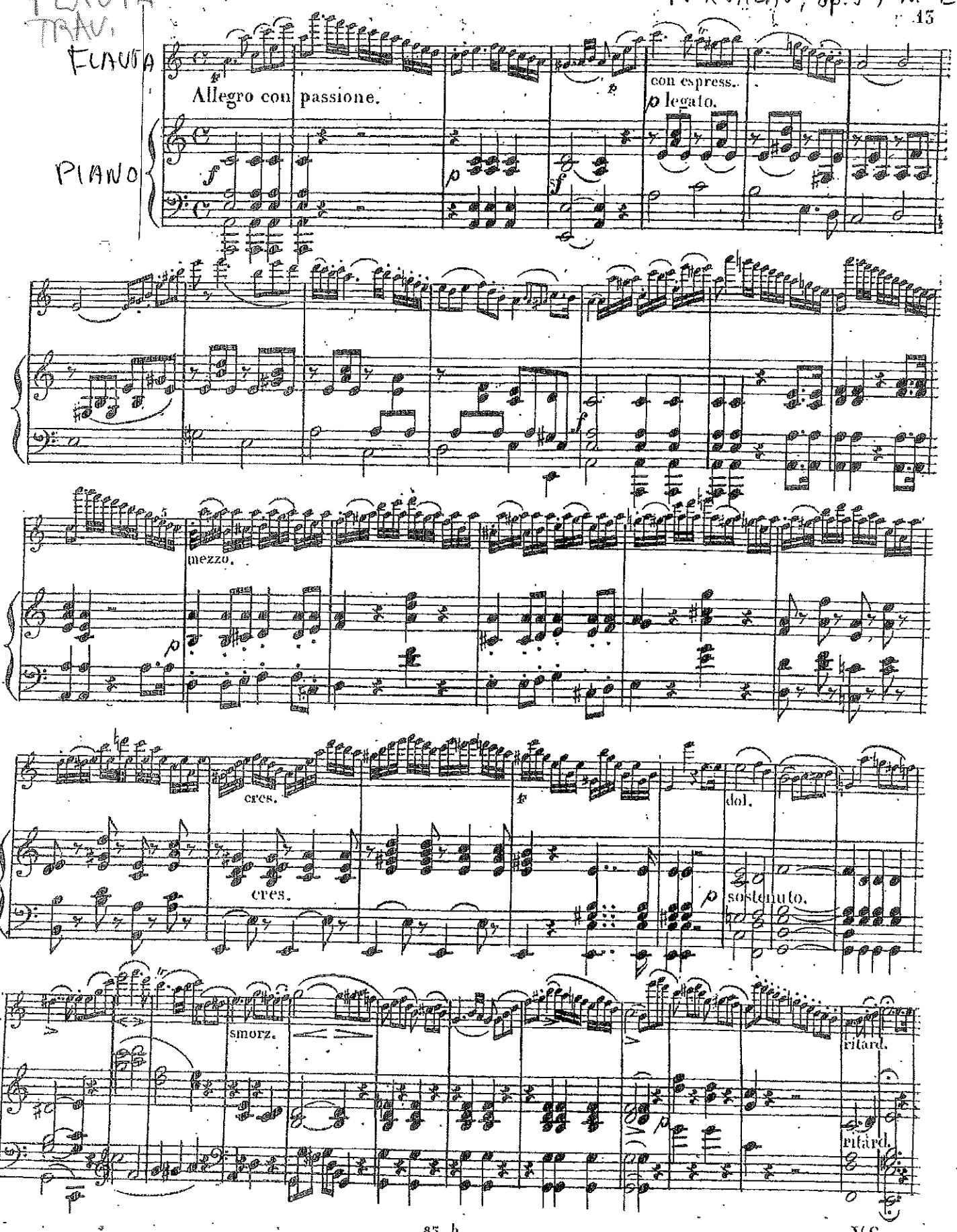
ANALISIS

FLAUTA TRAV.

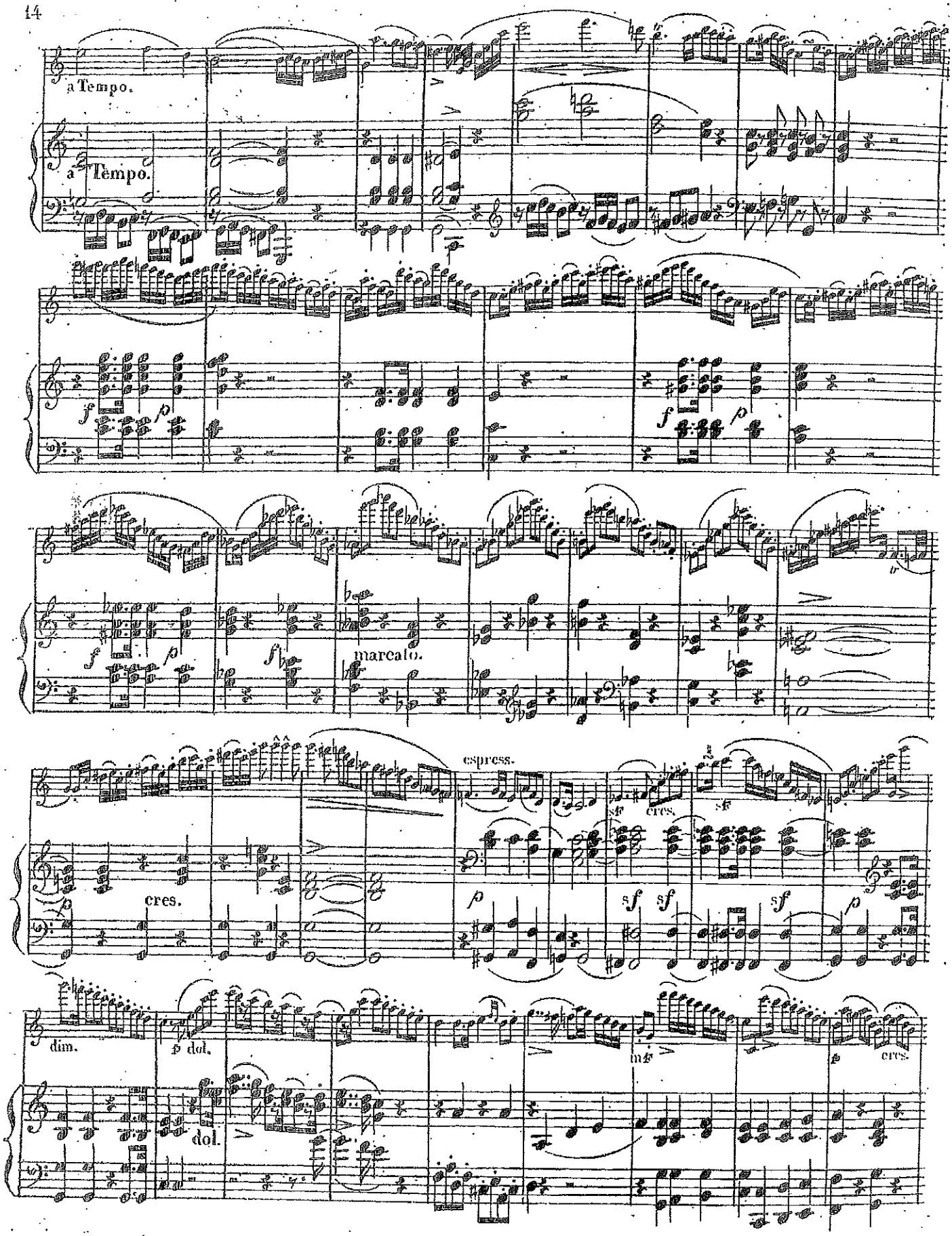
ACCESO 2016

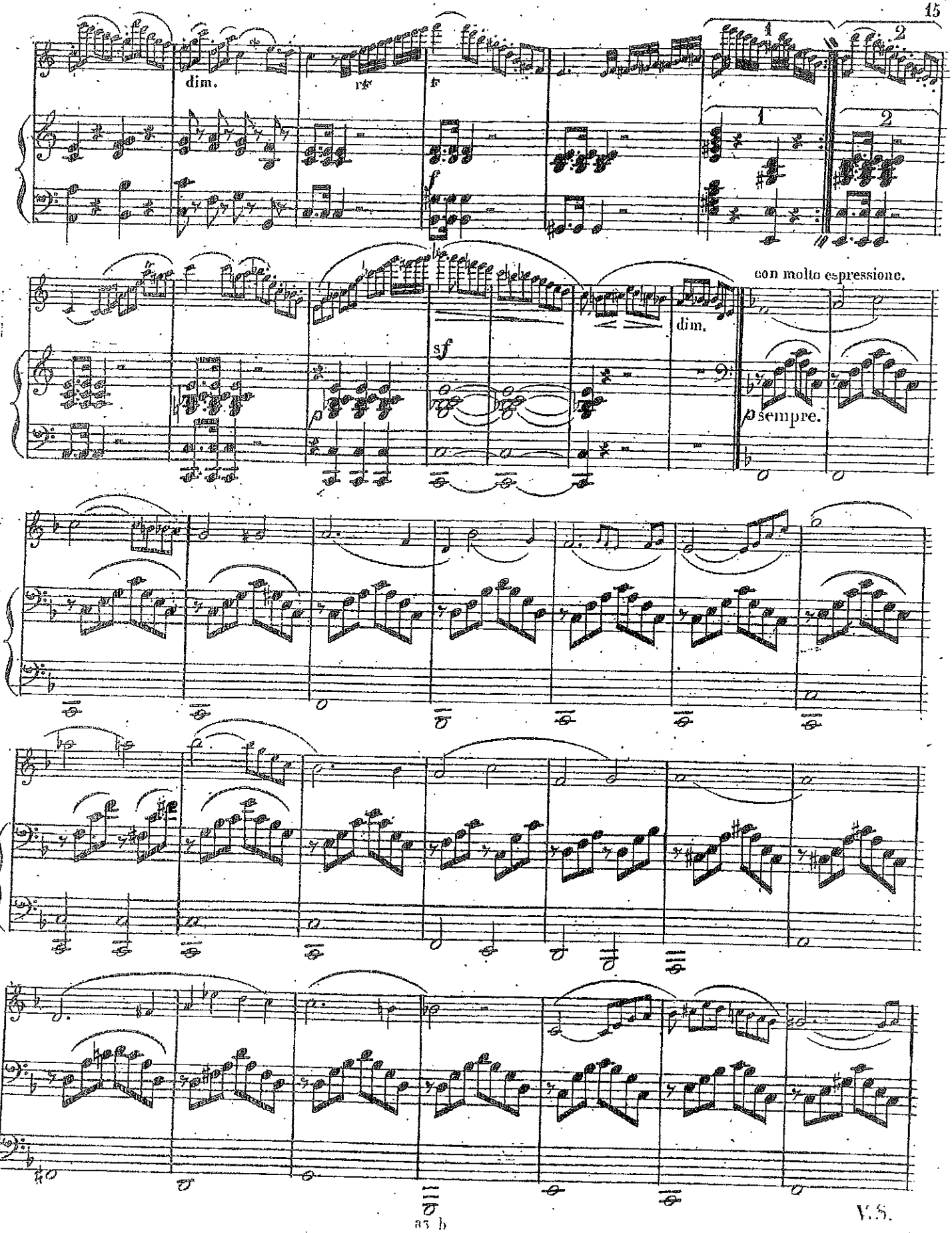
Nº 2

F. KUHLAU, op. 57 nº 2



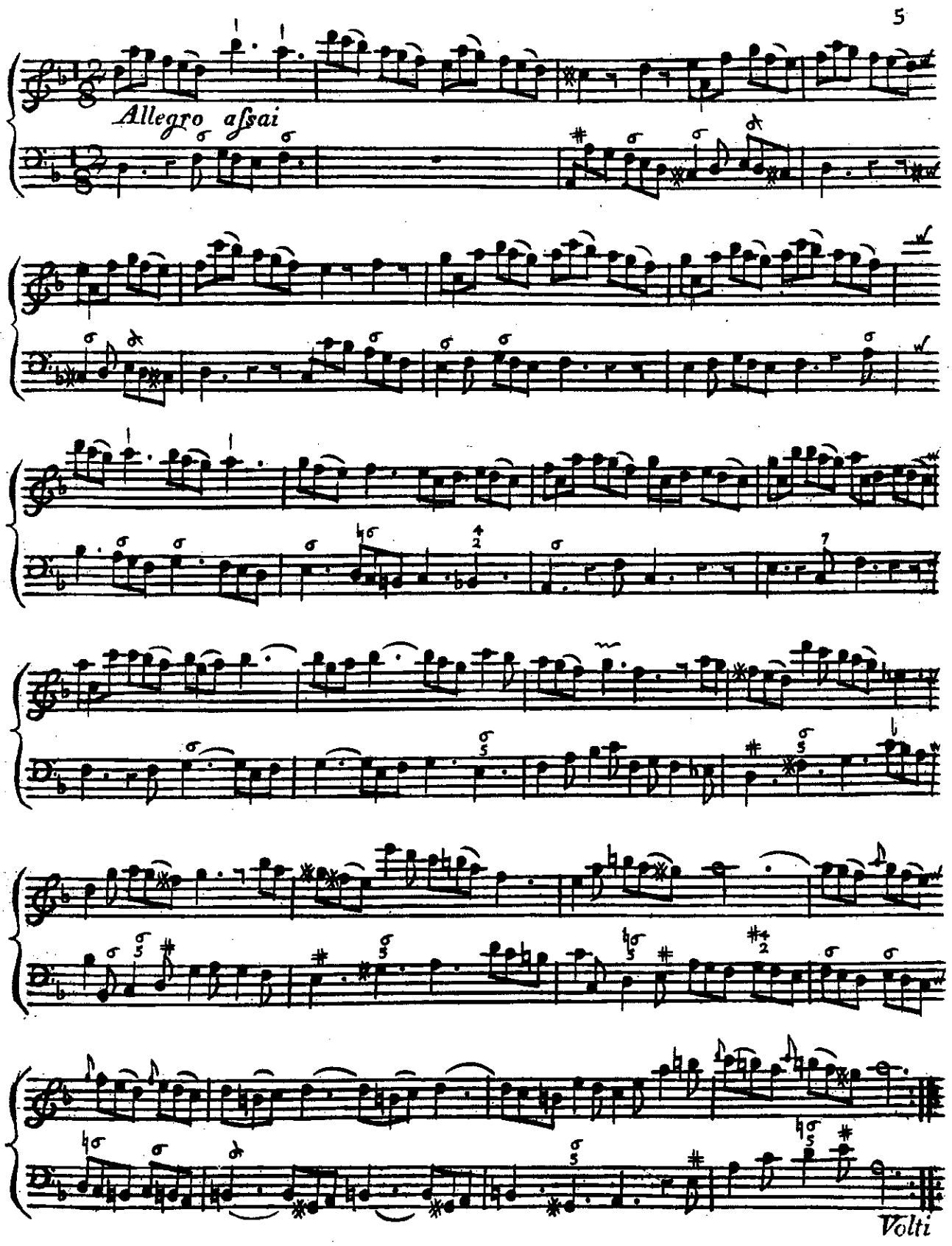
V.S.

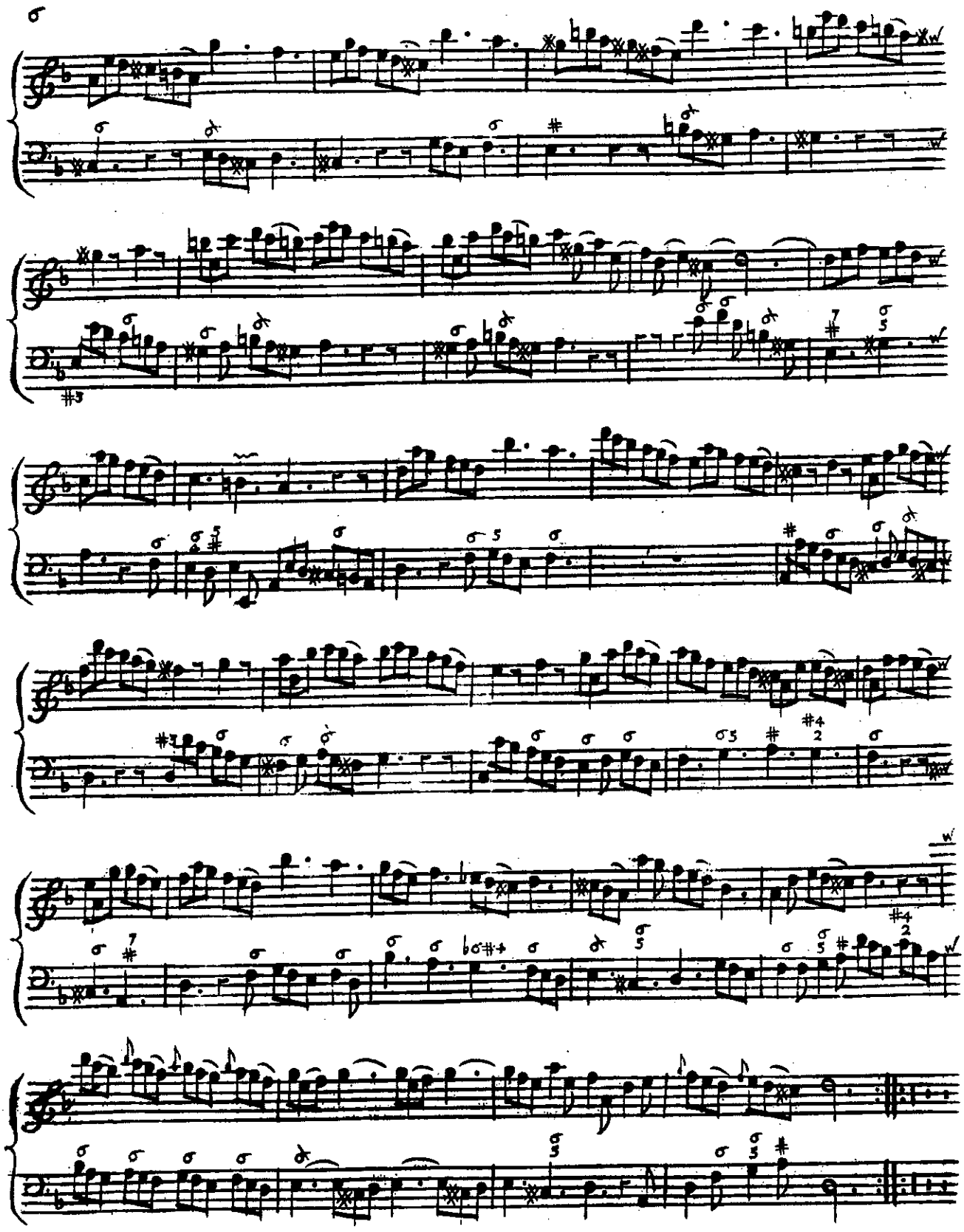

a Tempo.
a Tempo.
marcato.
espress.
cres.
cres.
dim.
p dol.
dol.
cres.



V.S.

ACCESO 2016 — FL. PICO – Lectura

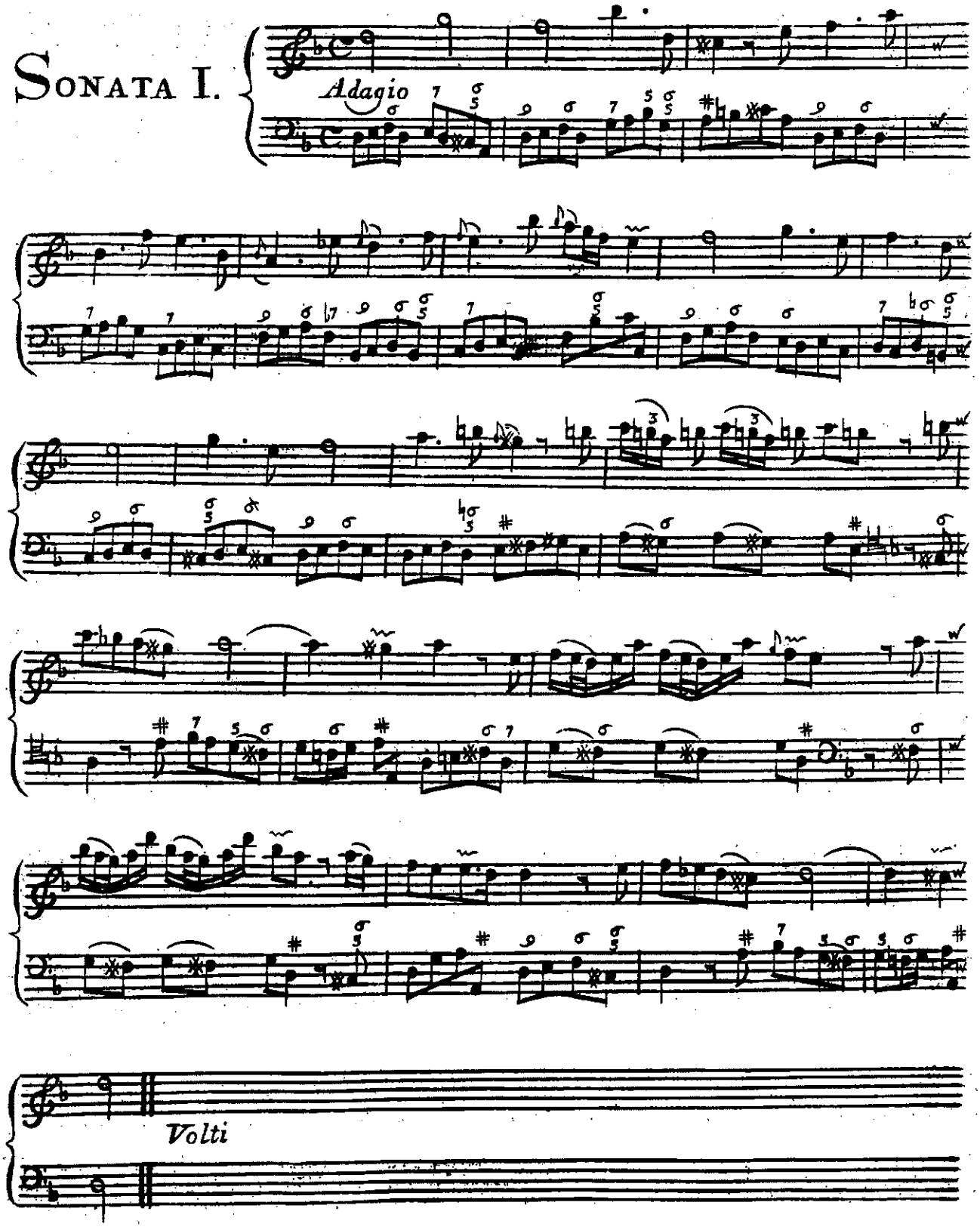


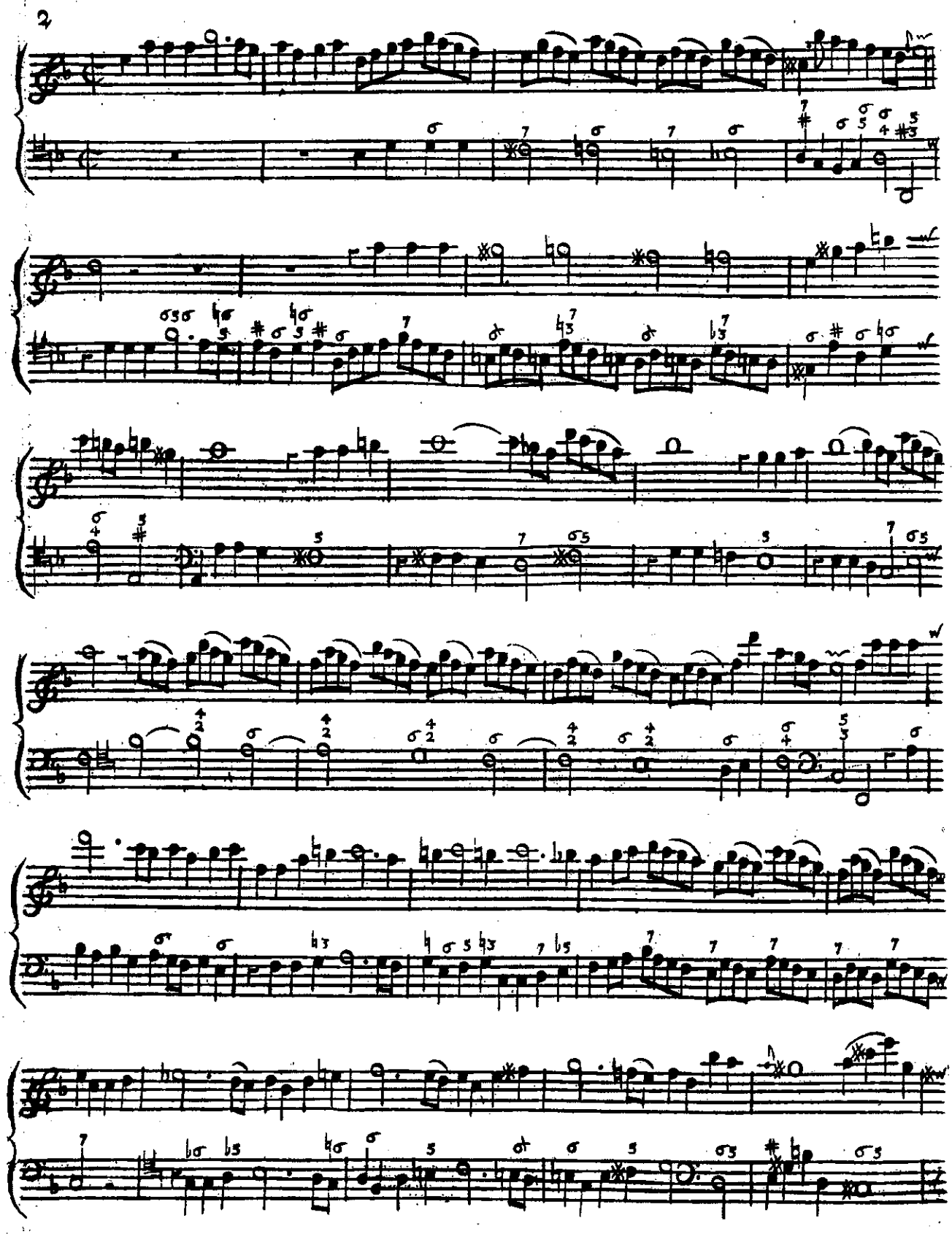


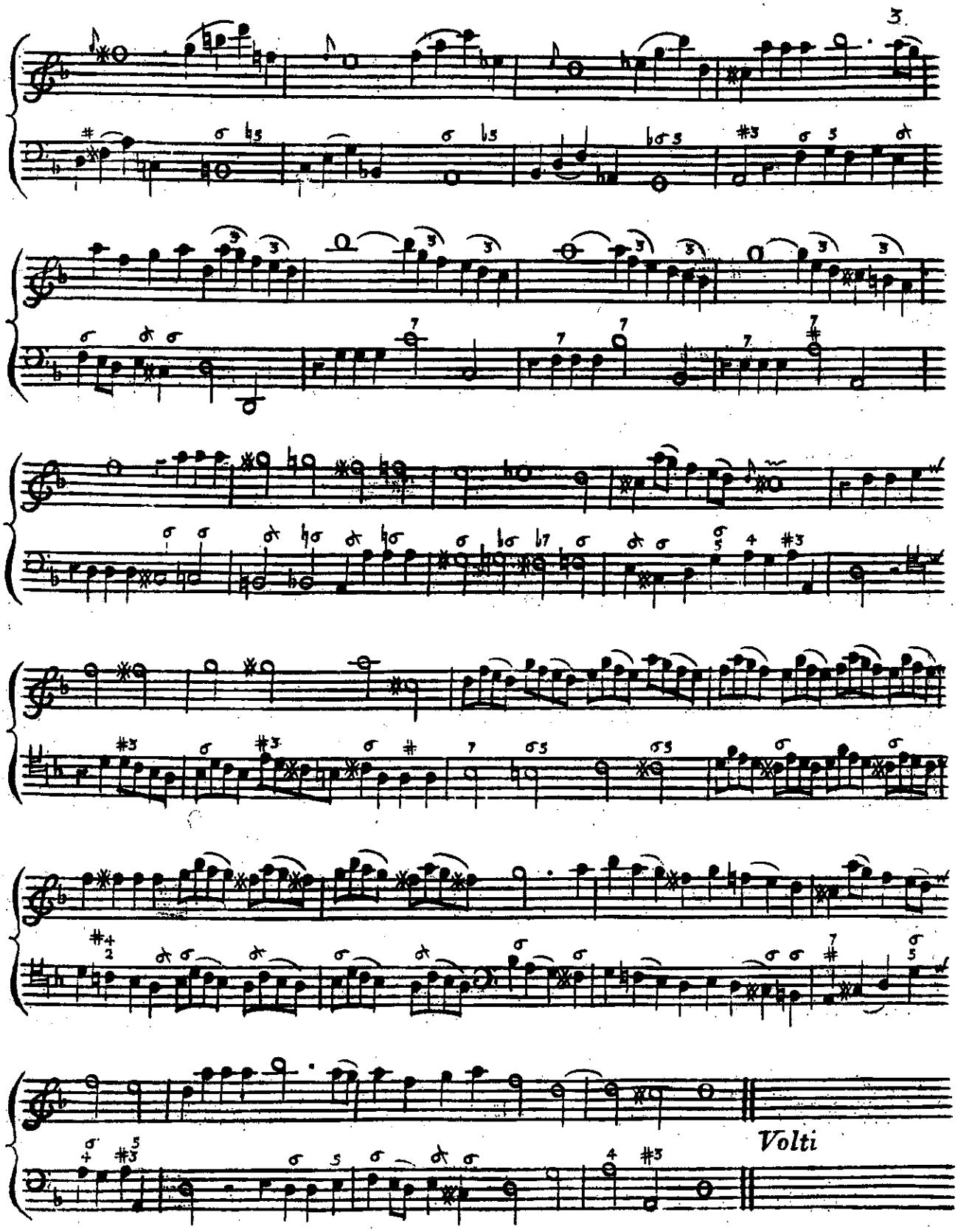
ACCESO 2016

FL. PICO - ANÁLISIS

SONATA I.






Volti

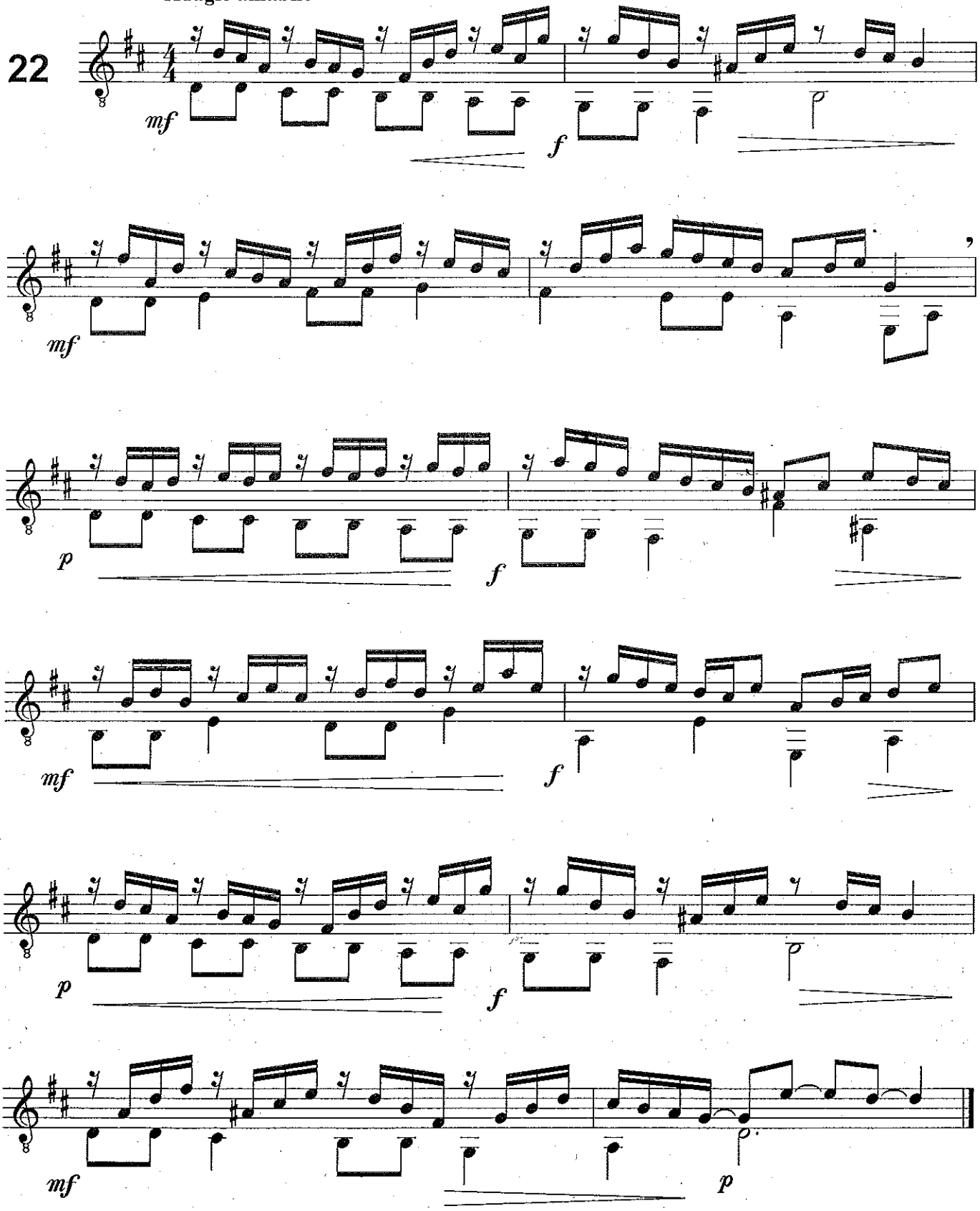
"LECTURAS PARA GUITARRA" ed. Piles.

ACCESO - 2016

Adagio amabile

V. Roncero

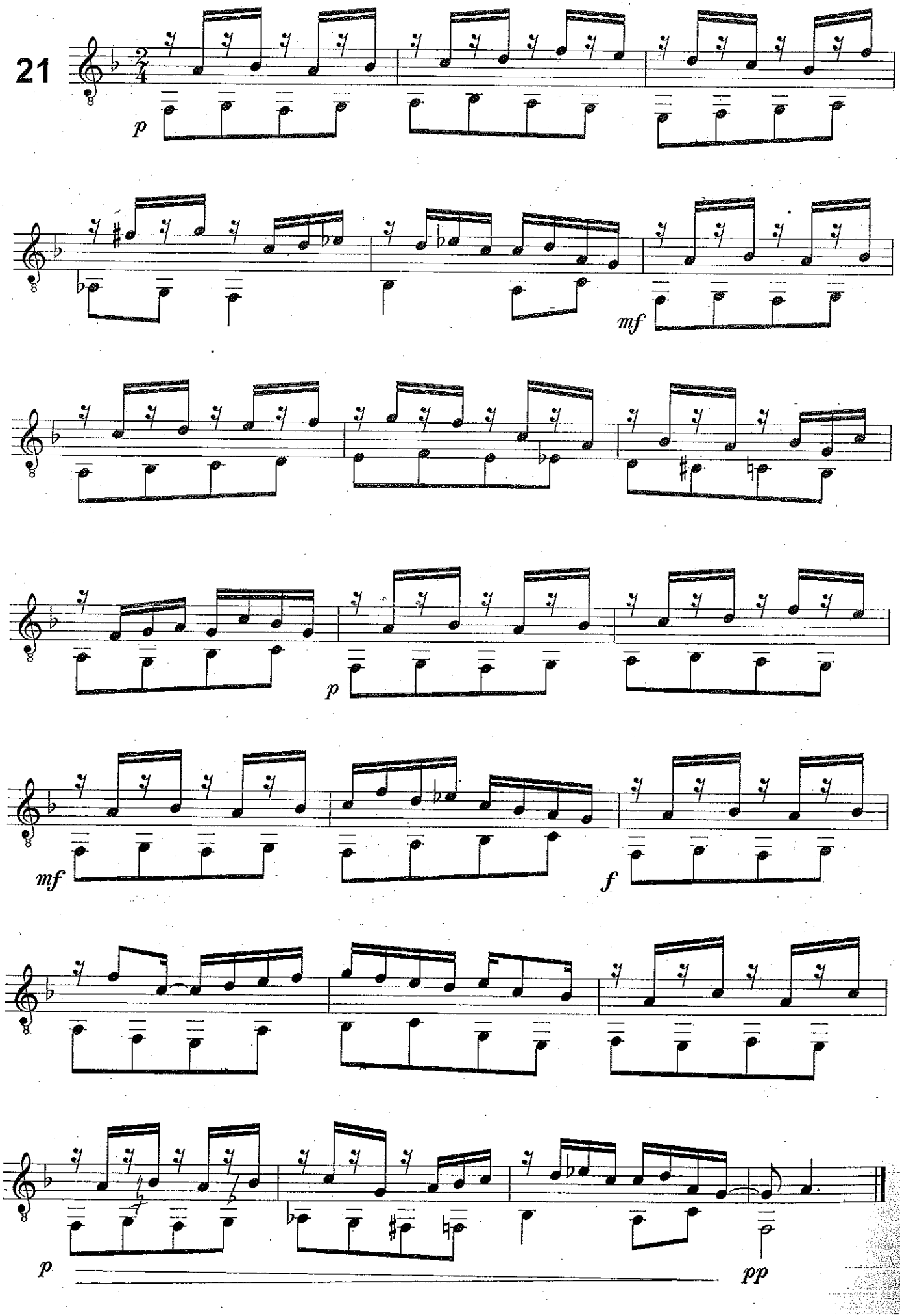
22



"LECTURAS PARA GUITARRA" el Pilei

Andantino animato

V. Roncero



GUITARRA – ANÁLISIS
2016
Gi Boije 154

SONATE

brillant

FÜR DIE GUITARRE.

*

Componirt und dem

Fräulein Josephine Edlen v. Maillard

GEWIDMET

VON

MAURO GIULIANI.

√ 15tes Werk.

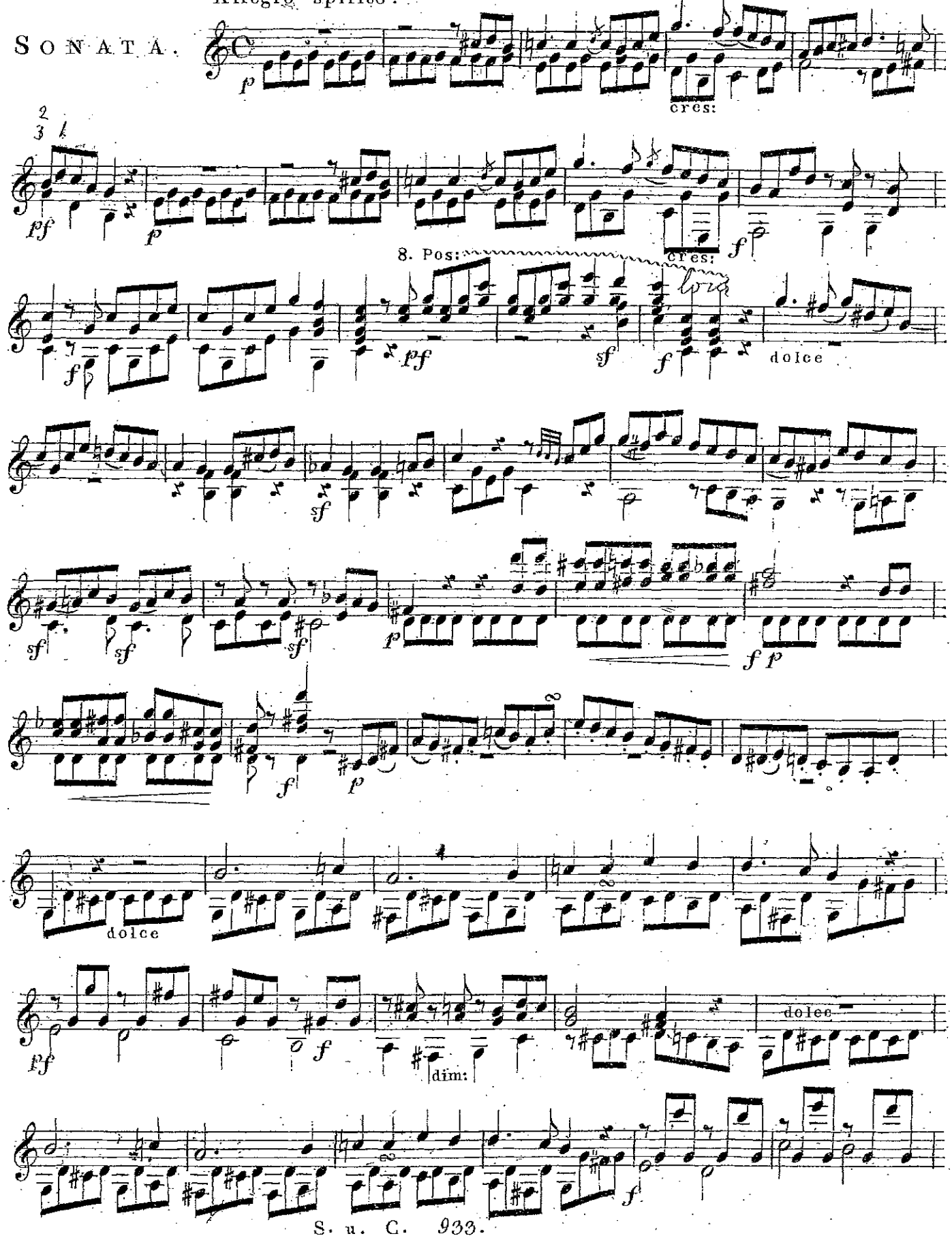
№ 933. Eigenthum der Verleger. Preis 45 kr Conv:M.

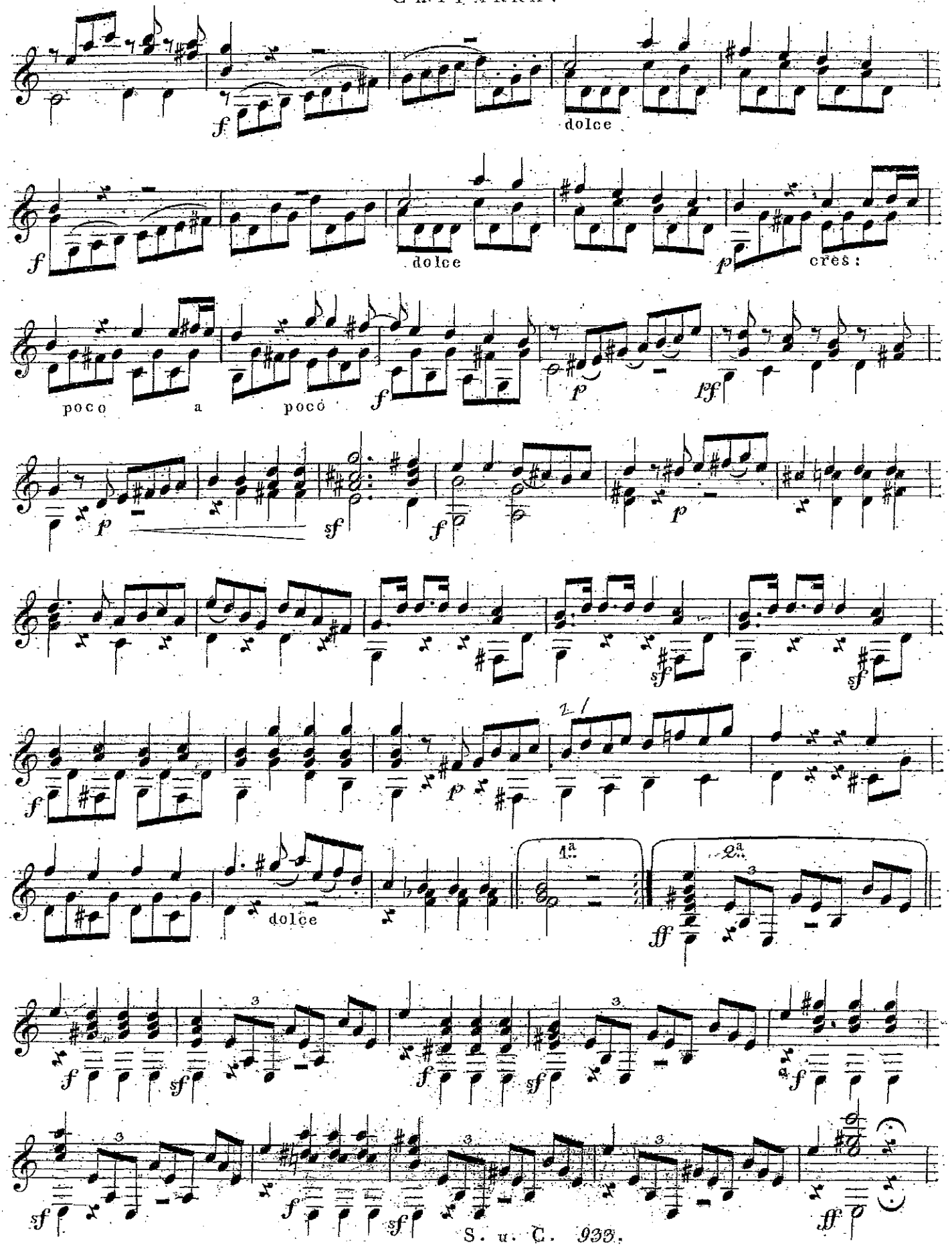
WIEN,
bei S.A.STEINER und COMP:

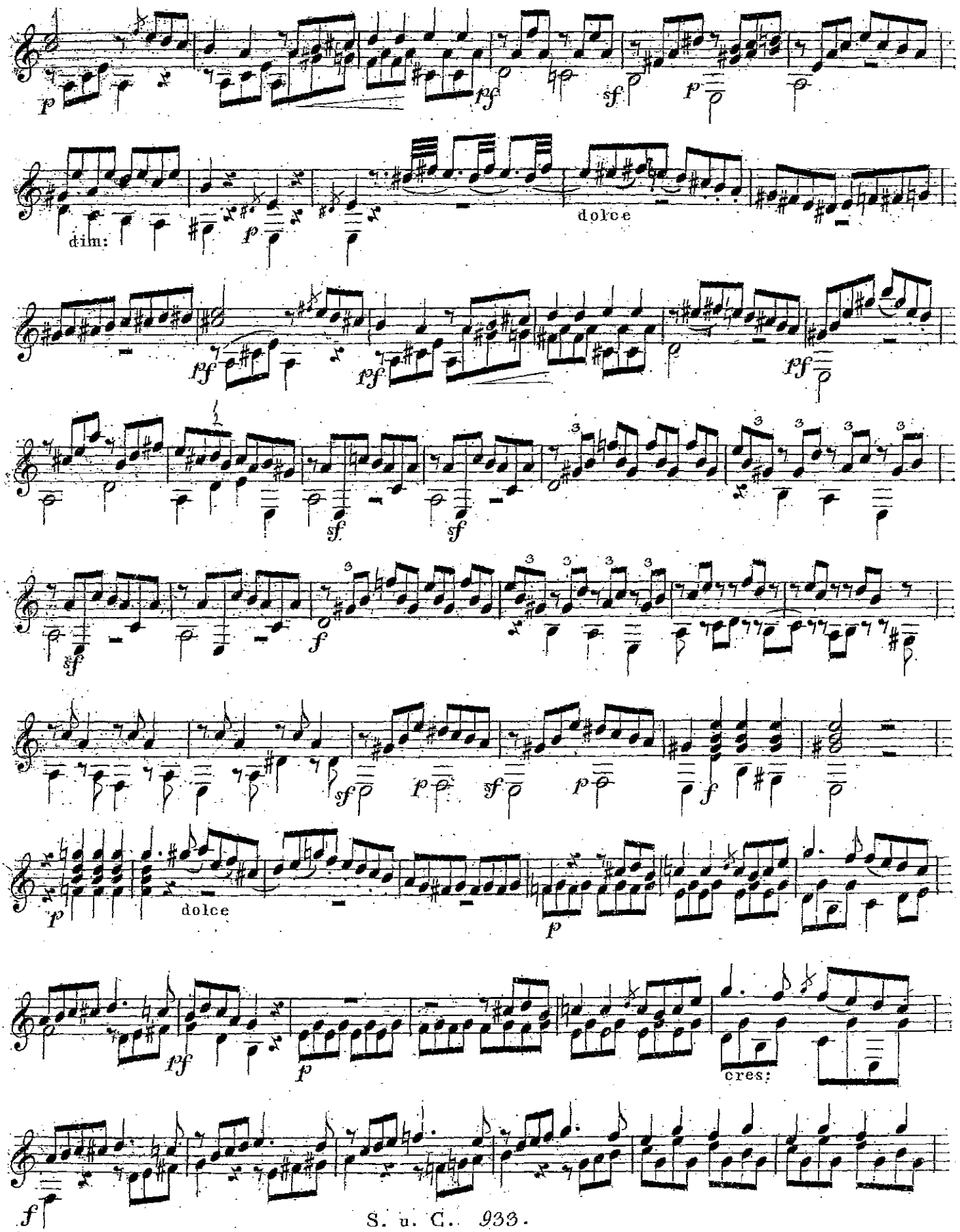
1921
586

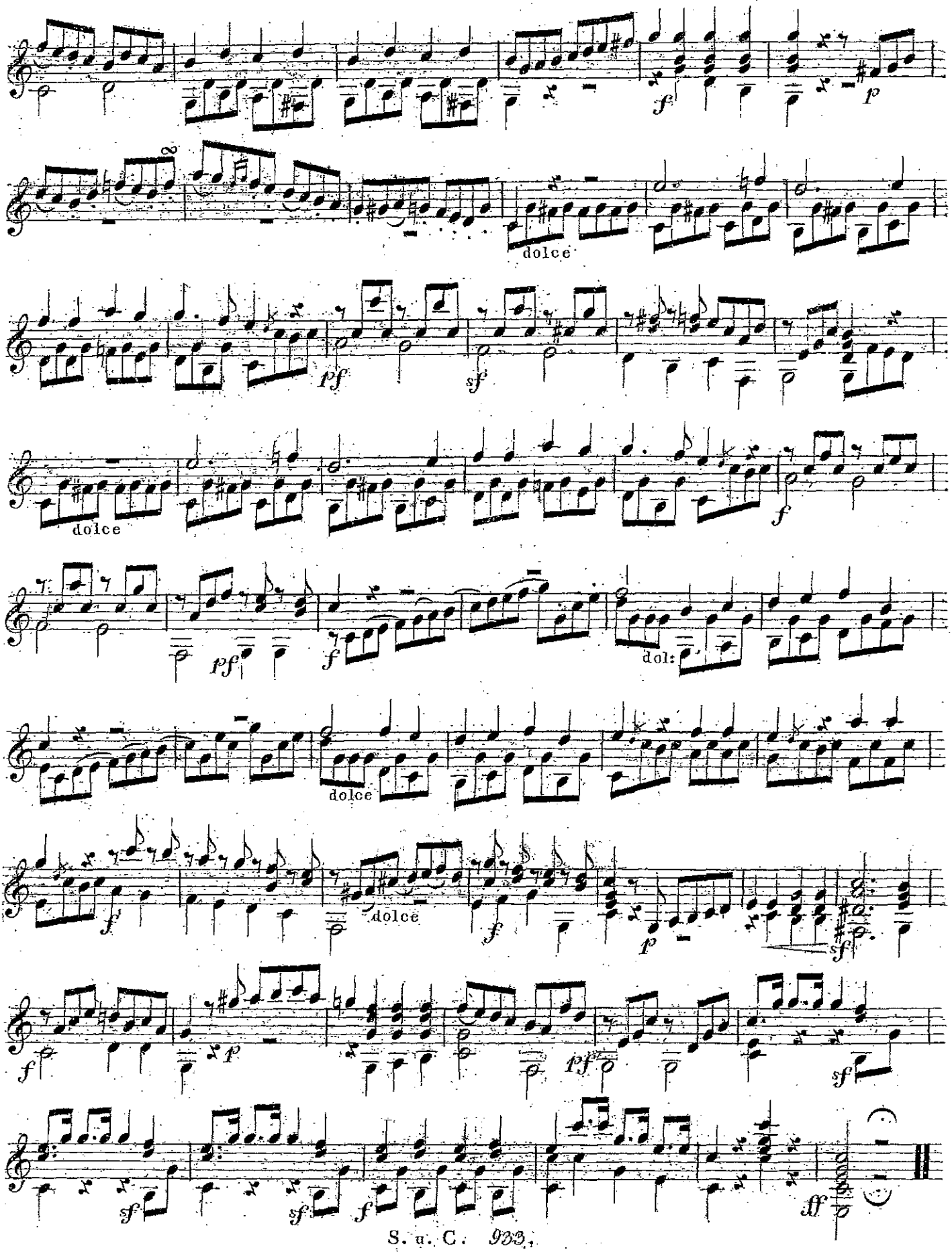
Allegro spirito.

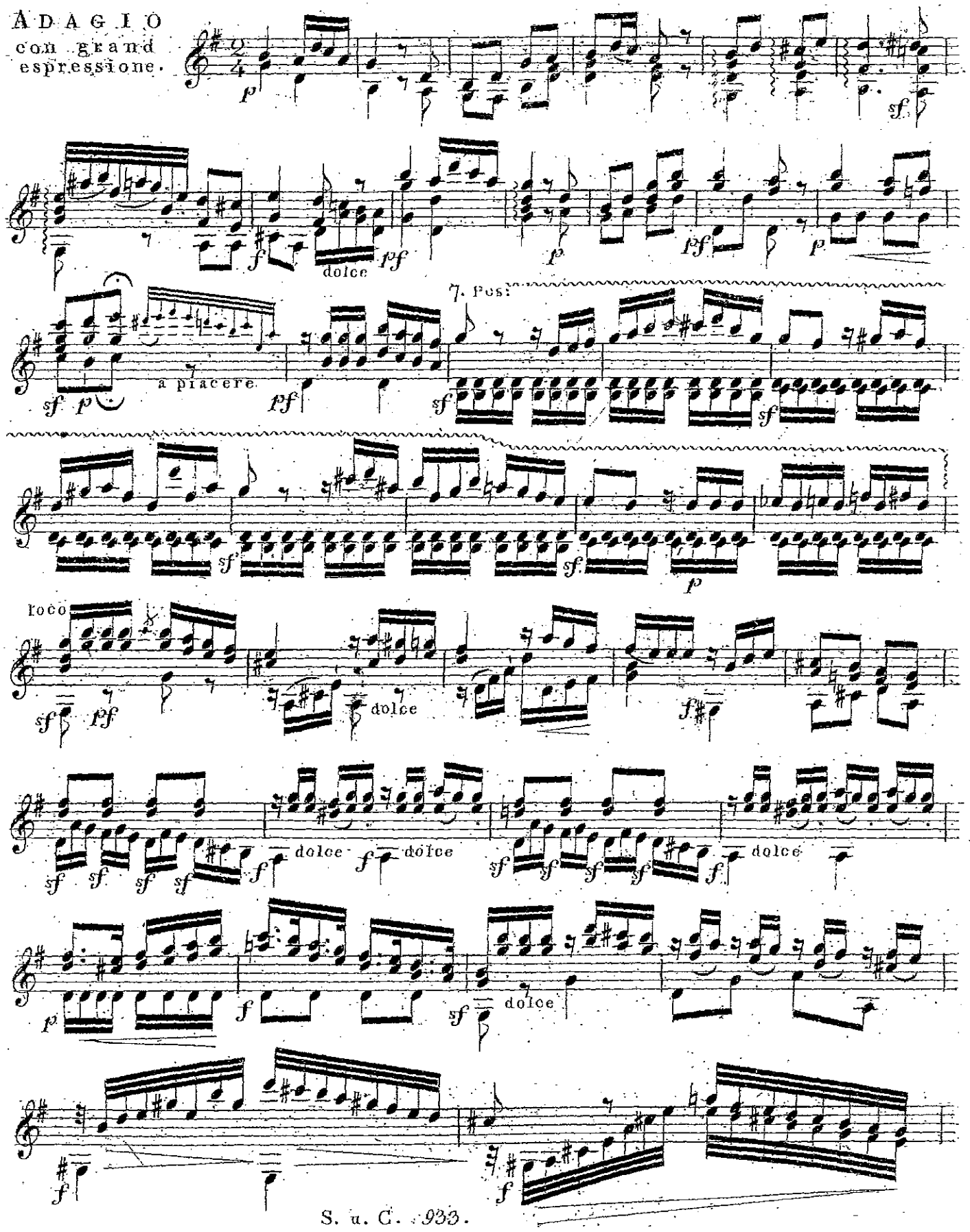
SONATA.

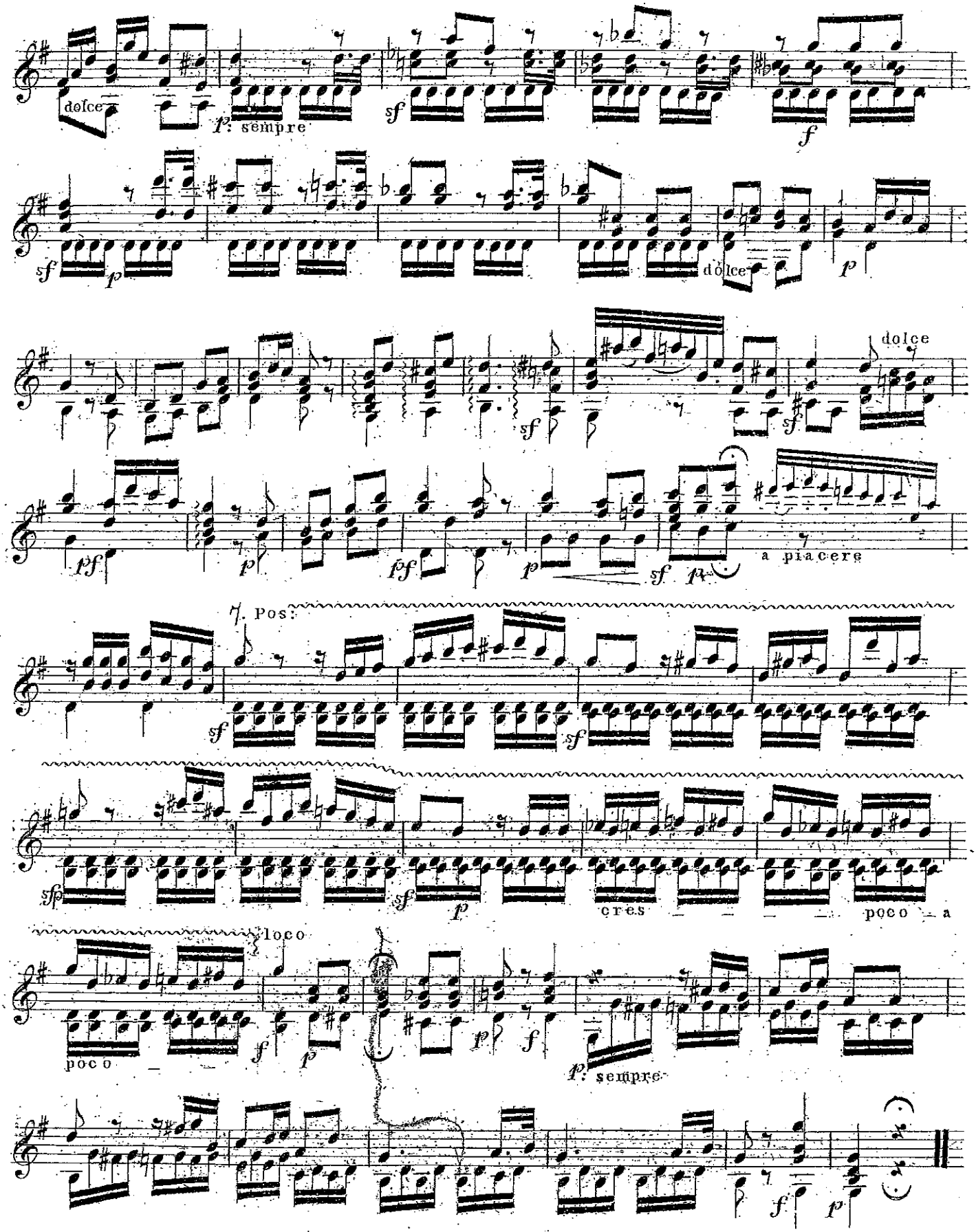



dolce
dolce
cres:
poco a poco
dolce
1.a
2.a

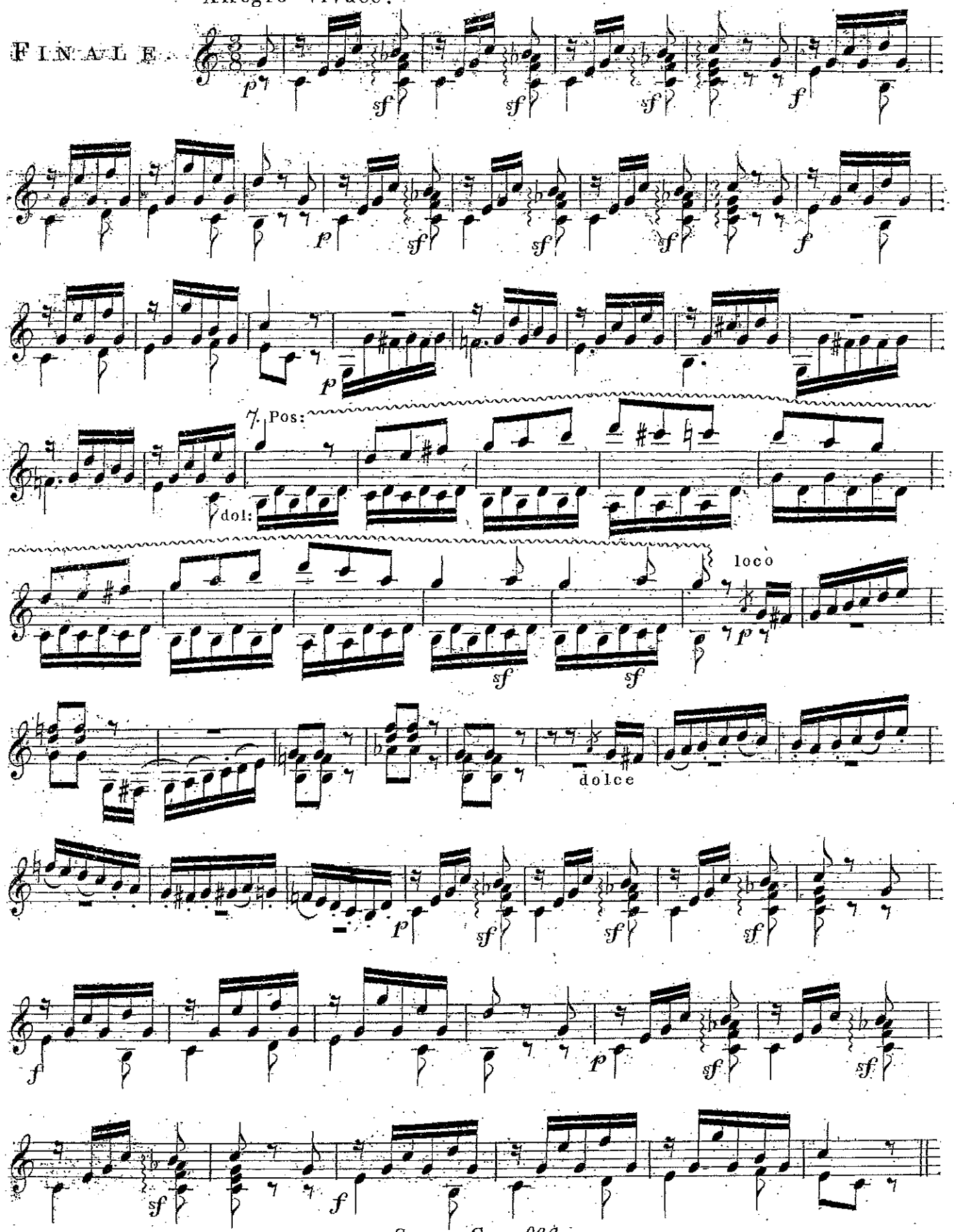

dim:
dolce
dolce
cres:

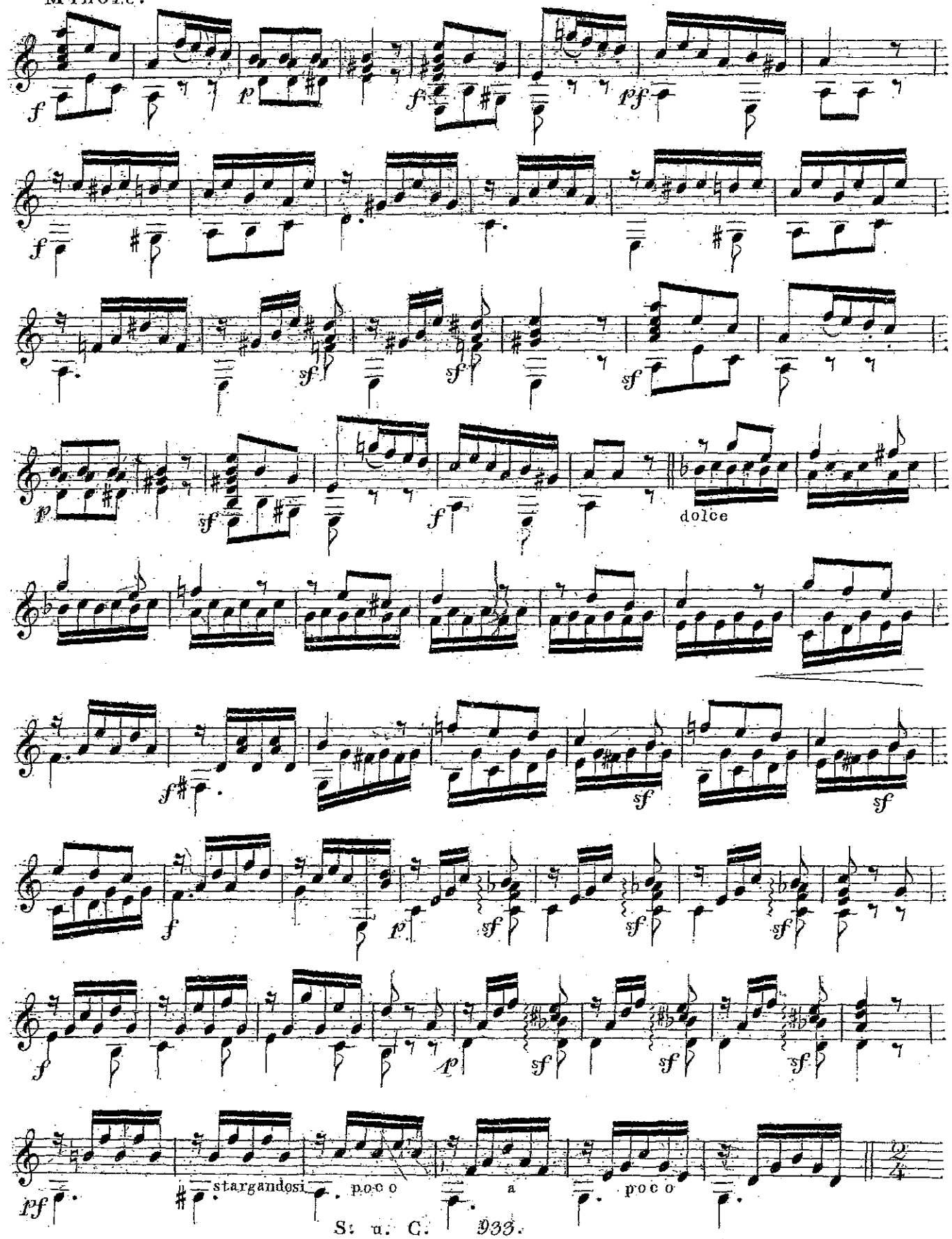

dolce
dolce
dolce
dol:
dolce
dolce

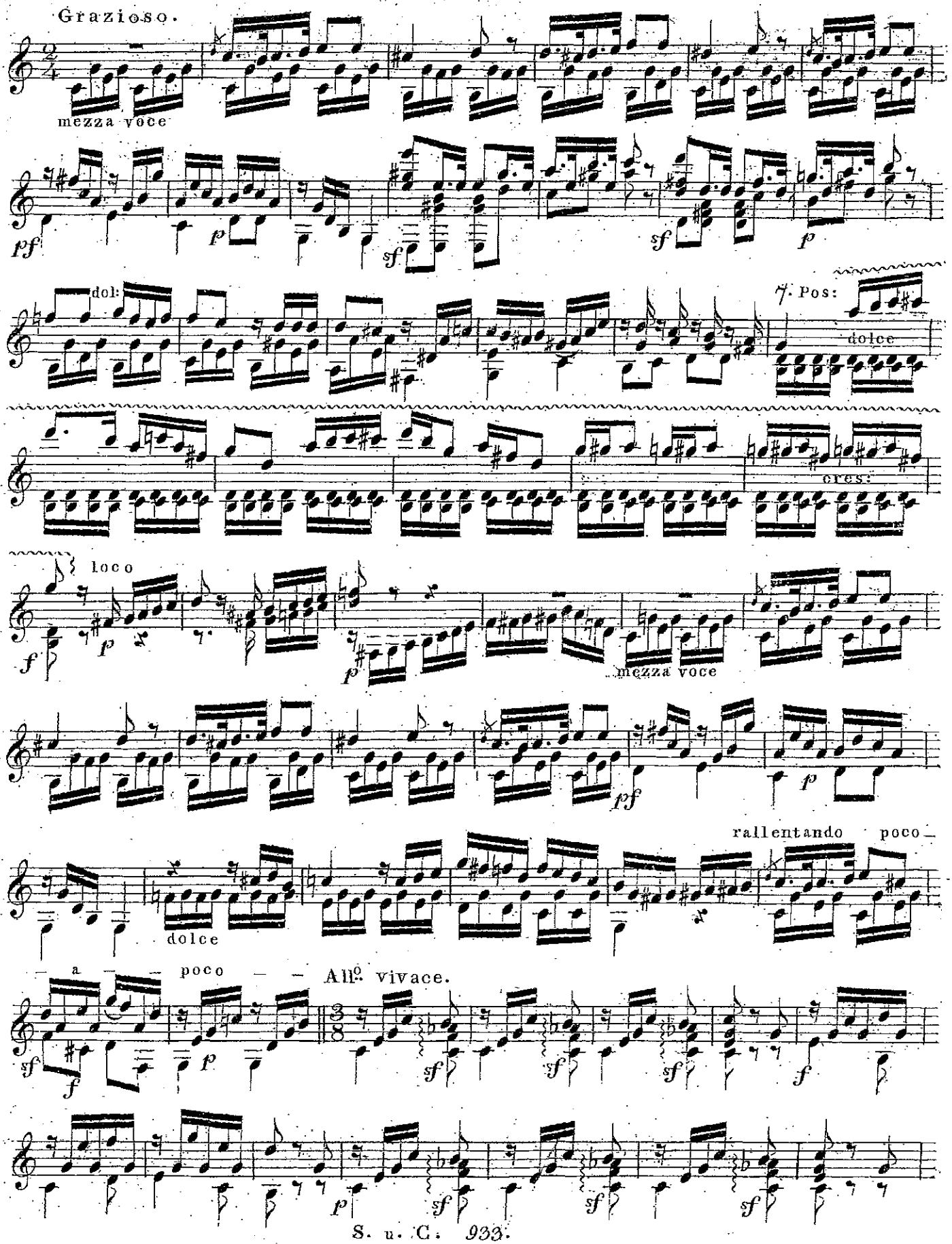

ADAGIO
con grand espressione.
dolce
7. Pos:
a piacere
loco
dolce
dolce
dolce
dolce
dolce

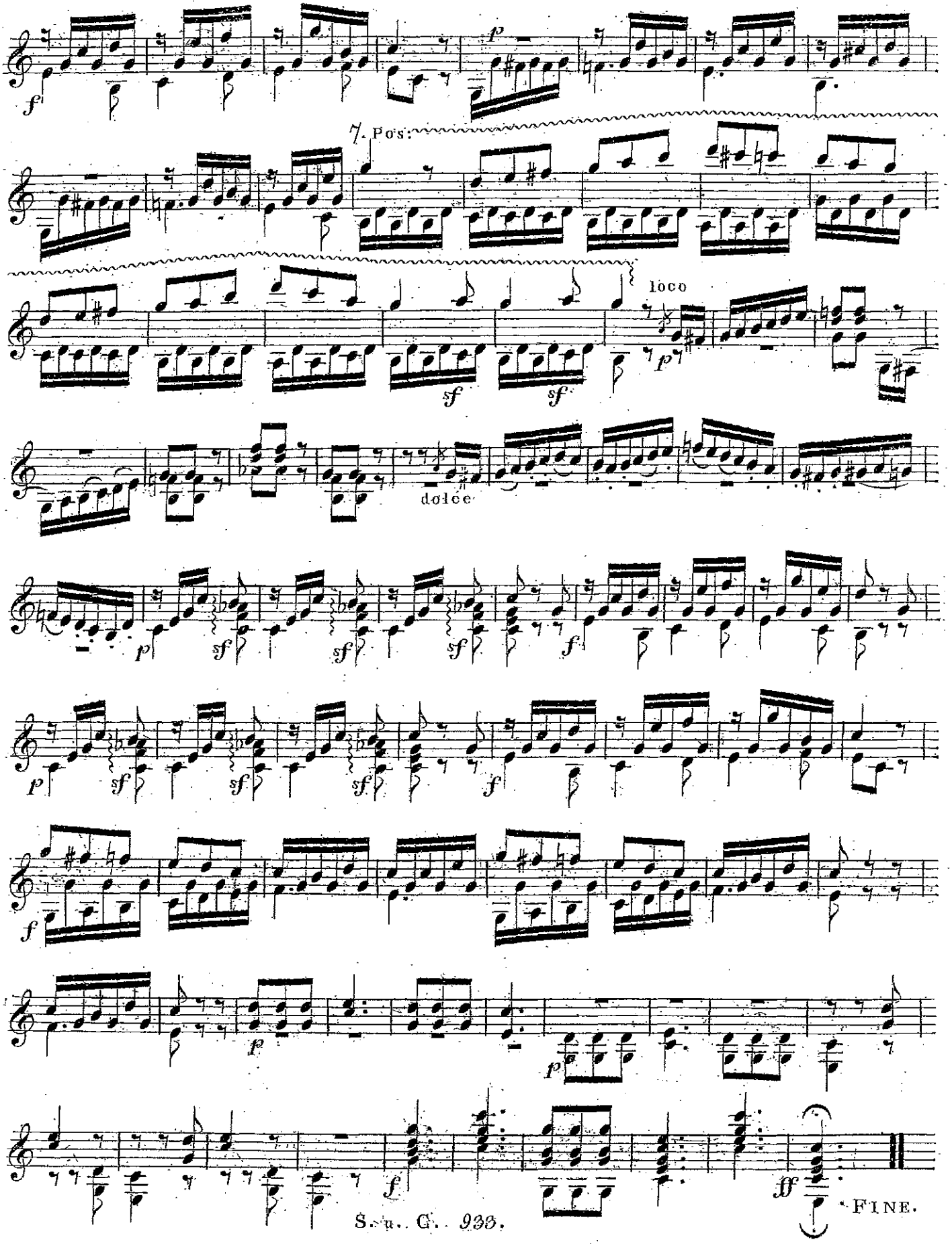

dolce
p: sempre
sf
f
dolce
p
dolce
a piacere
7. Pos:
cres
poco a
loco
poco
p: sempre

FINALE. Allegro vivace.

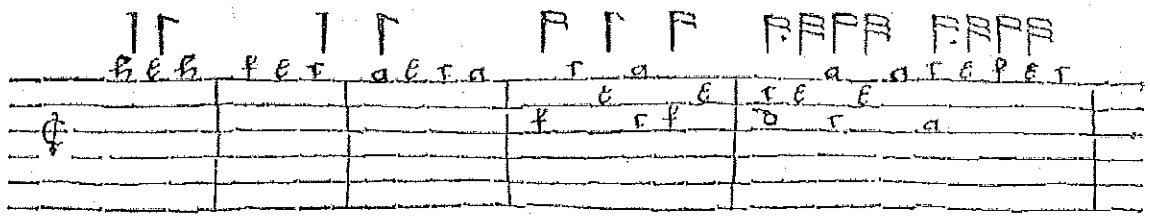


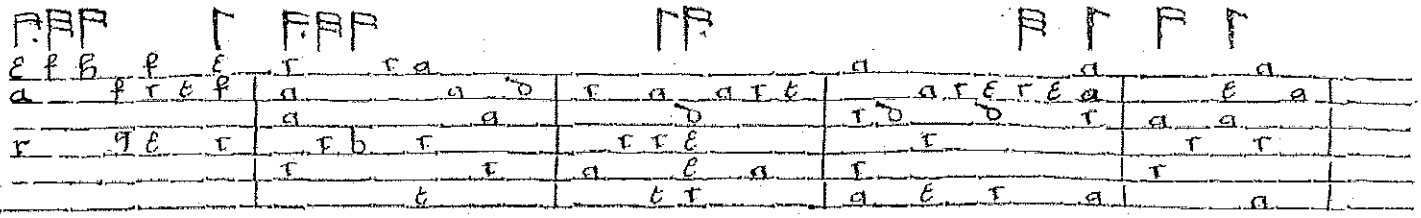

dolce
stargandosi
poco
a
poco

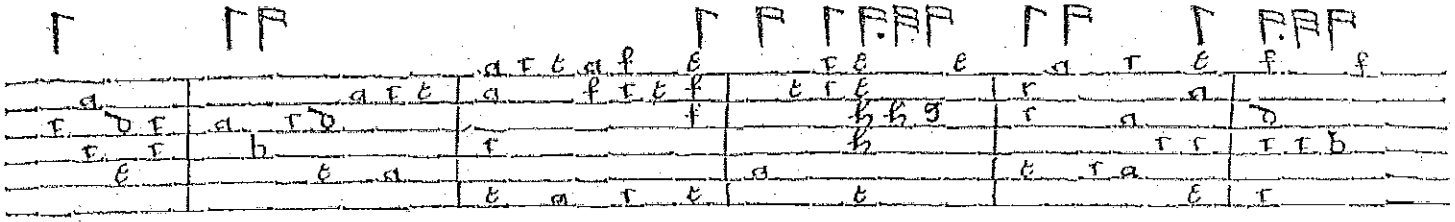

Grazioso.
mezza voce
dol:
7. Pos:
dolce
cres:
loco
mezza voce
rallentando poco
dolce
a poco
All.o vivace.

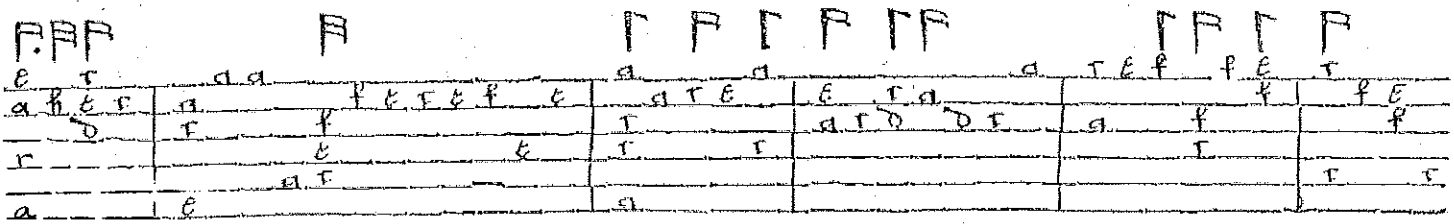

7. Pos:
loco
dolce
FINE.

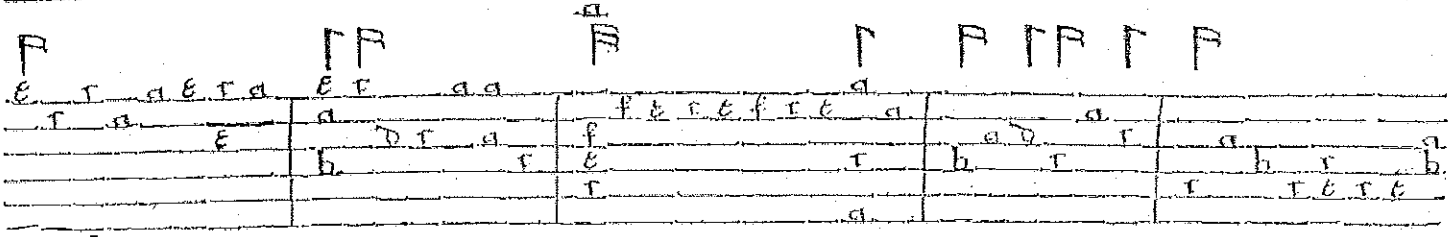
ICPRB
2016
Análisis

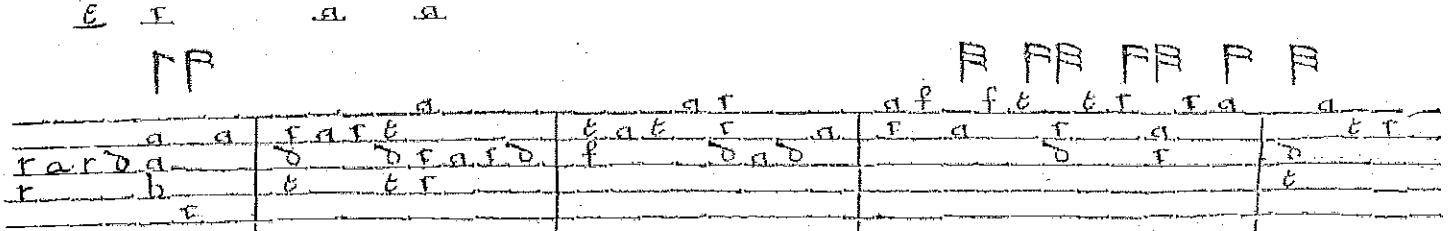


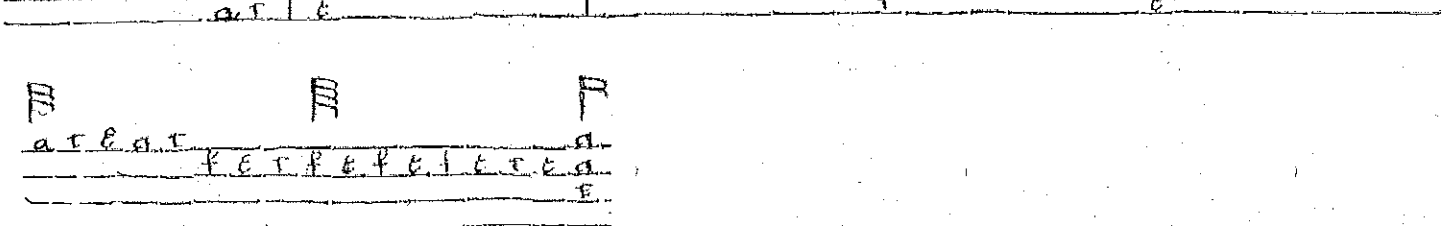


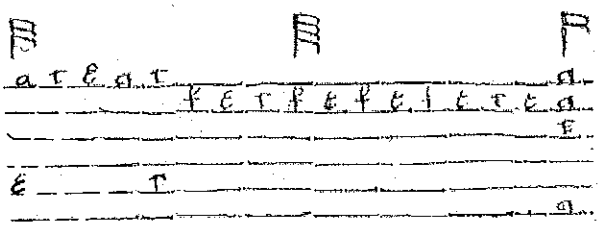






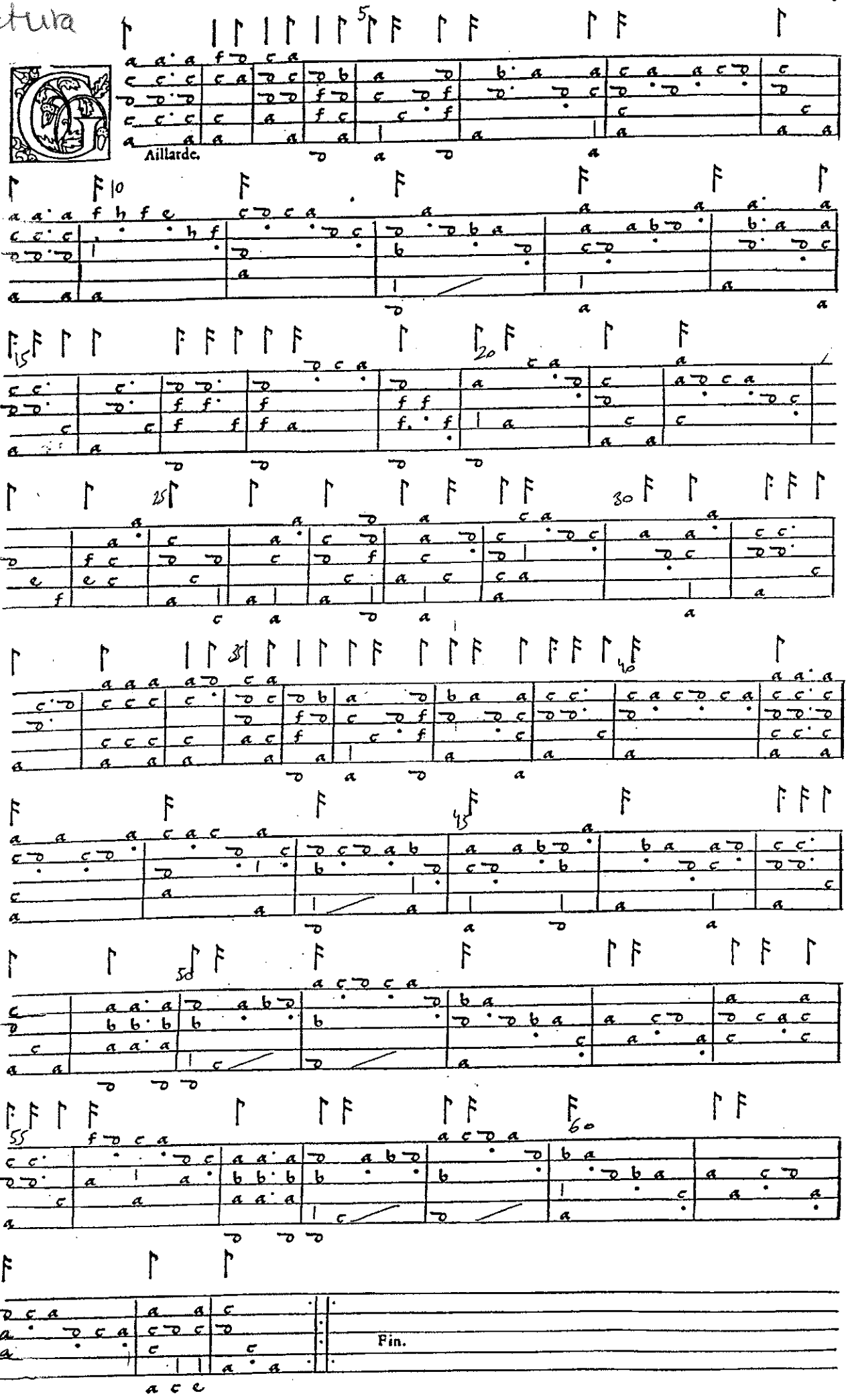






ANÁLISIS

ICPRB 2016
Lectura

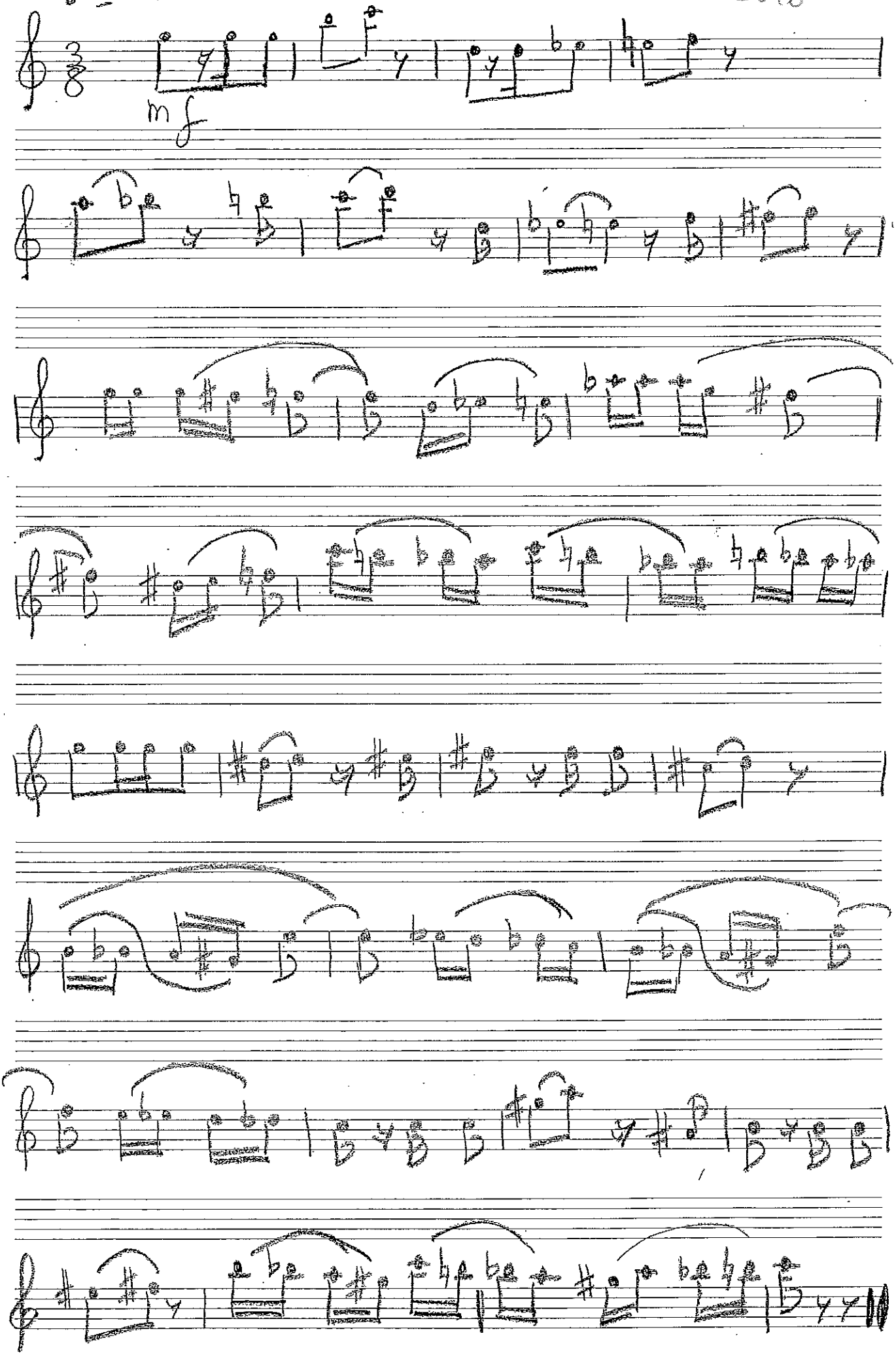


LECTURA

1

♩= 160

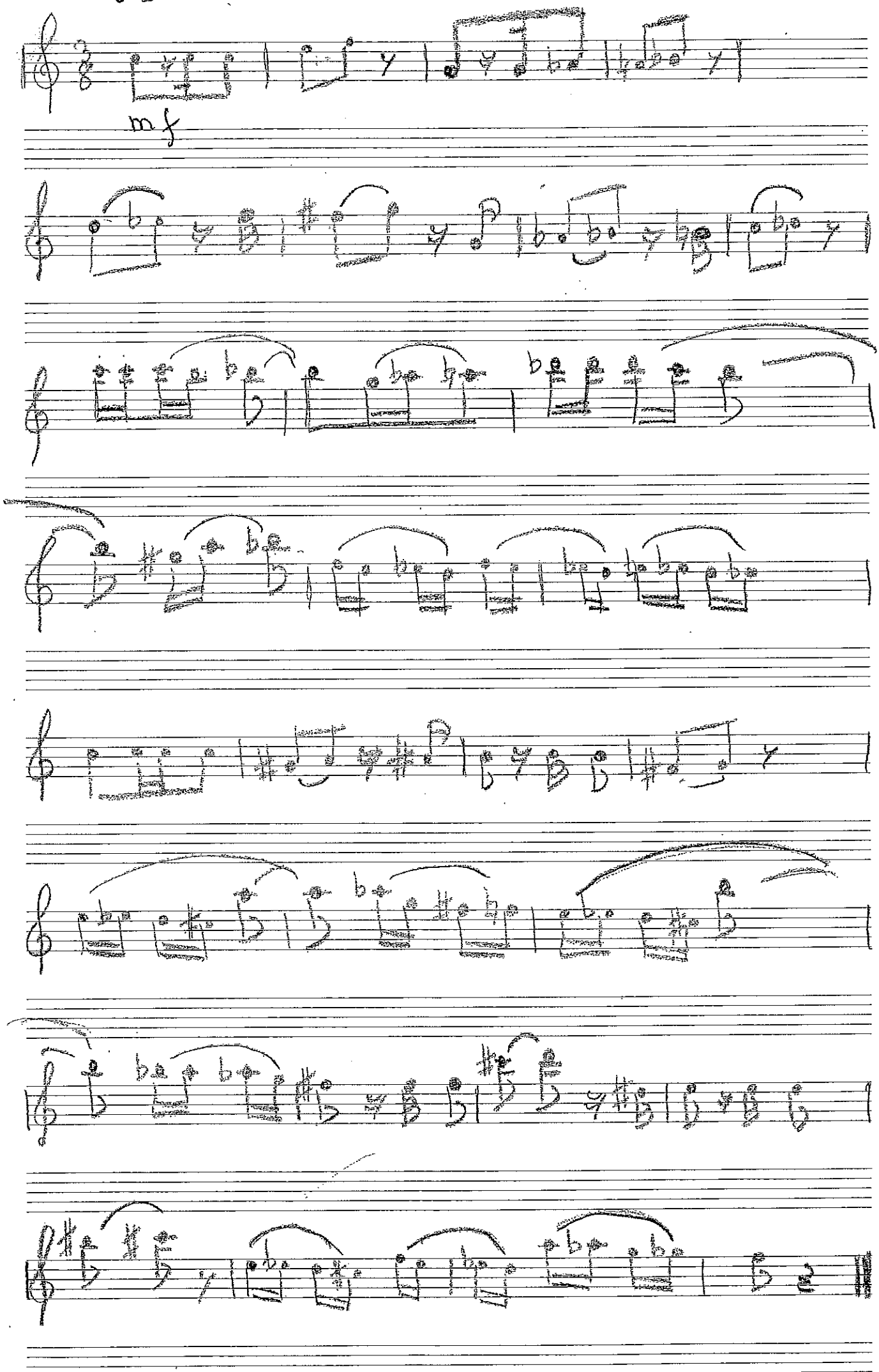
Oboe – lectura – Acceso 2016



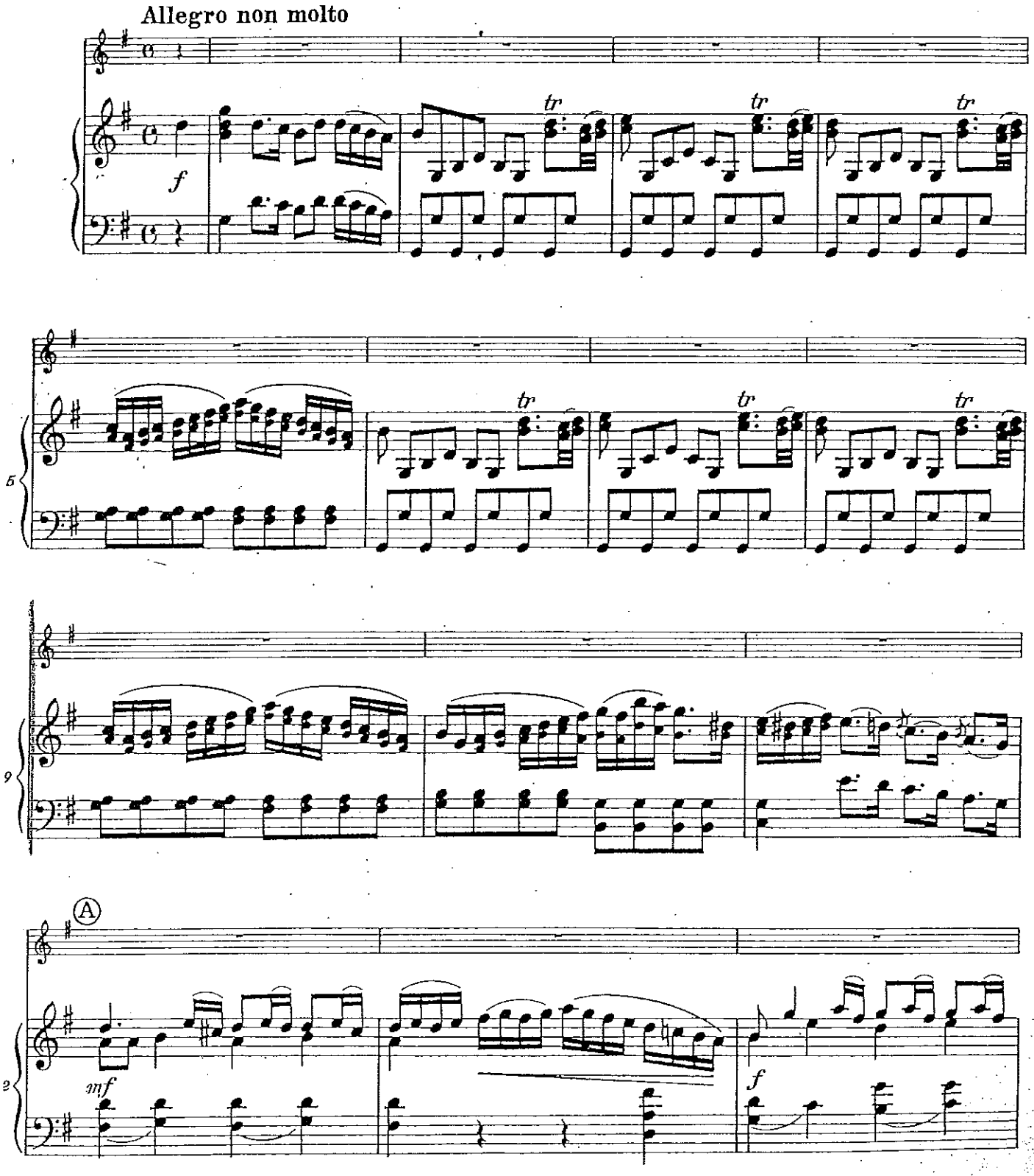
3

♩= 160

mf



Oboe - Análisis - Acuerdo 2016



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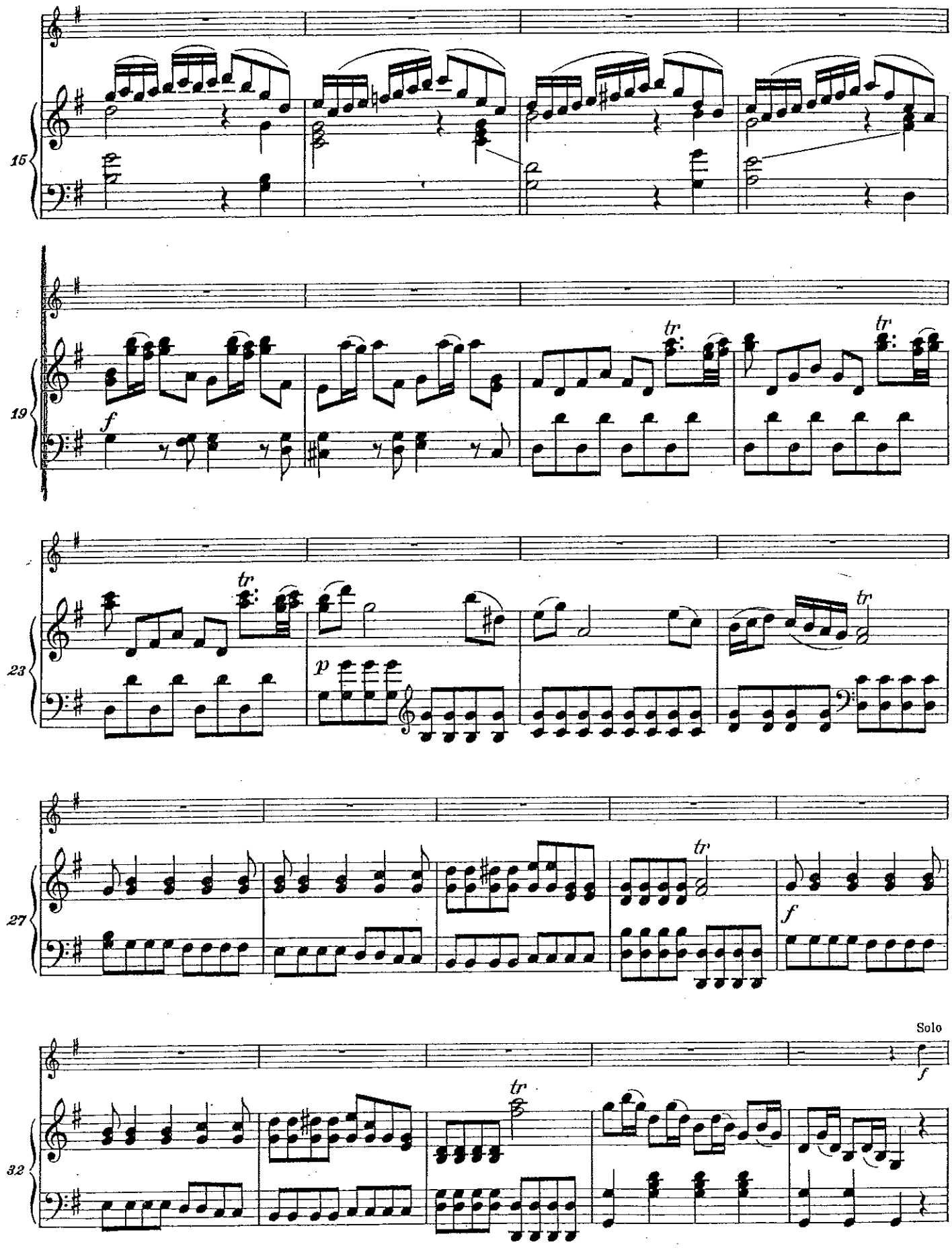
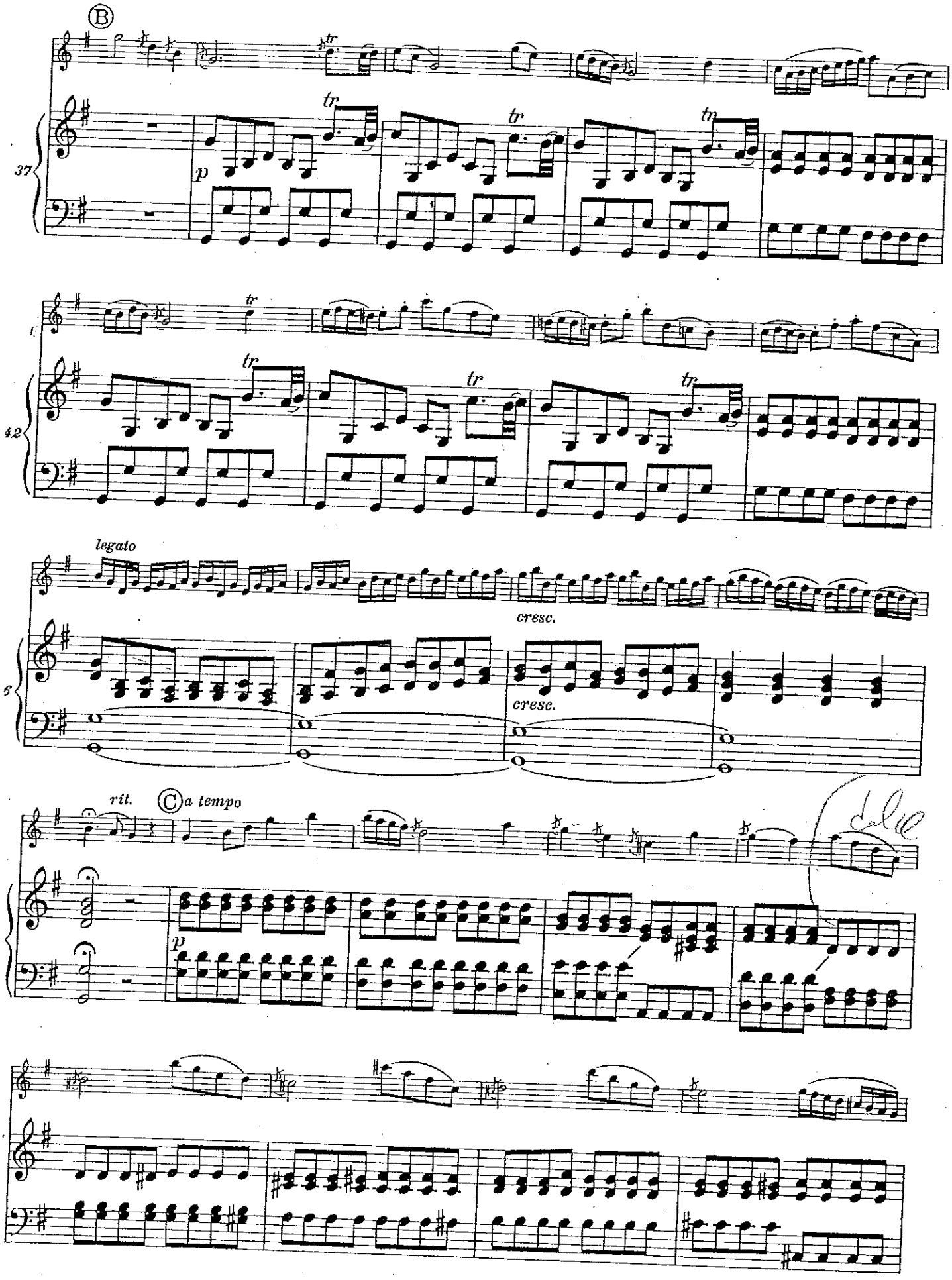
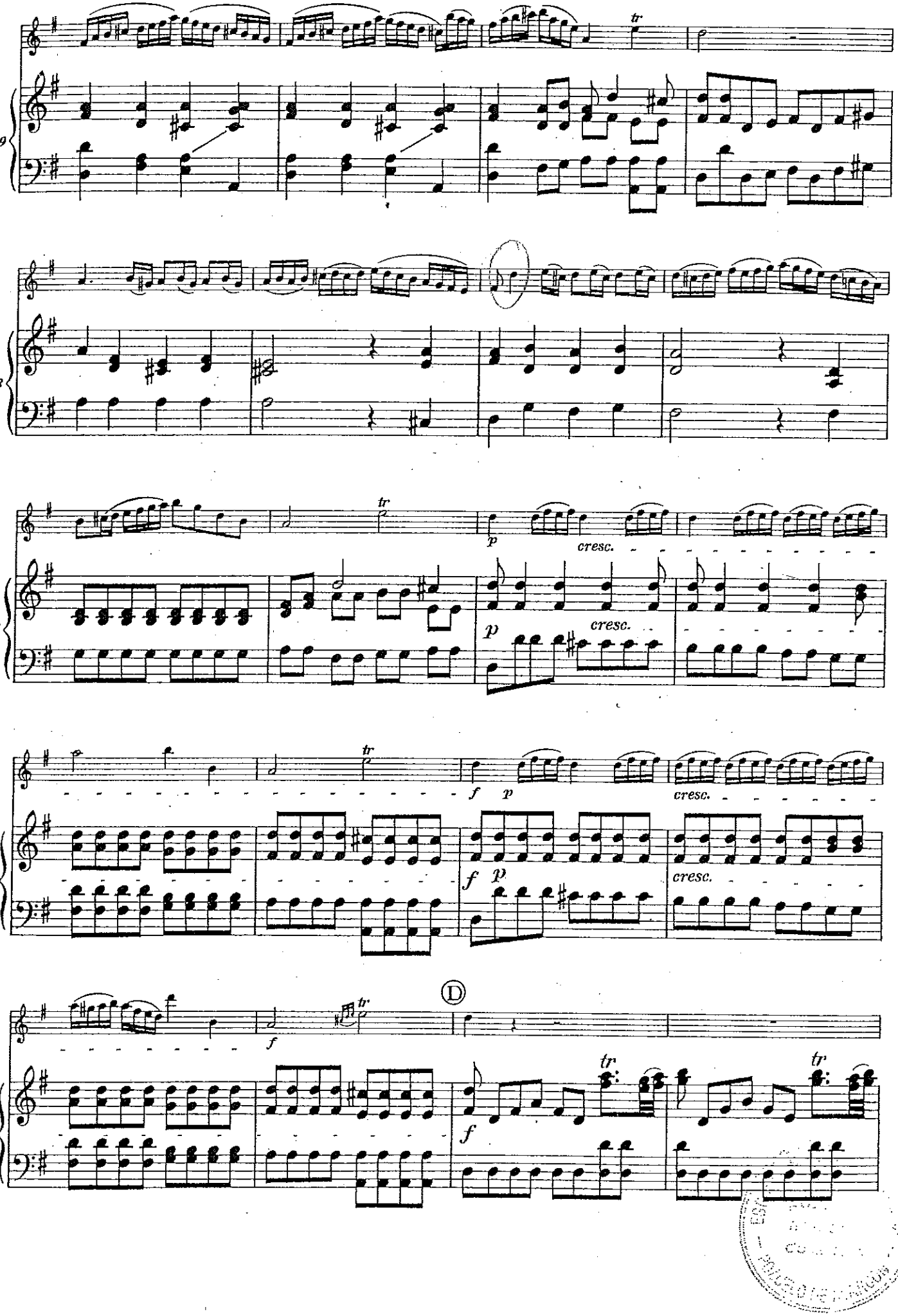
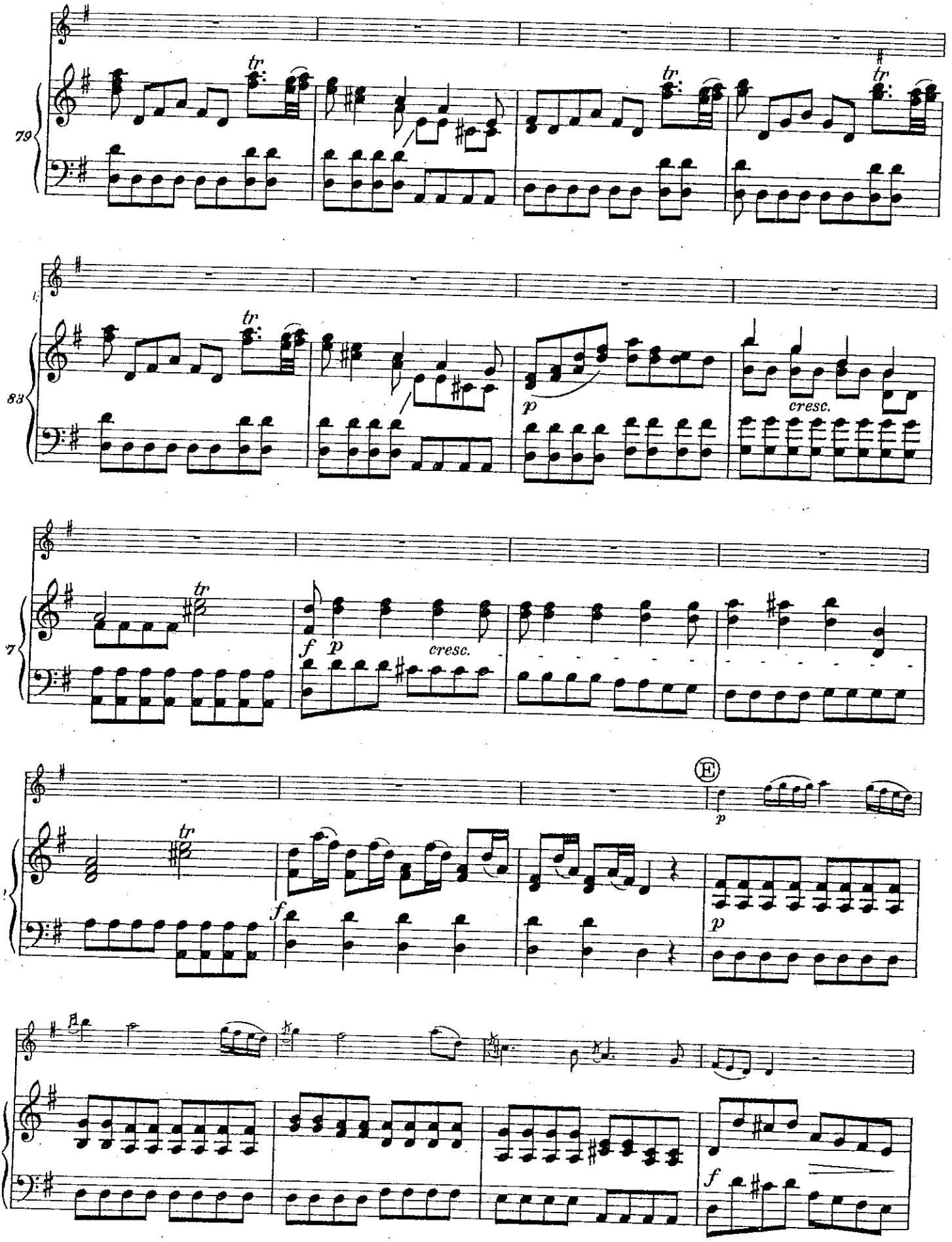
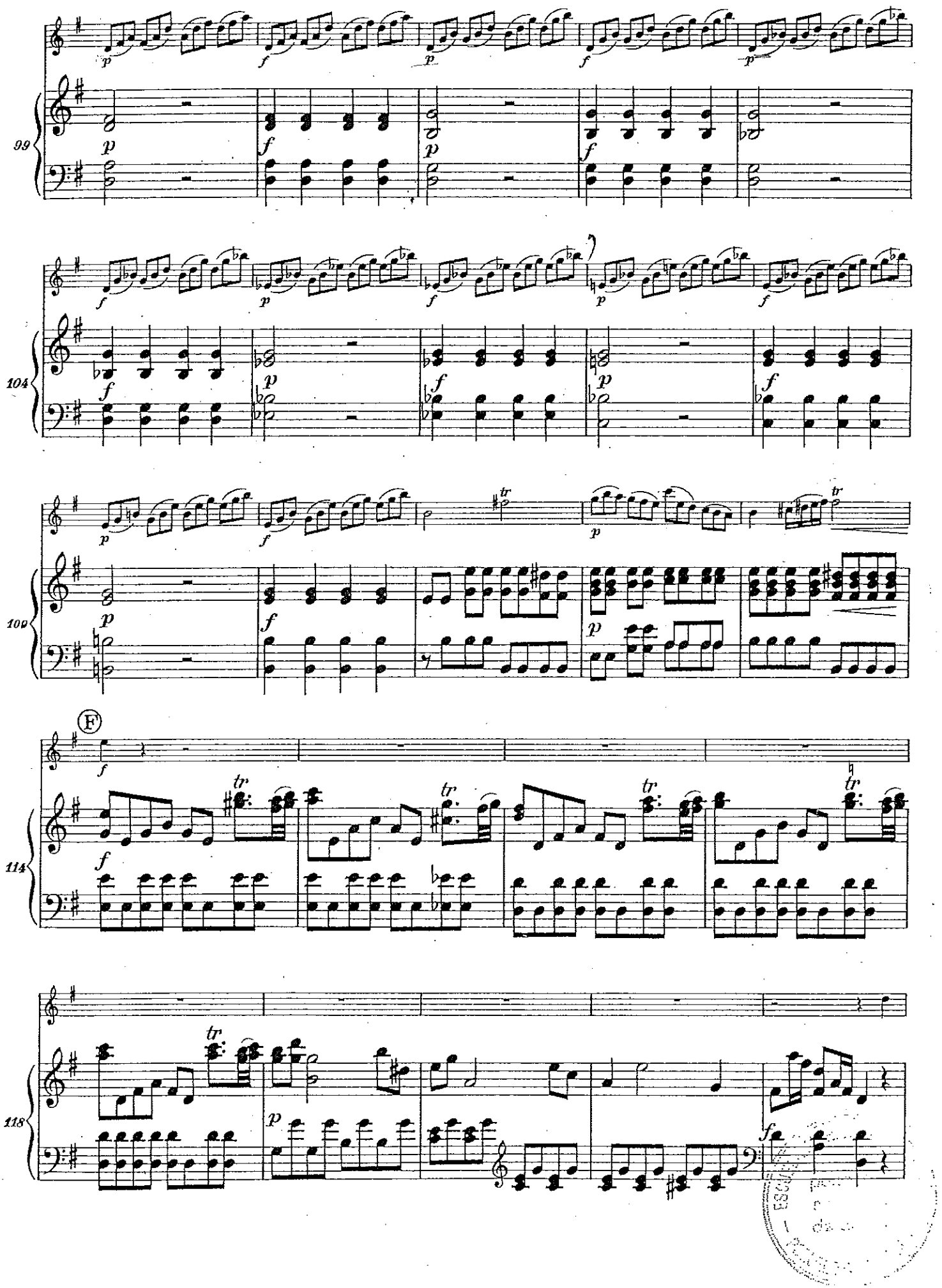
Printed in Germany

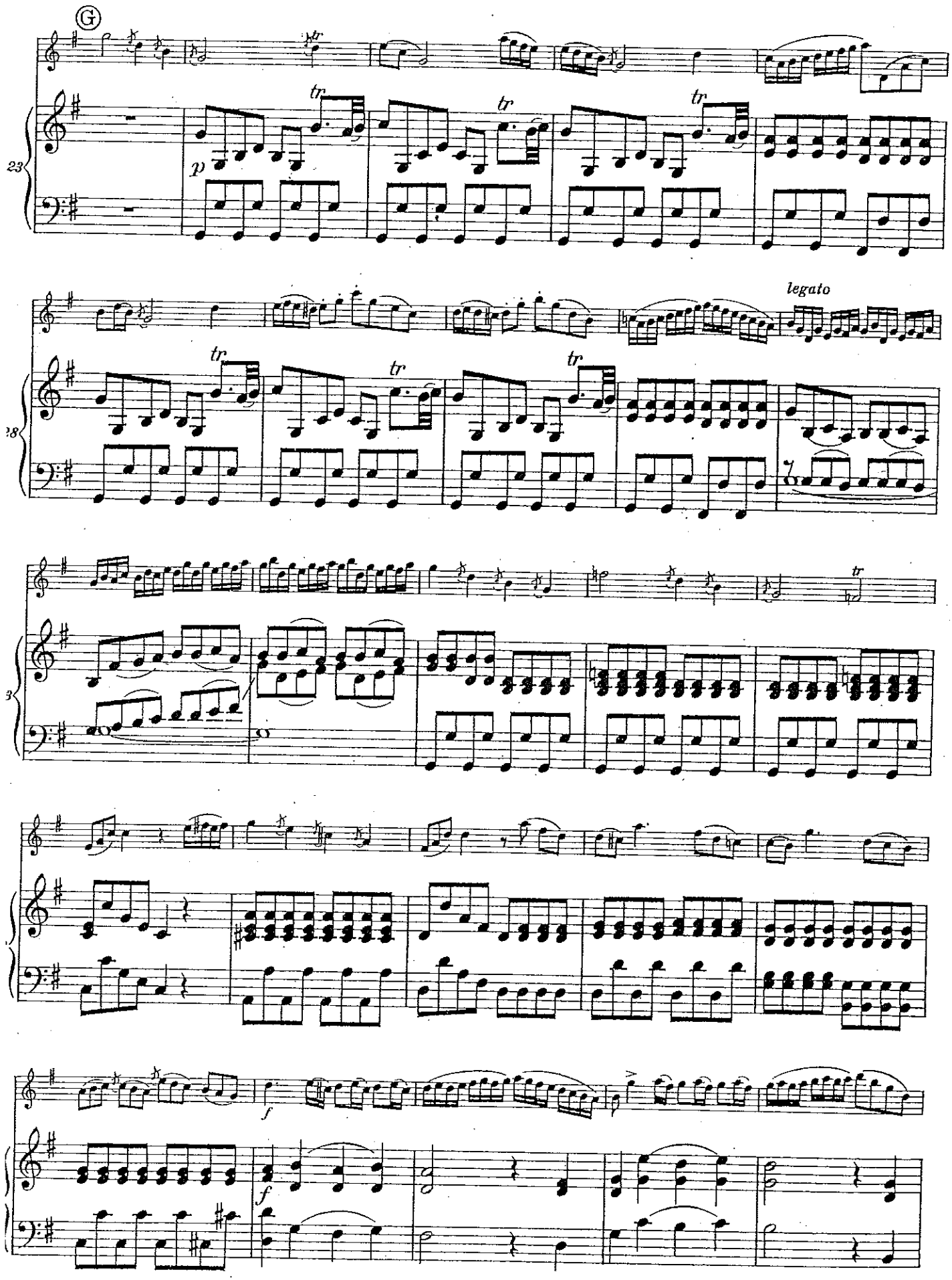

15
19
f
tr
tr
23
tr
p
tr
27
tr
f
Solo
f
32
tr

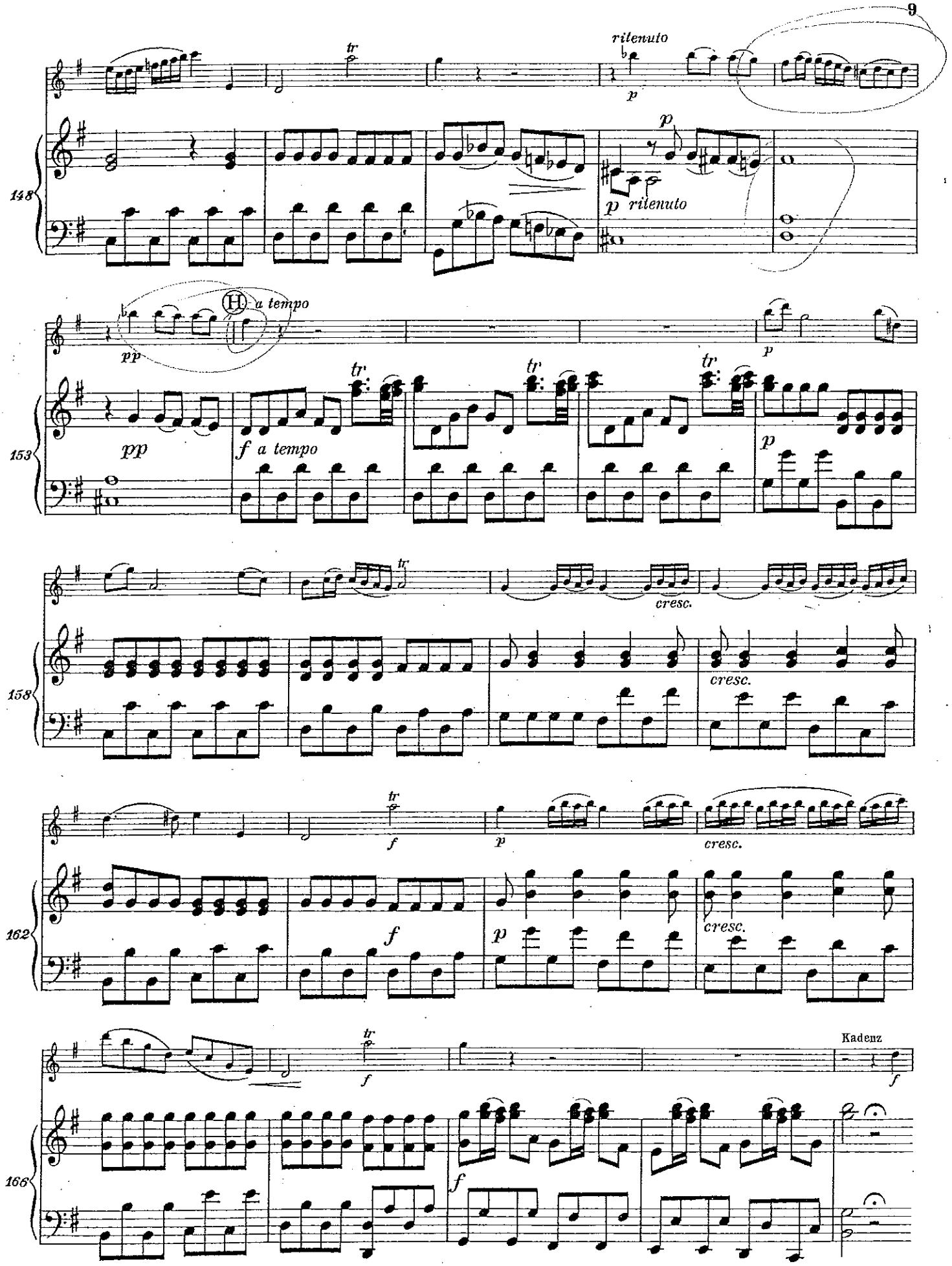

B
37
p
tr
tr
tr
42
tr
tr
tr
legato
cresc.
cresc.
rit.
C
a tempo
p

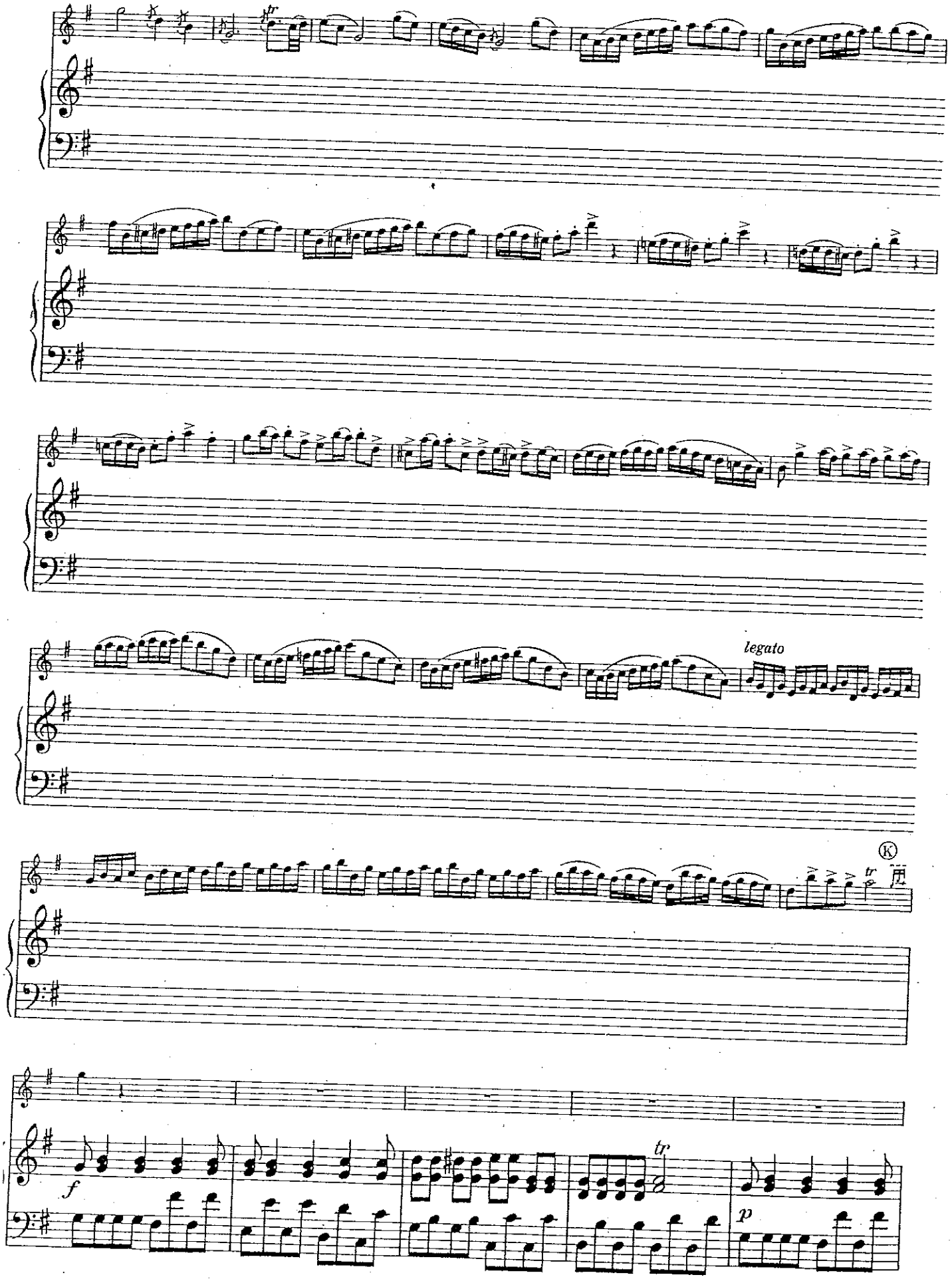

59
63
67
71
75
tr
p
cresc.
f
D

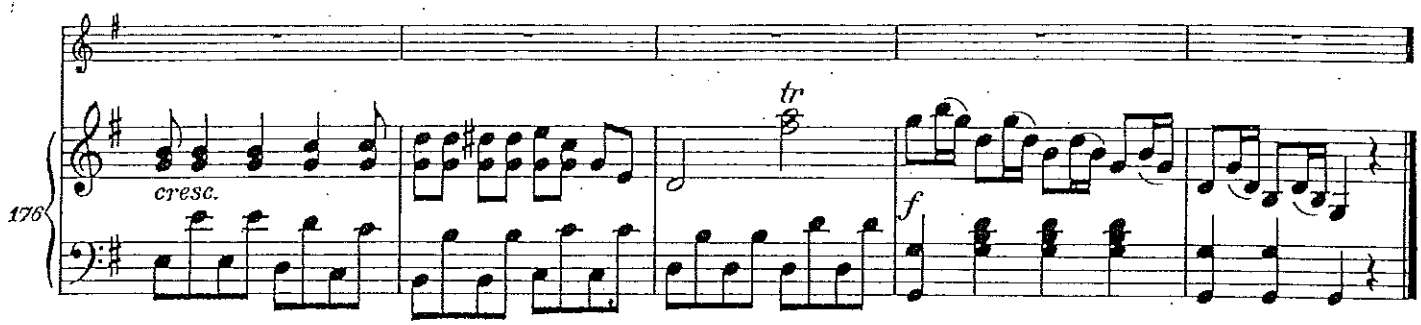

79
tr
tr
tr
83
tr
p
cresc.
7
tr
f
p
cresc.
E
p
tr
f
p
f


99
104
109
F
114
118


Ⓖ
23
p
tr
tr
tr
legato
28
tr
tr
tr
3
tr
f
f

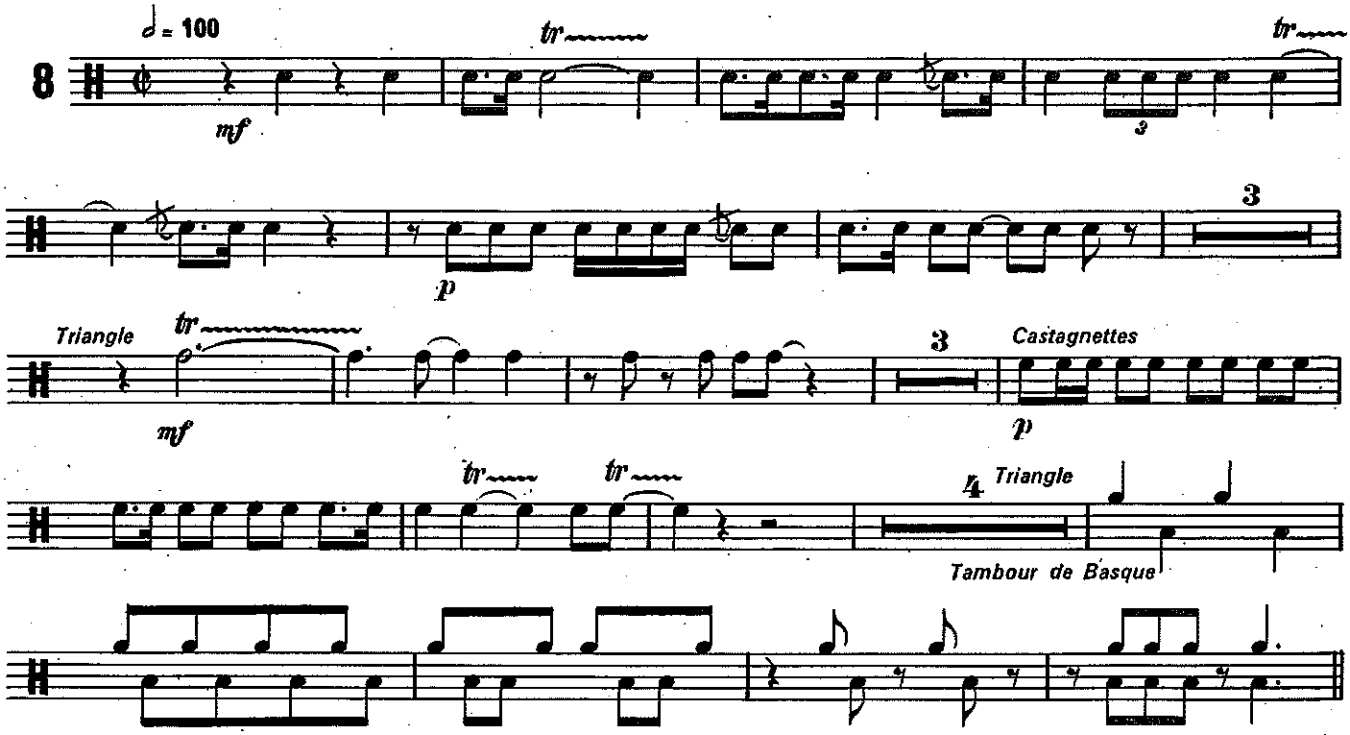

ritenuto
p
p
p ritenuto
148
pp
H a tempo
pp
f a tempo
p
p
153
cresc.
cresc.
158
f
p
cresc.
f
p
cresc.
162
f
Kadenz
f
f
166


legato
K
f
tr
p


176
cresc.
tr
f

Lectura PERCUSIÓN — Acceso 2016

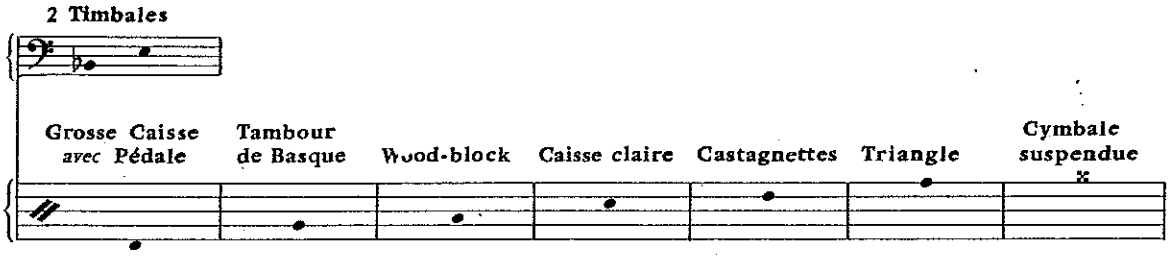
Caisse claire – Triangle – Castagnettes – Tambour de Basque

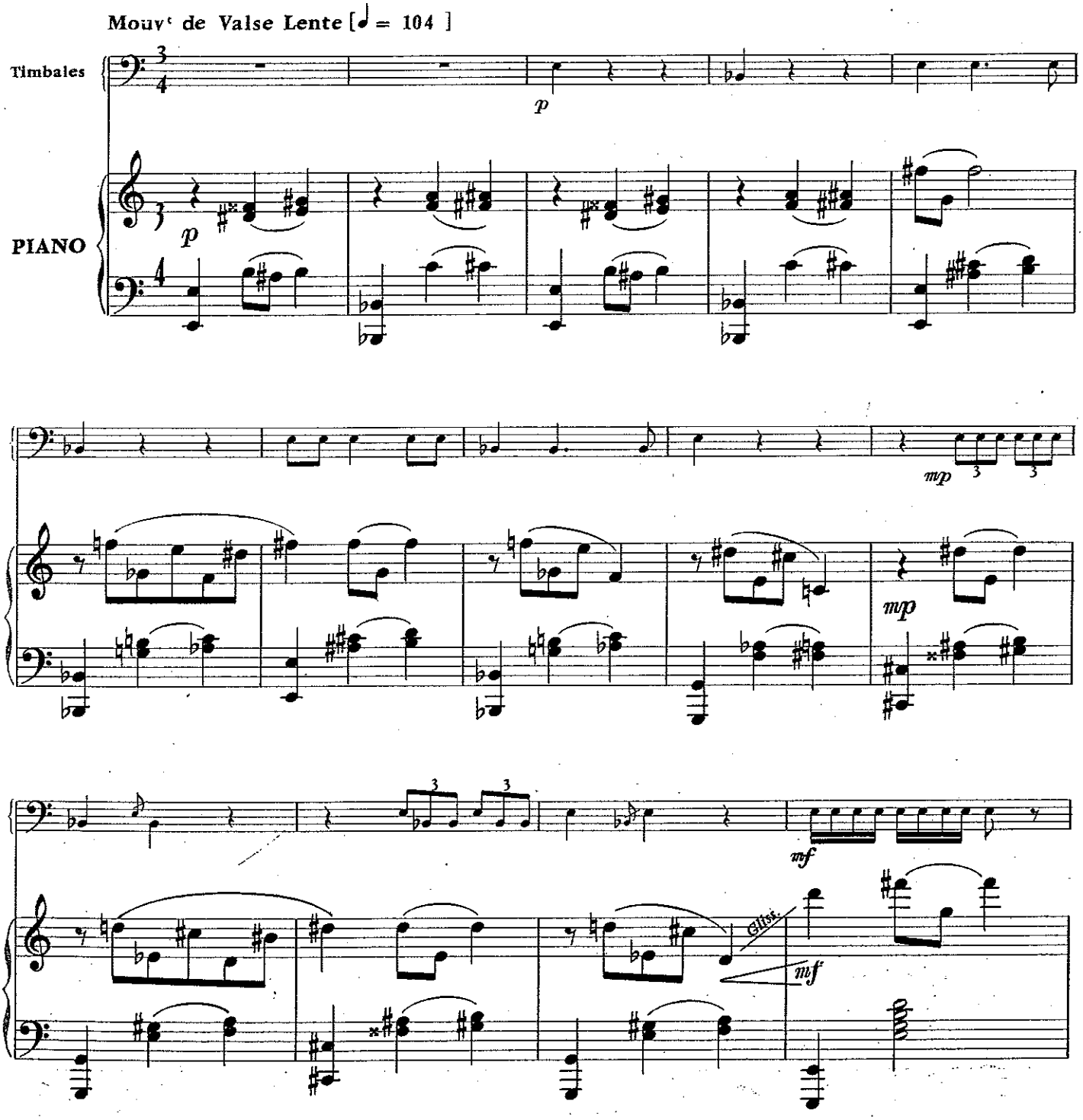


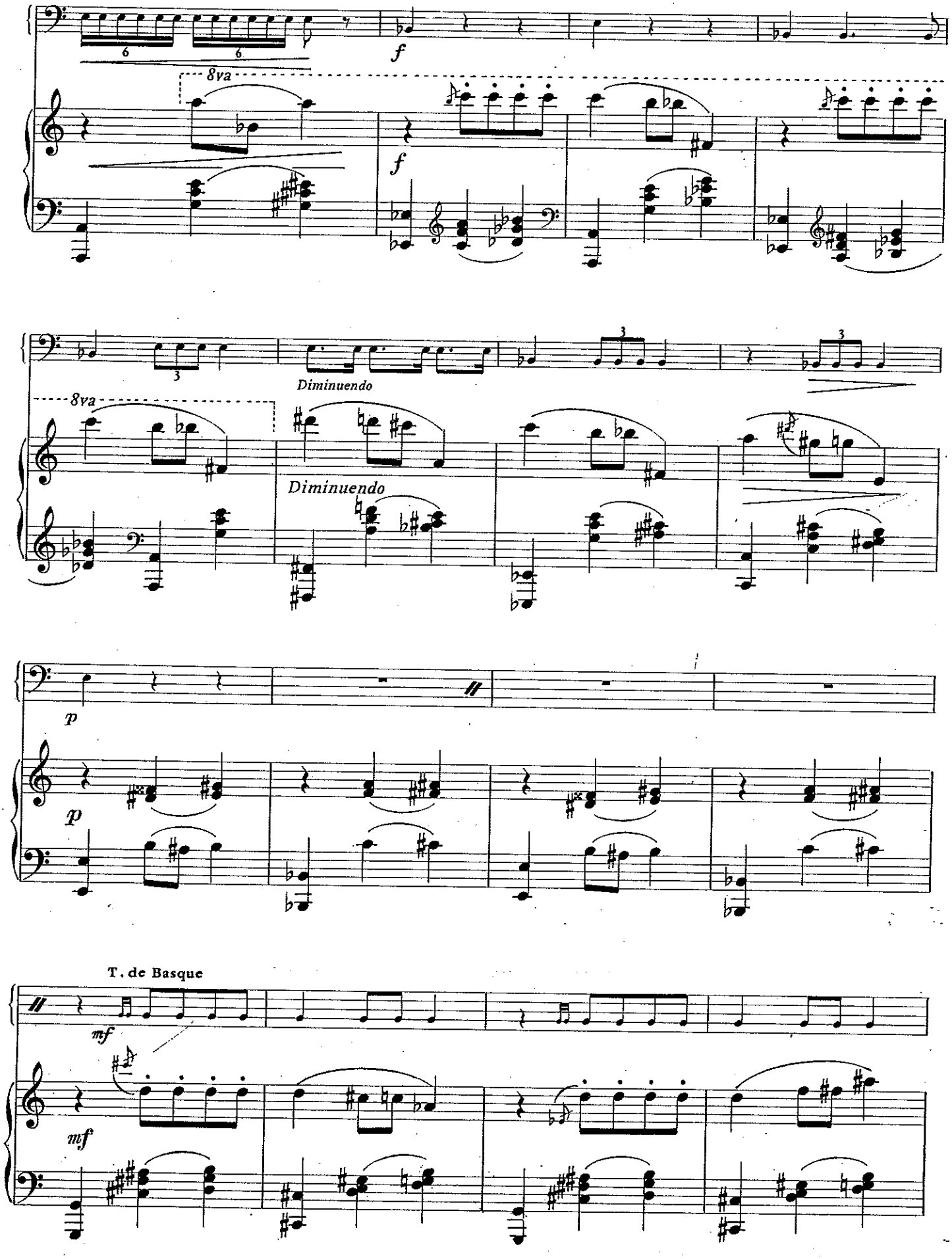
R.1158 R.C.

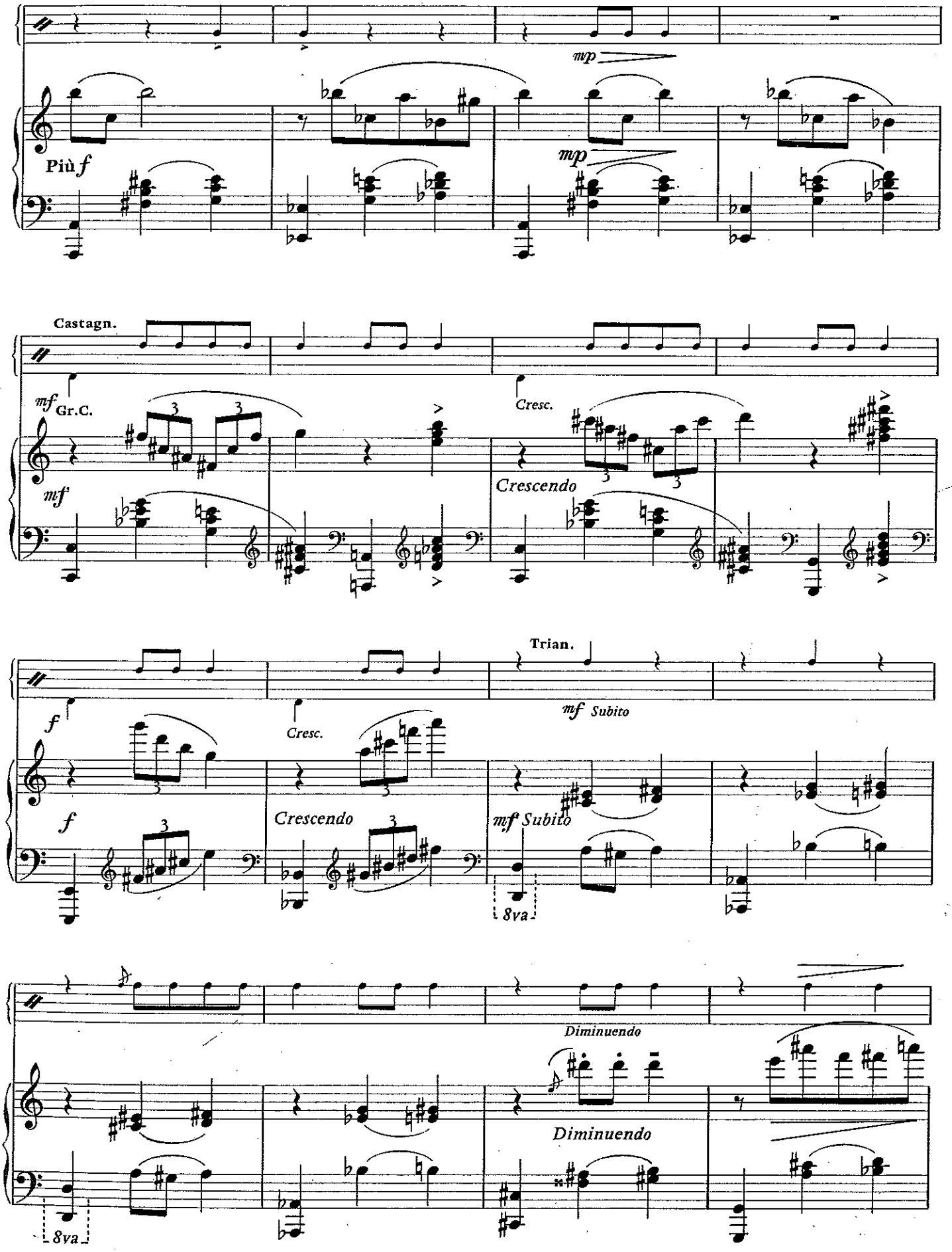
PERCUSIÓN - 2016
Andrés

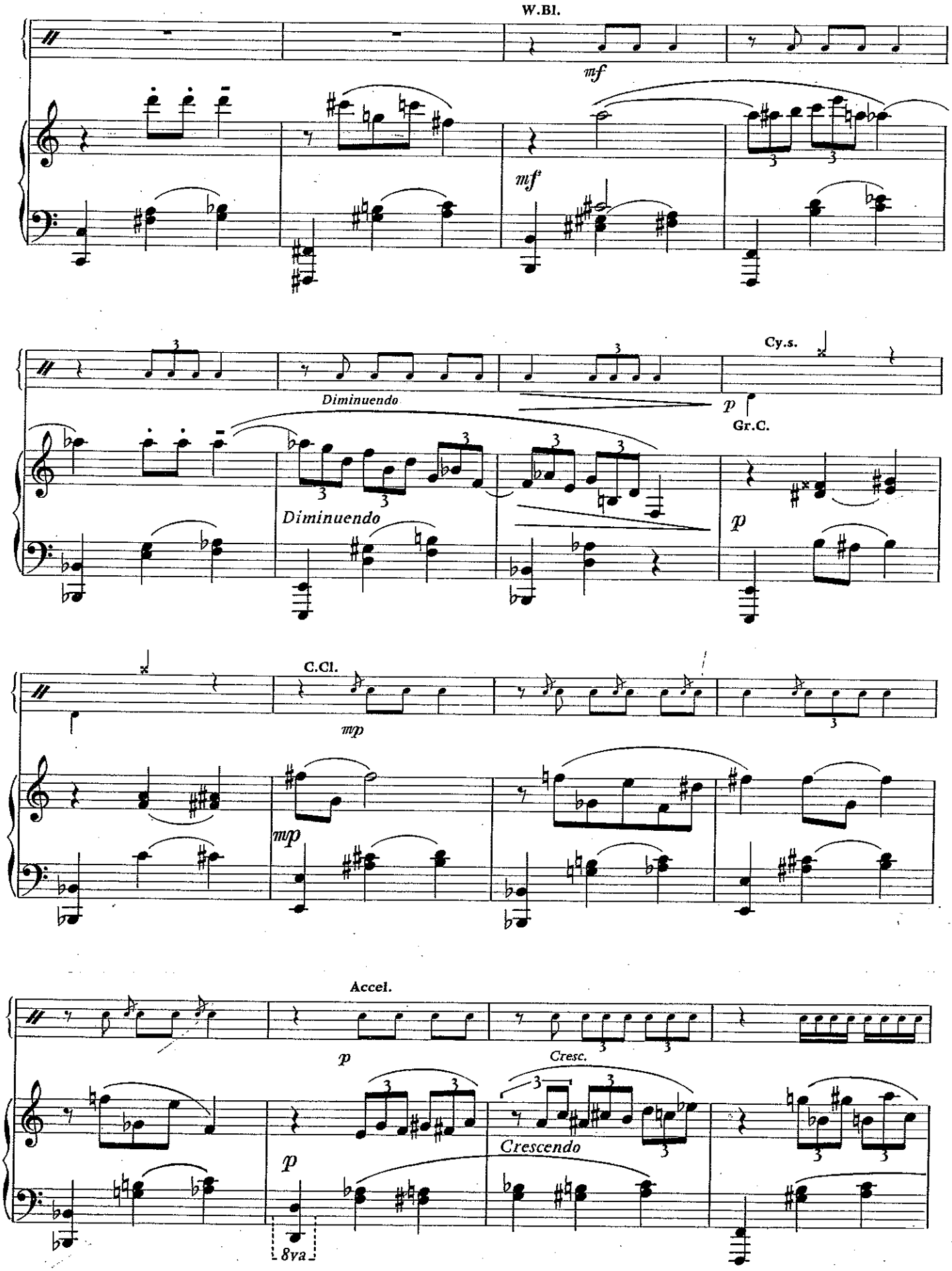
8 - La grande Valse des Chats

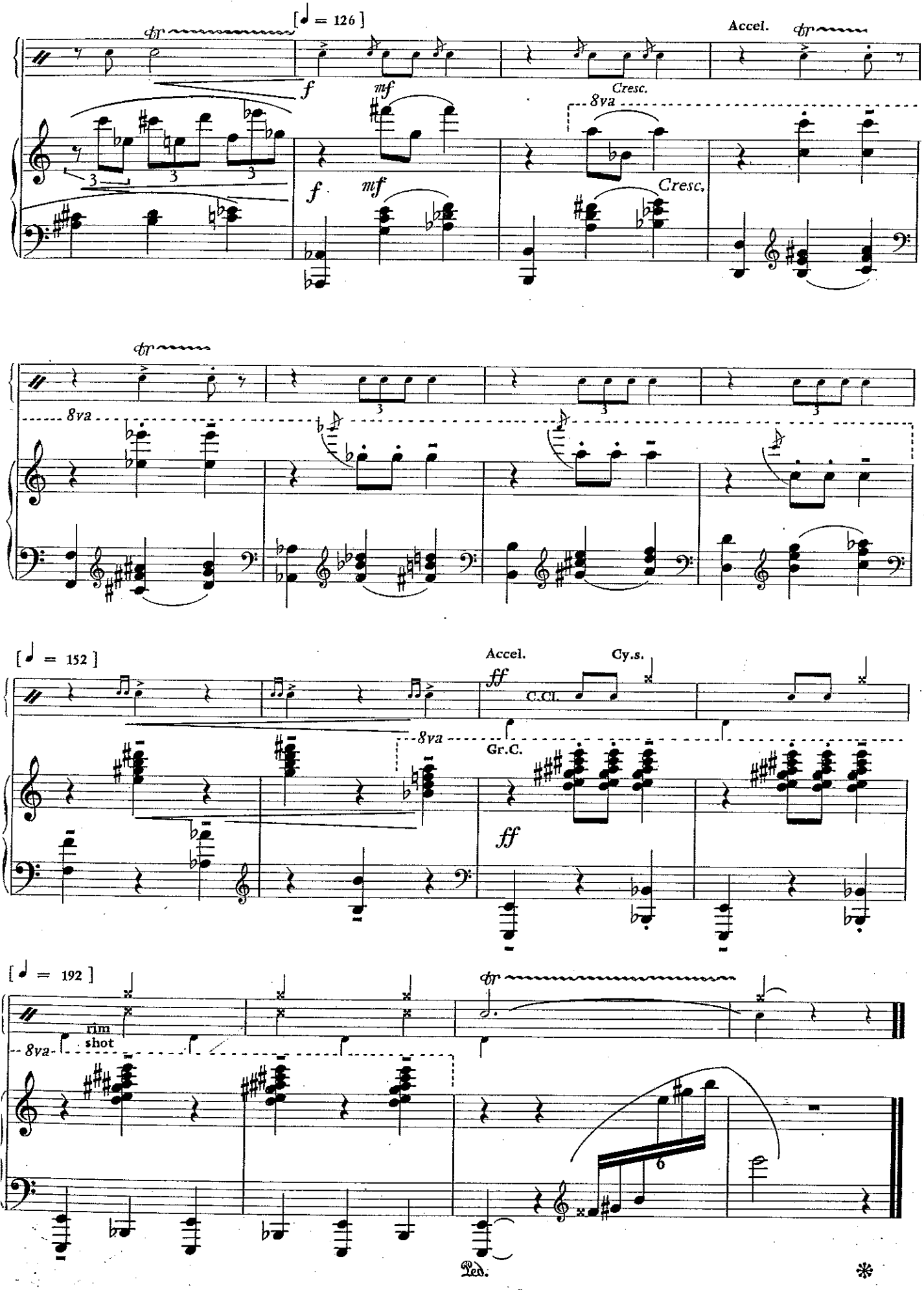





8va
f
f
Diminuendo
8va
Diminuendo
p
p
T. de Basque
mf
mf


mp
Più f
mp
Castagn.
mf Gr.C.
Cresc.
mf
Crescendo
Trian.
mf Subito
f
Cresc.
f
Crescendo
mf Subito
8va
Diminuendo
Diminuendo
8va


W.Bl.
mf
mf
Cy.s.
Diminuendo
p
Gr.C.
Diminuendo
p
C.Cl.
mp
mp
Accel.
p
Cresc.
p
Crescendo
8va



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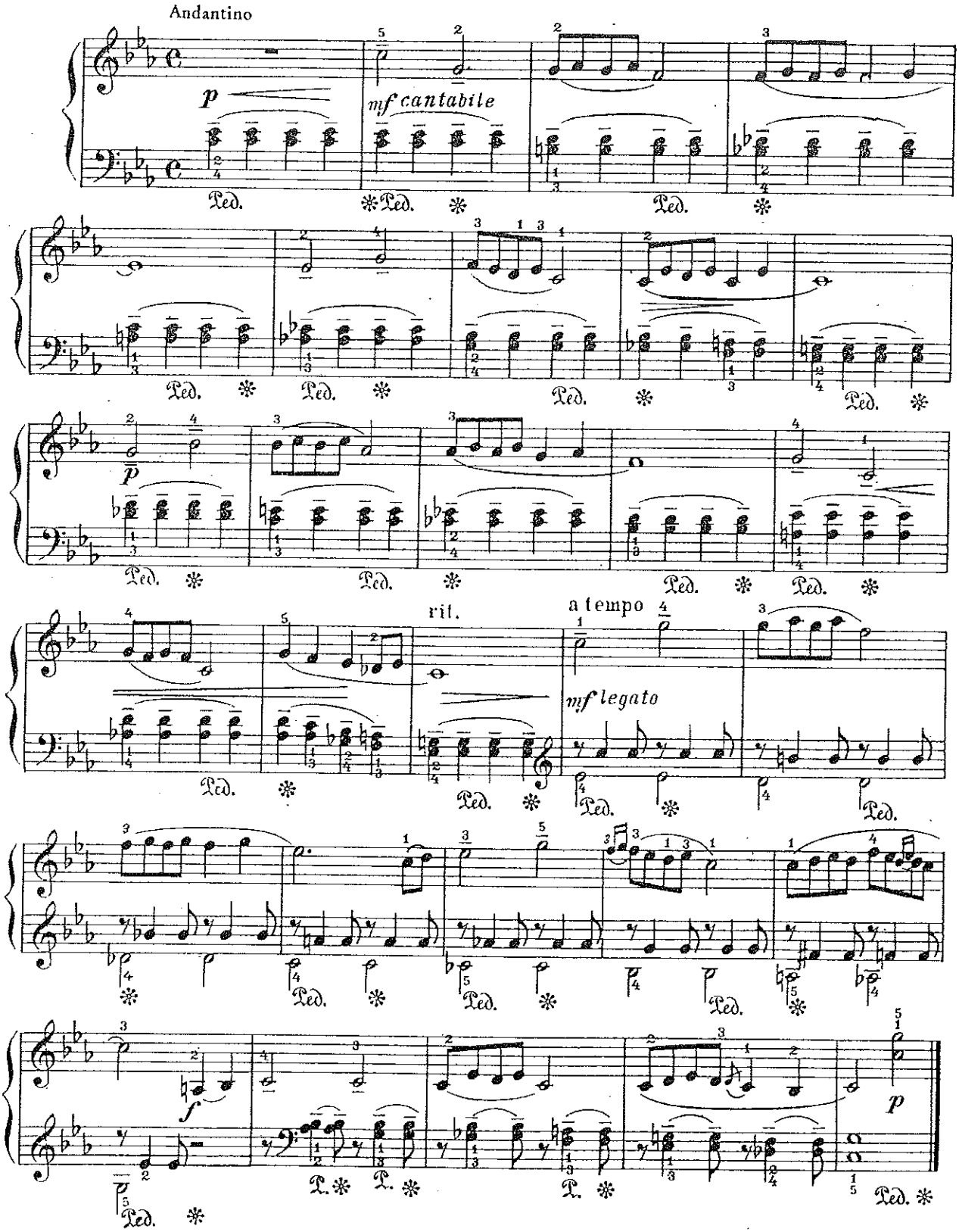
BILDER DER KINDHEIT – Aram Chatschaturjan
lectura - 2016-17
PIANO

Andantino



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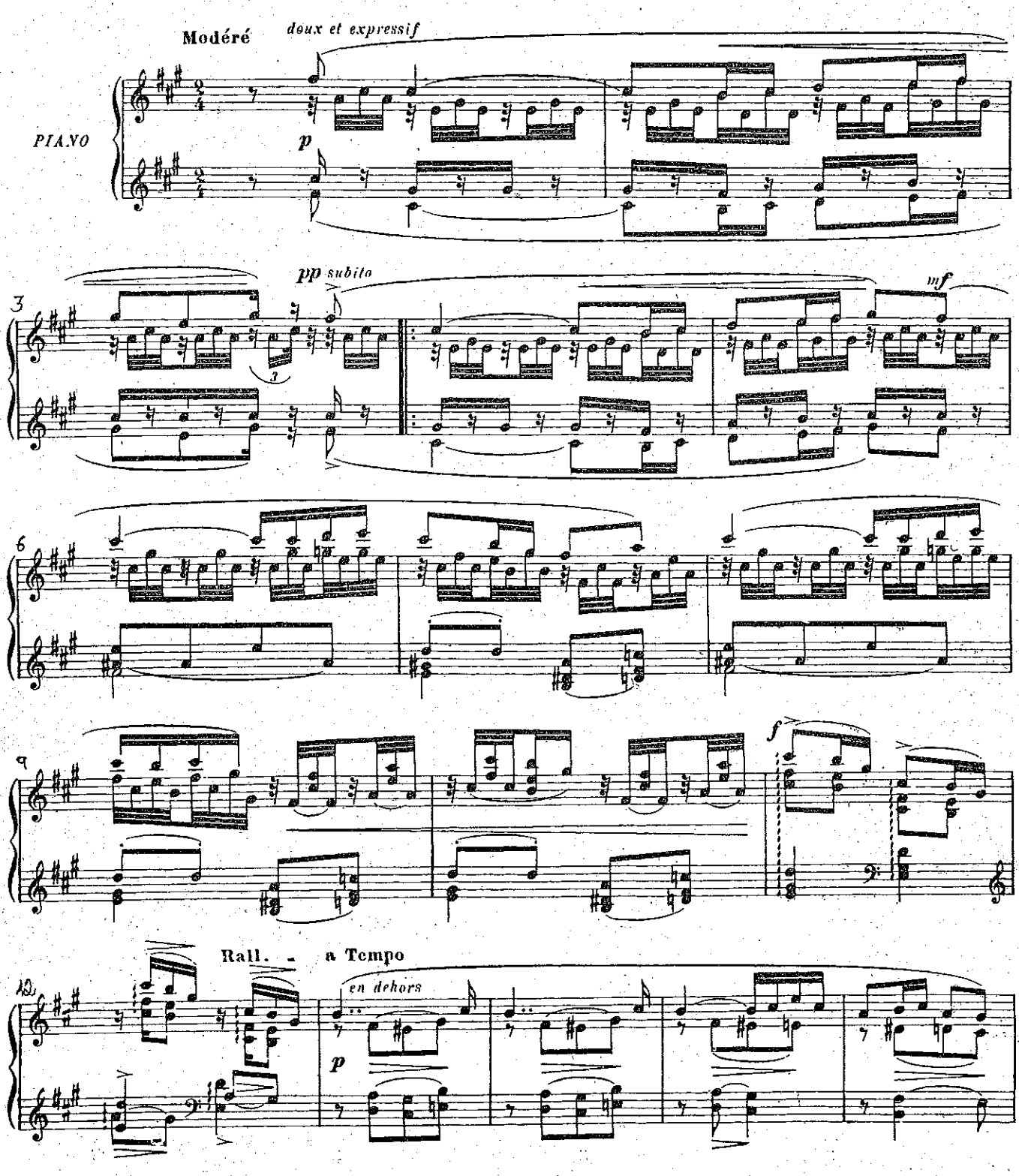
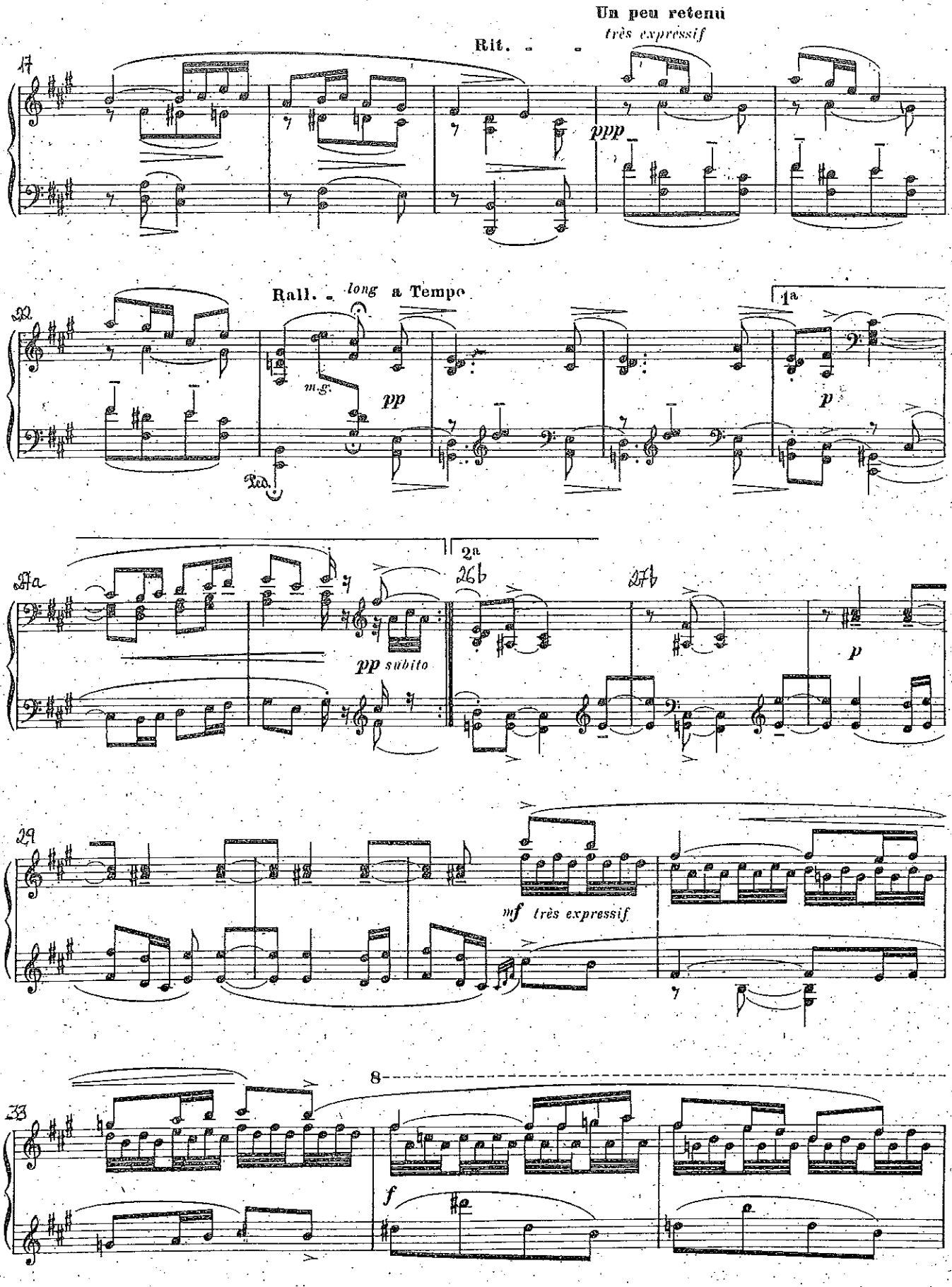
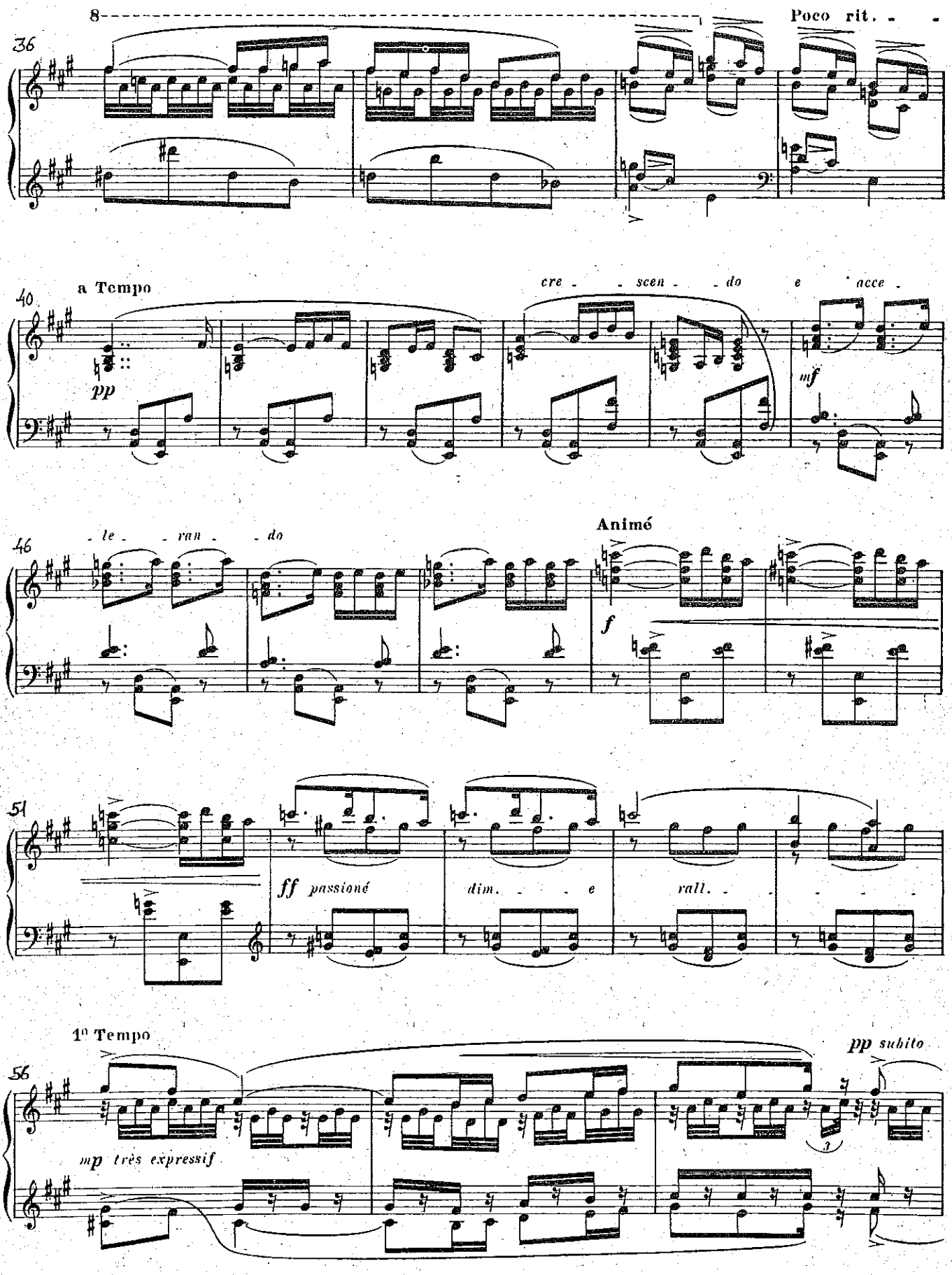
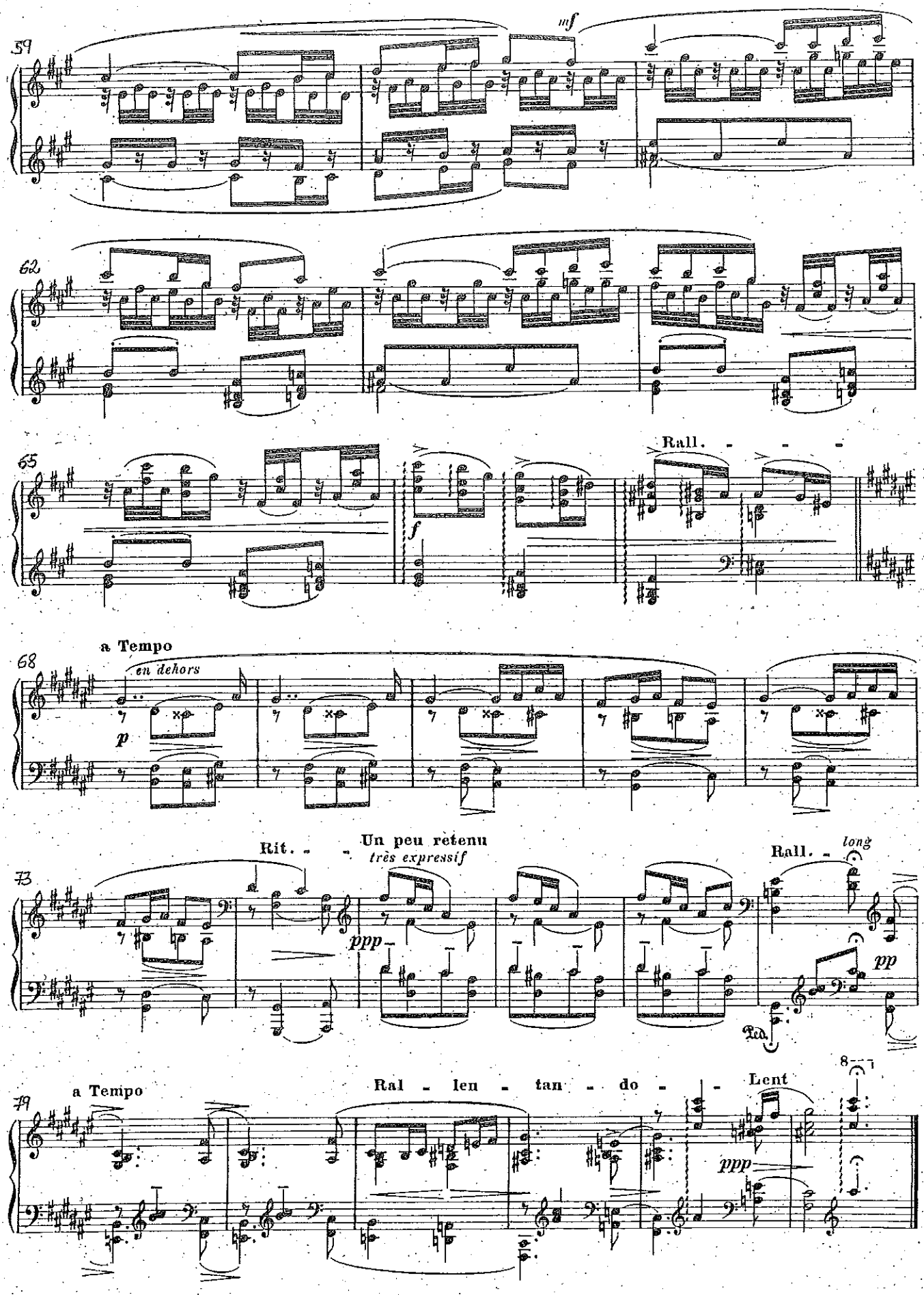
Analisis 2016-17
PIANO



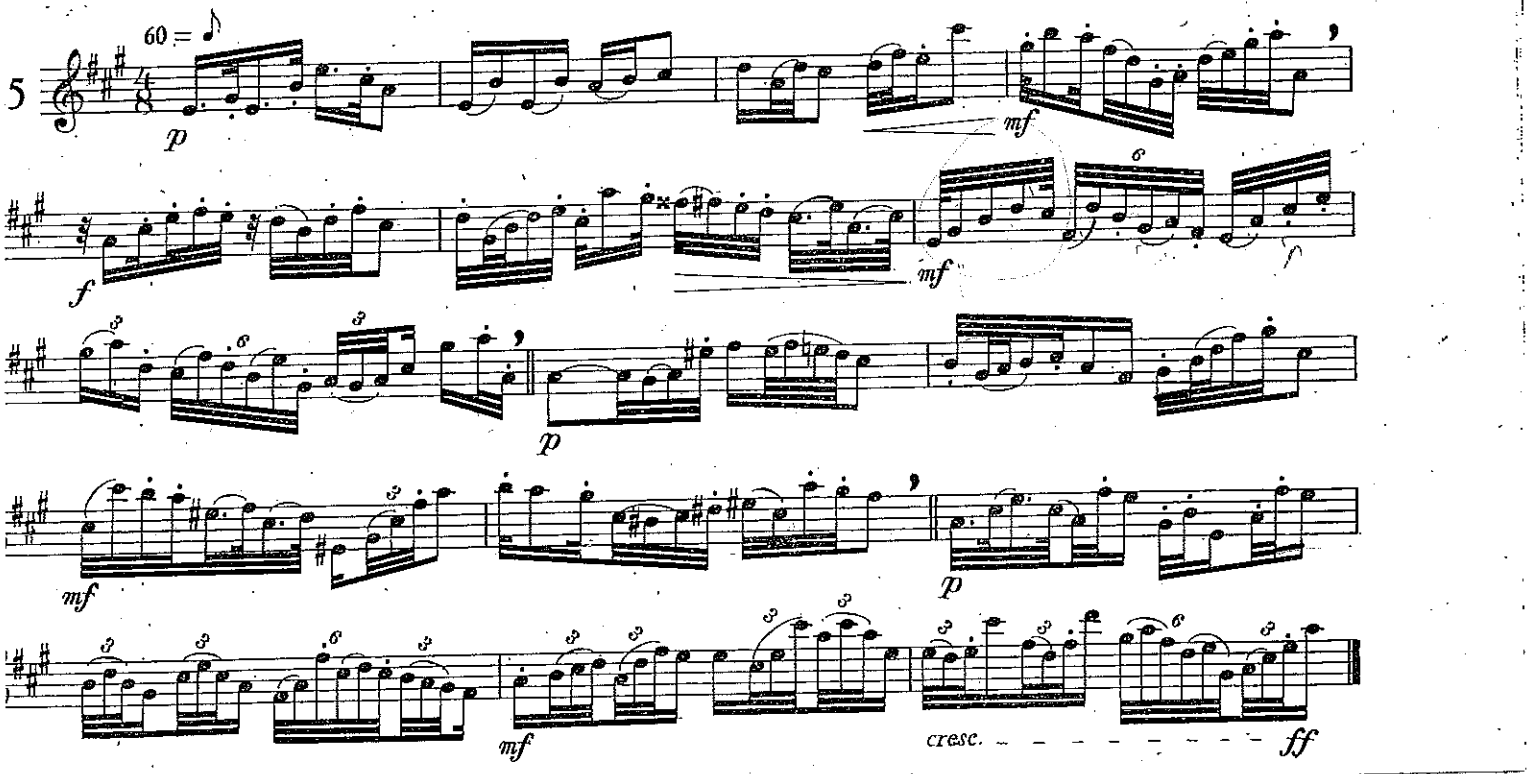

Un peu retenu
très expressif
Rit.
17
ppp
Rall.
long
a Tempo
22
m.g.
pp
Ped.
1a
p
25a
2a
26b
27b
pp subito
p
29
mf très expressif
8
33
f


8
Poco rit.
36
a Tempo
40
pp
cre - scen - do e acce -
mf
le - ran - do
46
Animé
f
51
ff passioné
dim. e
rall.
1° Tempo
56
mp très expressif
pp subito


59
mf
62
65
Rall. - - -
f
68
a Tempo
en dehors
p
Rit. - -
Un peu retenu
très expressif
73
ppp
Rall. -
long
pp
Ped.
a Tempo
79
Ral - len - tan - do - -
Lent
8
ppp

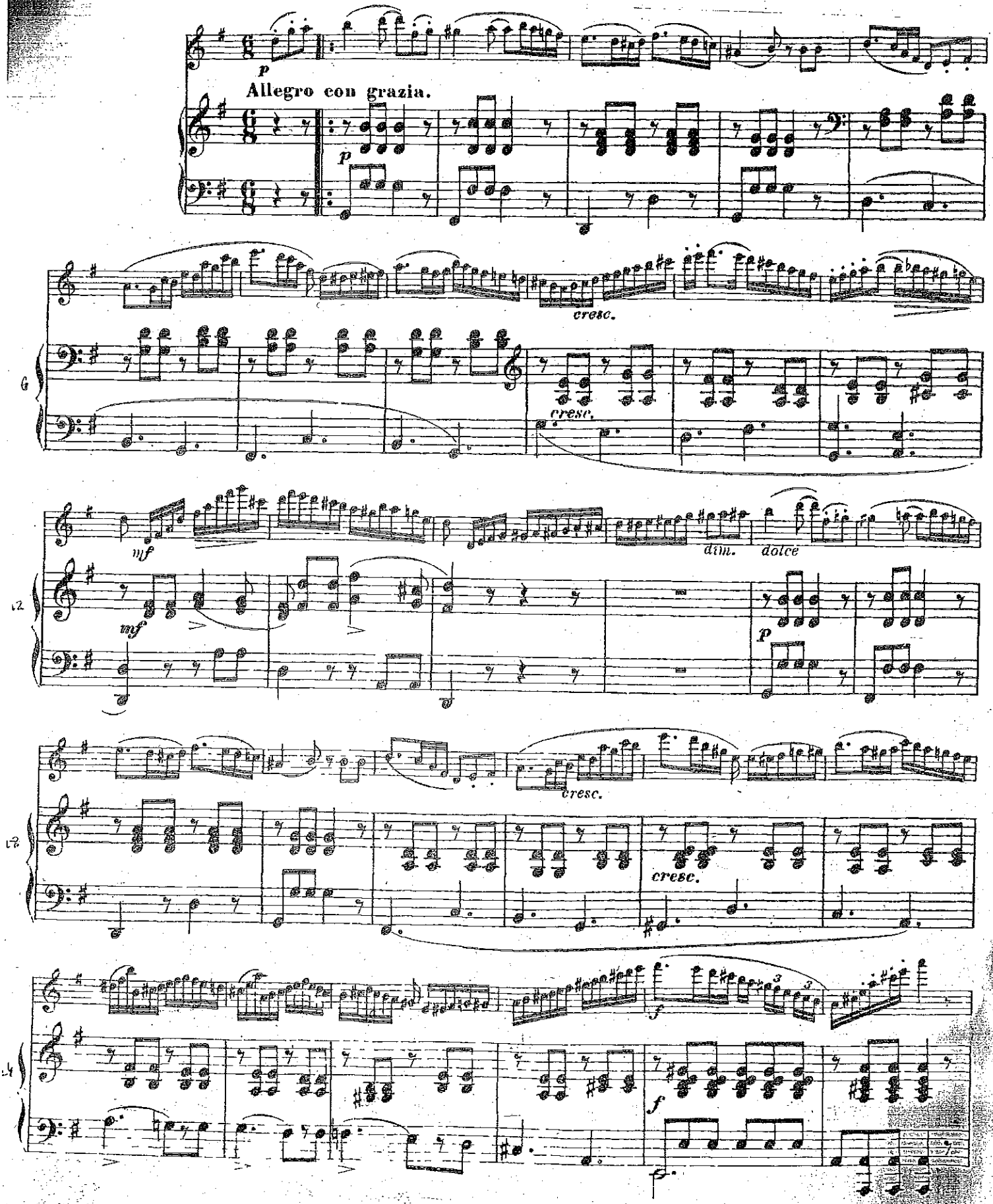
PRUEBAS ACCESO 2016

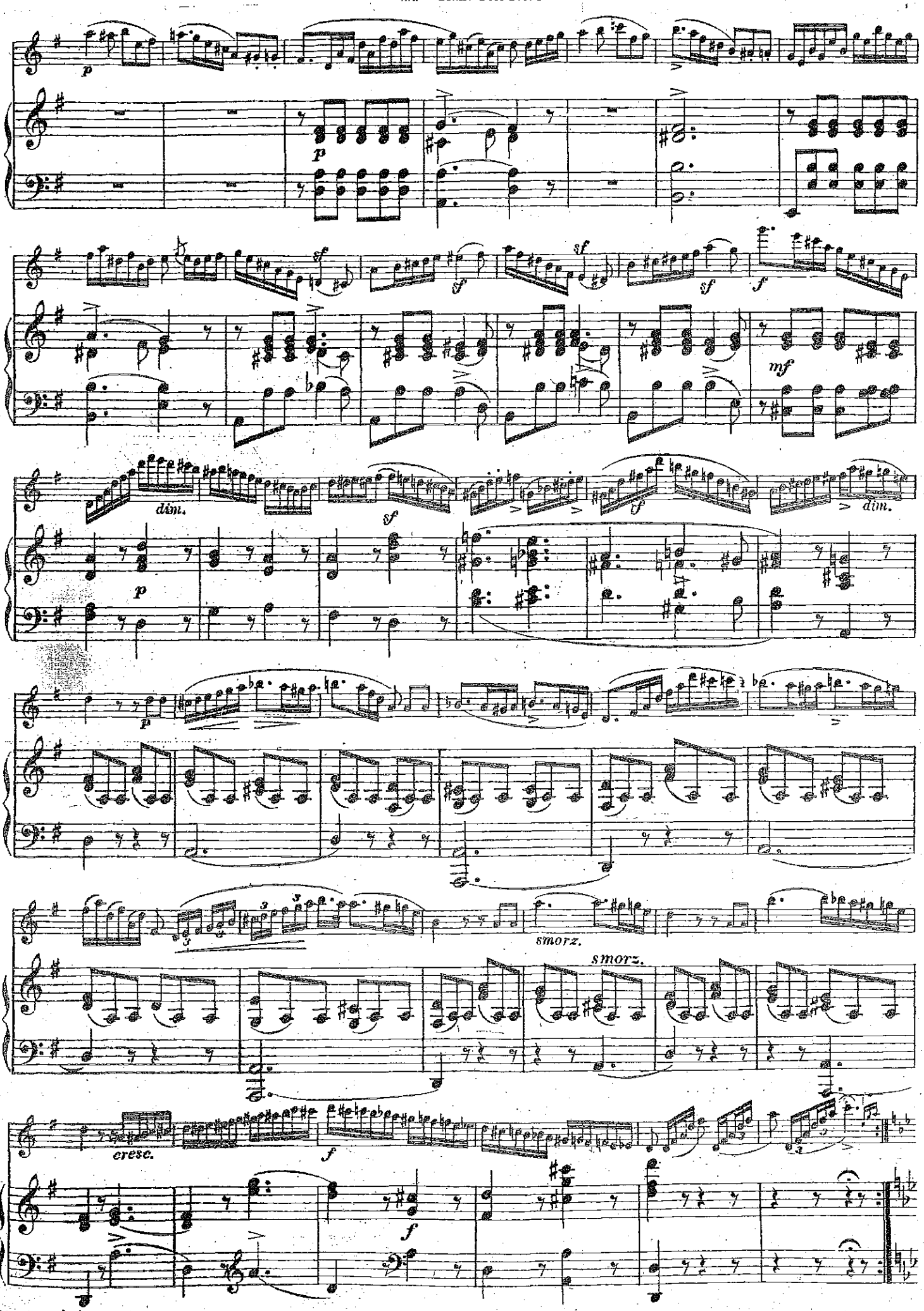
LECTURA SAXOFON

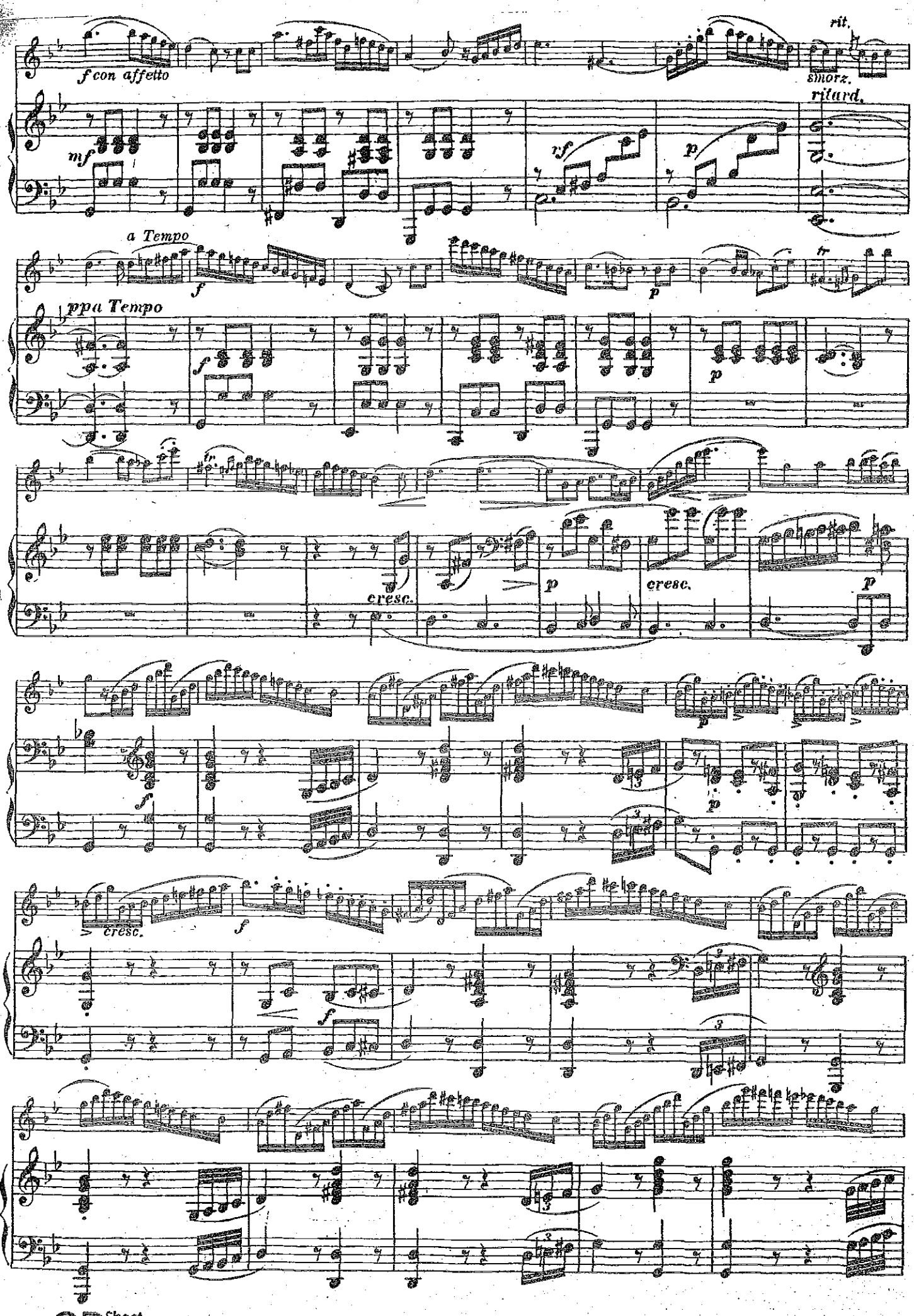


PRUEBAS ACCESO SAXO (JUNIO 2016)

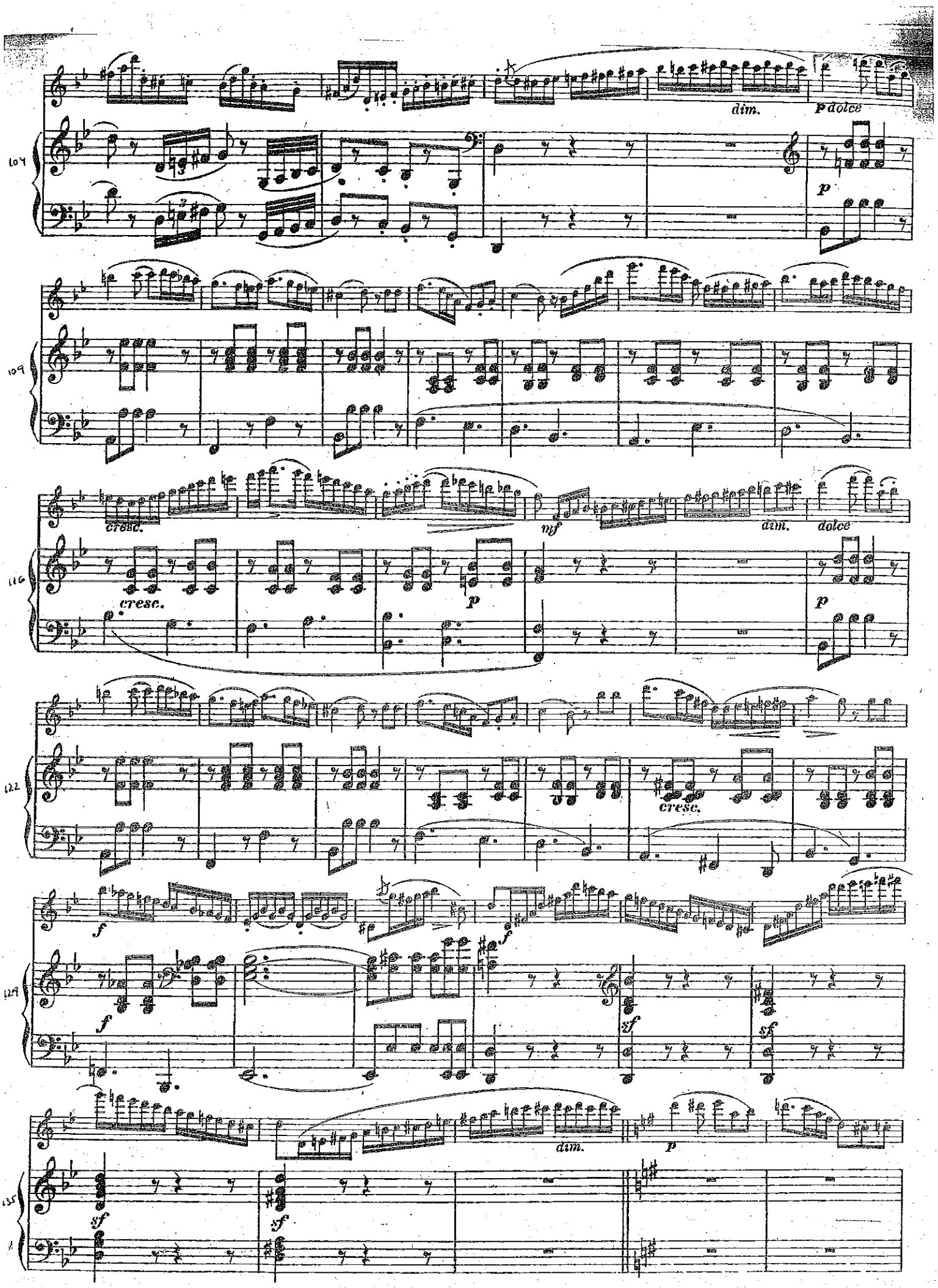
Análisis



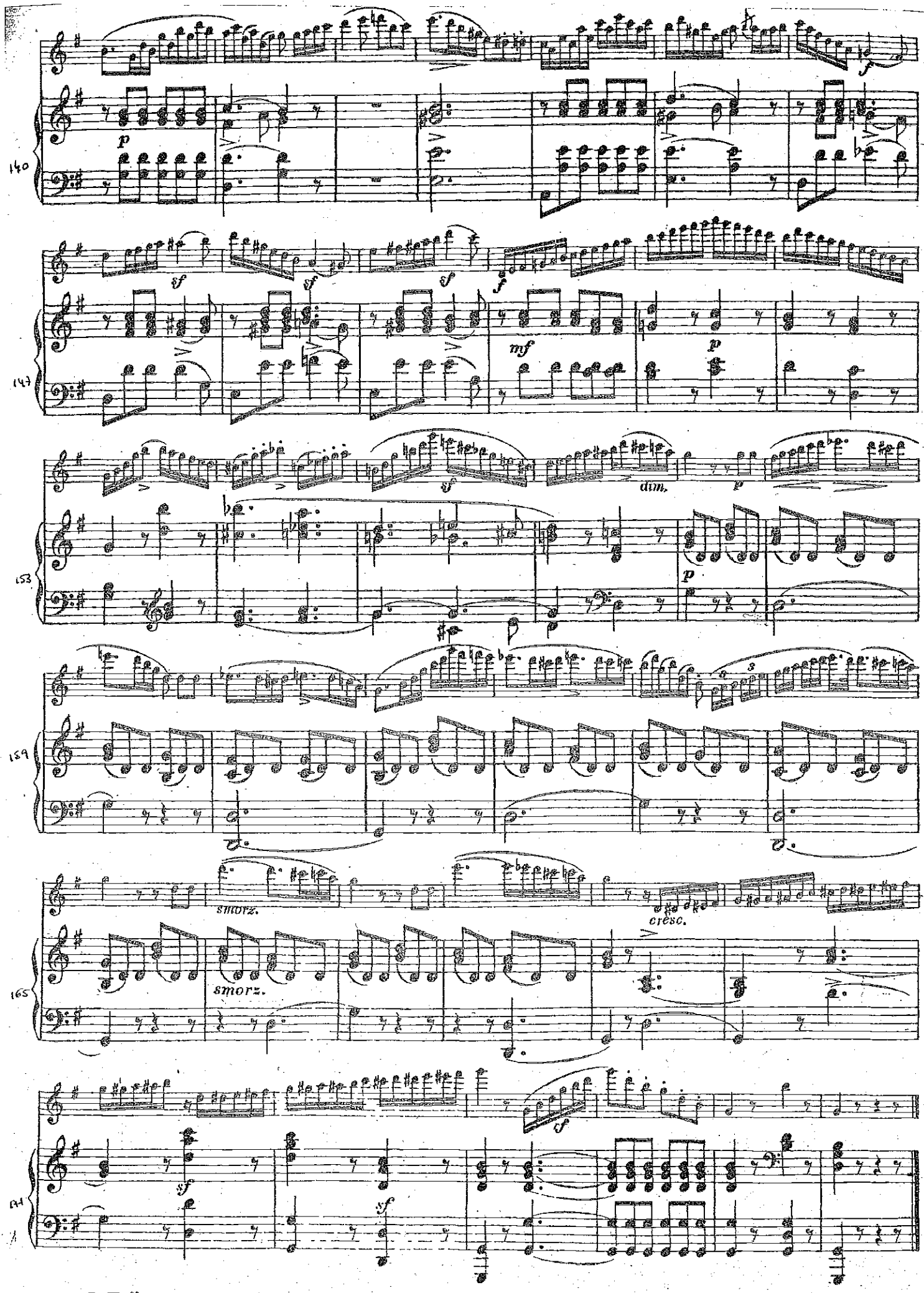

p
sf
mf
dim.
smorz.
cresc.
f


f con affetto
rit.
smorz.
ritard.
mf
rf
p
a Tempo
f
p
tr
ppa Tempo
f
p
tr
cresc.
p
cresc.
p
f
p
cresc.
f
f
f

Sheet Music



CD Sheet Music


140
147
153
159
165
171
p
sf
f
mf
dim.
smorz.
cresc.

TRAVERSO – LECTURA
2016

Sonate

G-Dur / Sol majeur / G major

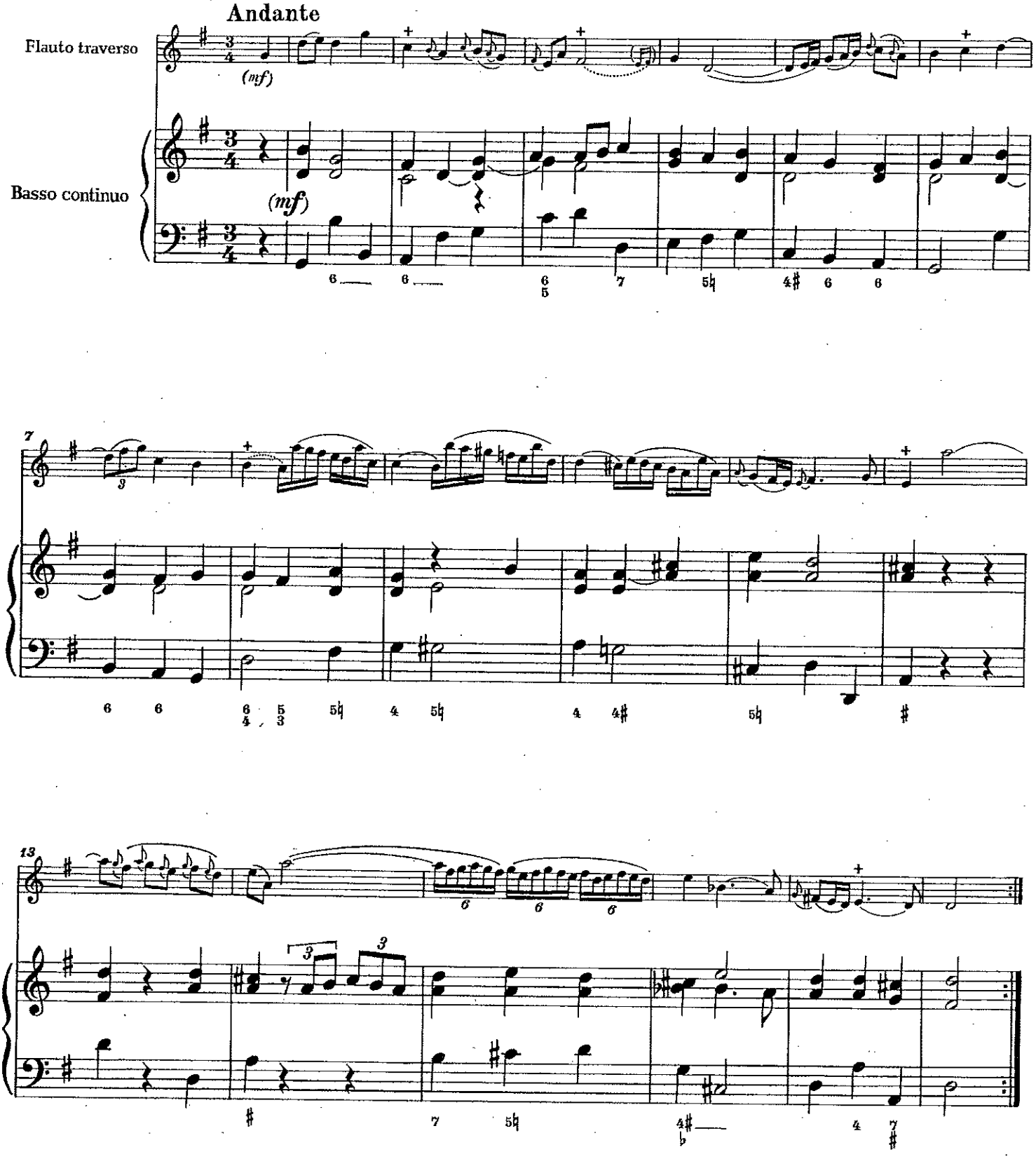
Herausgegeben von
Hugo Ruf

Jean-Marie Leclair
opus IX No. 7

I

Dolce

Andante



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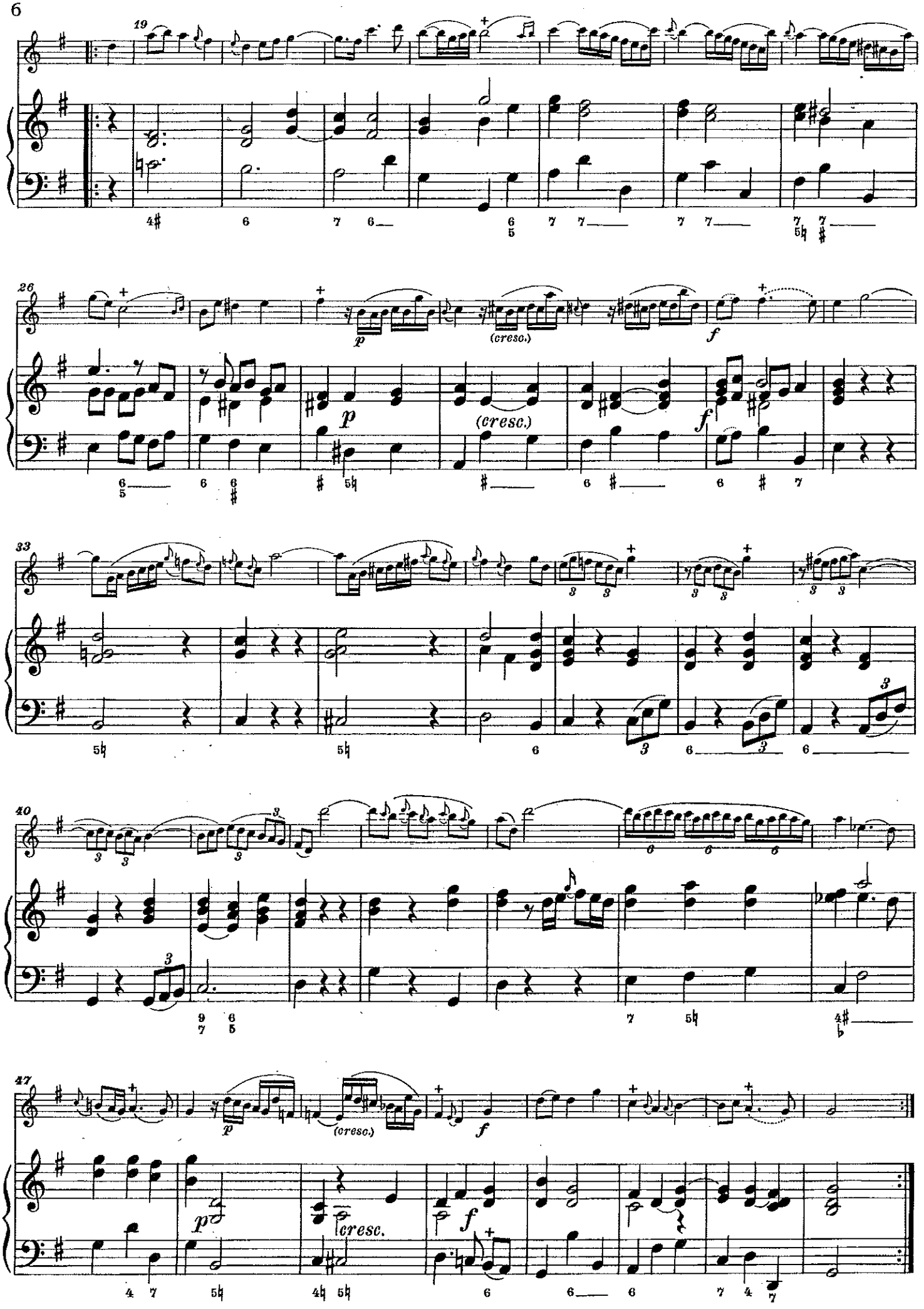
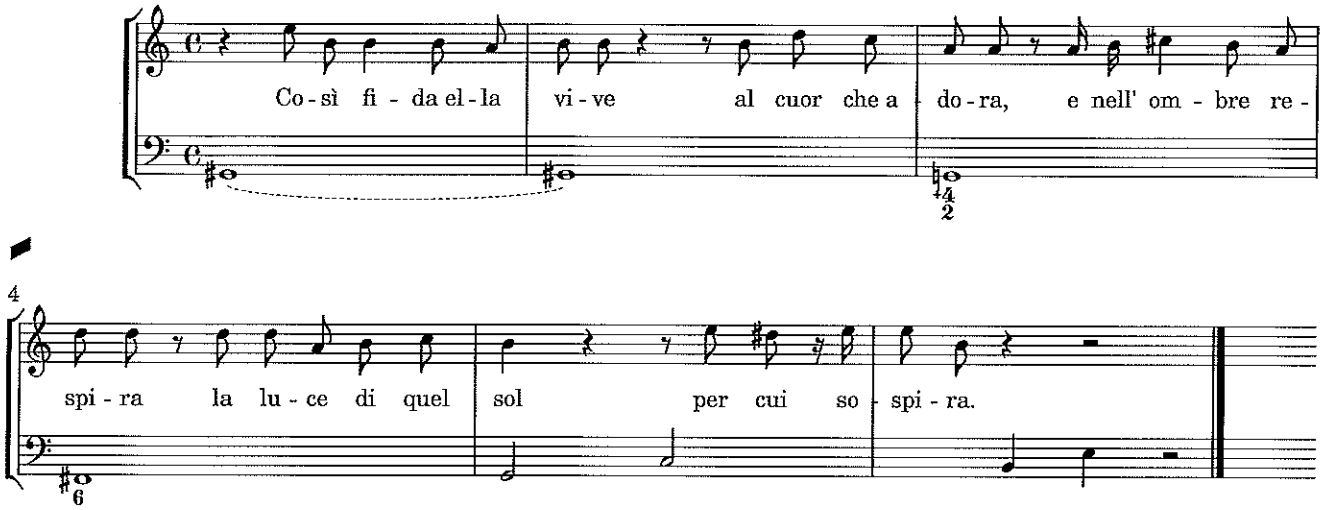
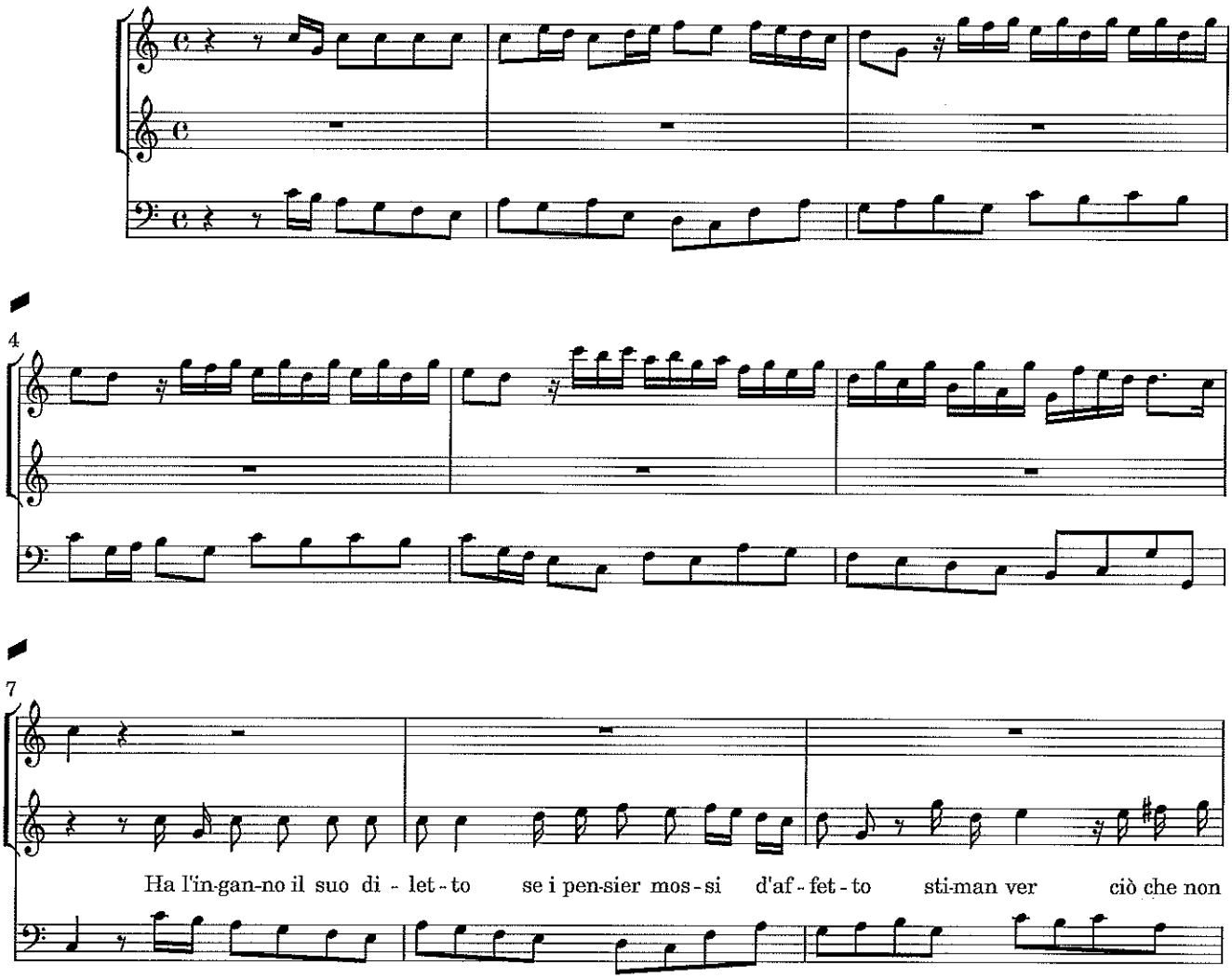

19
26
(cresc.)
(cresc.)
33
40
47
(cresc.)
cresc.

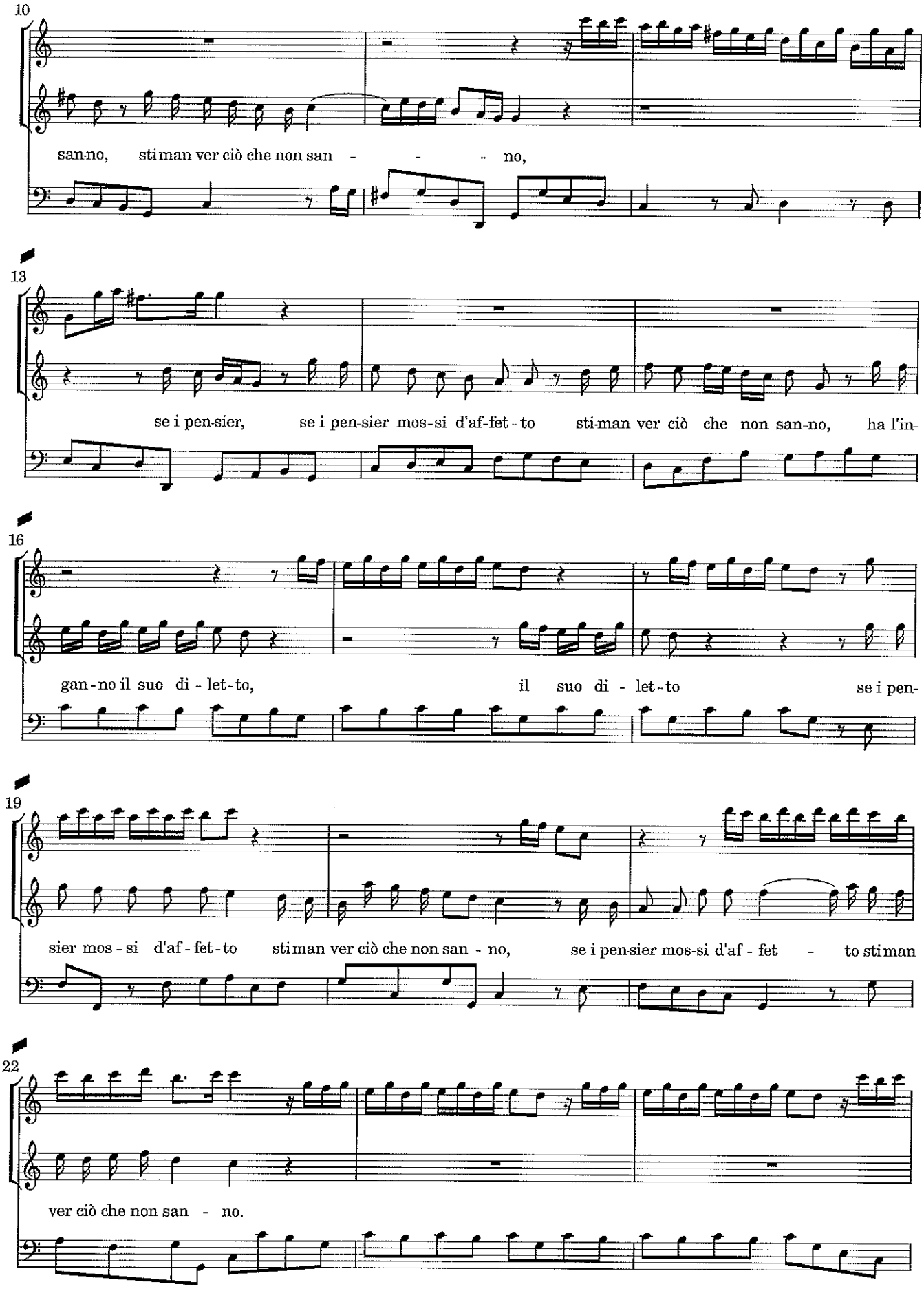
TRAVERSO - ANÁLISIS
2016

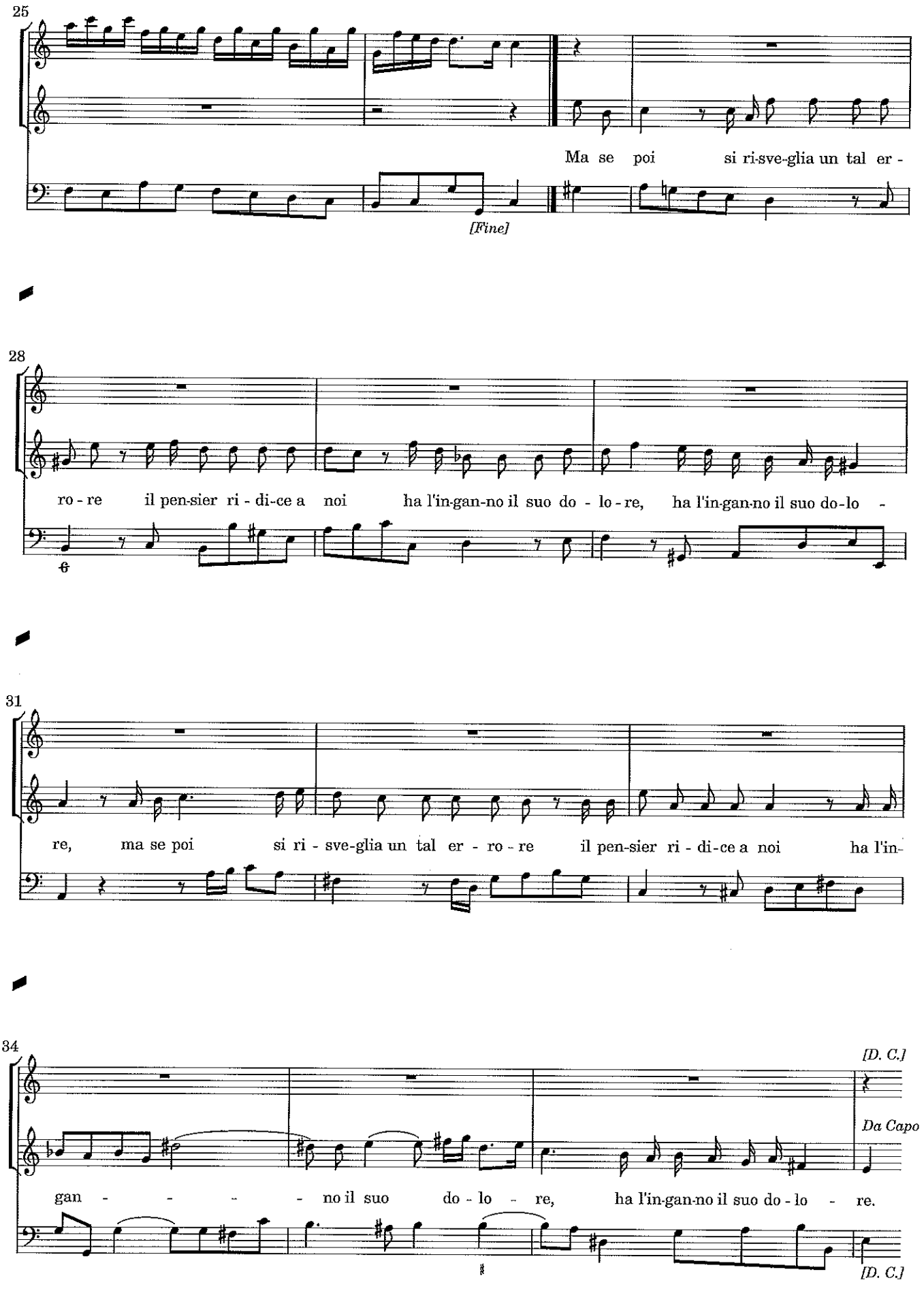
[3. Recitativo]



[4. Aria - Allegro]



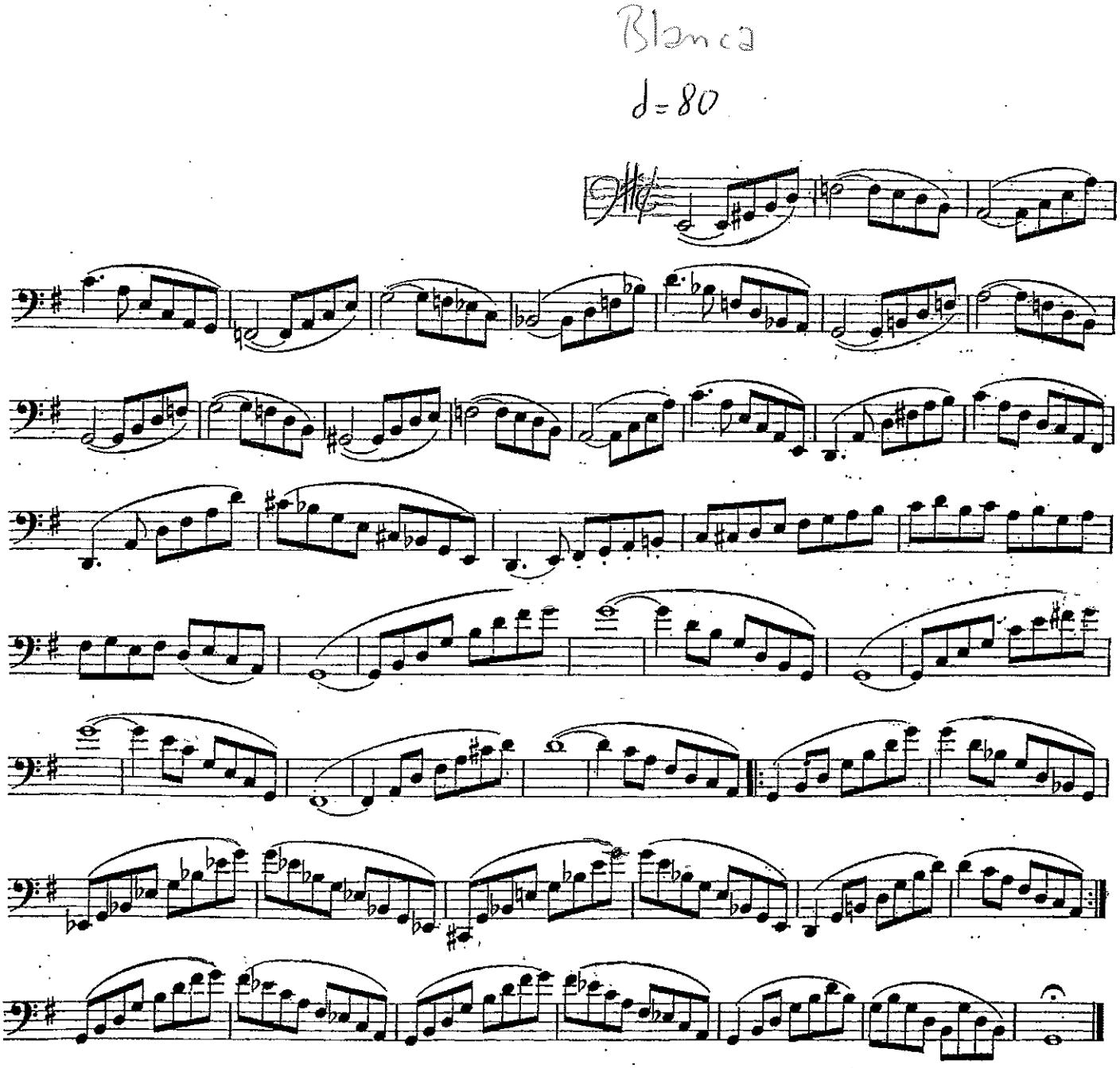

10
san-no, sti man ver ciò che non san - - - no,
13
se i pen-sier, se i pen-sier mos-si d'af-fet - to sti-man ver ciò che non san-no, ha l'in-
16
gan - no il suo di - let - to, il suo di - let - to se i pen-
19
sier mos - si d'af - fet - to sti man ver ciò che non san - no, se i pen-sier mos-si d'af - fet - to sti man
22
ver ciò che non san - no.


25
Ma se poi si ri-sve-glia un tal er -
[Fine]
28
ro - re il pen-sier ri - di-ce a noi ha l'in-gan-no il suo do - lo - re, ha l'in-gan-no il suo do-lo -
6
31
re, ma se poi si ri - sve-glia un tal er - ro - re il pen-sier ri - di-ce a noi ha l'in-
34
[D. C.]
Da Capo
gan - - - - no il suo do - lo - re, ha l'in-gan-no il suo do - lo - re.
[D. C.]

1ª mtb Tb. Tenor 2016 ACCESO

Blanca

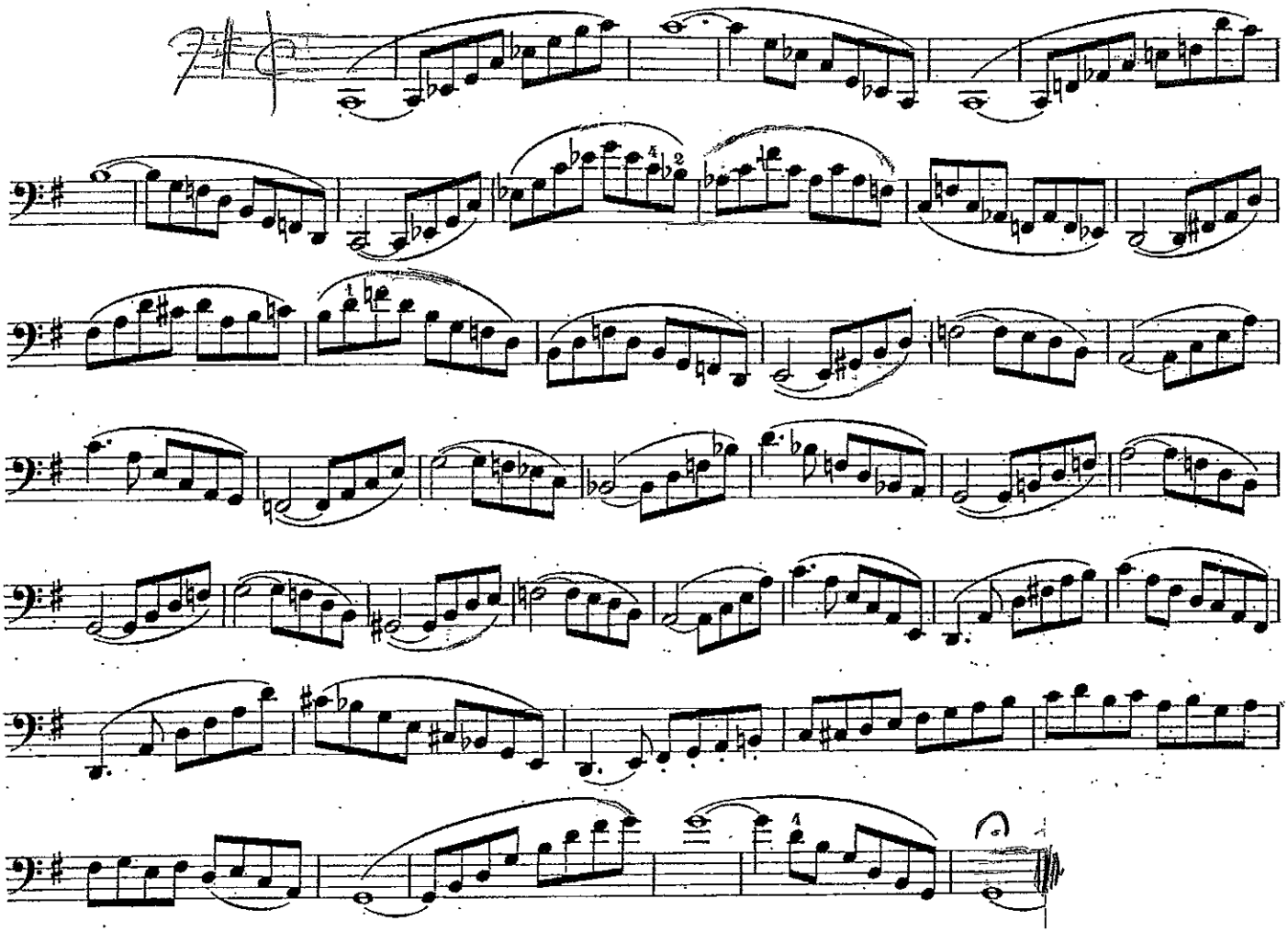
♩=80



1ª vista Tb. Bajo 2016

Blanca

♩ = 80

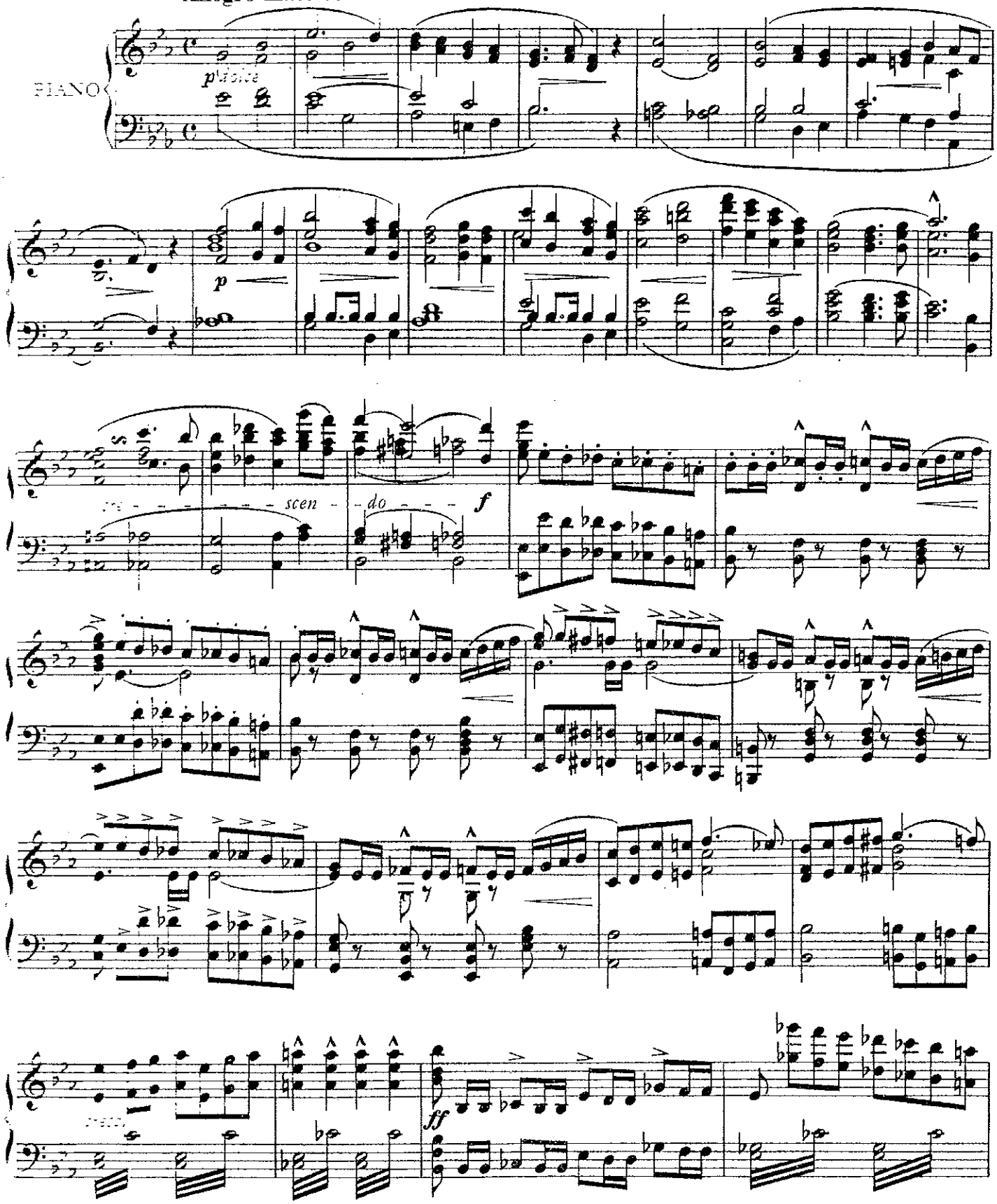


Aurélien Tremblay 2016

CONCERTINO

FERDINAND DAVID, Op. 4
(1810-1873)

Allegro maestoso



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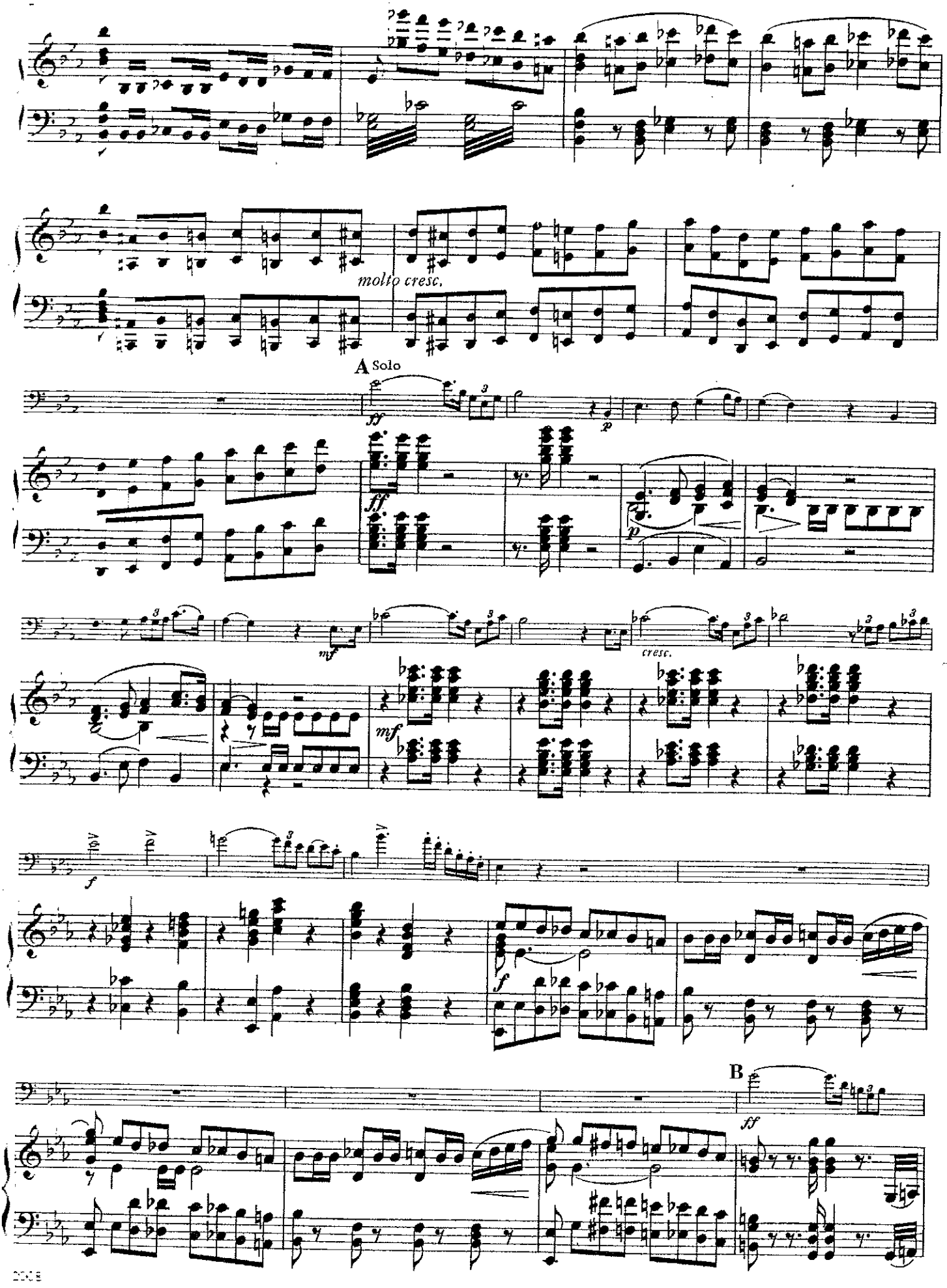
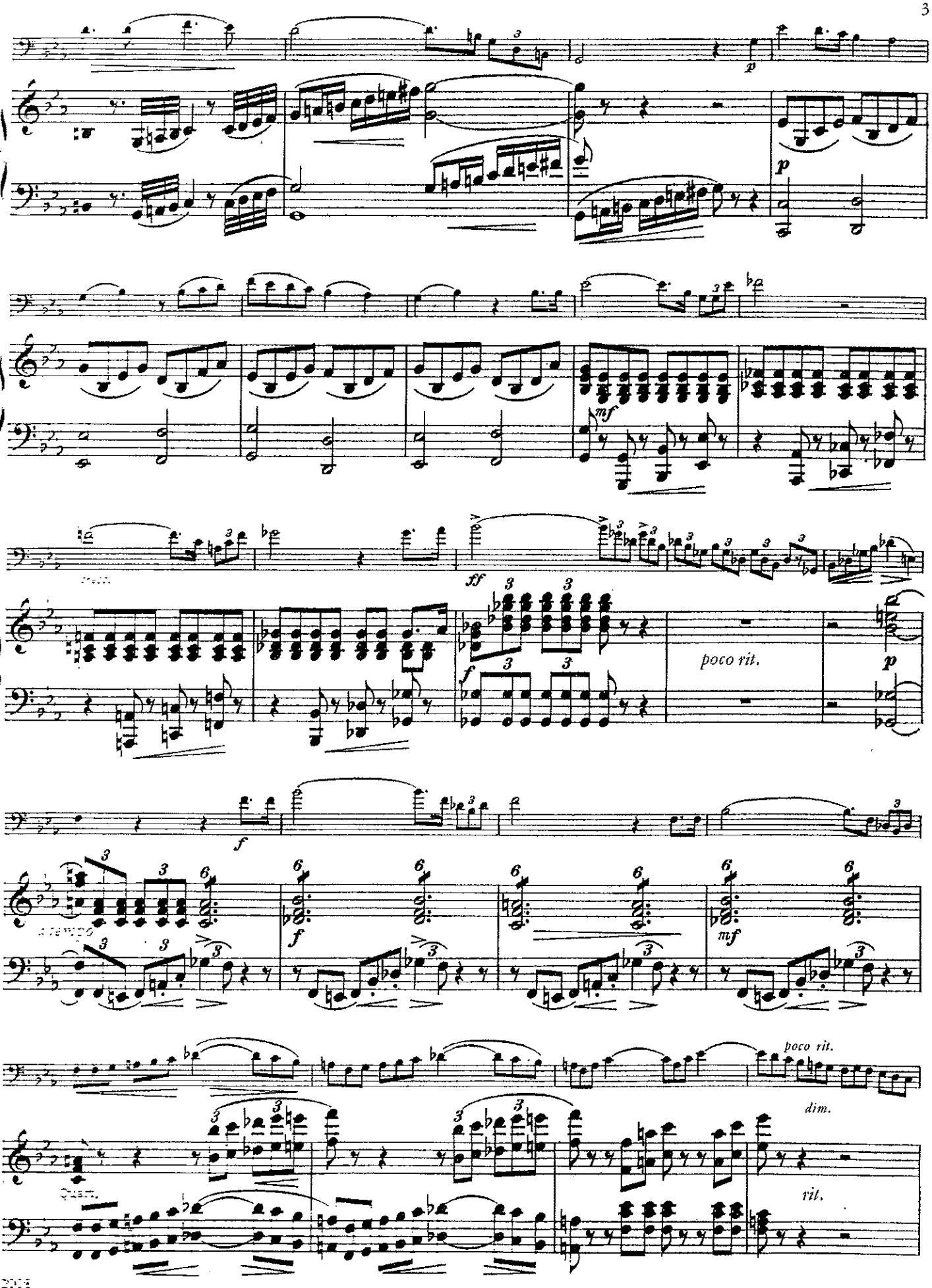
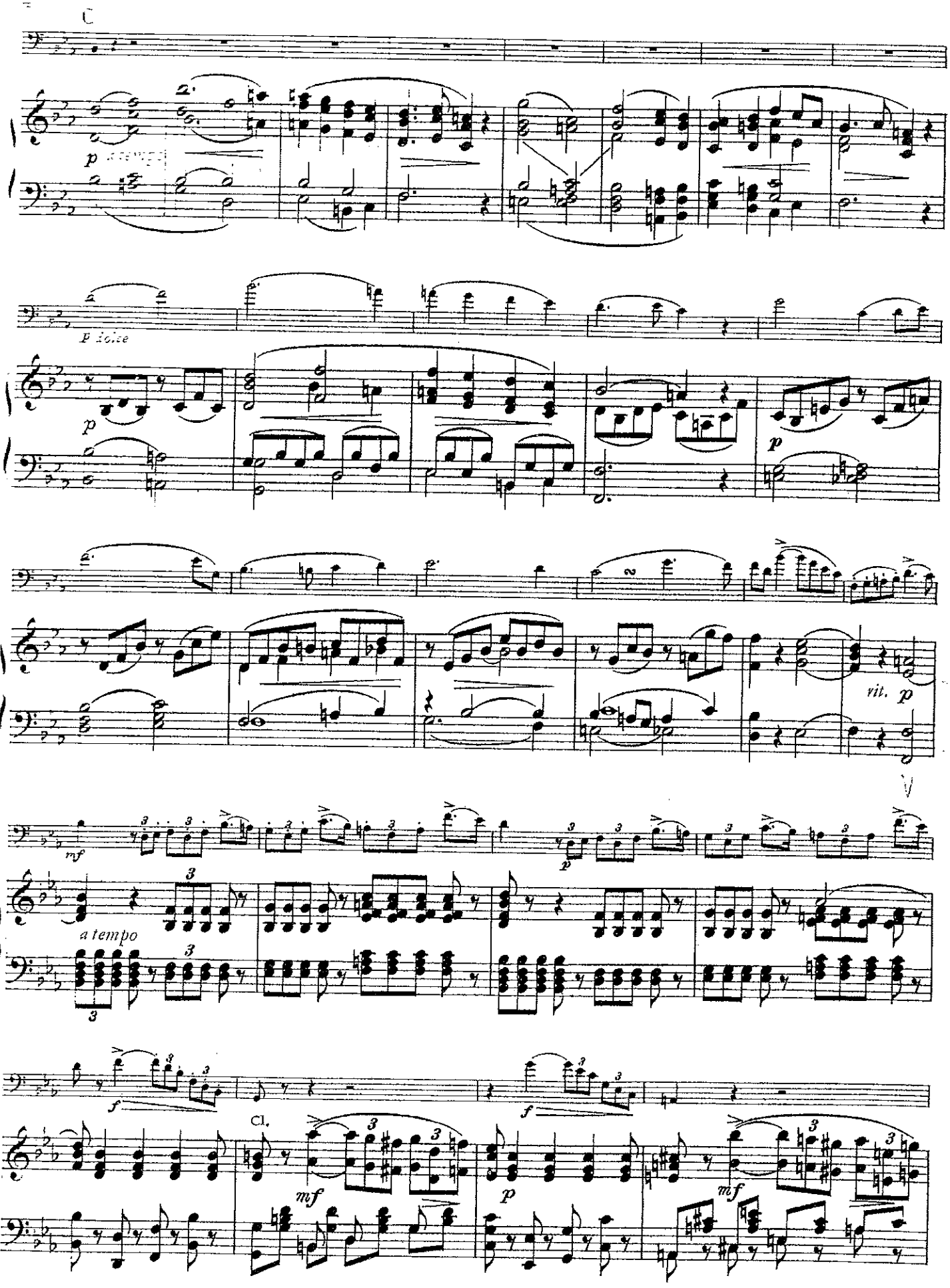
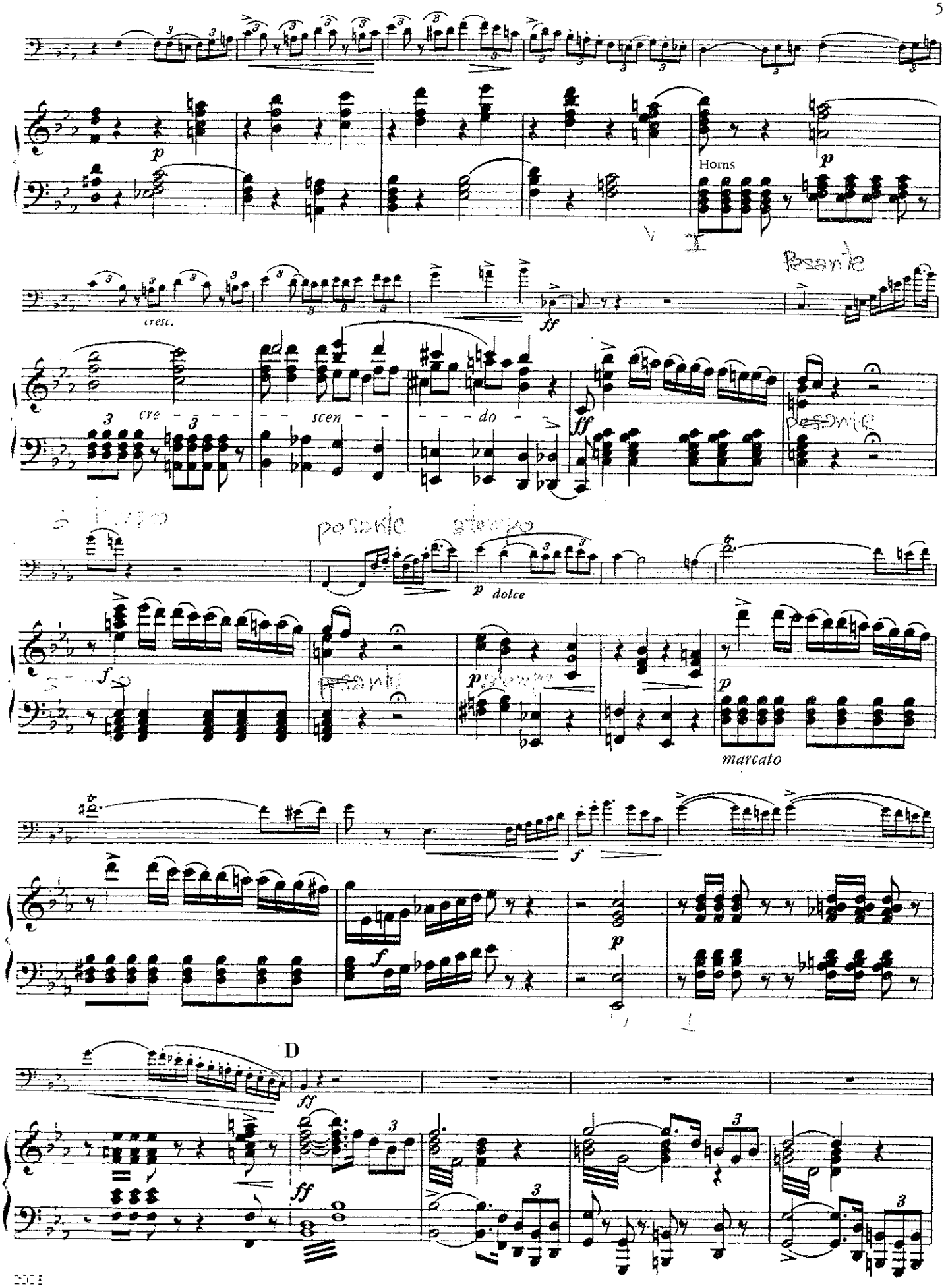
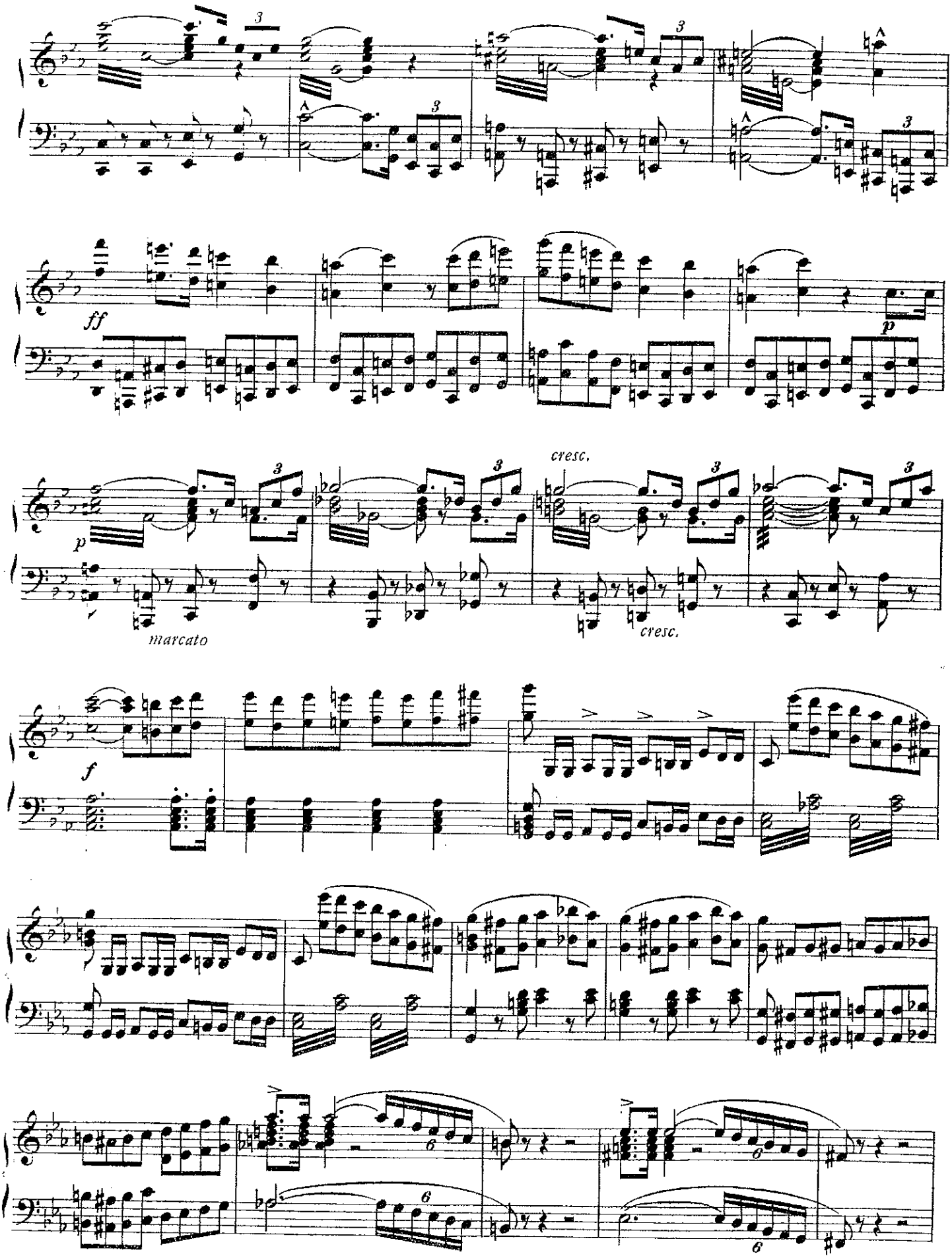
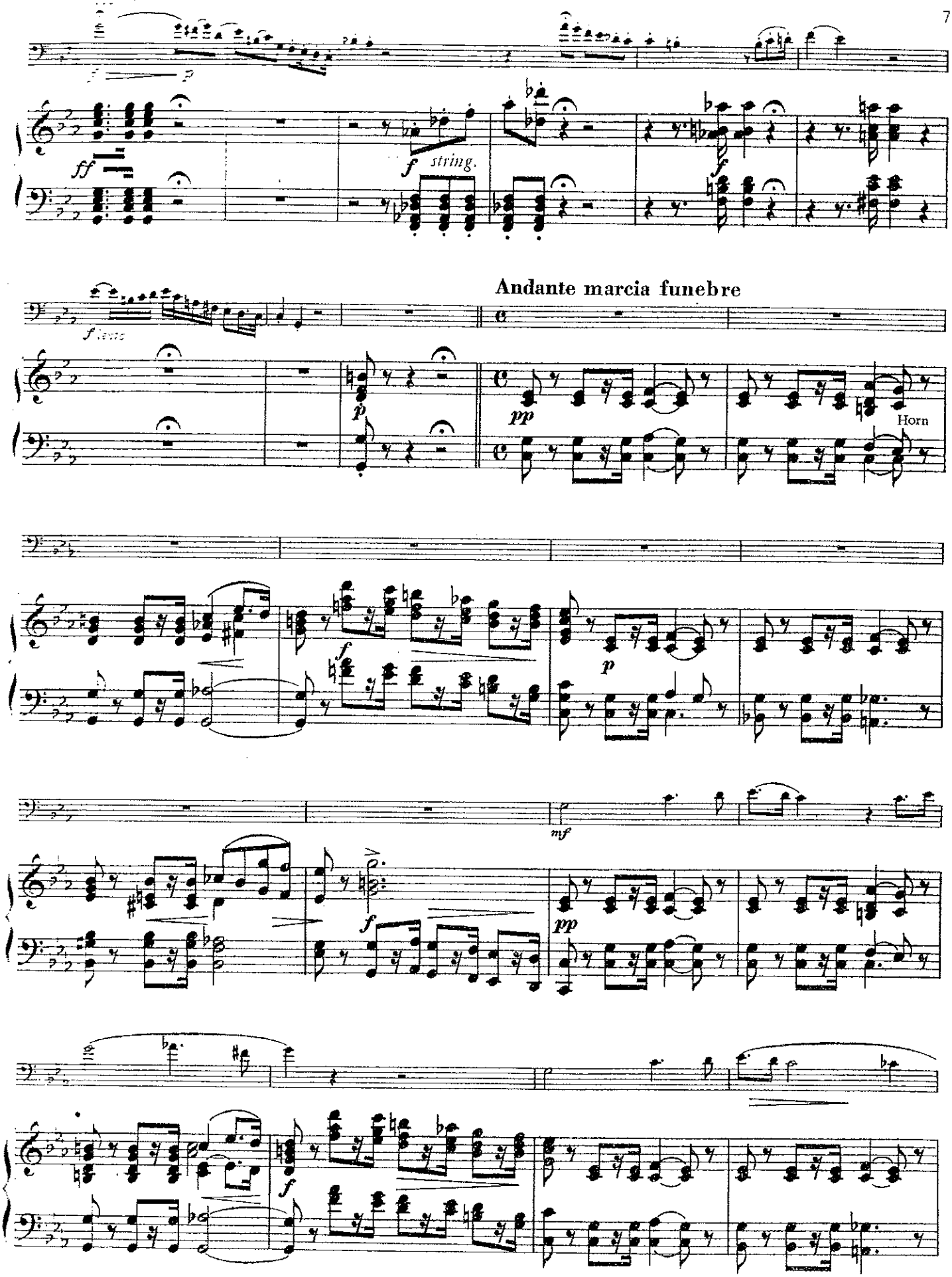

molto cresc.
A Solo
ff
p
ff
p
mf
cresc.
mf
f
f
B
ff


p
mf
ff
poco rit.
p
f
a tempo
f
mf
poco rit.
dim.
rit.


C
p a tempo
p dolce
p
p
rit.
p
mf
a tempo
p
f
Cl.
mf
f
p
mf


Horns
cresc.
cre - scen - do -
dolce
marcato
D


ff
p
cresc.
p
marcato
cresc.
f


ff
f
string.
f
Andante marcia funebre
f lento
p
pp
Horn
f
p
mf
f
pp
f

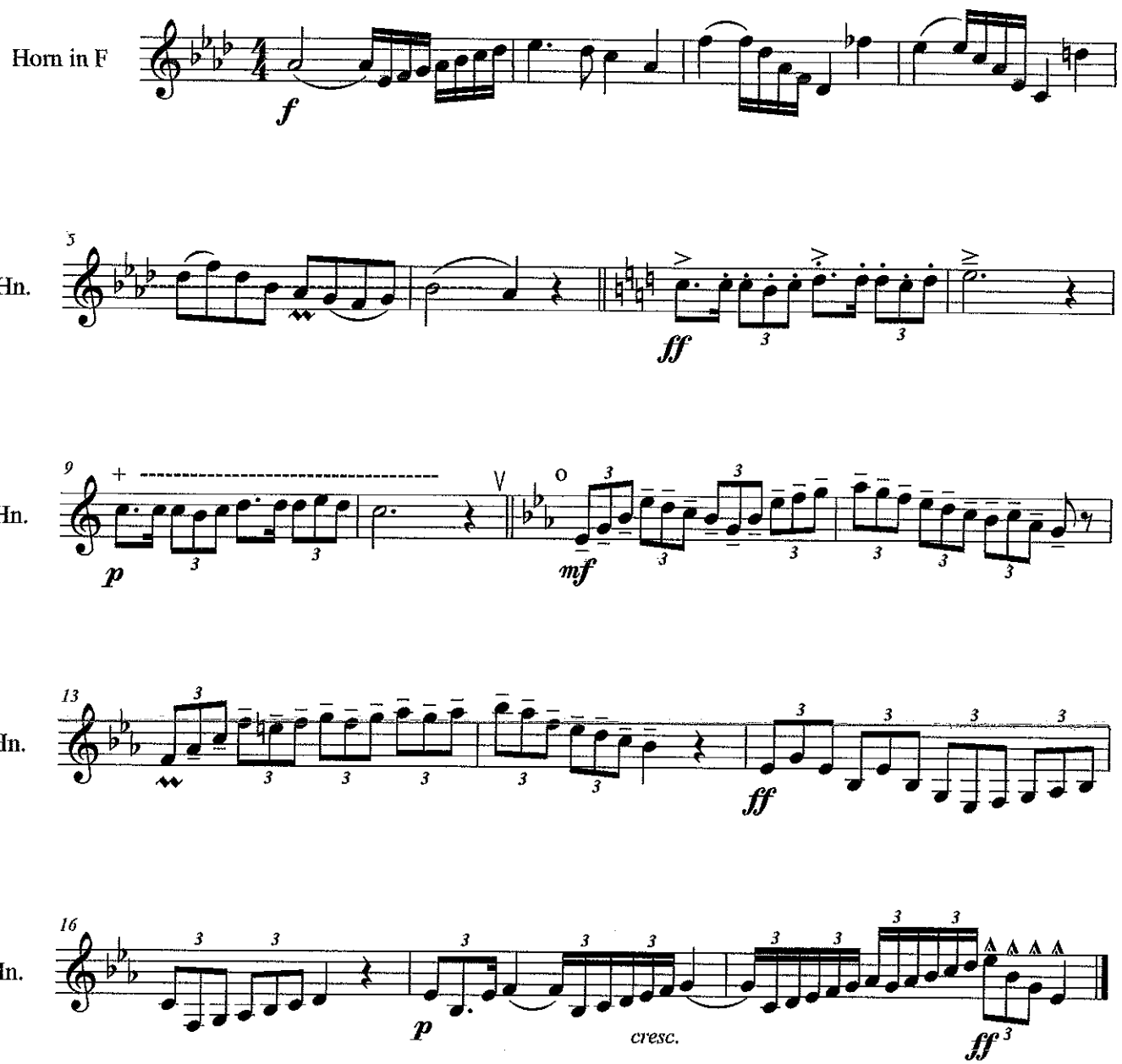
Trompa en Fa

Ejercicio de Primera Vista

Pruebas de acceso - Trompa

RCSMM
22 de junio de 2016

Moderato



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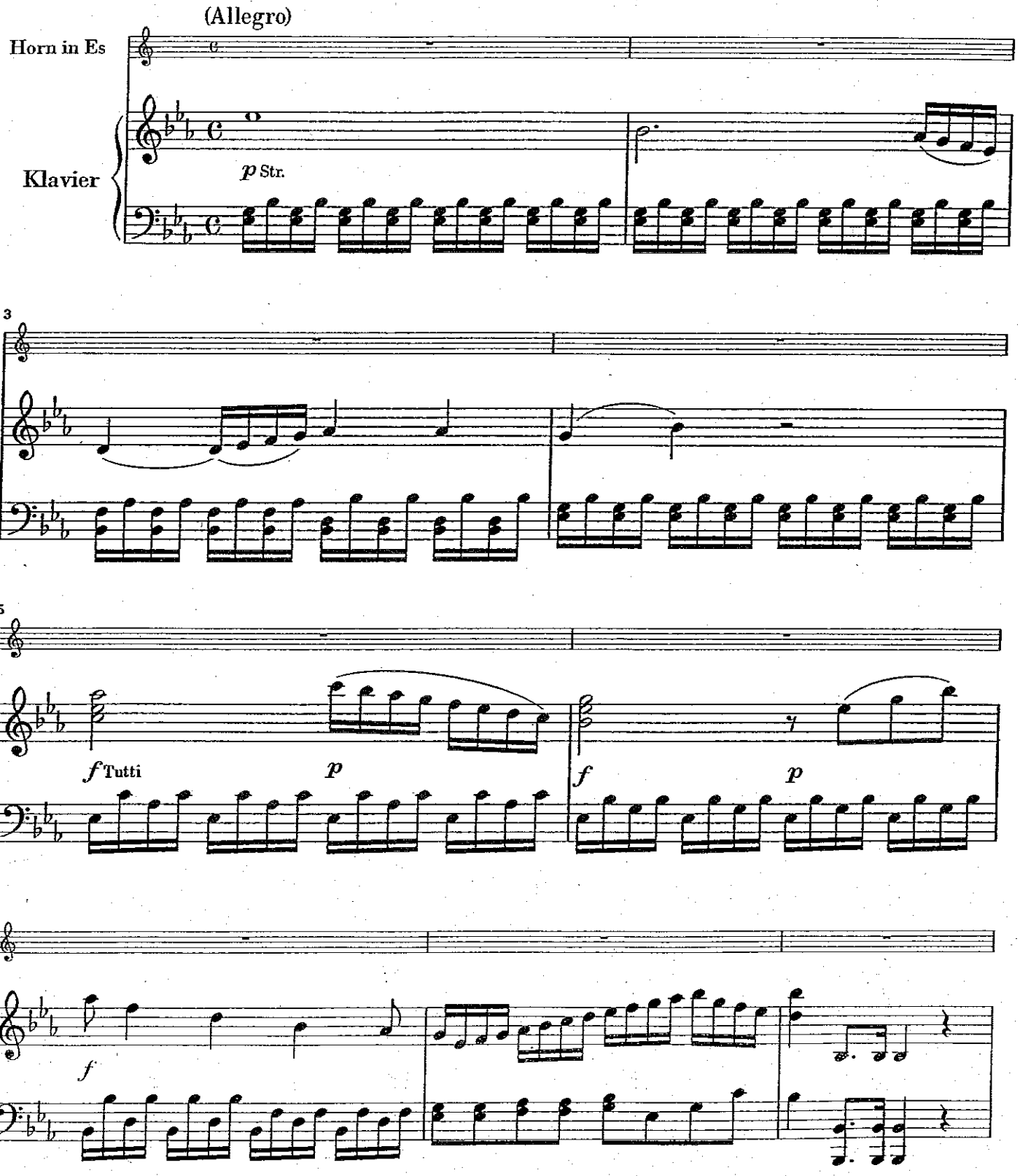
PRUEBA DE ANÁLISIS DE TROMPA

1. Localiza y nombra las grandes secciones formales.
2. Explica qué tipo de cadencia delimita cada una de ellas.
3. Describe el proceso por el que se alcanza la tonalidad de Re-b mayor, entre los compases 91 y 99. Analiza y numera los acordes que intervienen.
4. Analiza armónicamente lo que sucede entre los compases 105 y 117. Relaciónalo con la estructura formal.
5. Compara estos dos fragmentos: C. 40-45 y C. 141-147. Explica el porqué de las diferencias existentes.

Valor de cada respuesta: 2 puntos.



*) Wolfgang Amadé Mozart took pity on Leitgeb – ass, ox and fool – in Vienna, the 27th of May 1783

*) Wolfgang Amadé Mozart a eu pitié de ce bougre d'âne de Leitgeb, à Vienne, le 27 mai 1783

Vervielfältigungen jeglicher Art sind gesetzlich verboten.
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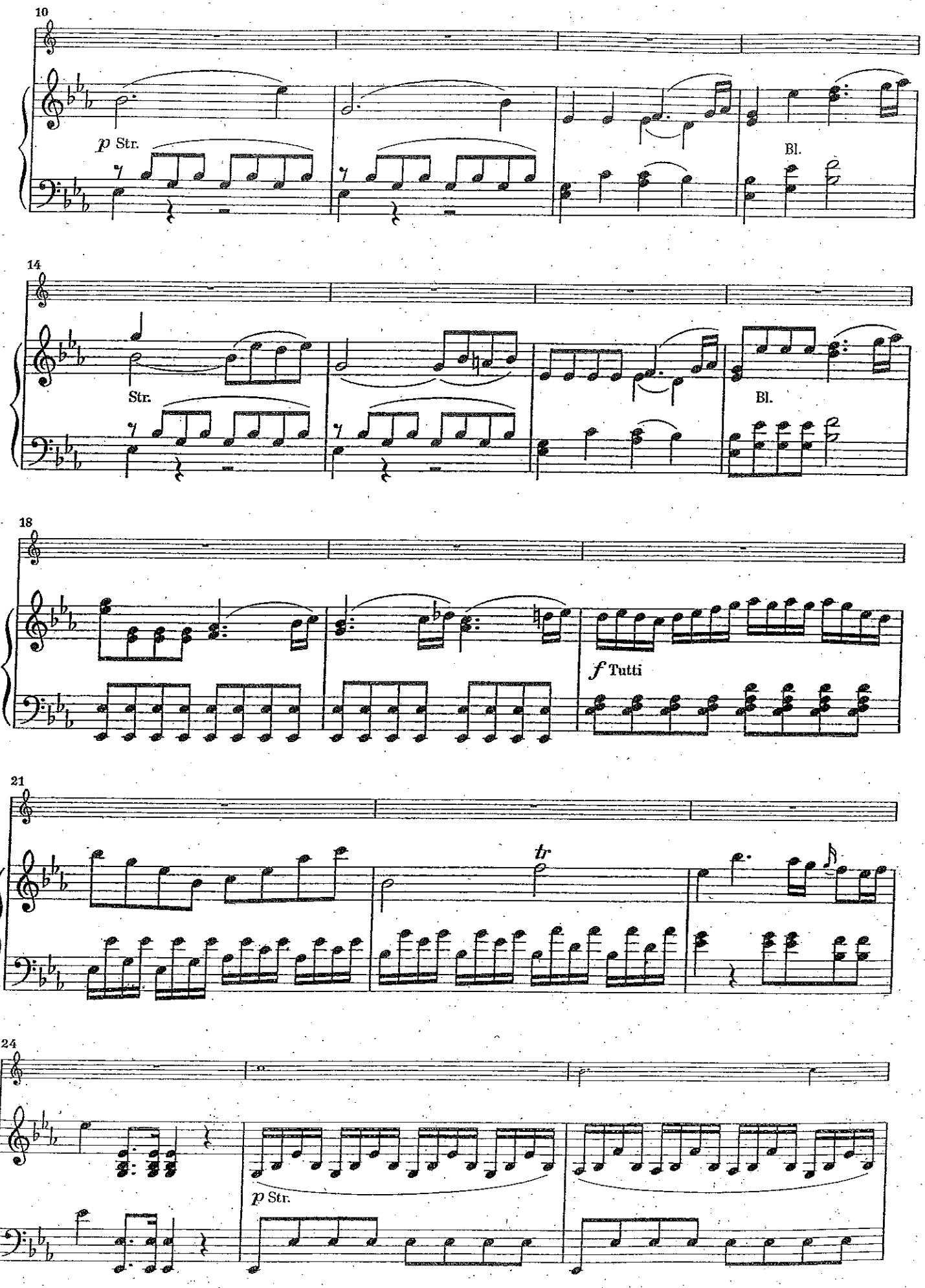
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14
Str.
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18
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21
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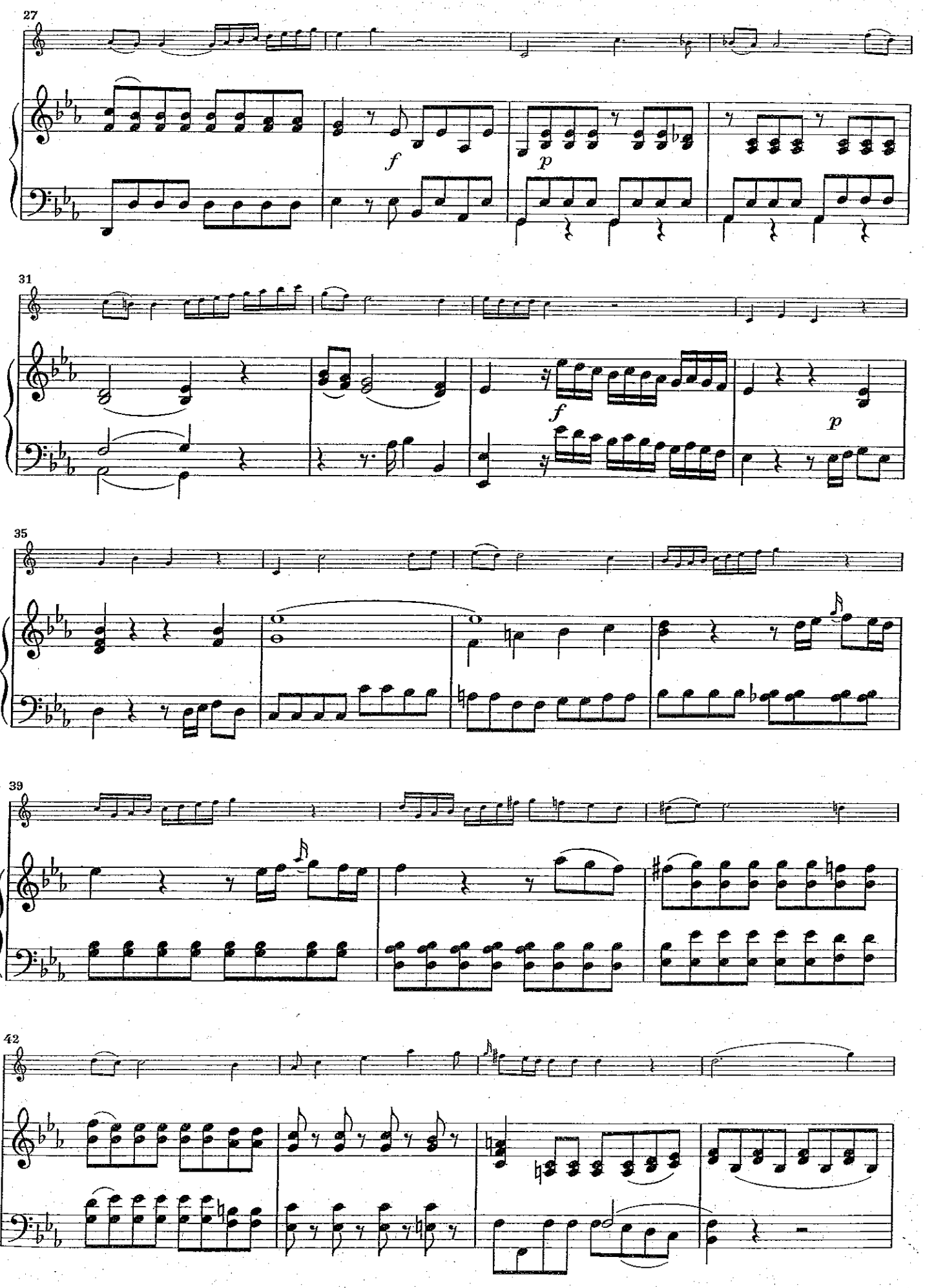
24
p Str.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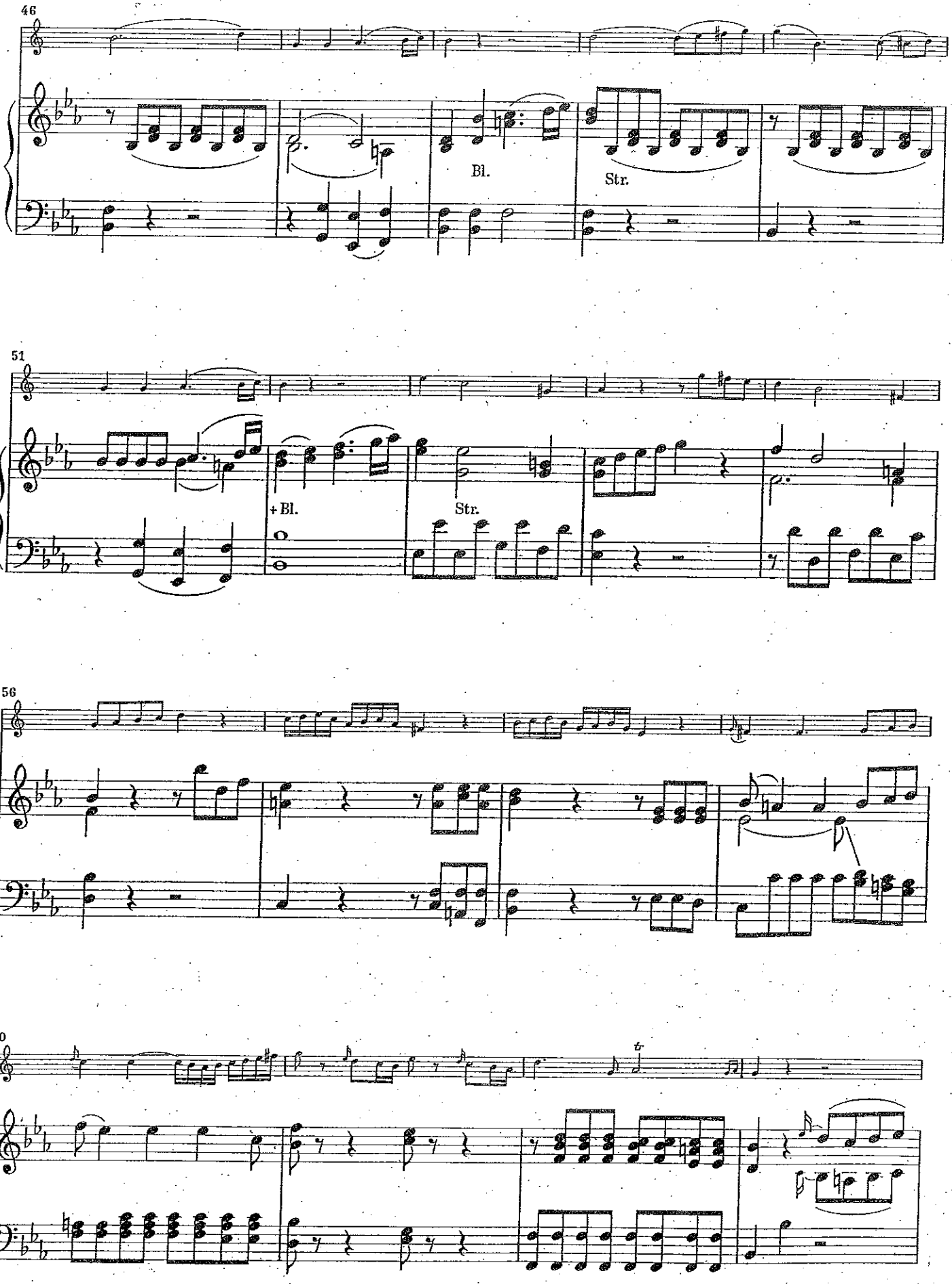
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Str.
51
+ Bl.
Str.
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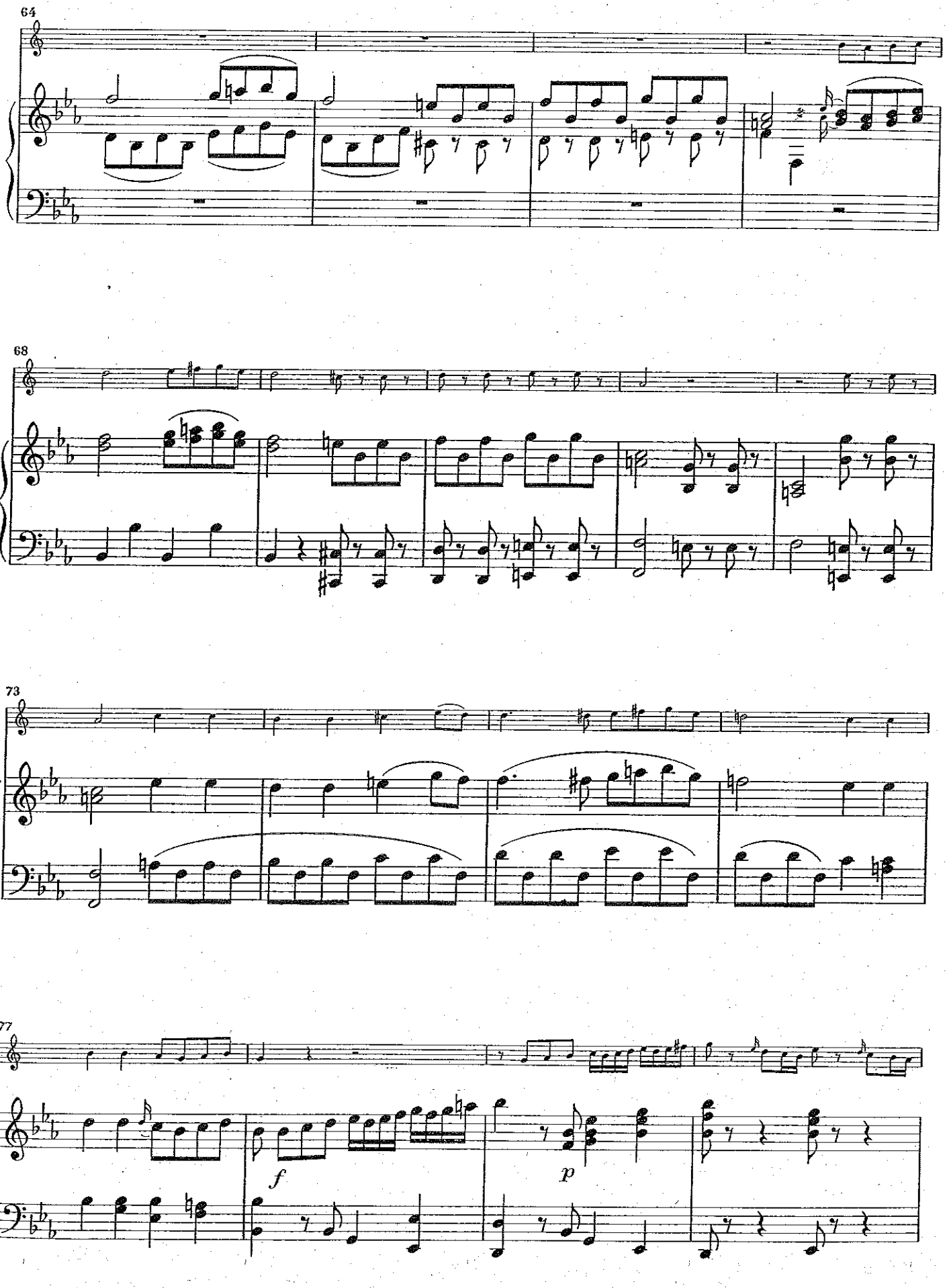
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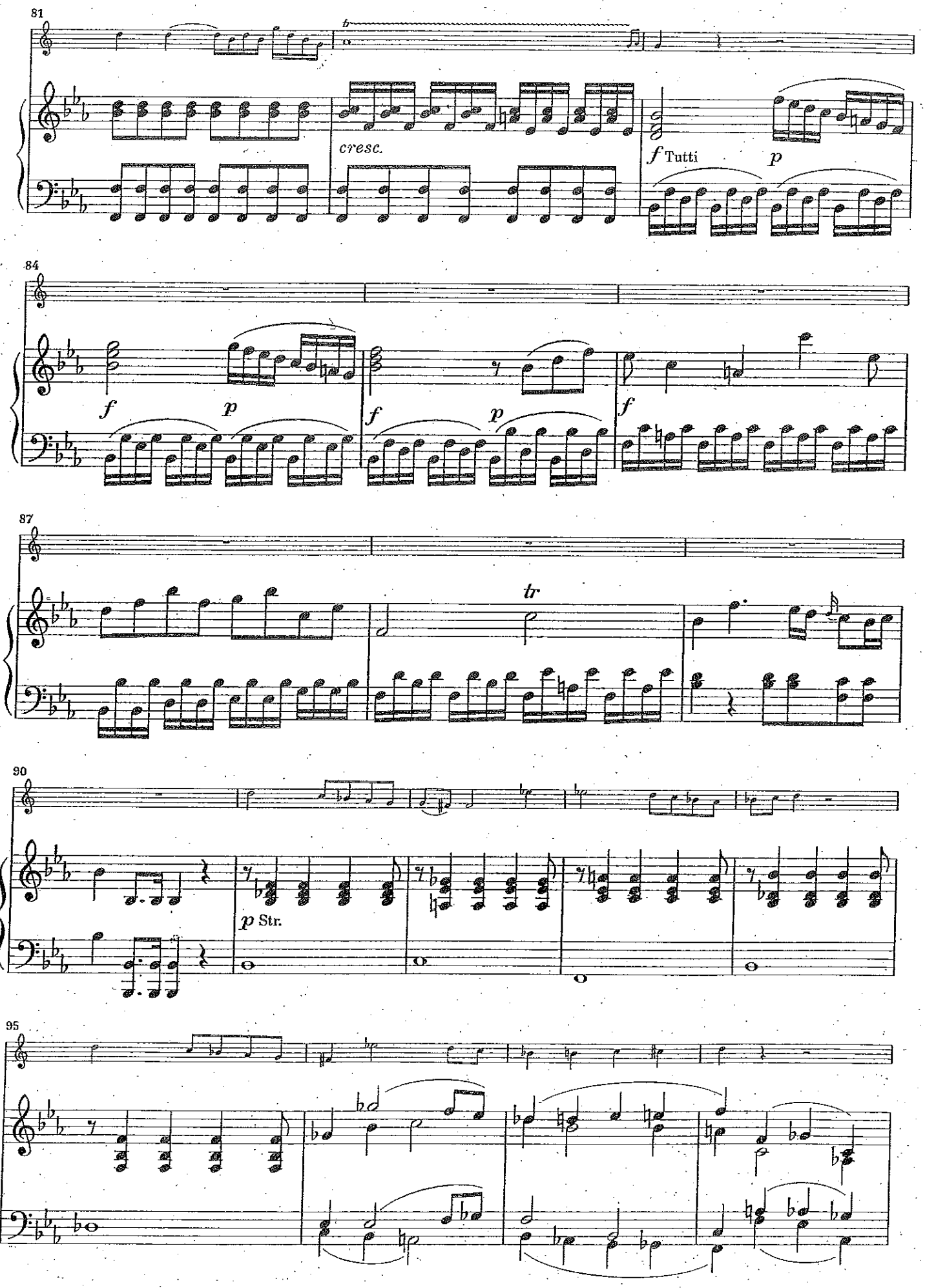
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84
f
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p
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87
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p Str.
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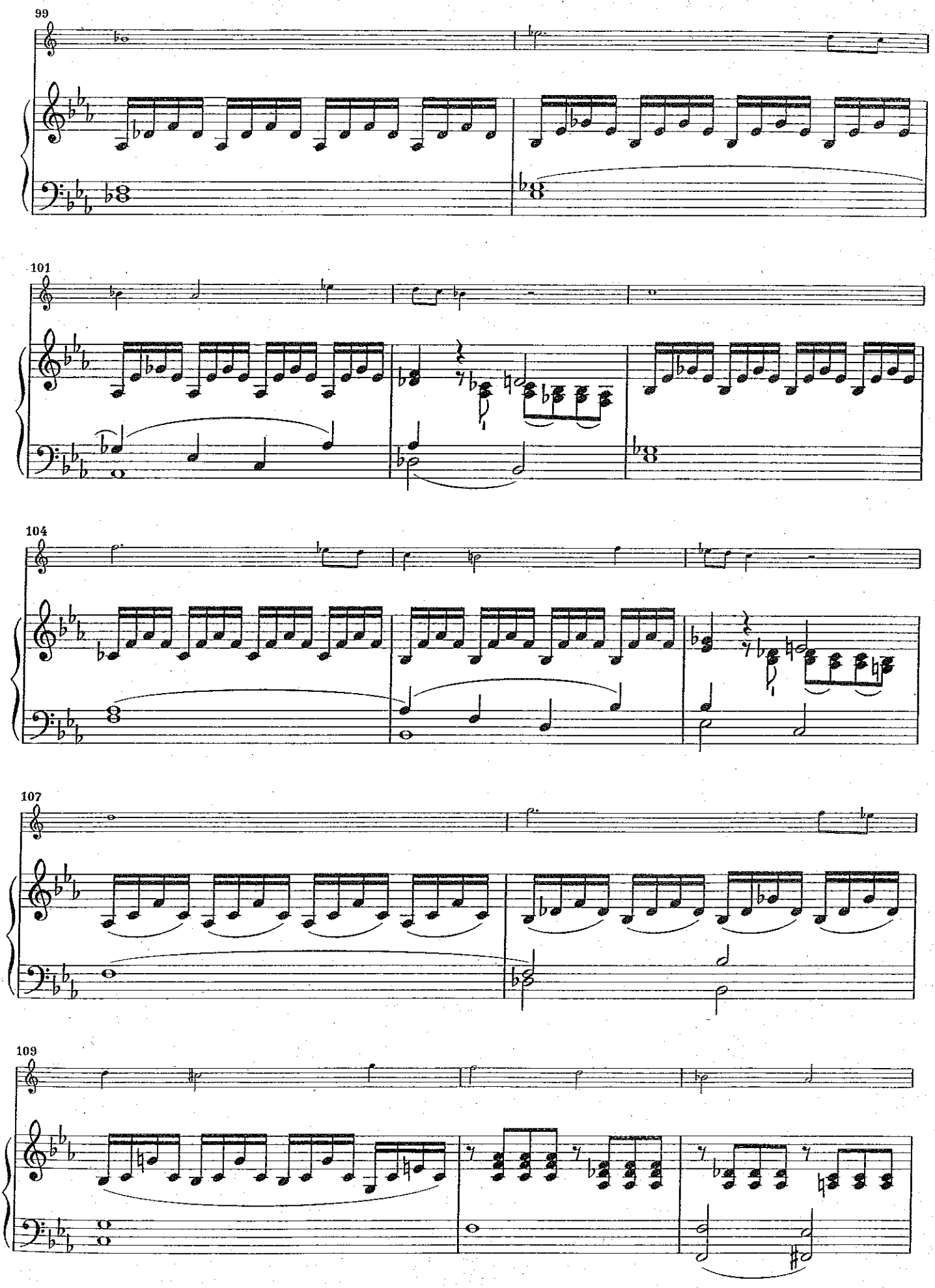
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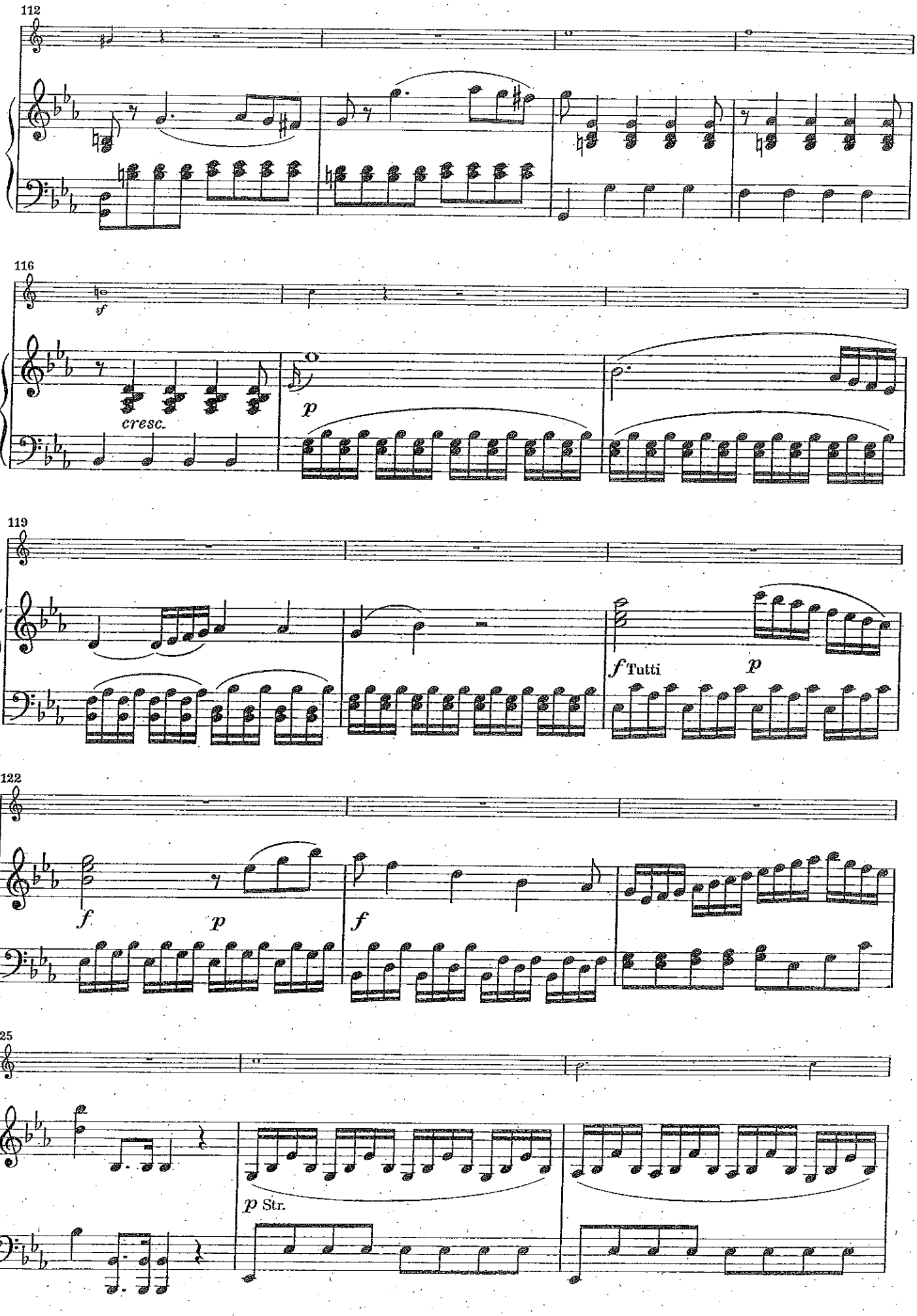
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122
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125
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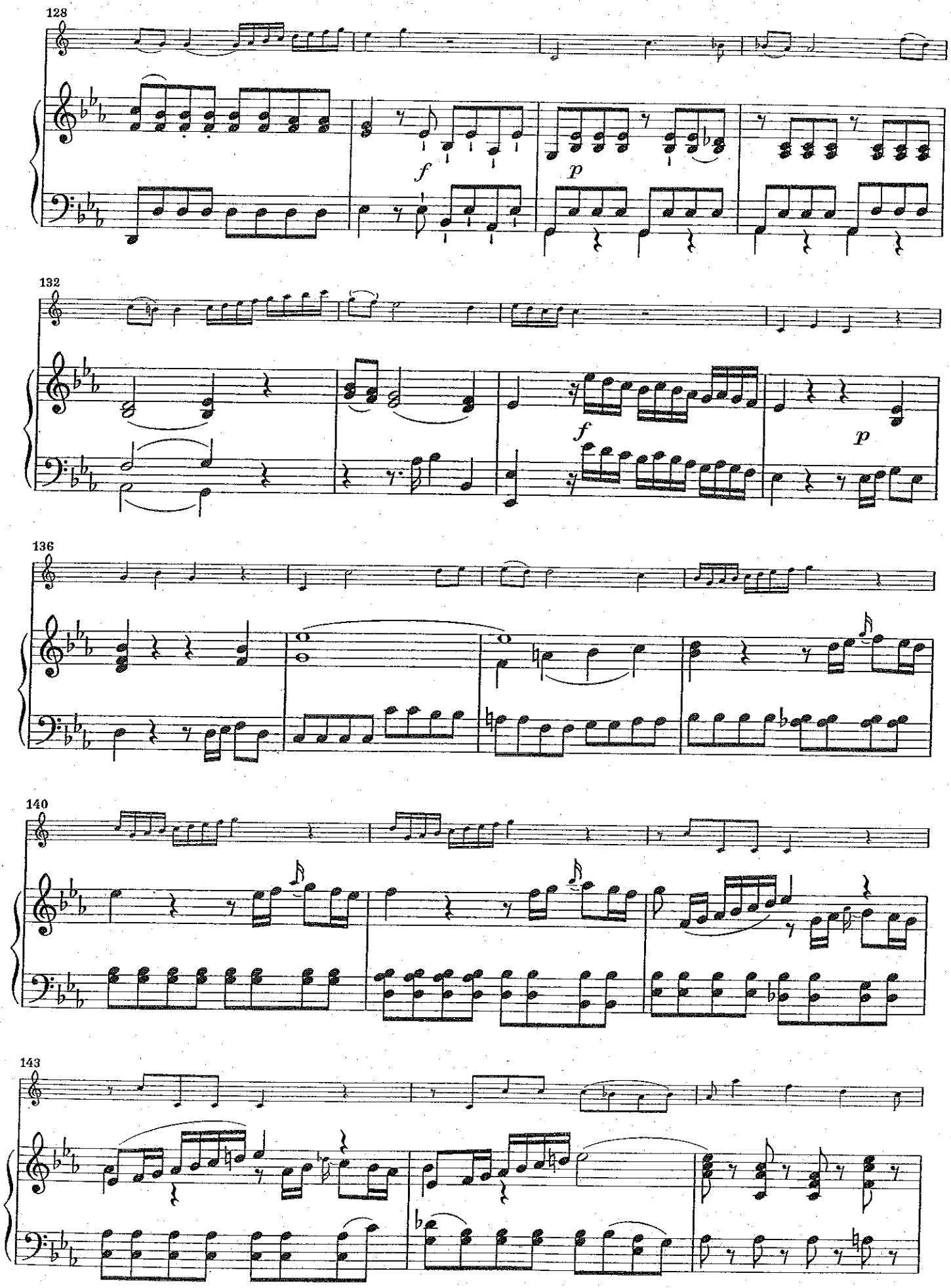
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136
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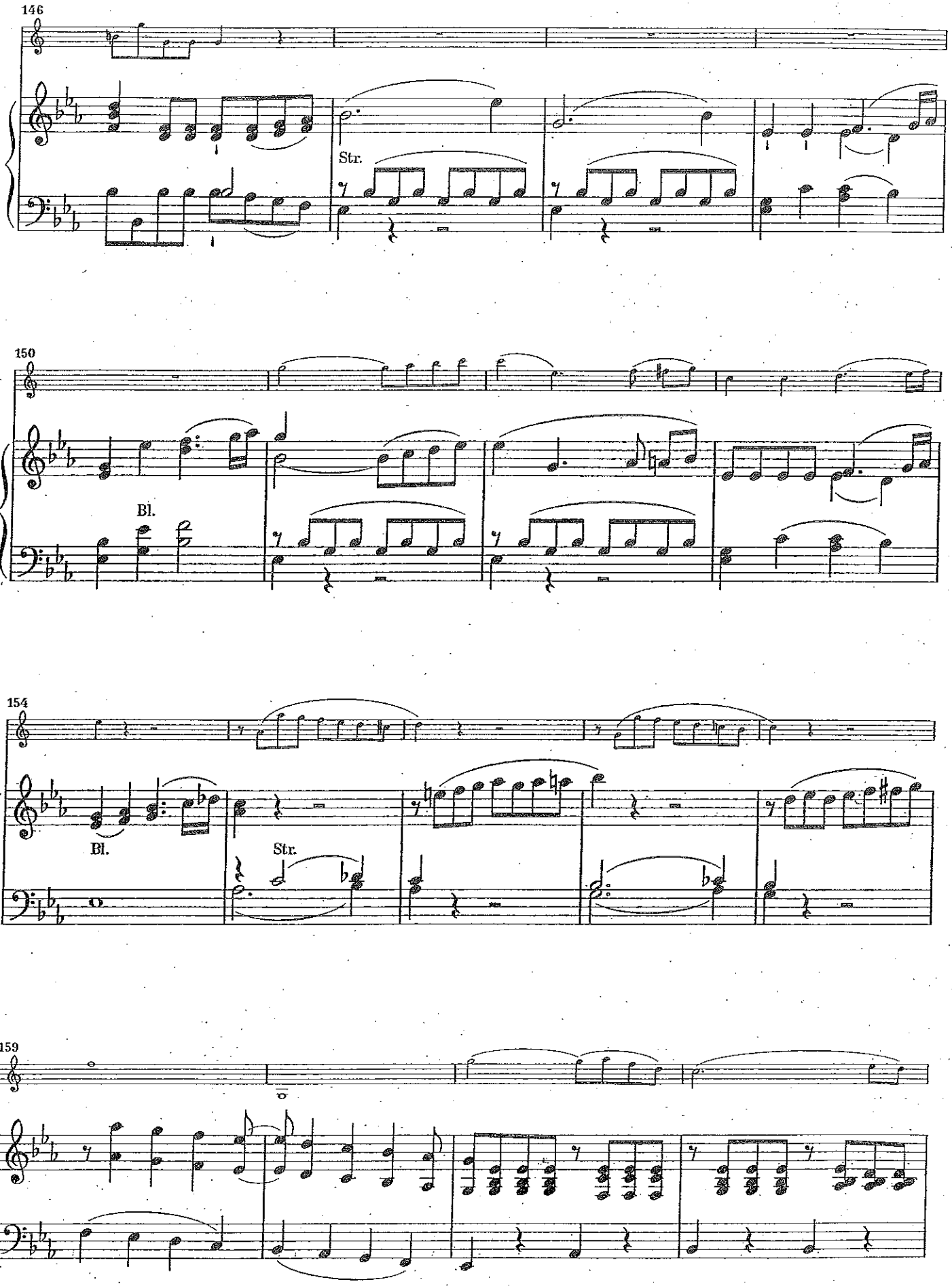
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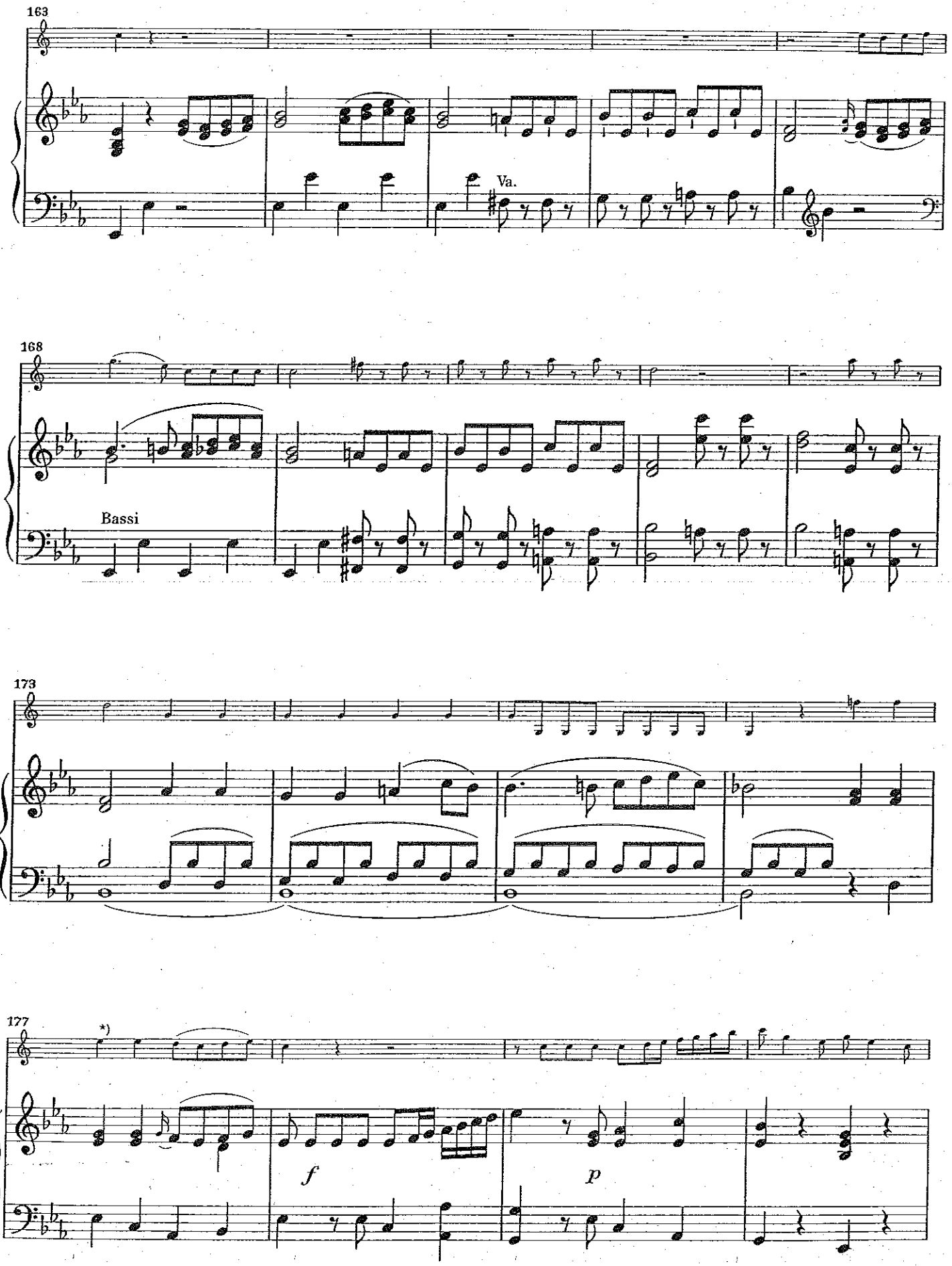
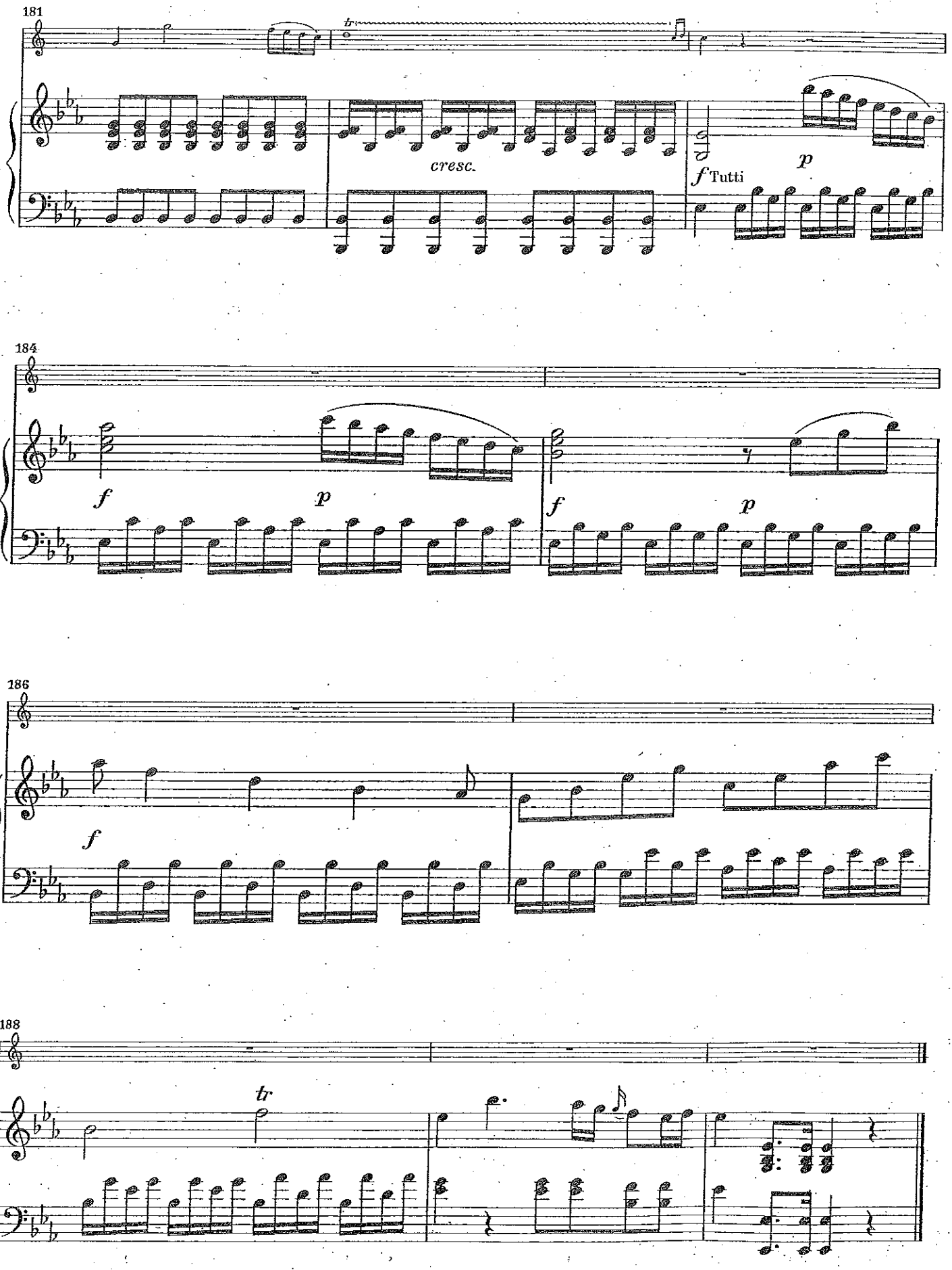


*) Der Schluss des ersten Satzes und der zweite Satz fehlen im Autograph.

*) The end of the first movement and the second movement are missing in the autograph.

*) La fin du premier et le deuxième mouvement manquent dans l'autographe.


181
tr
cresc.
f Tutti
p
184
f
p
f
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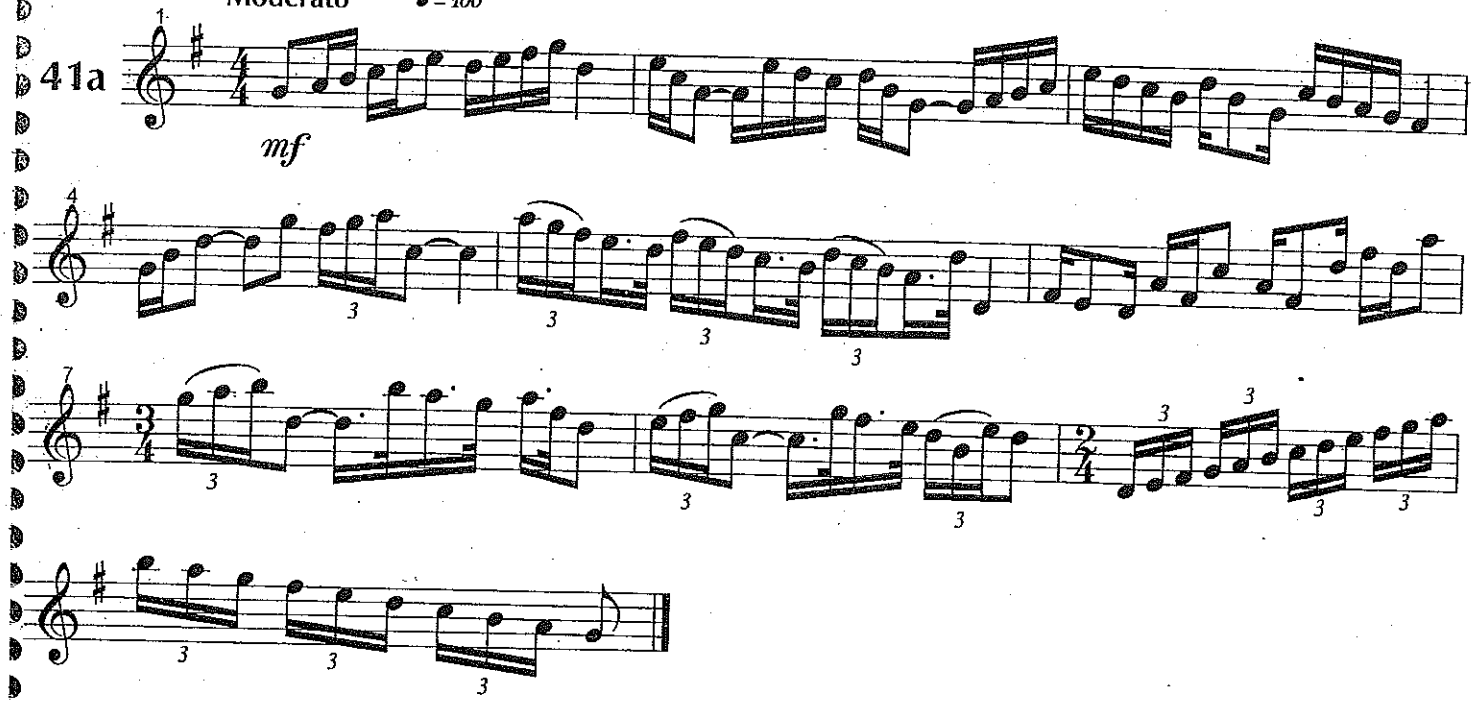
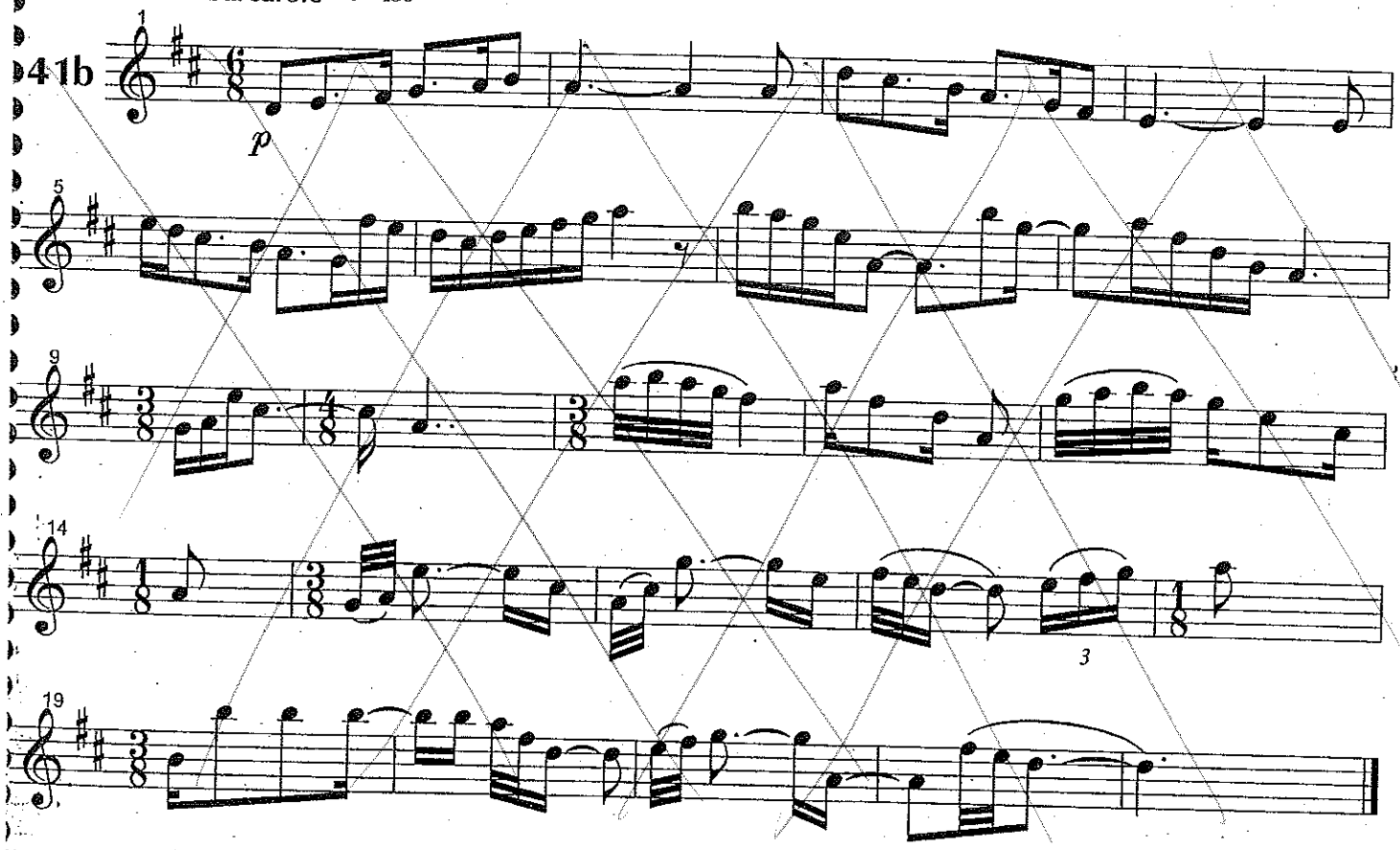
186
f
188
tr

SIA - 20 - JUNIO - TROMPETA.
PRIMERA VISTA - 2016

41a Moderato ♩ = 100



41b Barcarole ♩ = 136



E.R.

TRUMPETA - Análisis - Acaso 2016

TRUMPET CONCERTO

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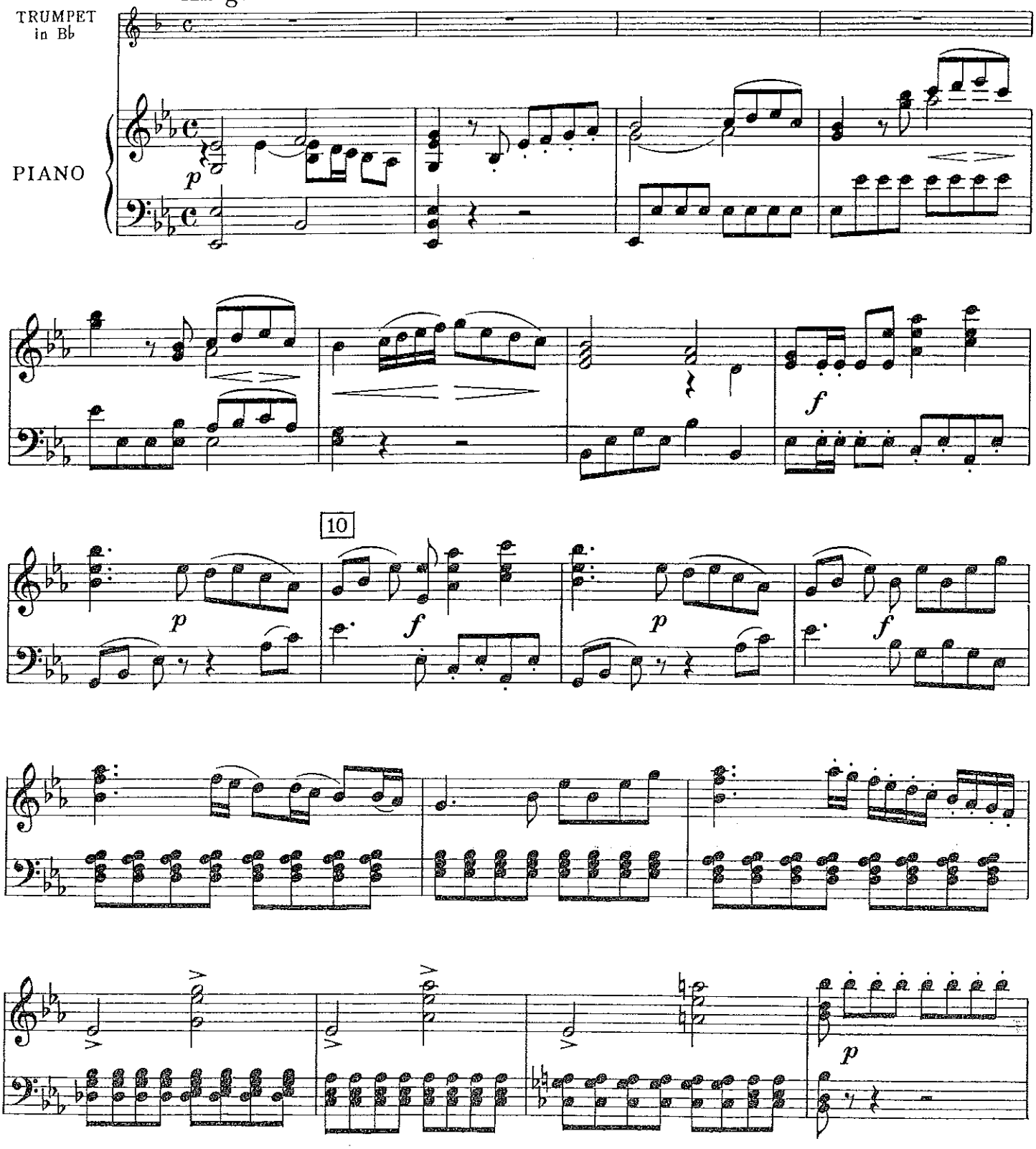
JOSEPH HAYDN
(1735-1809)

I

Allegro



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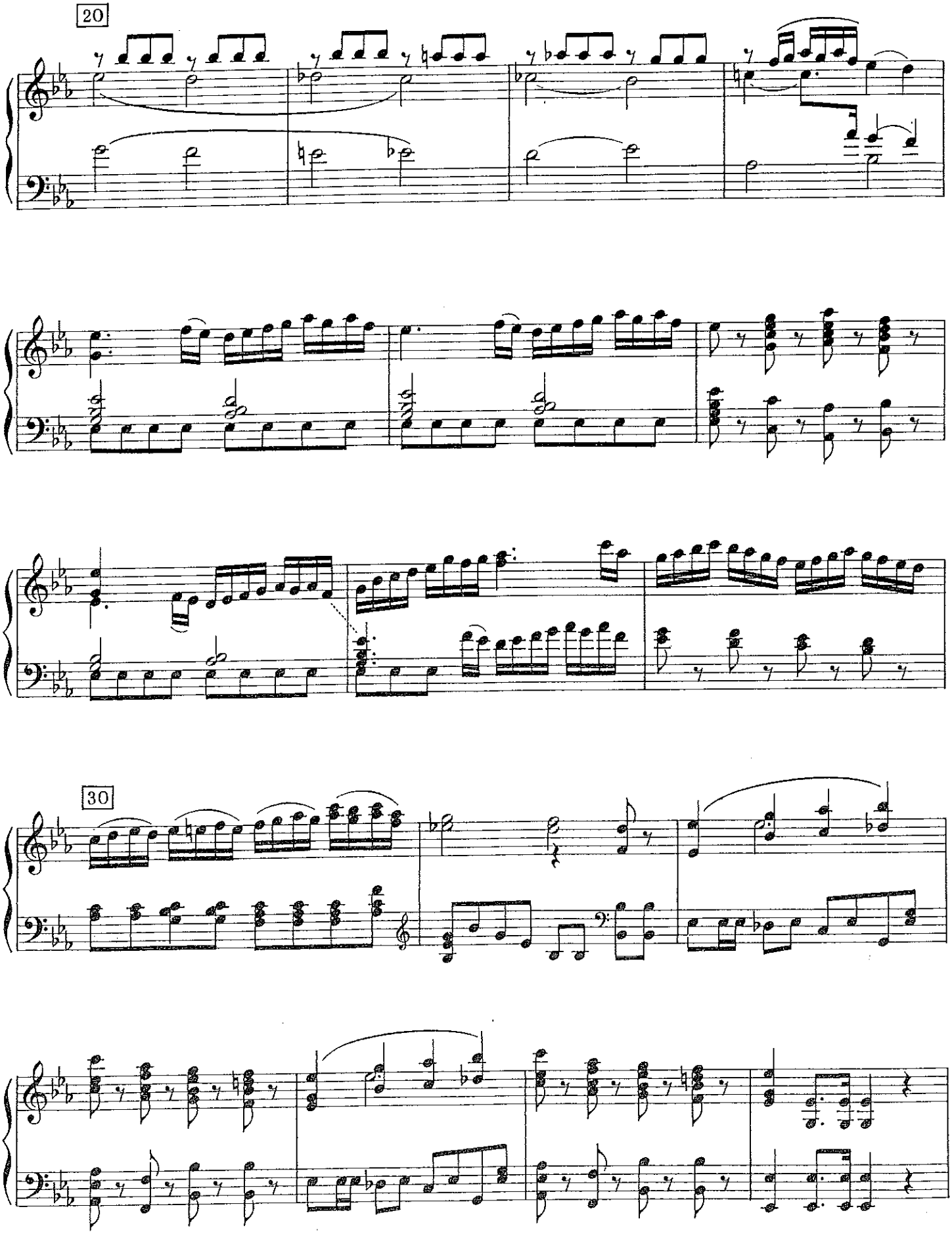
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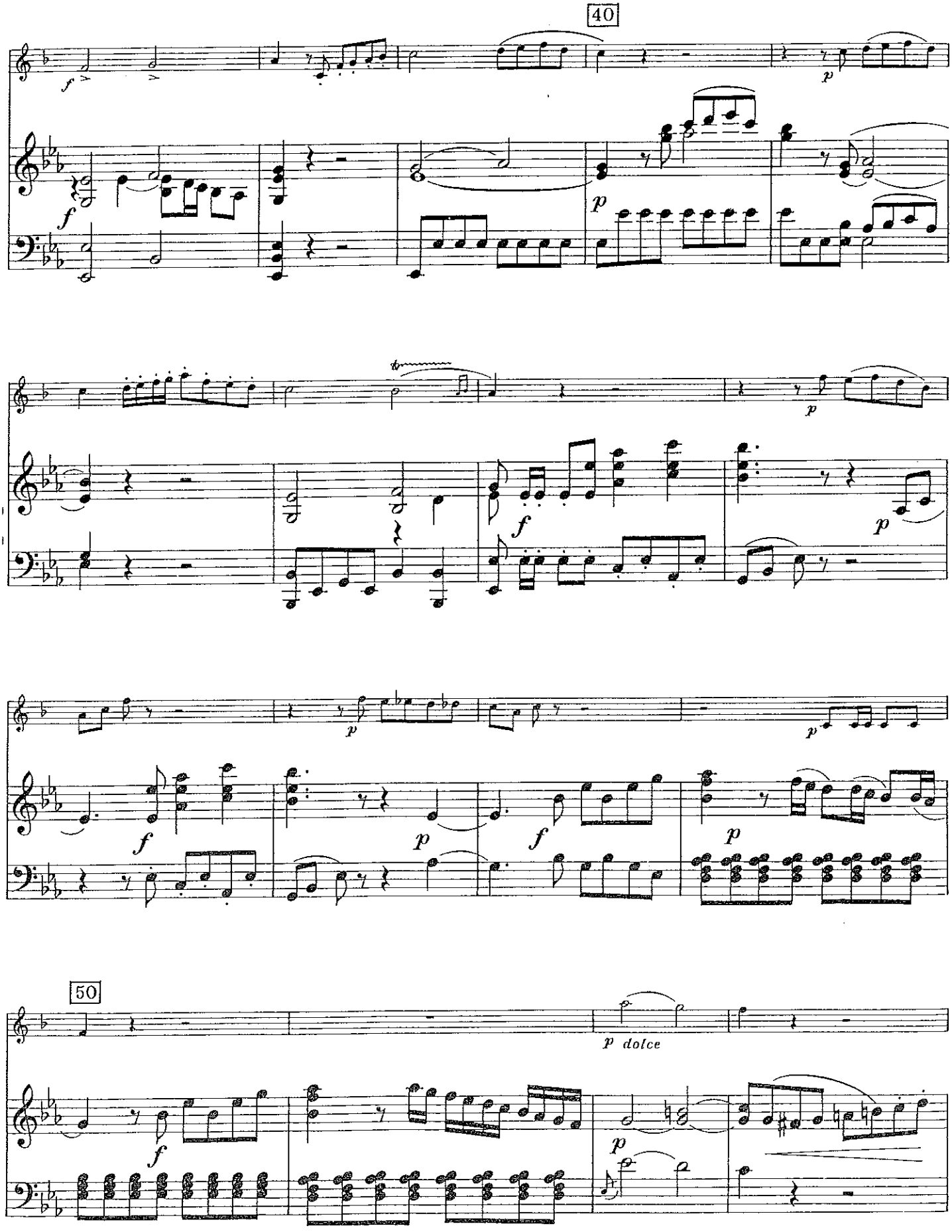
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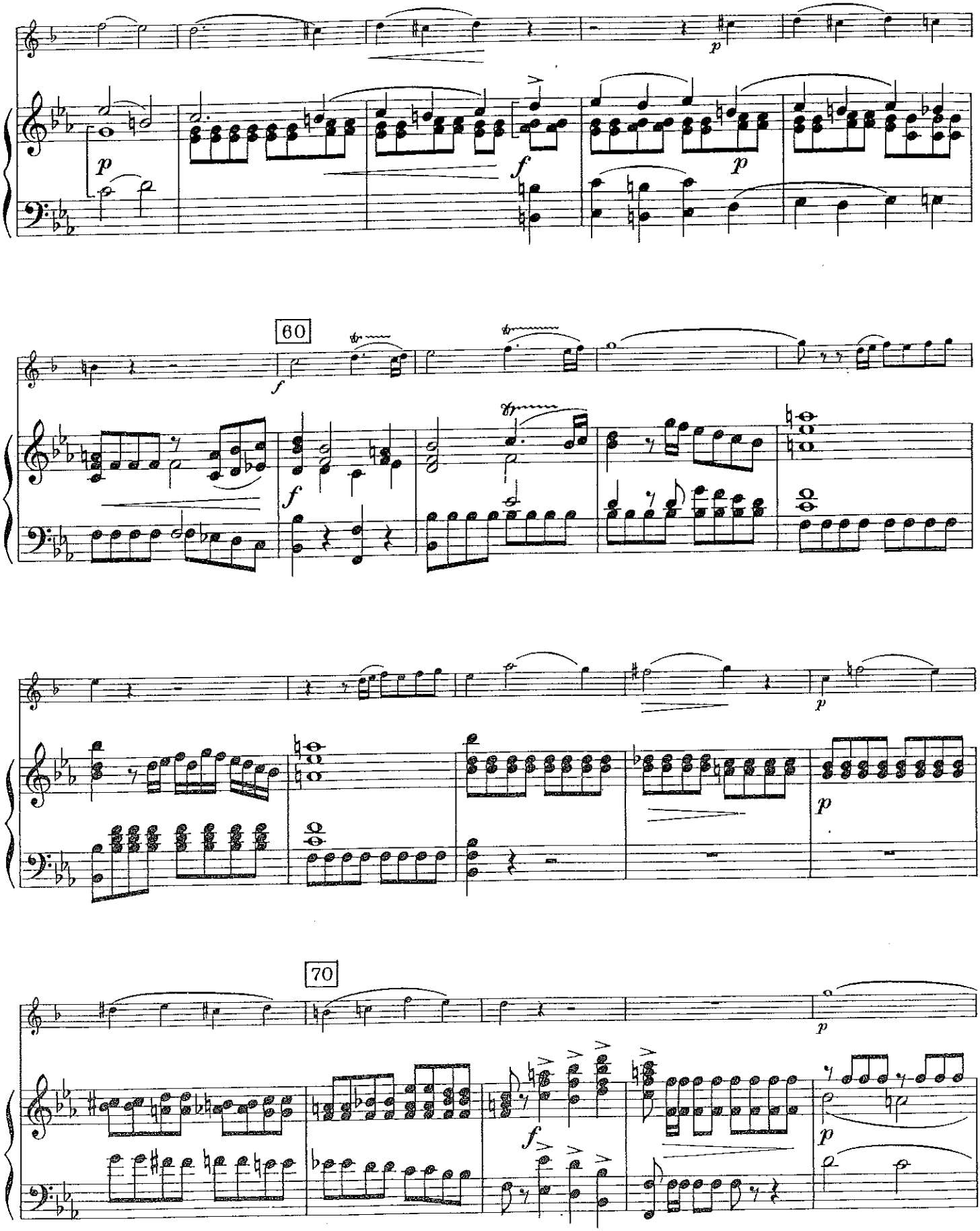
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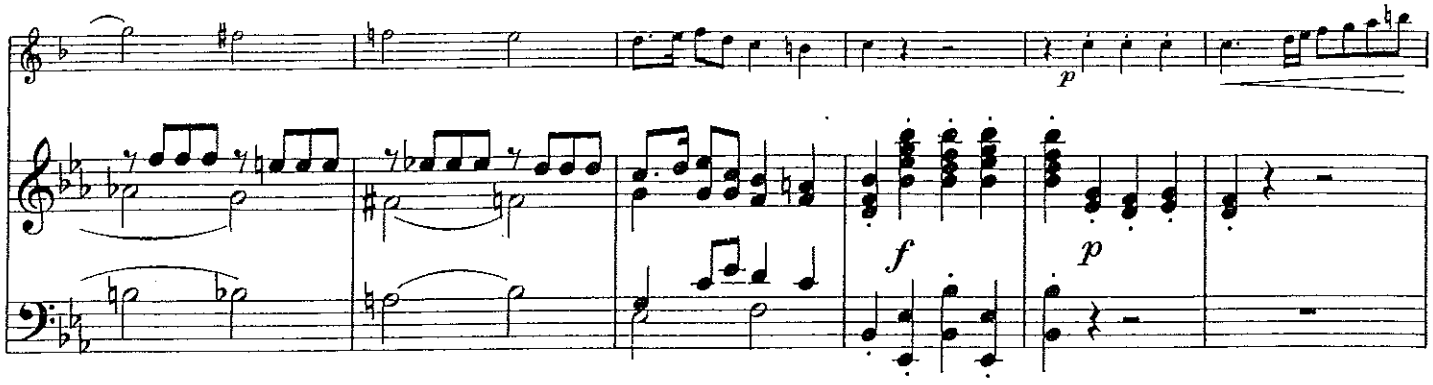
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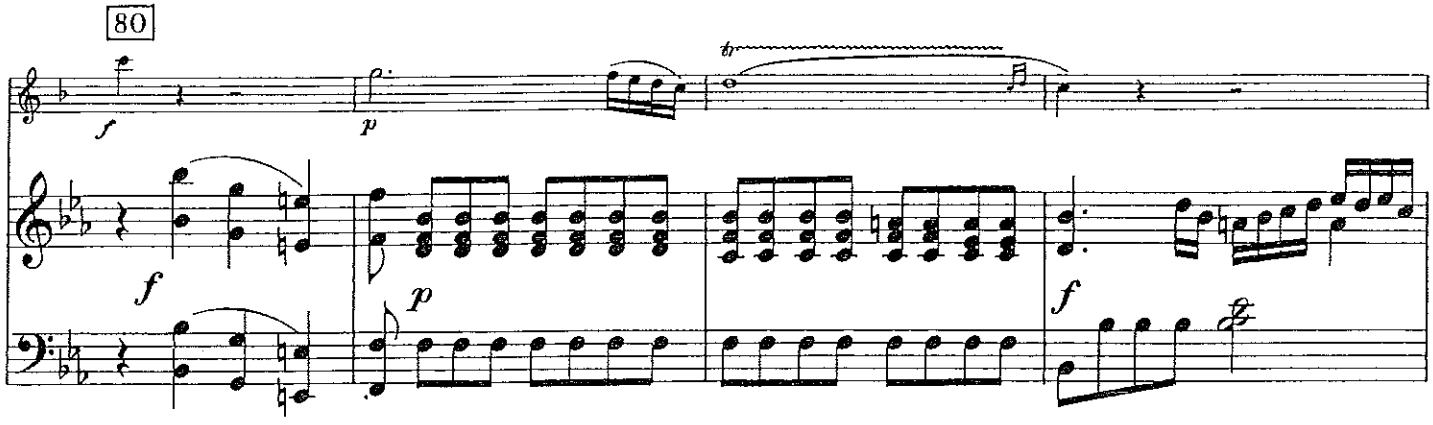
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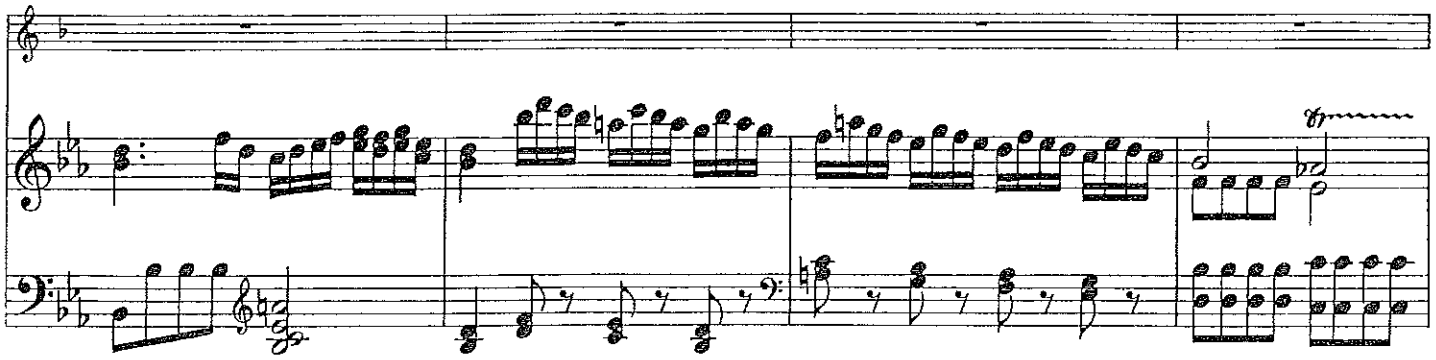
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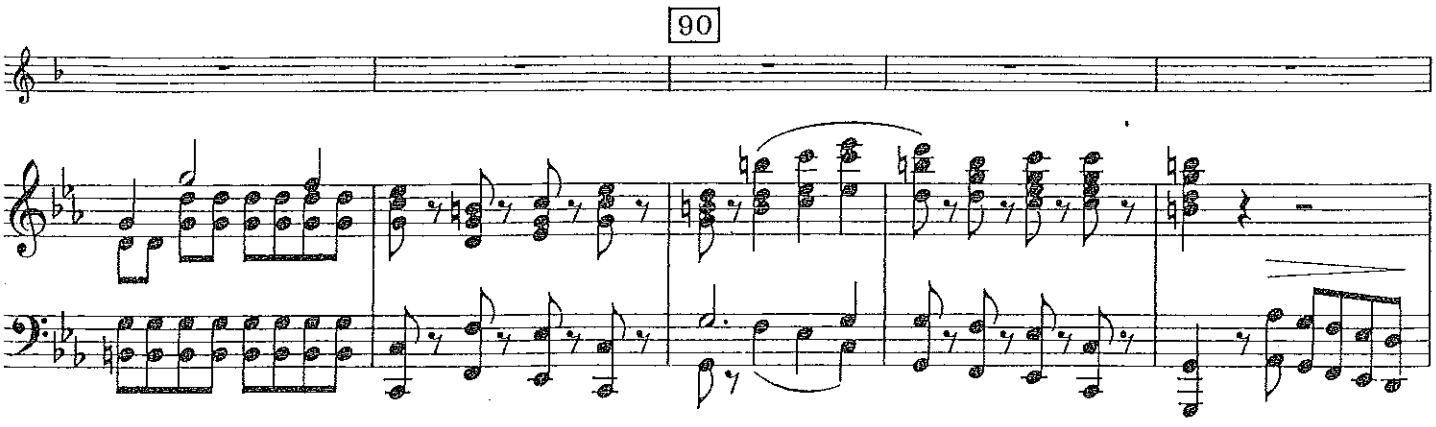
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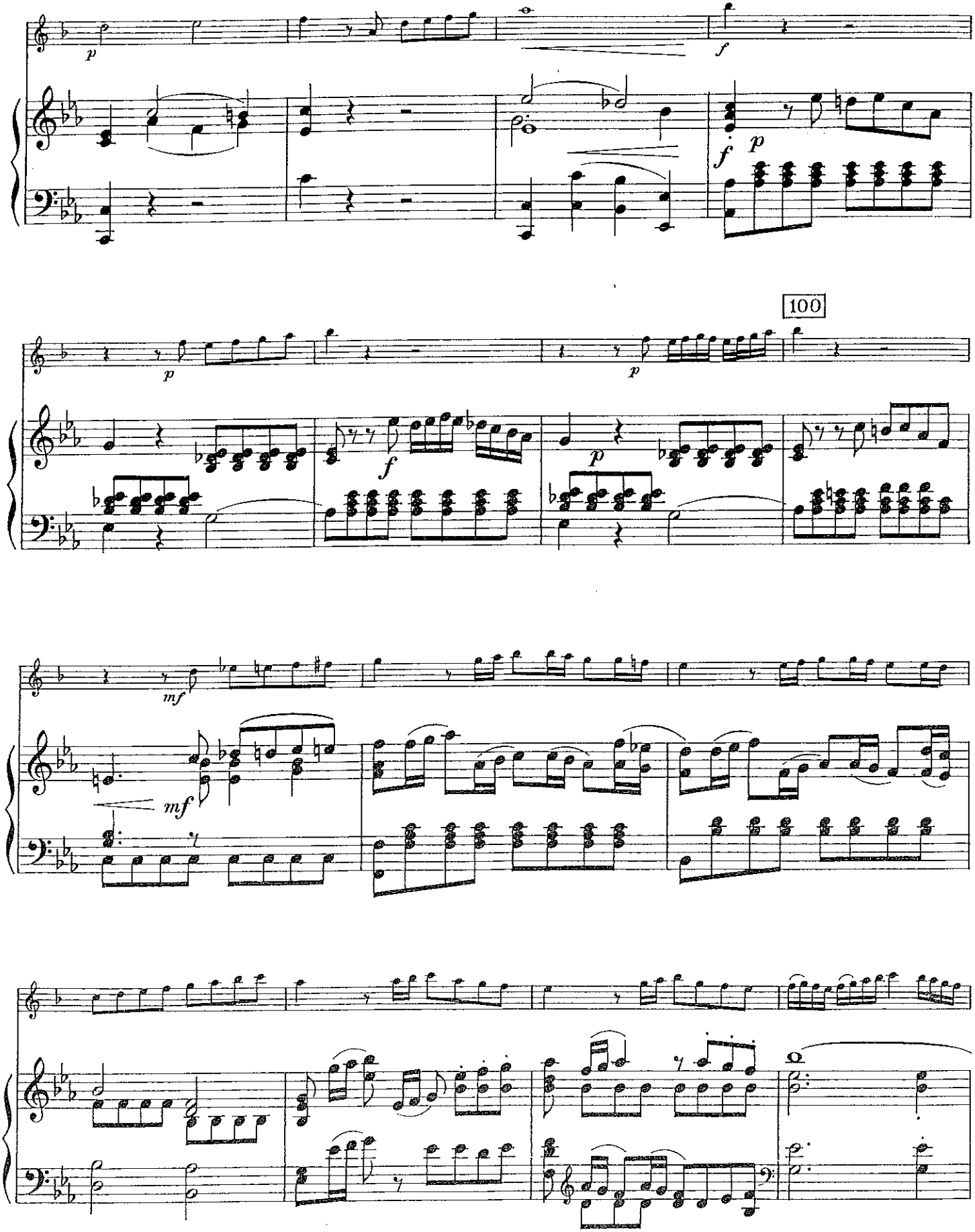
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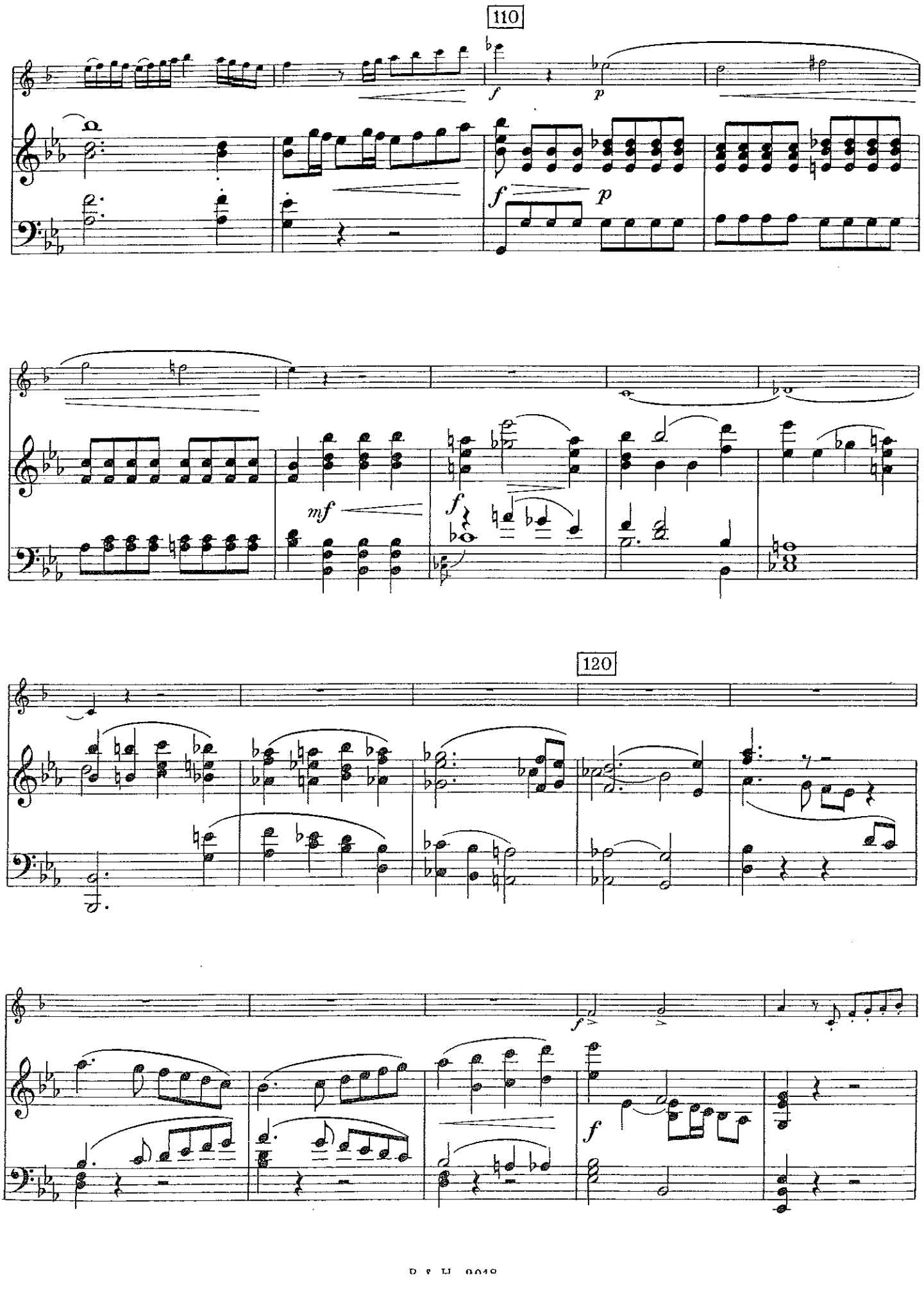
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120
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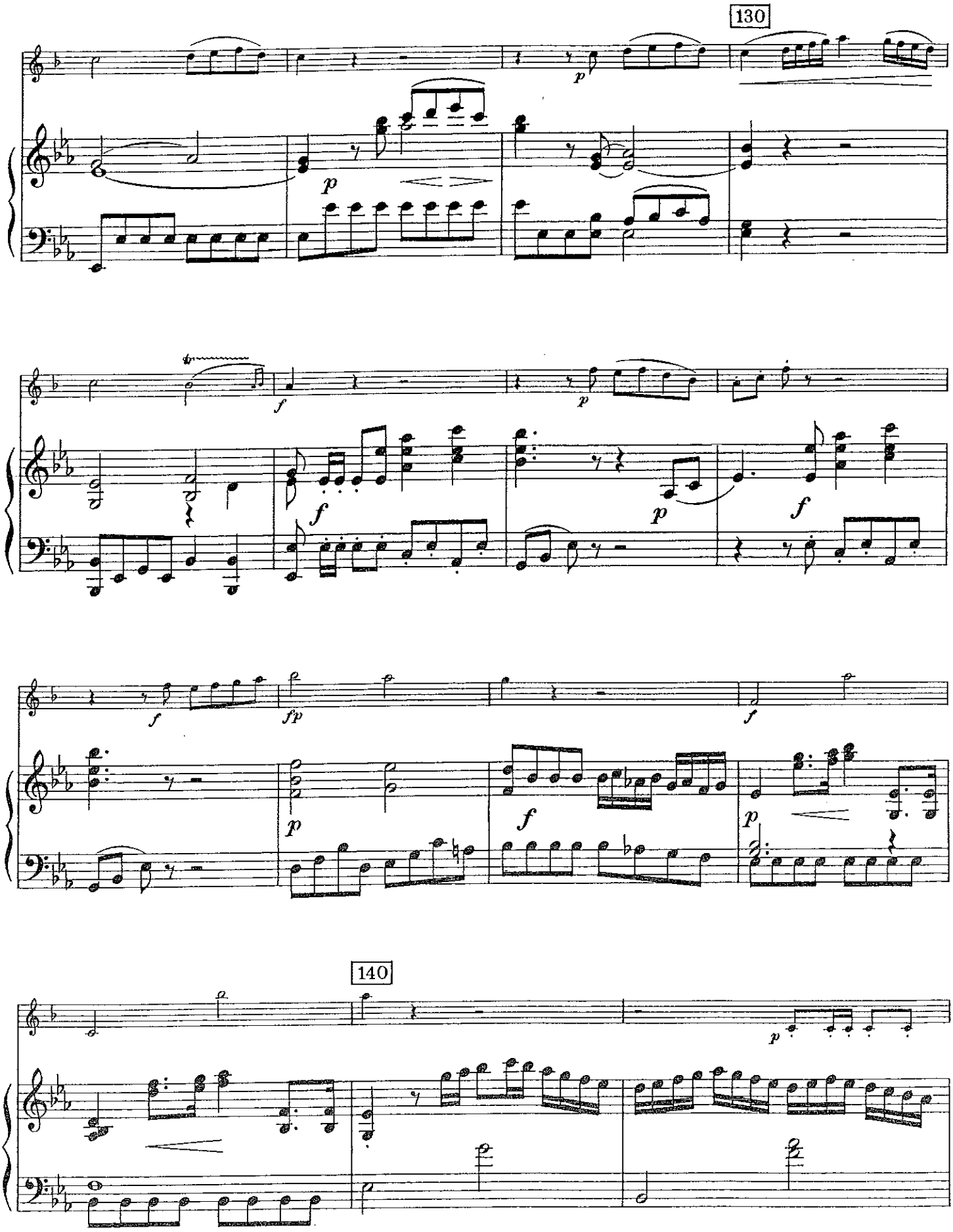
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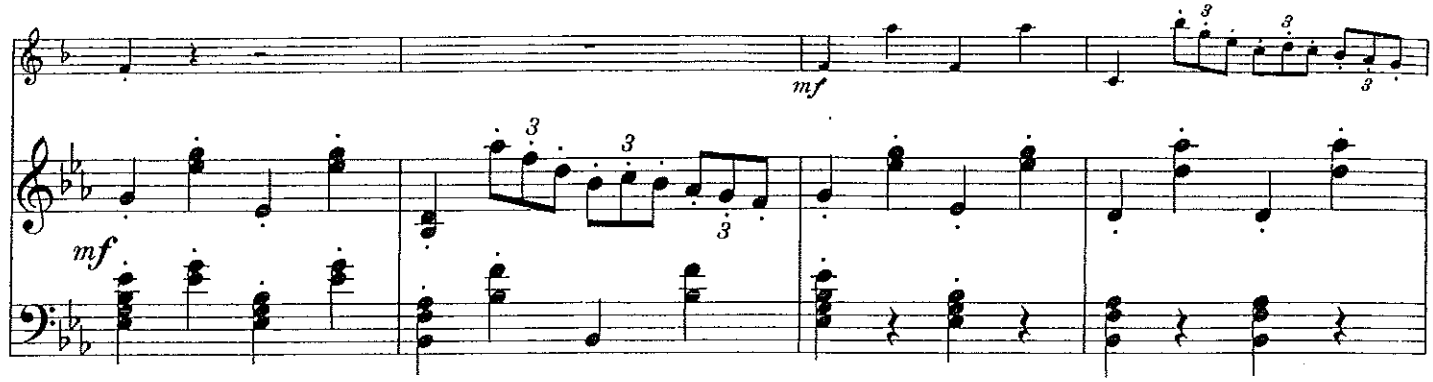
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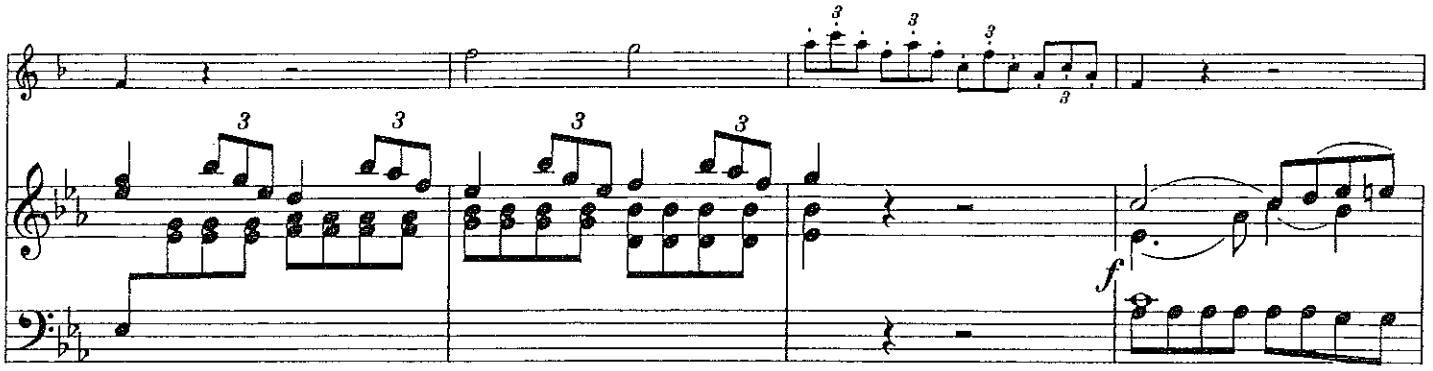
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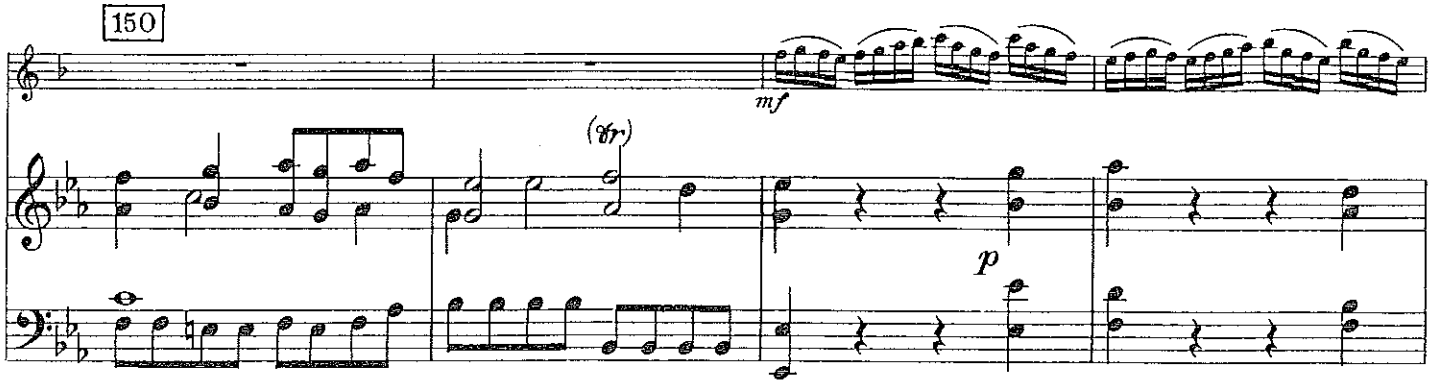
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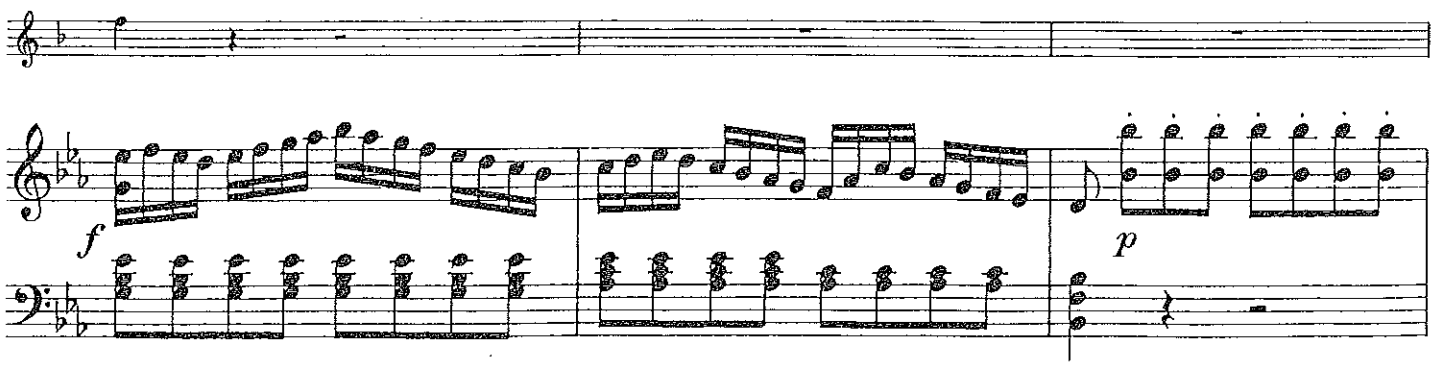
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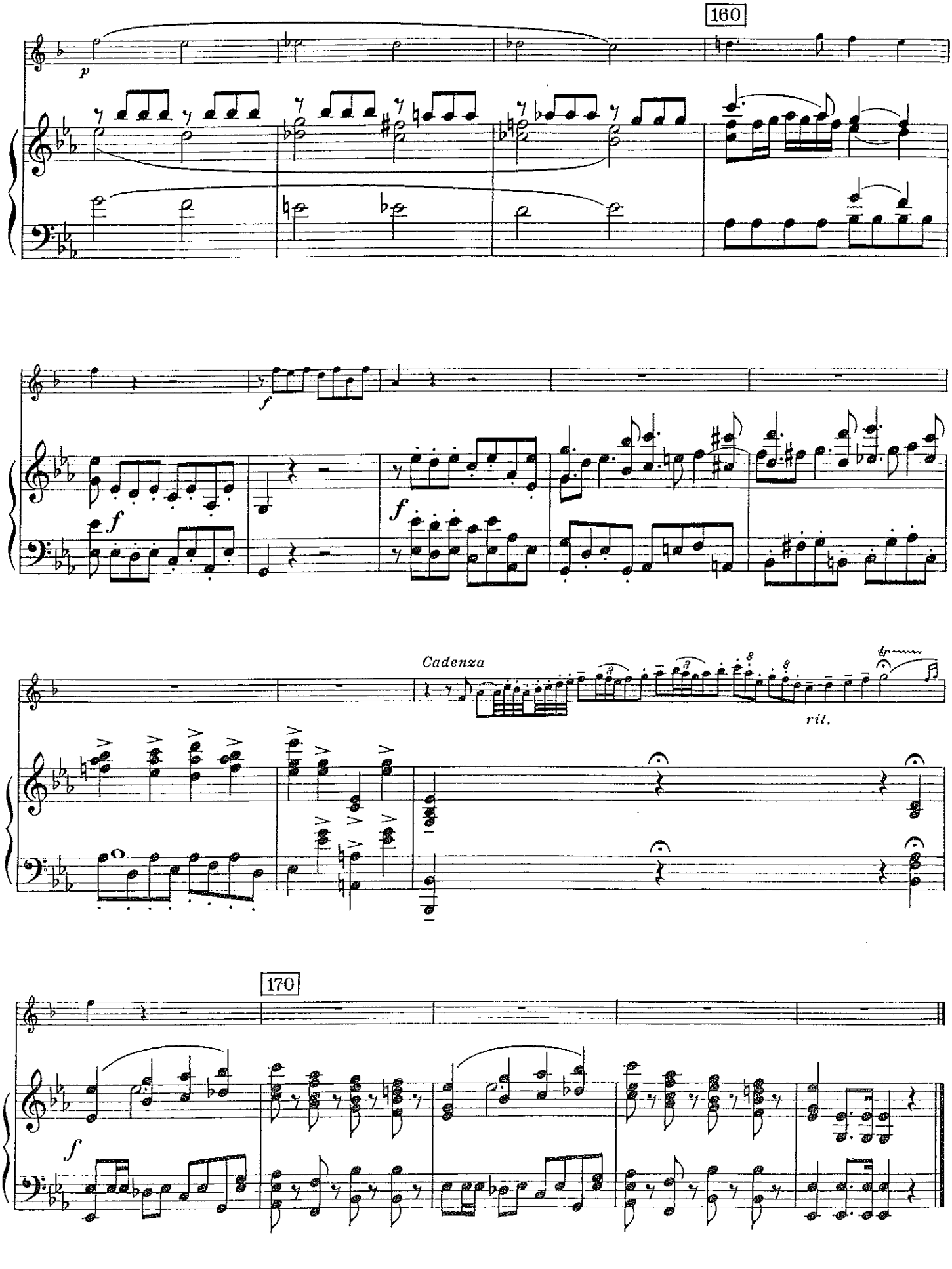
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f
f
Cadenza
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170
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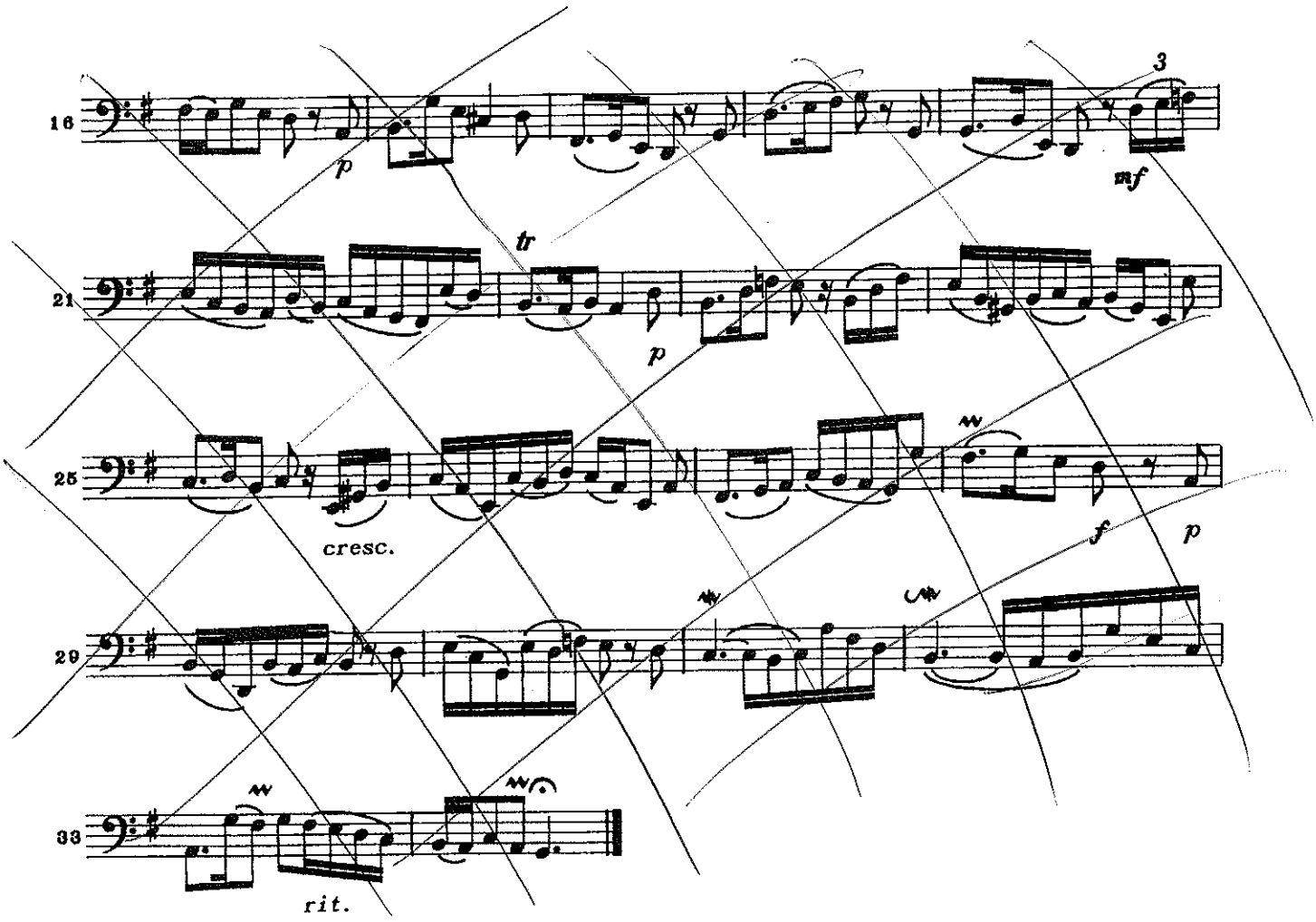
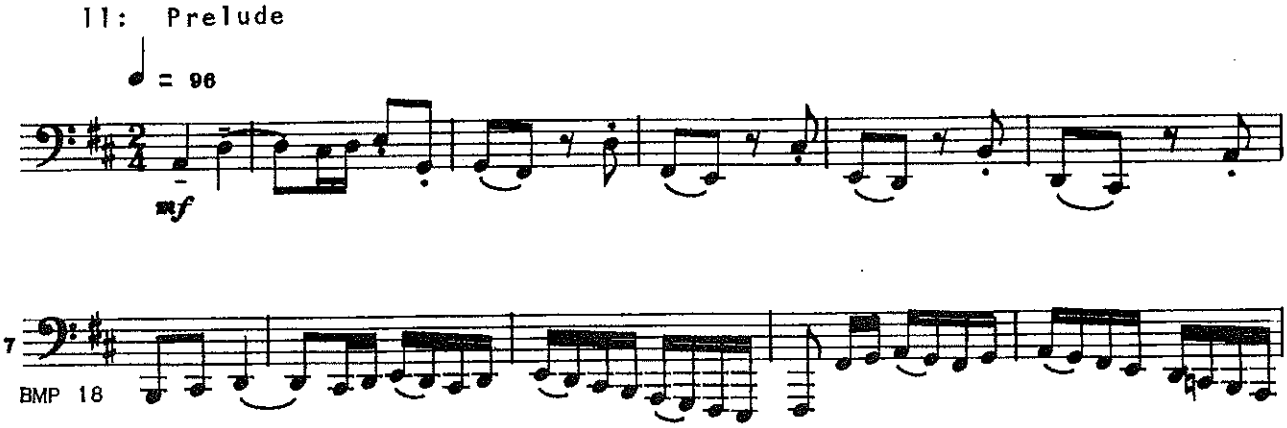
Lectura – Tuba – Acceso 2016

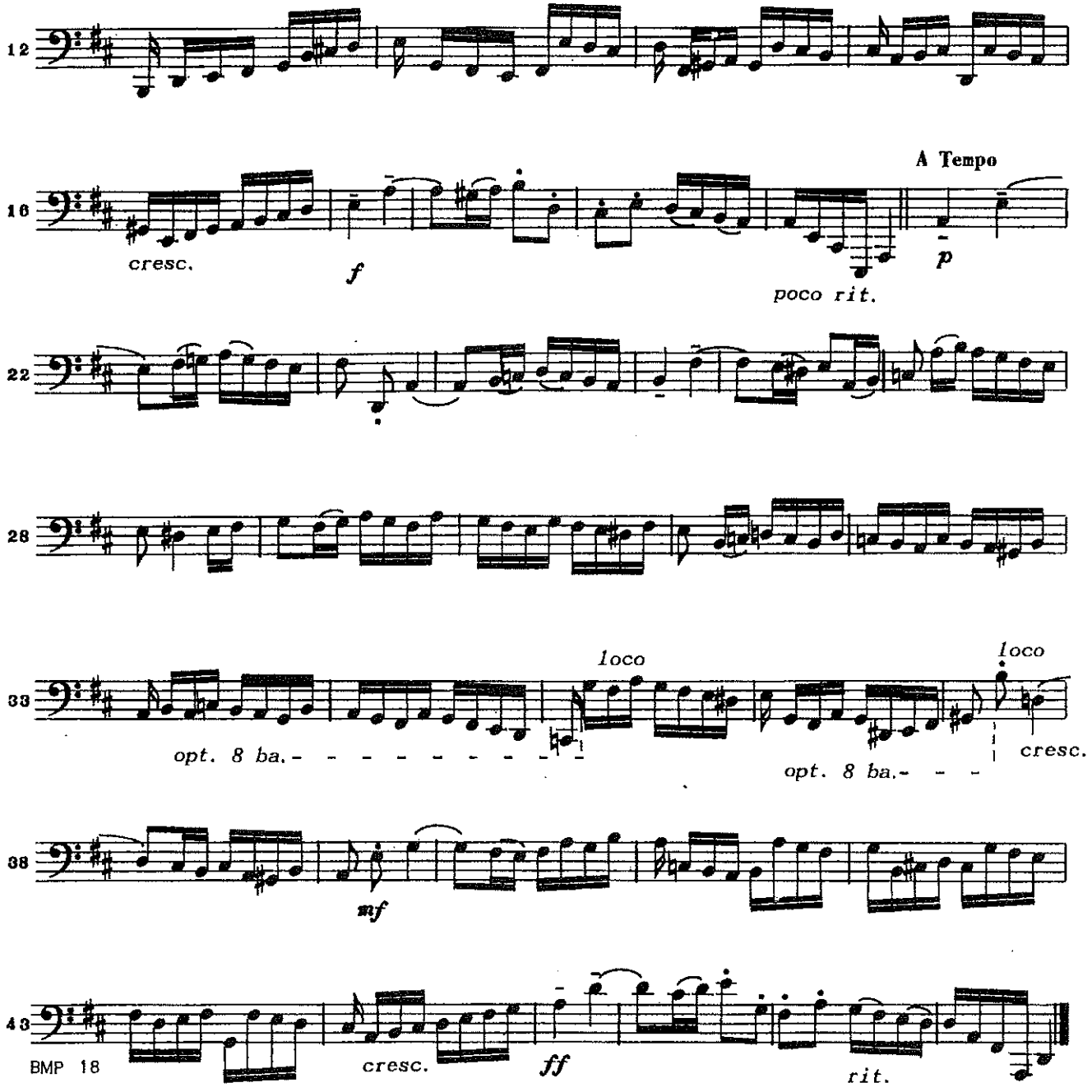
10



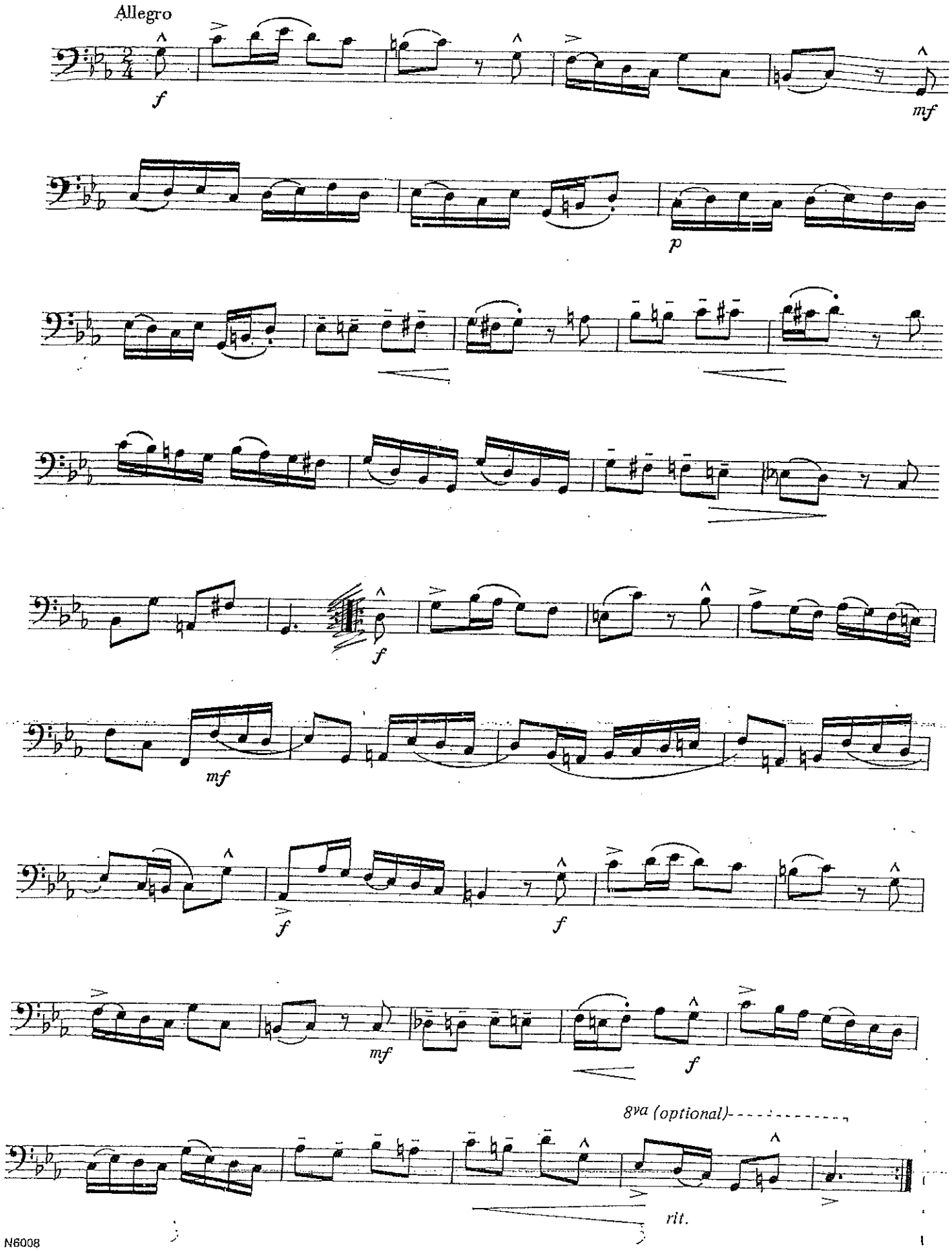
Tuba I, 1ª Viola



Tuba II, 1ª Vista



Bombardino, 1ª Vista



Tuba | Bombardino, ANALISIS

Acceso 2016

Piano reduction
(by the composer)

Commissioned by Yamaha Corporation and Editions Bim
Dedicated to Roger Bobo

CONCERTO

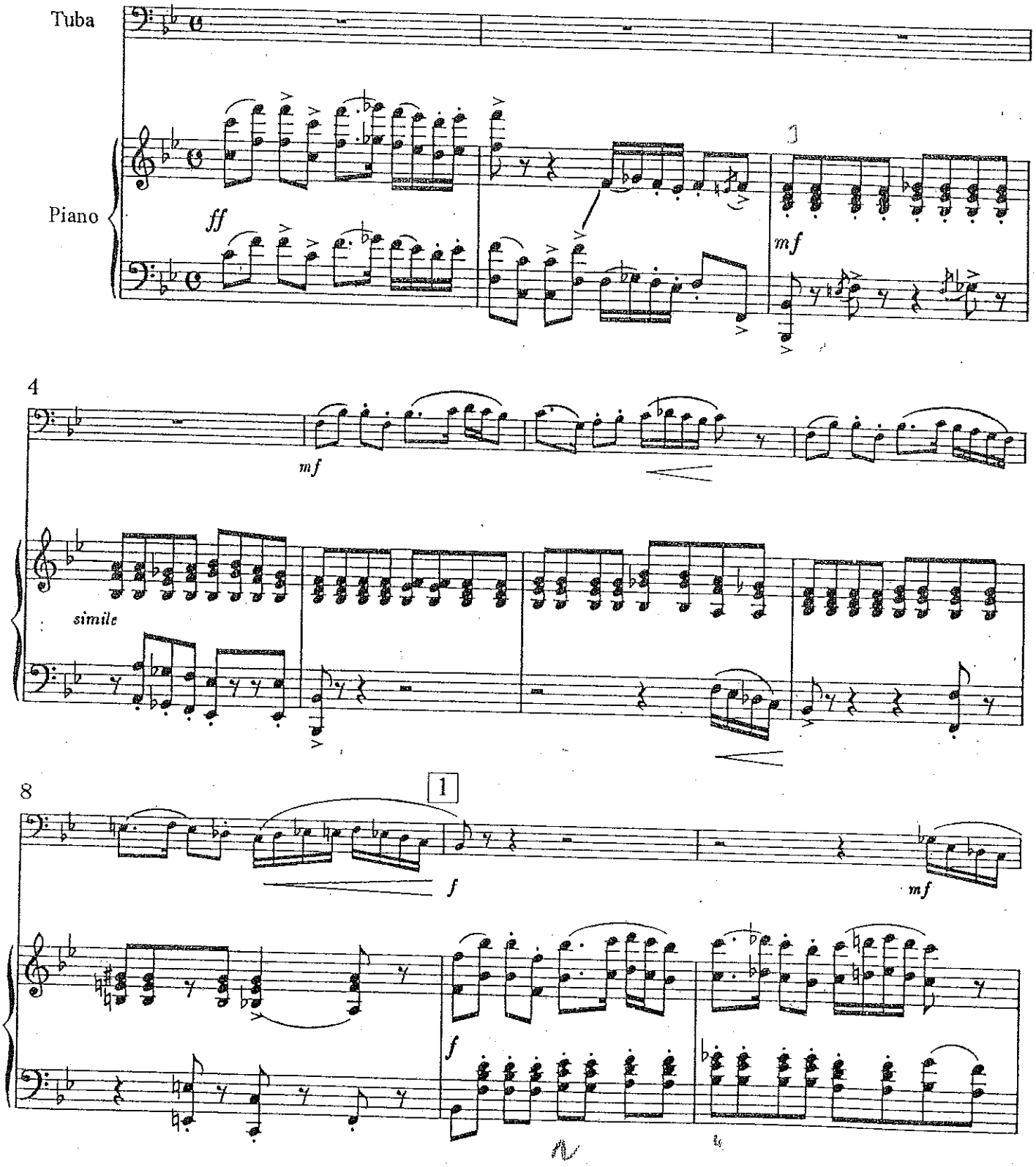
for Tuba and Orchestra (1992 - ca 15'20")

I

Telf.Fax.(96) 391 01 89

Allegro moderato (♩=88)

Alexandre ARUTIUNIAN (*1920)



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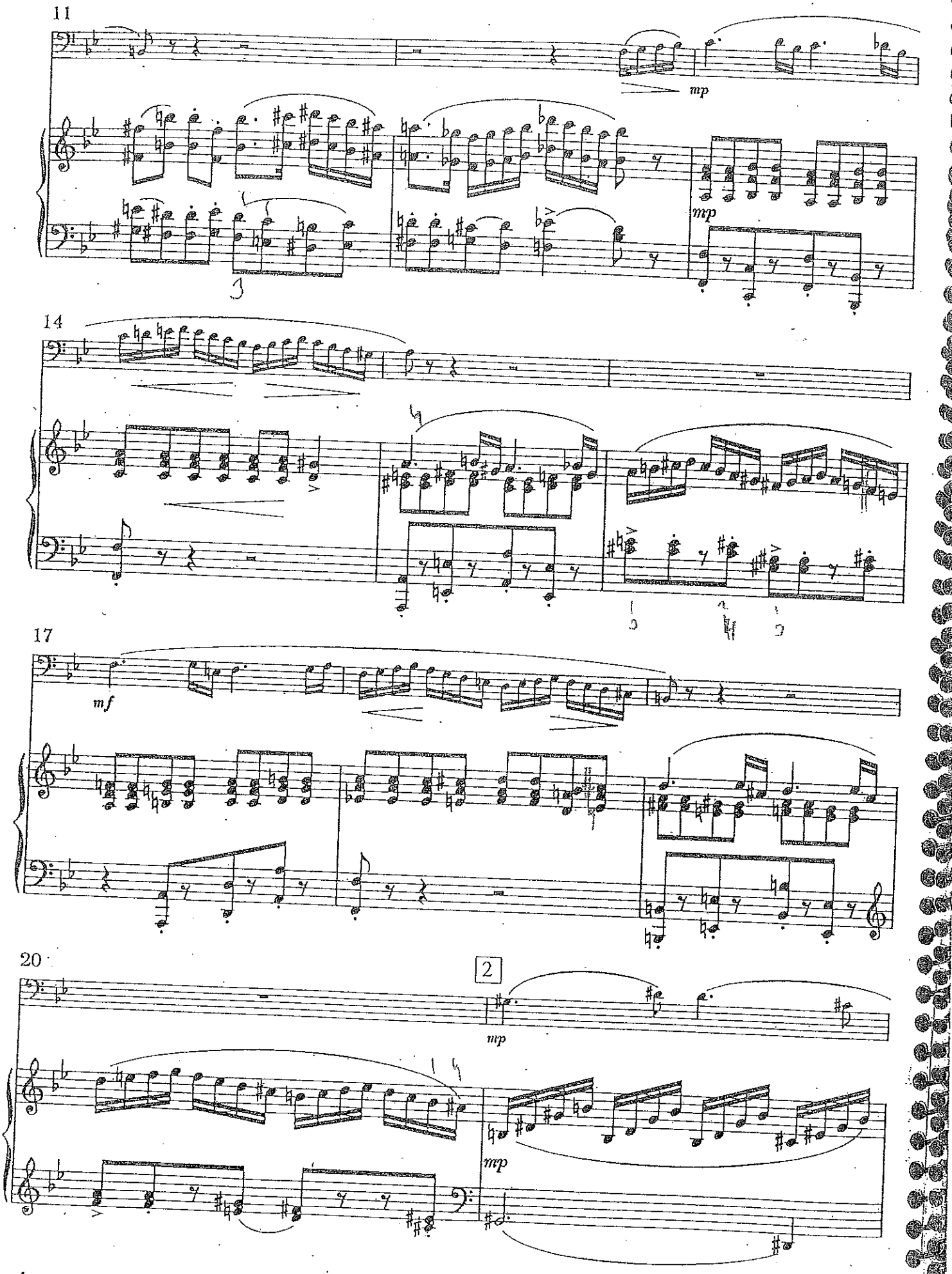
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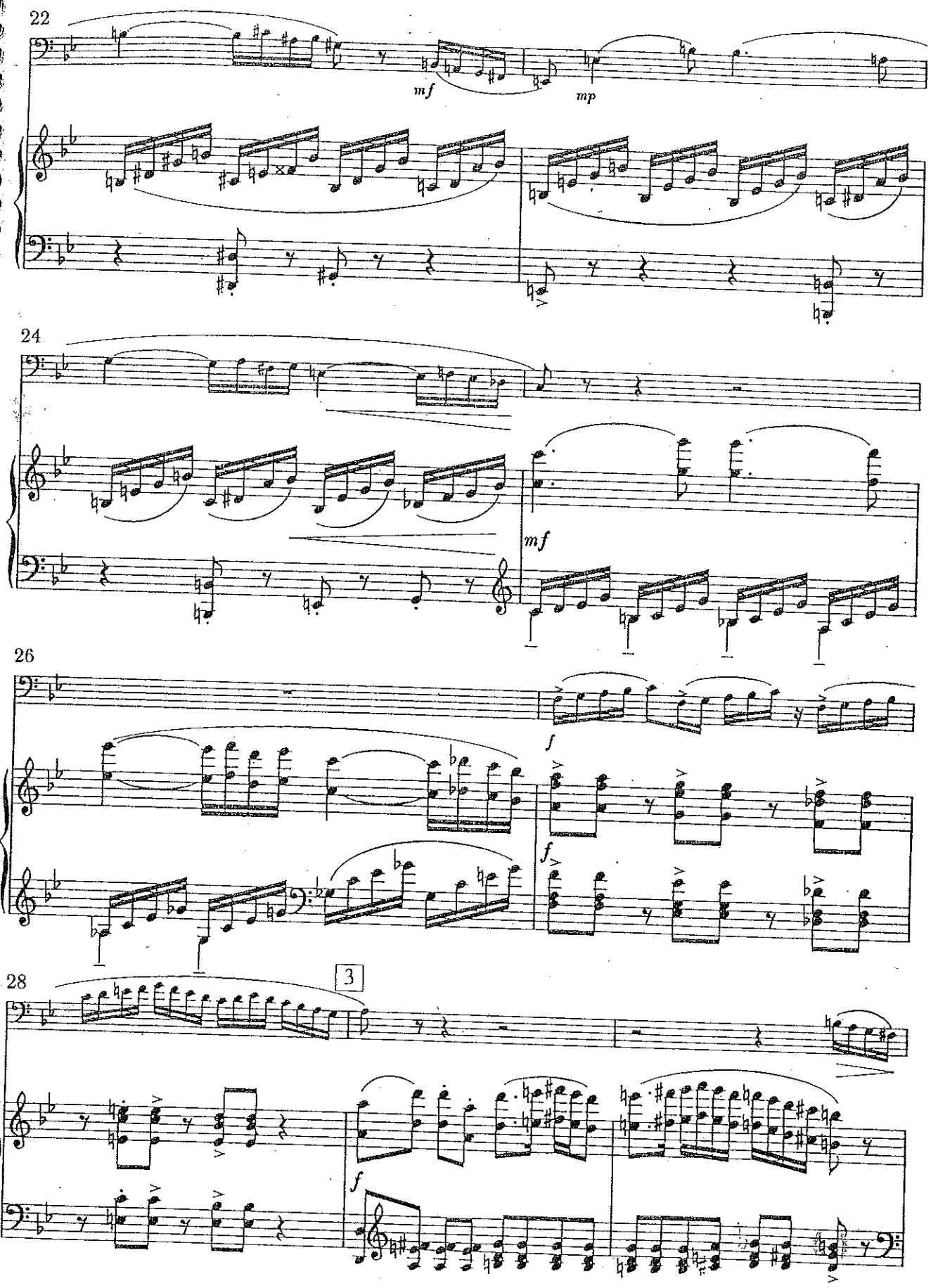
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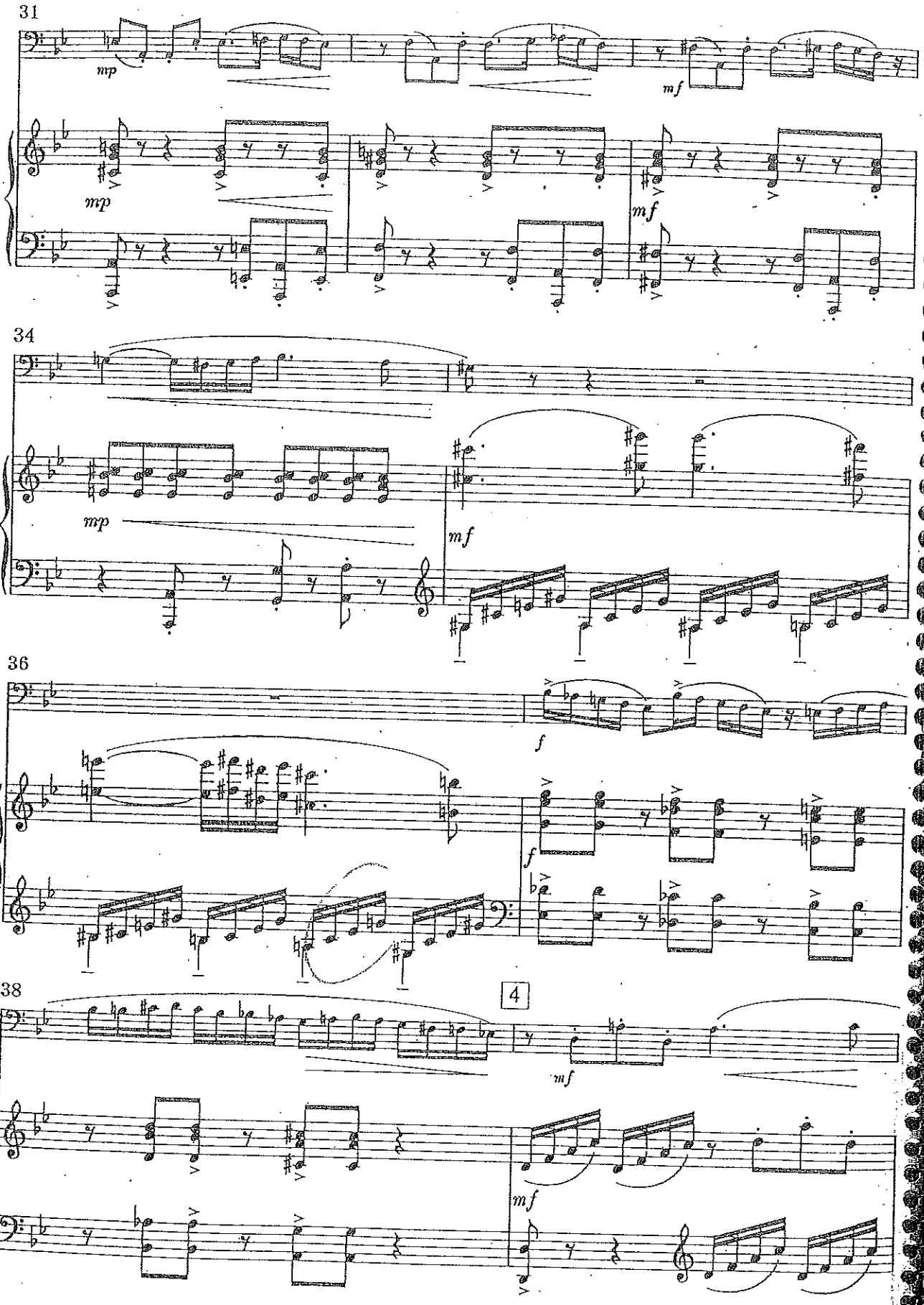
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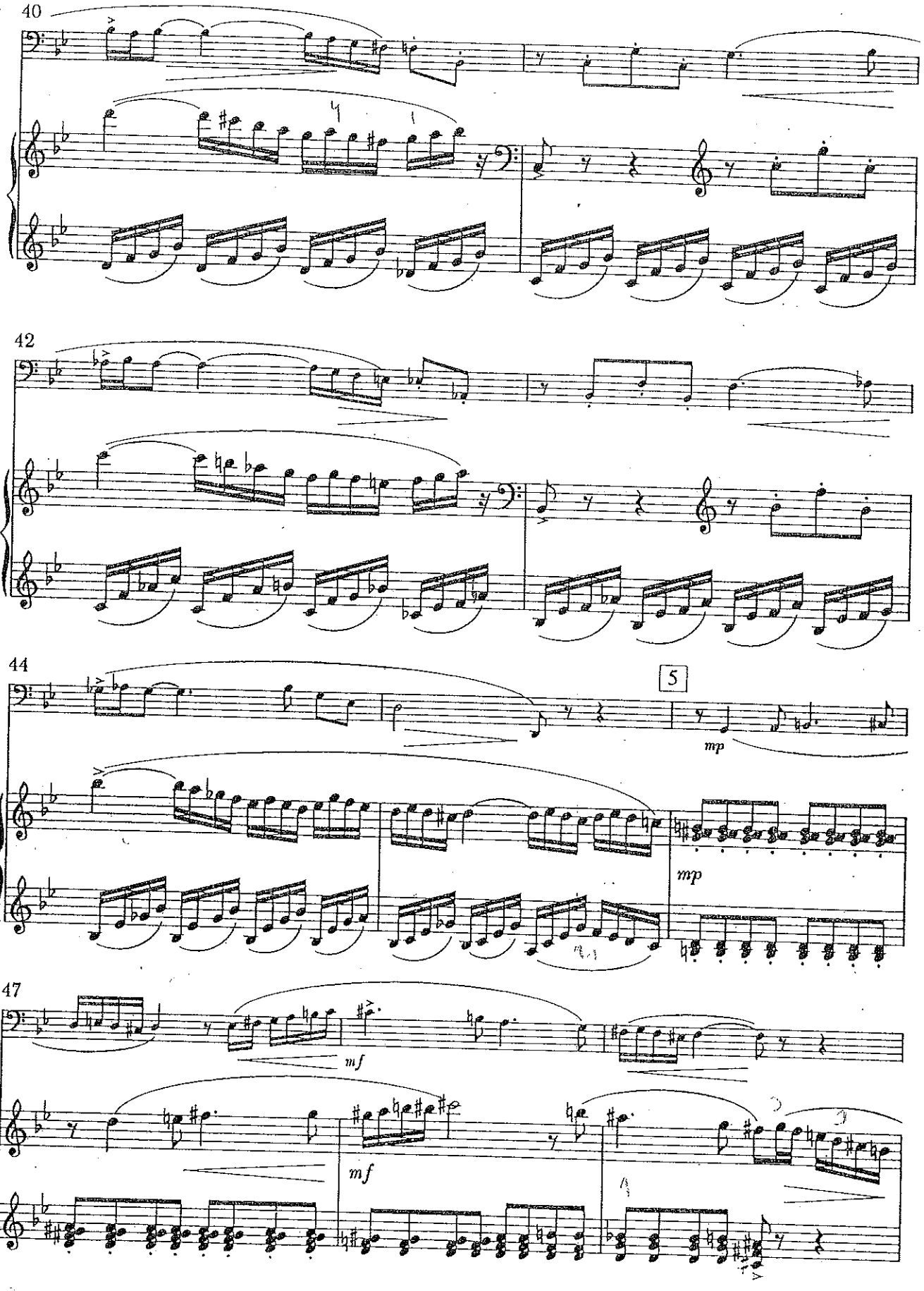
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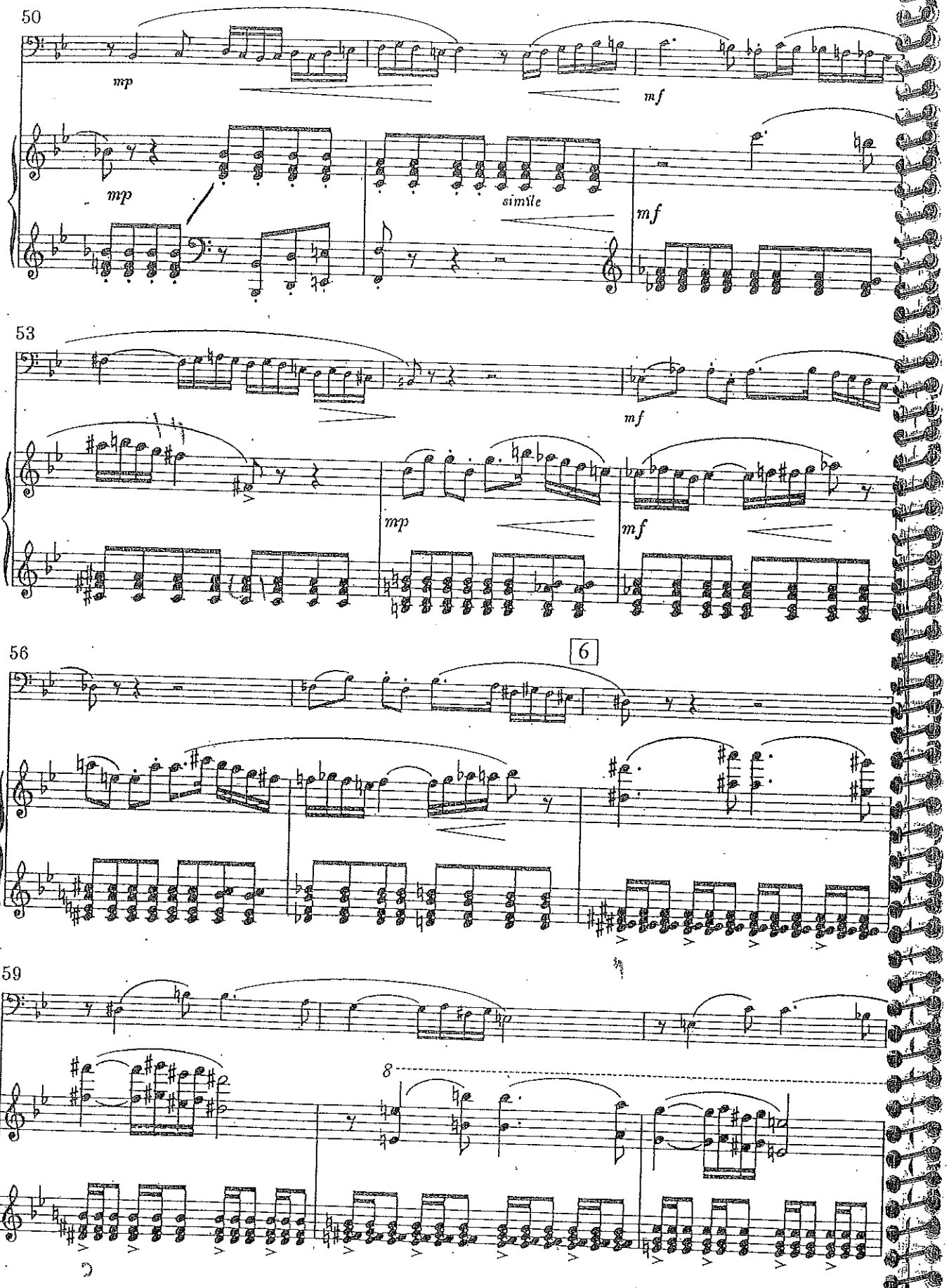
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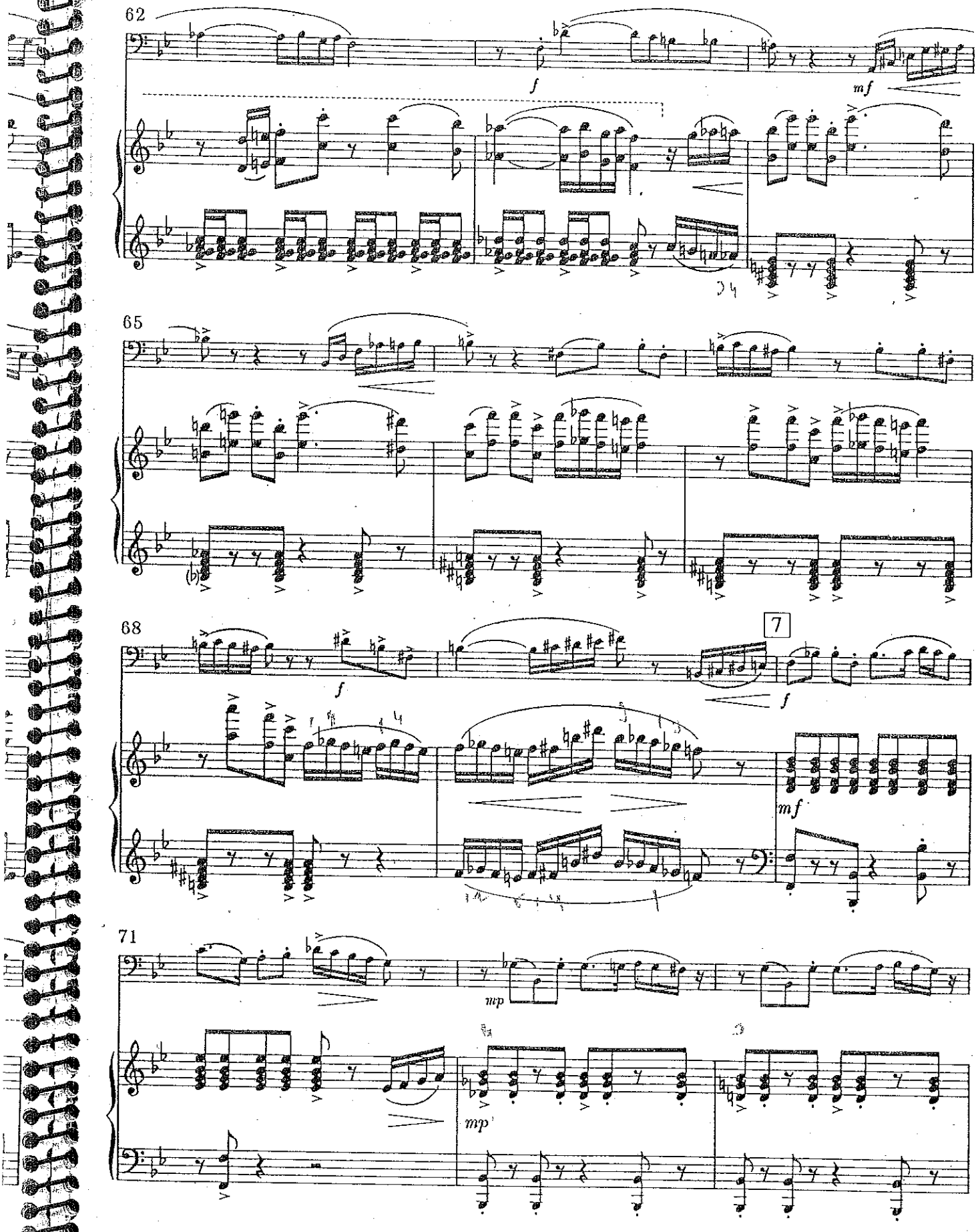
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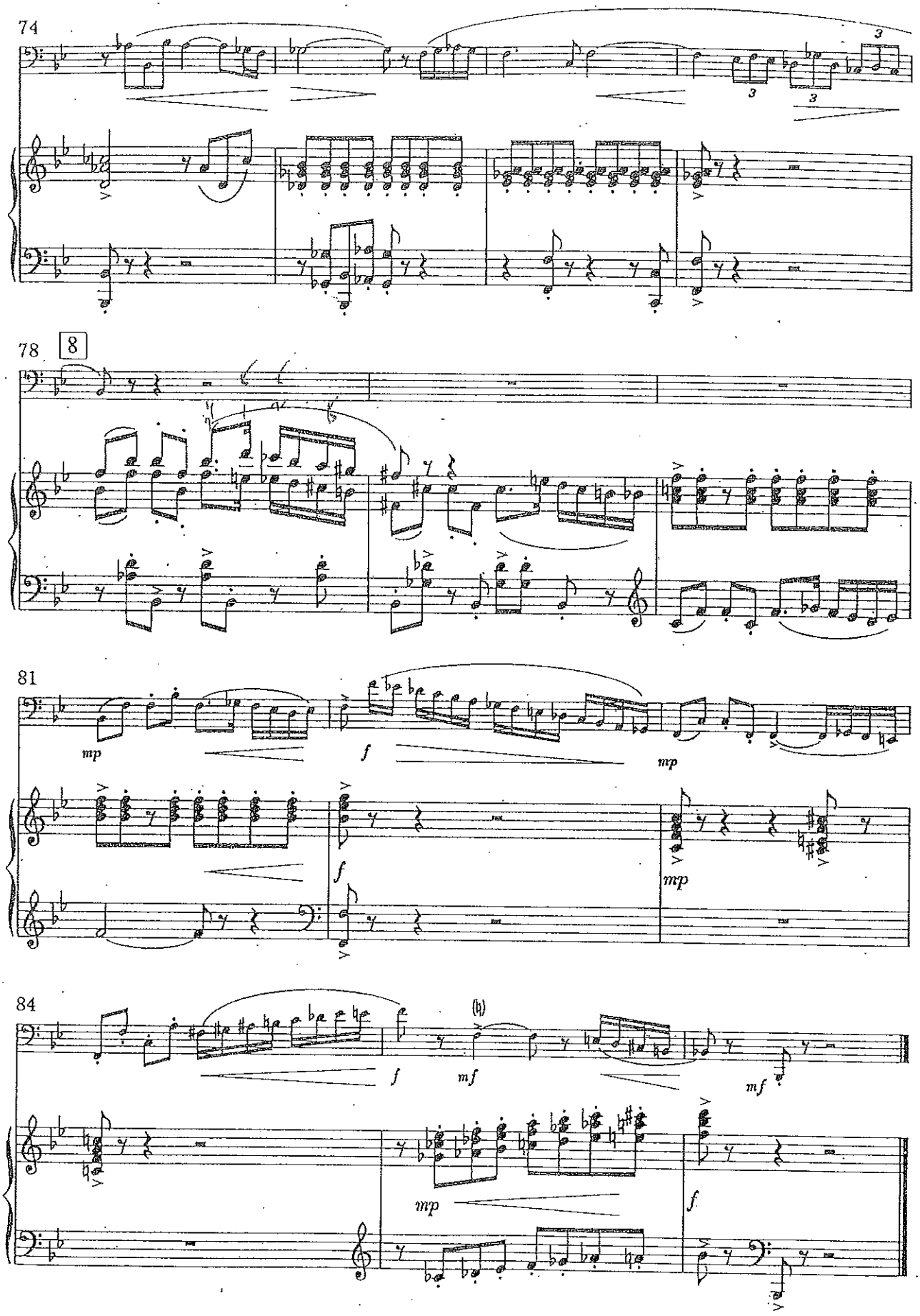
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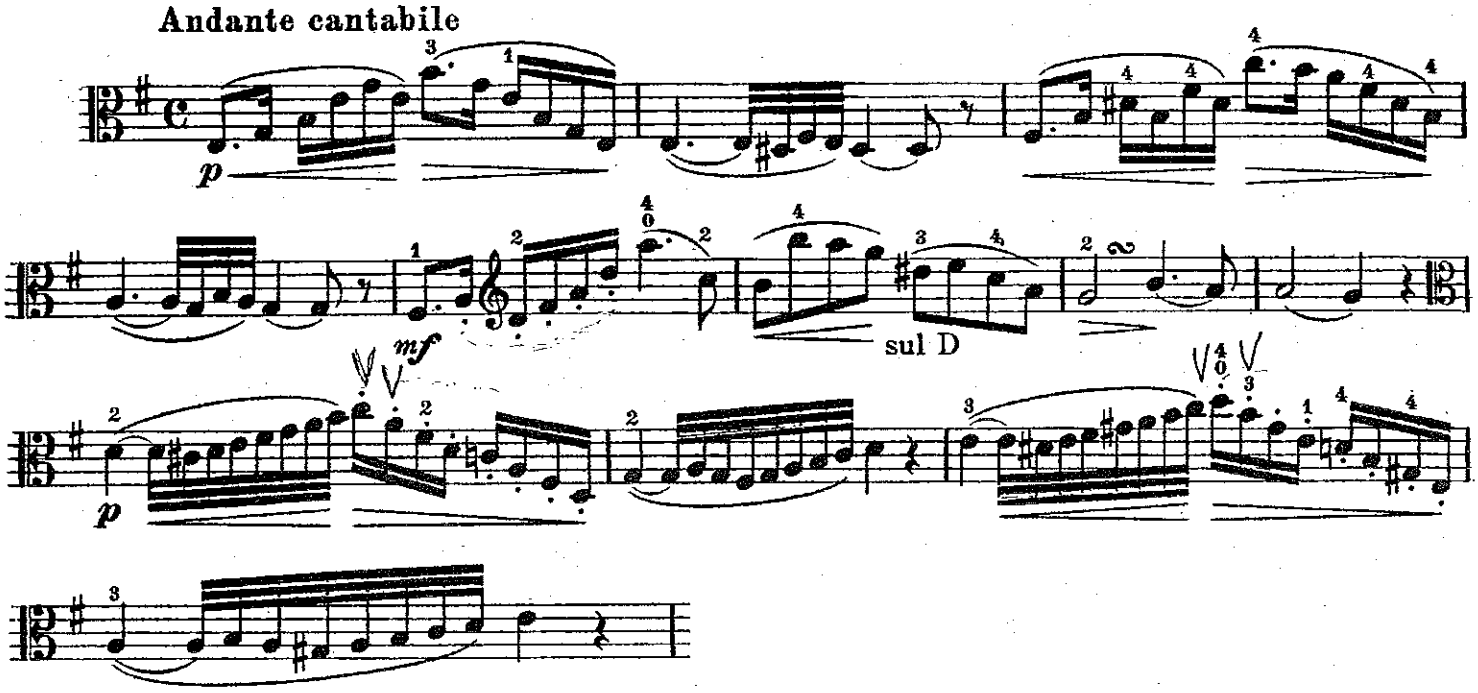
Lectura - Viola - Acceso 2016

16.



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REAL CONSERVATORIO SUPERIOR DE MÚSICA DE MADRID

PRUEBAS DE ACCESO A LA ESPECIALIDAD DE VIOLA
CURSO 2016/17

EJERCICIO 1 (ANÁLISIS)

Analizar la partitura adjunta indicando en ella todo lo siguiente:

1) Indica en la partitura dónde se encuentran las partes de este movimiento con las siguientes etiquetas:

EXPOSICIÓN, DESARROLLO, REEXPOSICIÓN **(0,5 punto)**

2) Señala en la partitura (en la Exposición y Reexposición) dónde se encuentran los elementos temáticos con las siguientes etiquetas: **(1,5 puntos)**

TEMA A (Primer grupo temático)
TRANSICIÓN
TEMA B (Segundo grupo temático)

3) Indica en la partitura donde corresponda (en la Exposición y en la Reexposición) de la siguiente forma **(1 punto)**:

a) La tonalidad principal. Ej. : TON. PRINC. : Sol M
b) La tonalidad del Tema B. Ej. : TON. SECUND..: Rem

4) Señala en el Desarrollo las tonalidades por las que va pasando, de este modo **(1,5 puntos)**:

Ej.: La M ..... Sol m ..... Fa M .....

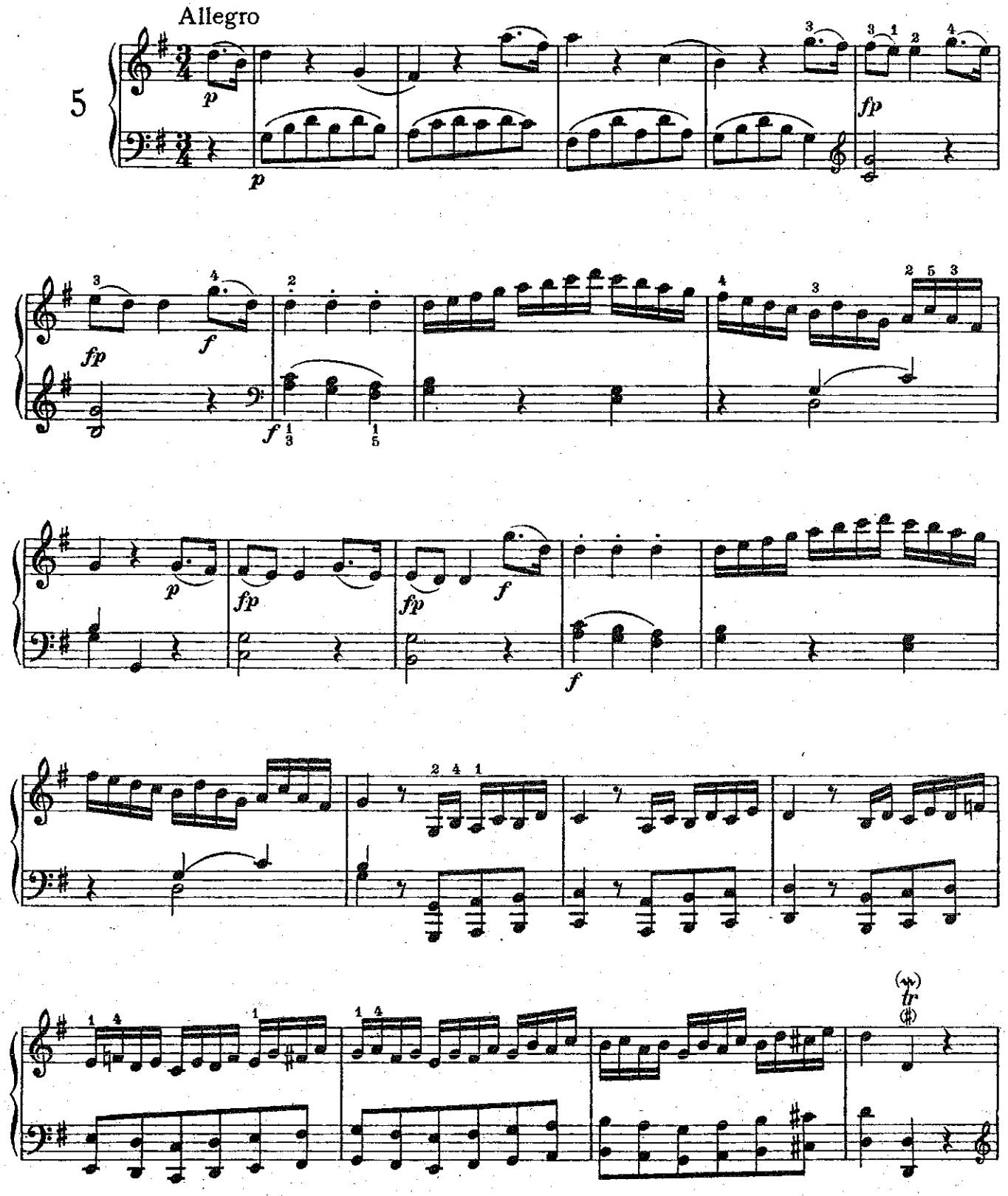
5) Analiza la armonía (análisis con cifrado, más análisis funcional con números romanos) **(2,5 puntos)**

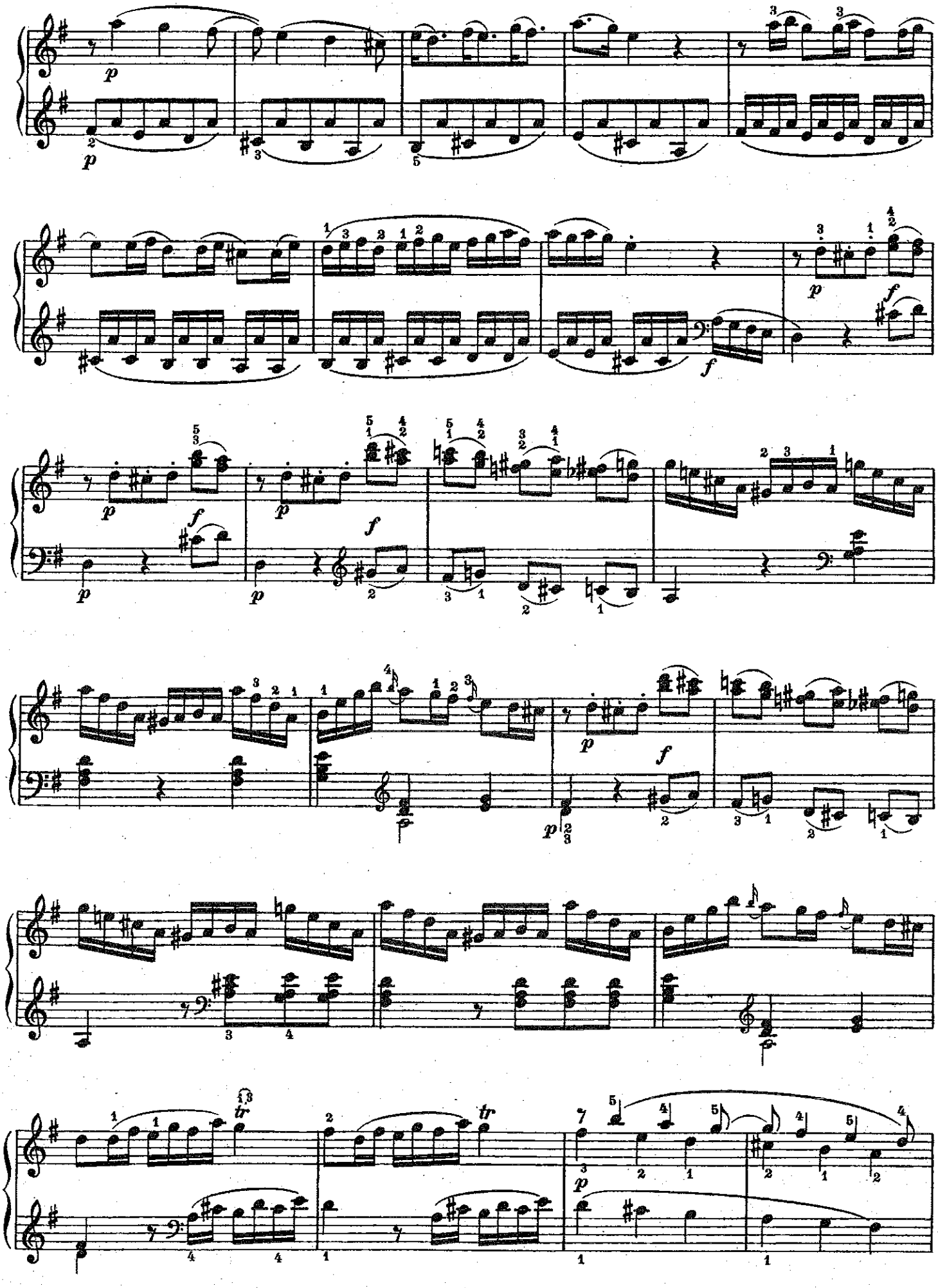
Compases 1-16 de la EXPOSICIÓN
Compases 1-9 del DESARROLLO

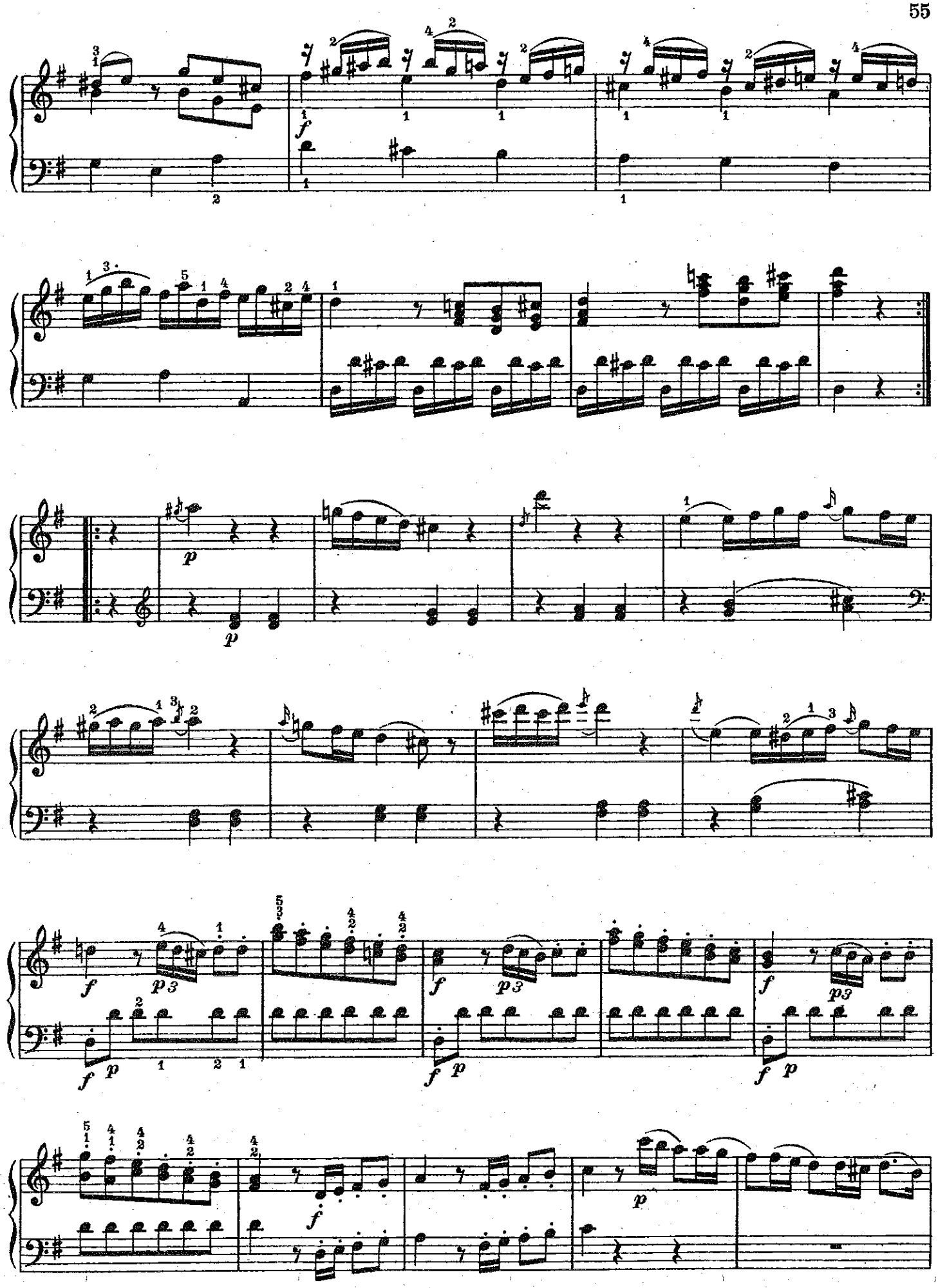
6) Indica de qué forma musical se trata y realiza un esquema general de la misma indicando sus partes y las tonalidades por las que pasa **(1,5 puntos)**

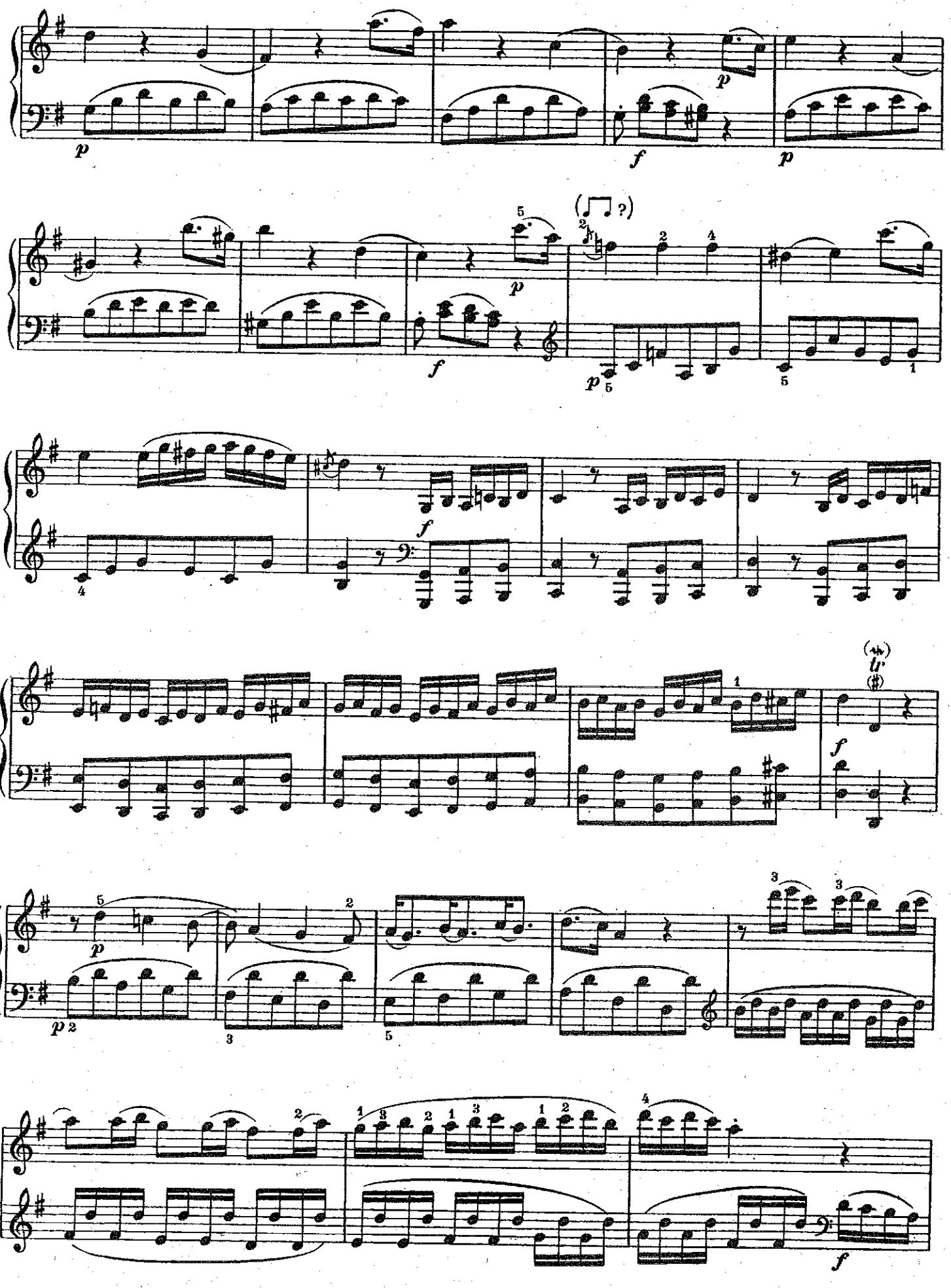
7) Contextualiza y ubica la obra en una época y estilo musical. Si conoces quién es el compositor, indícalo y justifícalo **(1,5 puntos)**

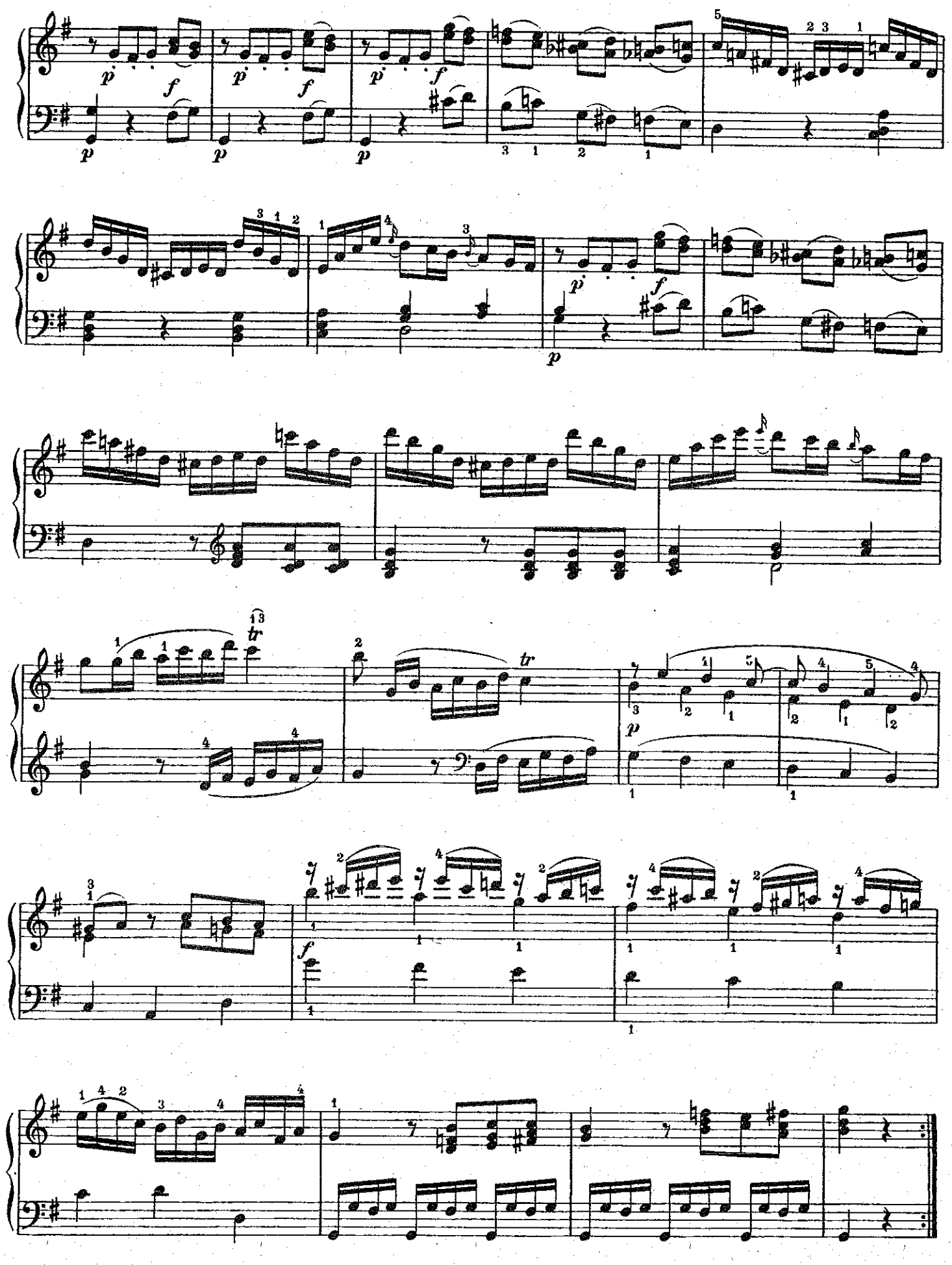
SONATE



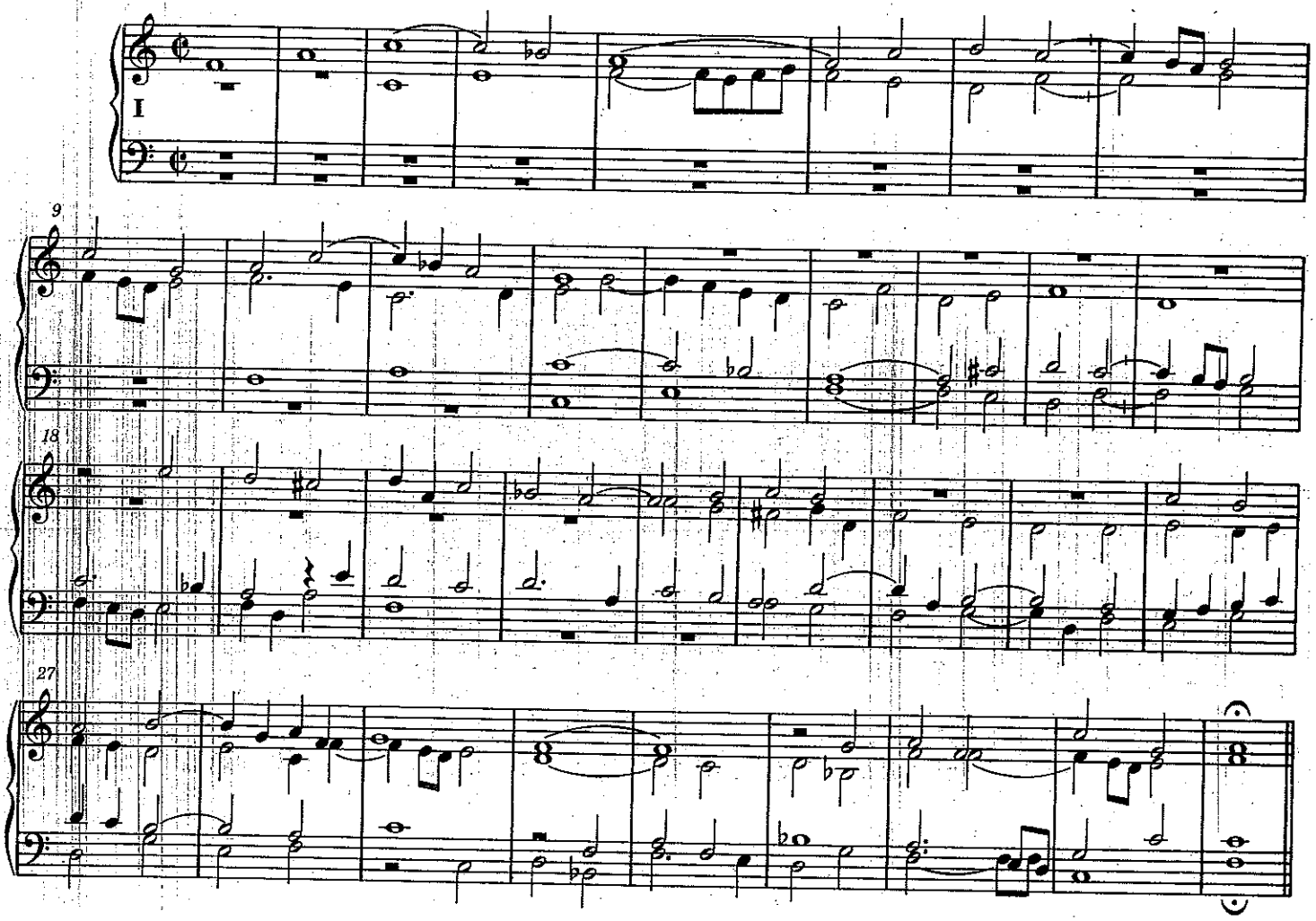





p
f
p
(?)
tr

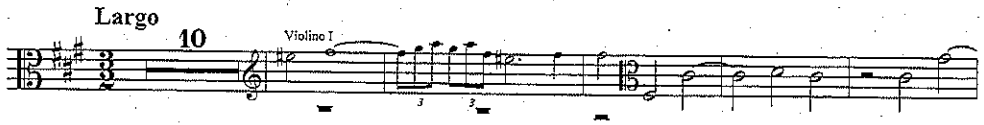


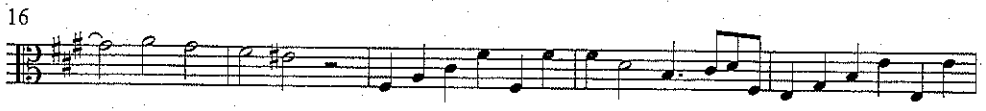
ANÁLISIS 2016
Violonchelo barroco
Viola da gamba

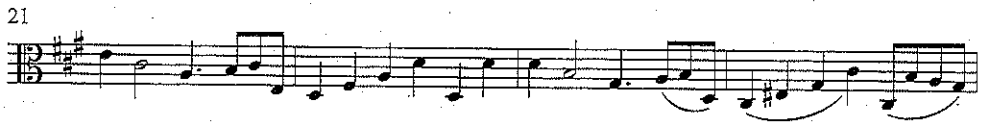


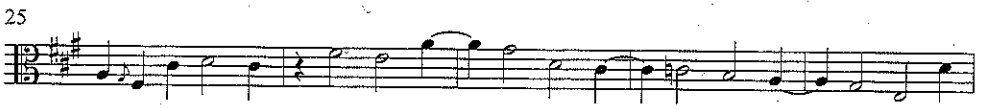
Tribunal de violonchelo barroco / viola d. g.

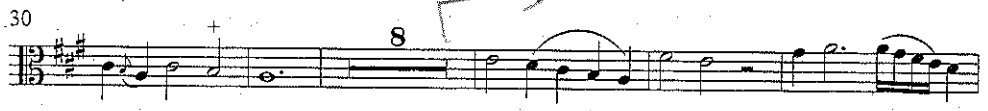
Prueba escrita. Pruebas de acceso
del 21 de junio de 2016

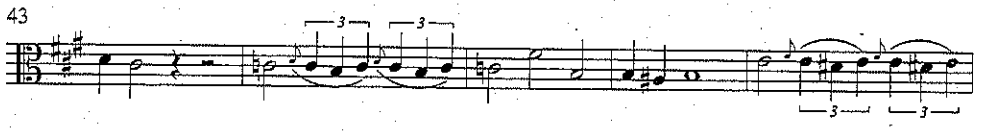


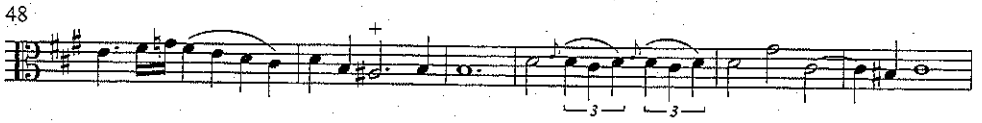


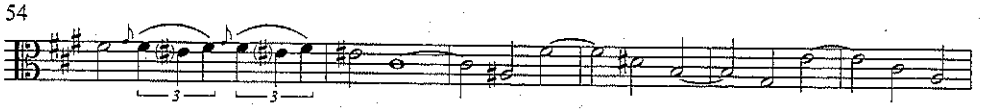


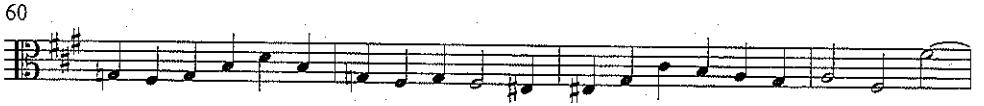


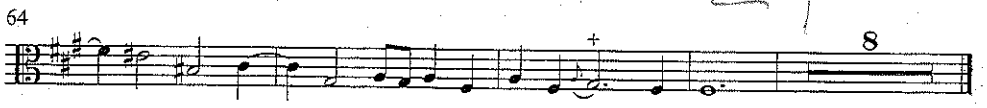












ACCEJO 2016

lectura a vista para viola da gamba. Del c. 40 al 67

RCSMM · REAL CONSERVATORIO SUPERIOR DE MUSICA DE MADRID

REAL CONSERVATORIO SUPERIOR DE MÚSICA DE MADRID

PRUEBAS DE ACCESO A LA ESPECIALIDAD DE VIOLÍN
CURSO 2016/17

EJERCICIO 1 (ANÁLISIS)

Analizar la partitura adjunta indicando en ella todo lo siguiente:

1) Indica en la partitura dónde se encuentran las partes de este movimiento con las siguientes etiquetas:

EXPOSICIÓN, DESARROLLO, REEXPOSICIÓN **(0,5 punto)**

2) Señala en la partitura (en la Exposición y Reexposición) dónde se encuentran los elementos temáticos con las siguientes etiquetas: **(1,5 puntos)**

TEMA A (Primer grupo temático)
TRANSICIÓN
TEMA B (Segundo grupo temático)

3) Indica en la partitura donde corresponda (en la Exposición y en la Reexposición) de la siguiente forma **(1 punto)**:

a) La tonalidad principal. Ej. : TON. PRINC. : Sol M
b) La tonalidad del Tema B. Ej. : TON. SECUND..: Rem

4) Señala en el Desarrollo las tonalidades por las que va pasando, de este modo **(1,5 puntos)**:

Ej.: La M …… Sol m …… Fa M ……

5) Analiza la armonía (análisis con cifrado, más análisis funcional con números romanos) **(2,5 puntos)**

Compases 1-16 de la EXPOSICIÓN
Compases 1-8 del DESARROLLO

6) Indica de qué forma musical se trata y realiza un esquema general de la misma indicando sus partes y las tonalidades por las que pasa, también en el Desarrollo **(1,5 puntos)**

7) Contextualiza y ubica la obra en una época y estilo musical. Si conoces quién es el compositor, indícalo y justifícalo **(1,5 puntos)**

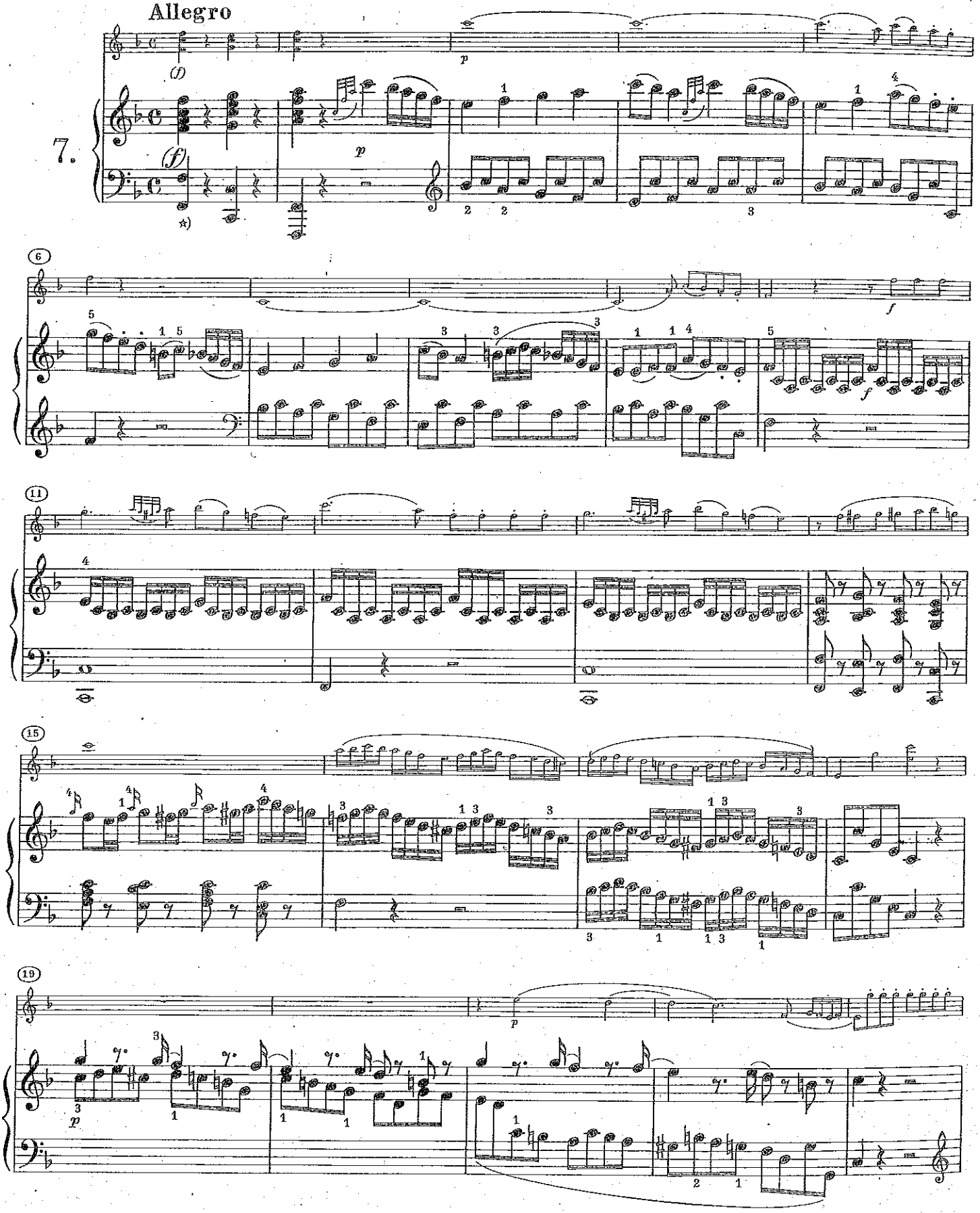
SONATE

Josepha von Aurnhammer gewidmet

Komponiert in Wien 1781

KV 376 (374d)

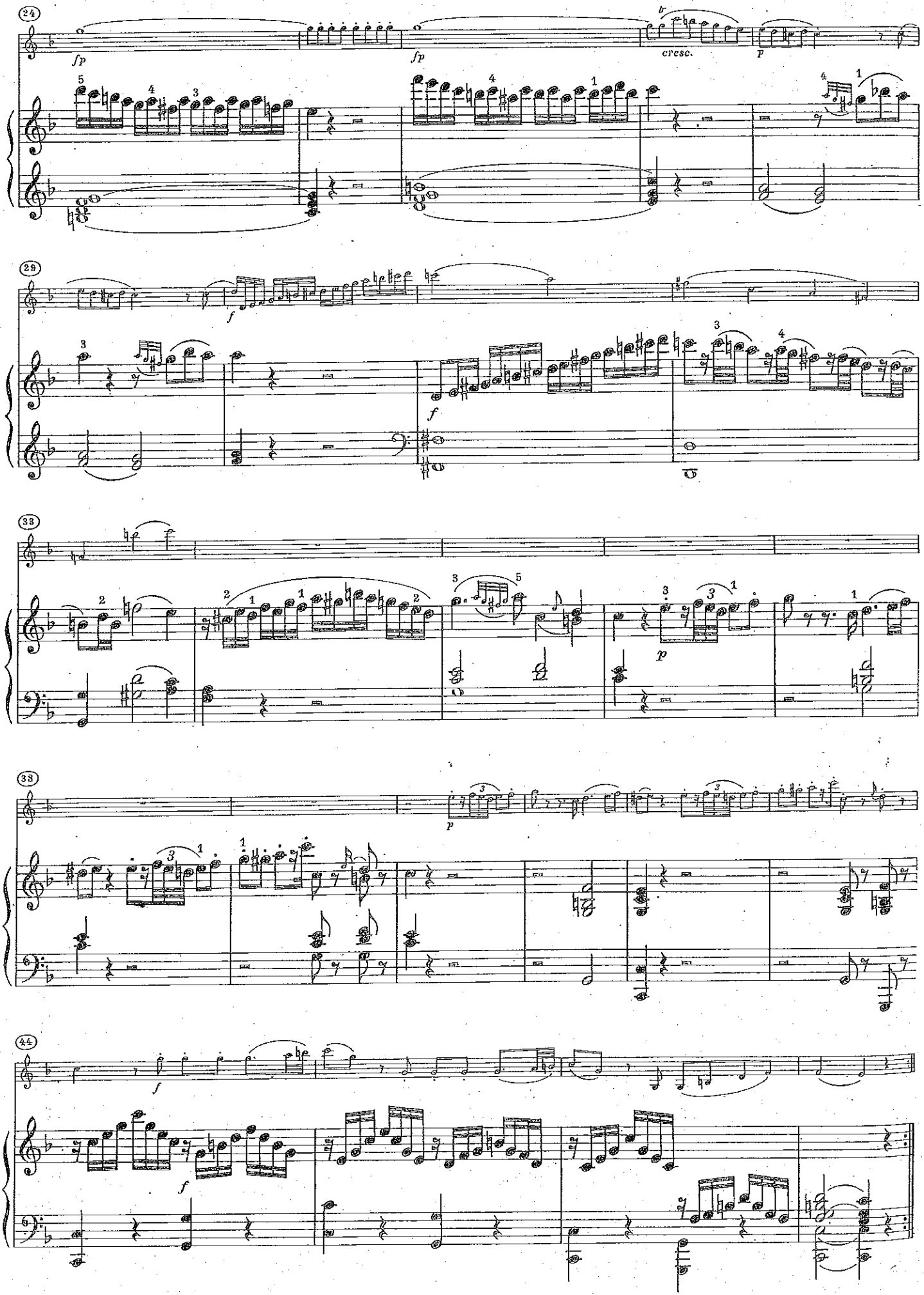
Allegro



*) Dynamische Zeichen in der Eigenschrift nur in T. 63–72 (Klav. u. Viol.), sonst nur in der Violinstimme der Erstausgabe (hier in Klavierstimme entsprechend der Violine in Kleinstich ergänzt).

*) In autogr., dynamic markings only in b. 63–72 (piano and violin); otherwise only in violin part of first edition (added in small type in piano part according to violin part).

*) Signes de nuances dans l'autogr. seulement aux mes. 63–72 (piano et violon), sinon seul[t] dans la partie de violon de la Ire édition (complétés en petit dans la partie de piano d'après celle de viol.).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fp
fp
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p
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f
f
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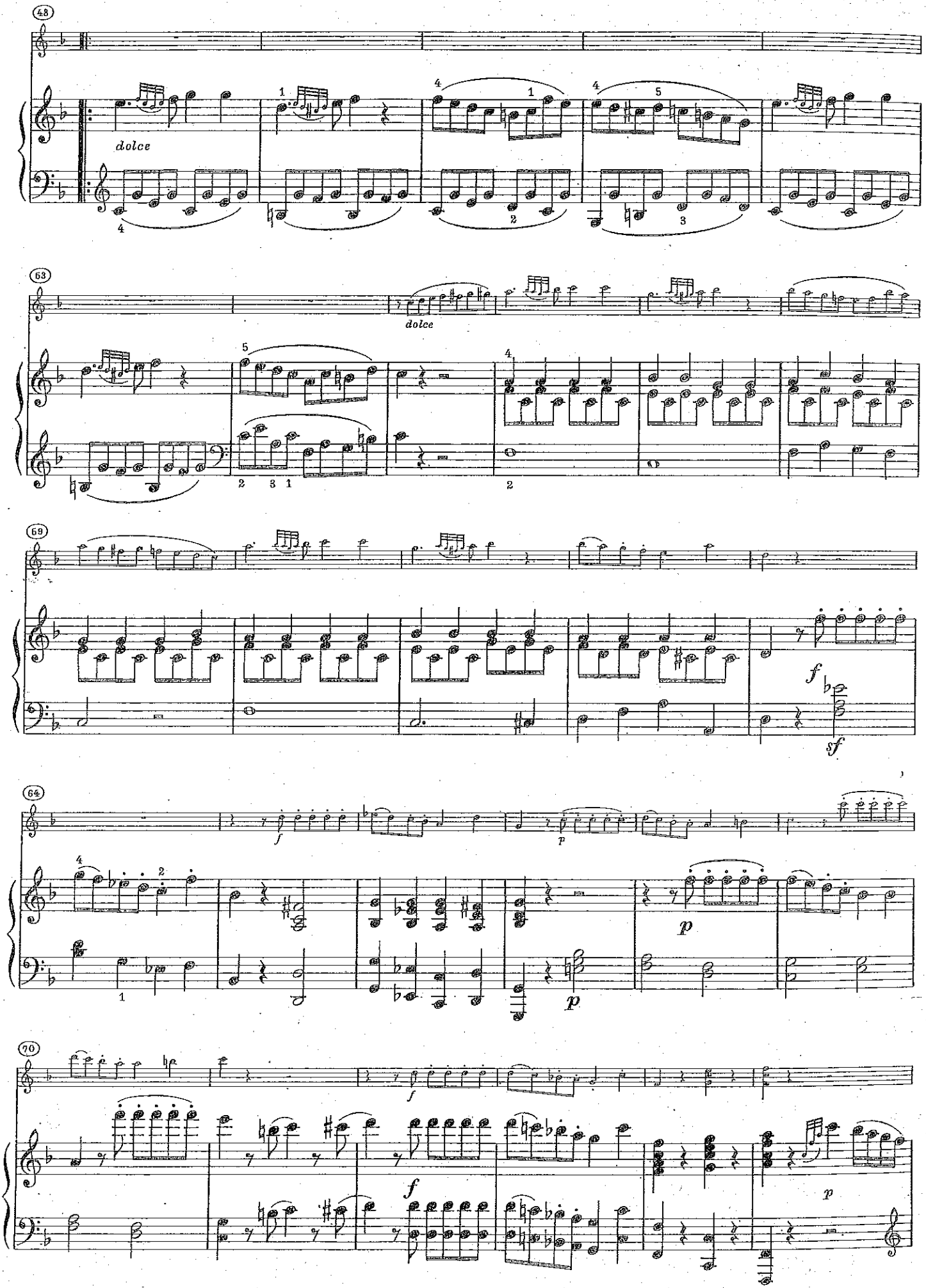
p
38
p
44
f
f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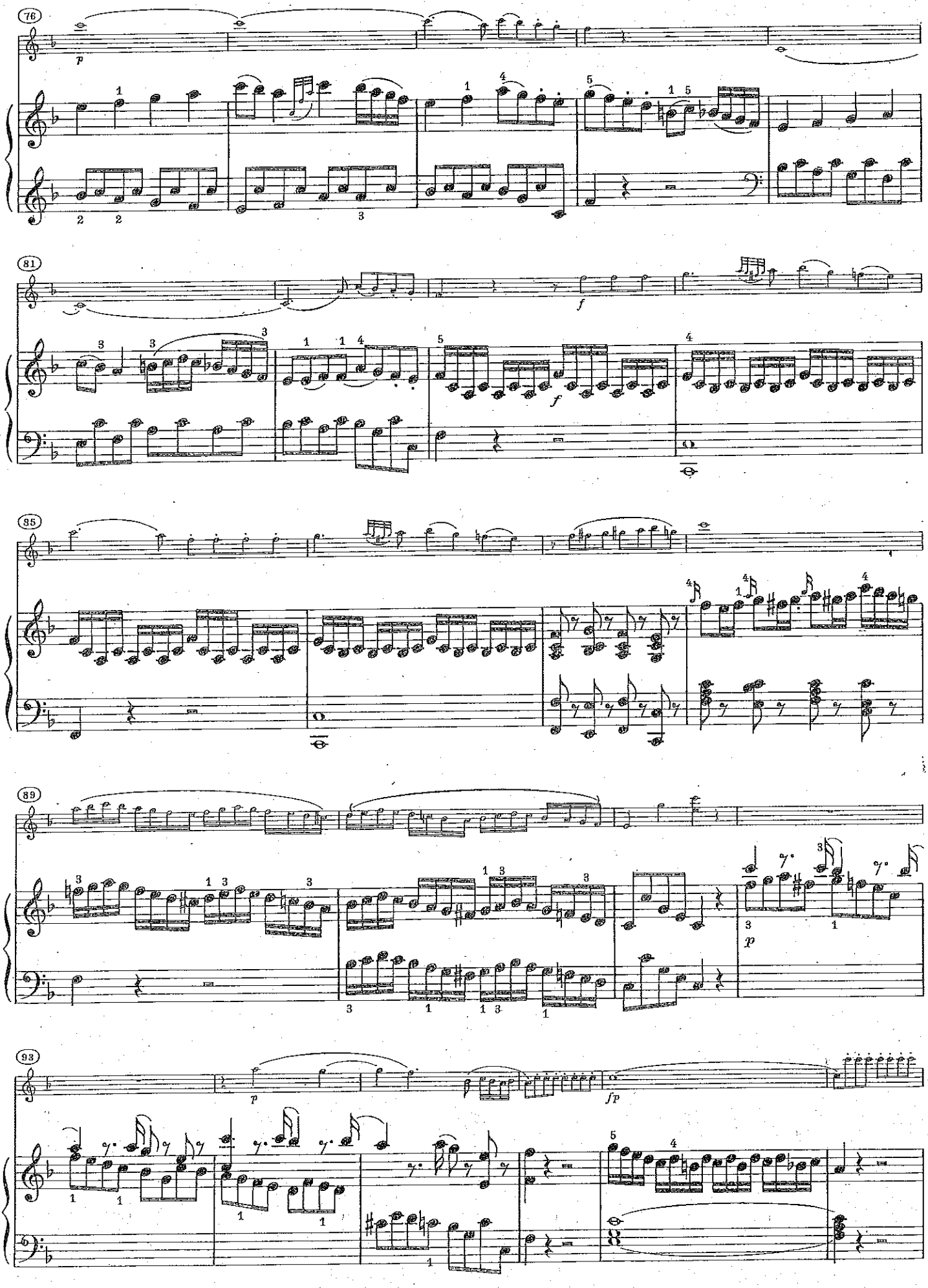
dolce
63
dolce
69
f
sf
64
f
p
p
p
70
f
f
p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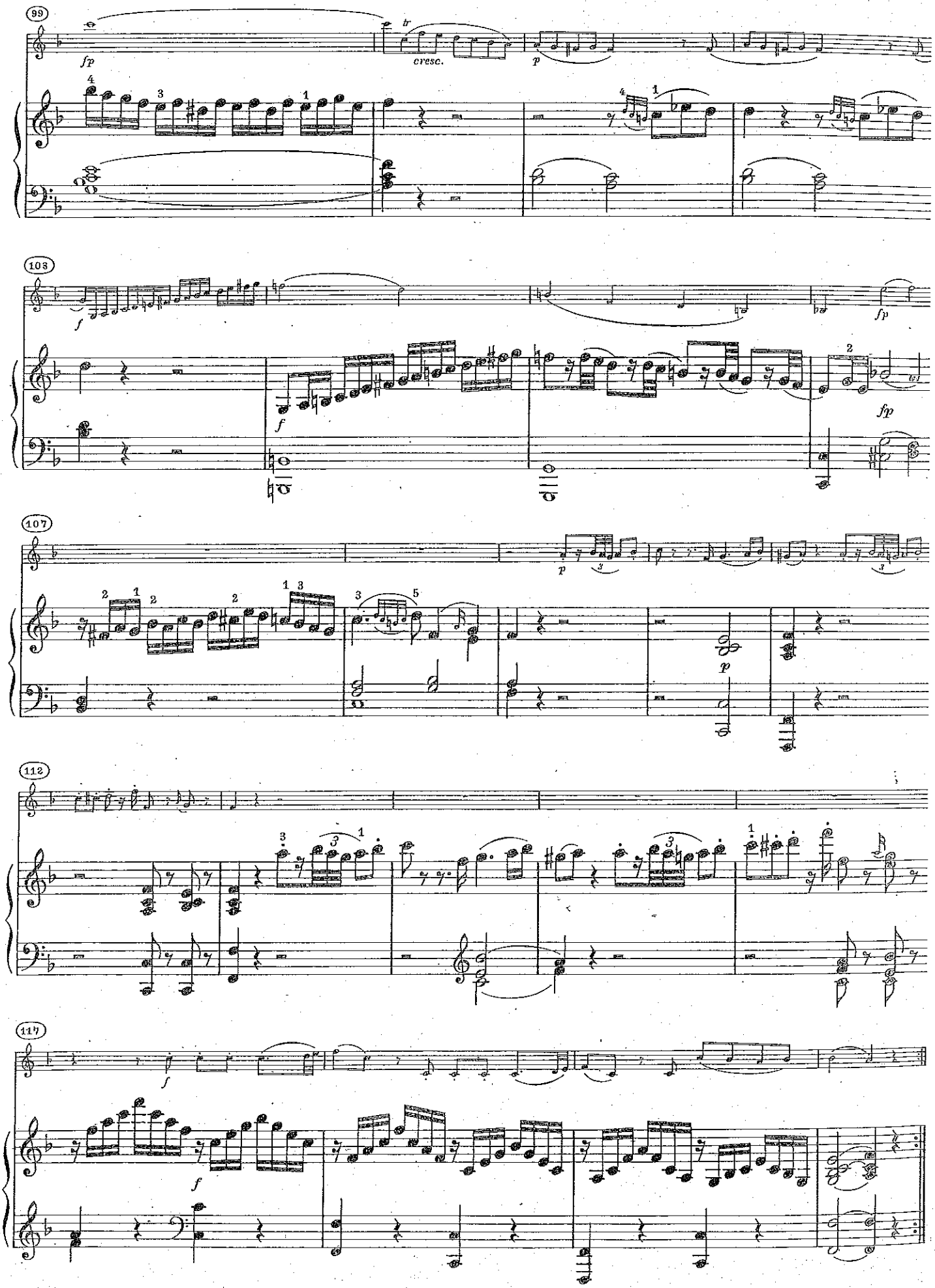
93


99
fp
tr
cresc.
p
103
f
f
fp
fp
107
p
p
112
117
f
f

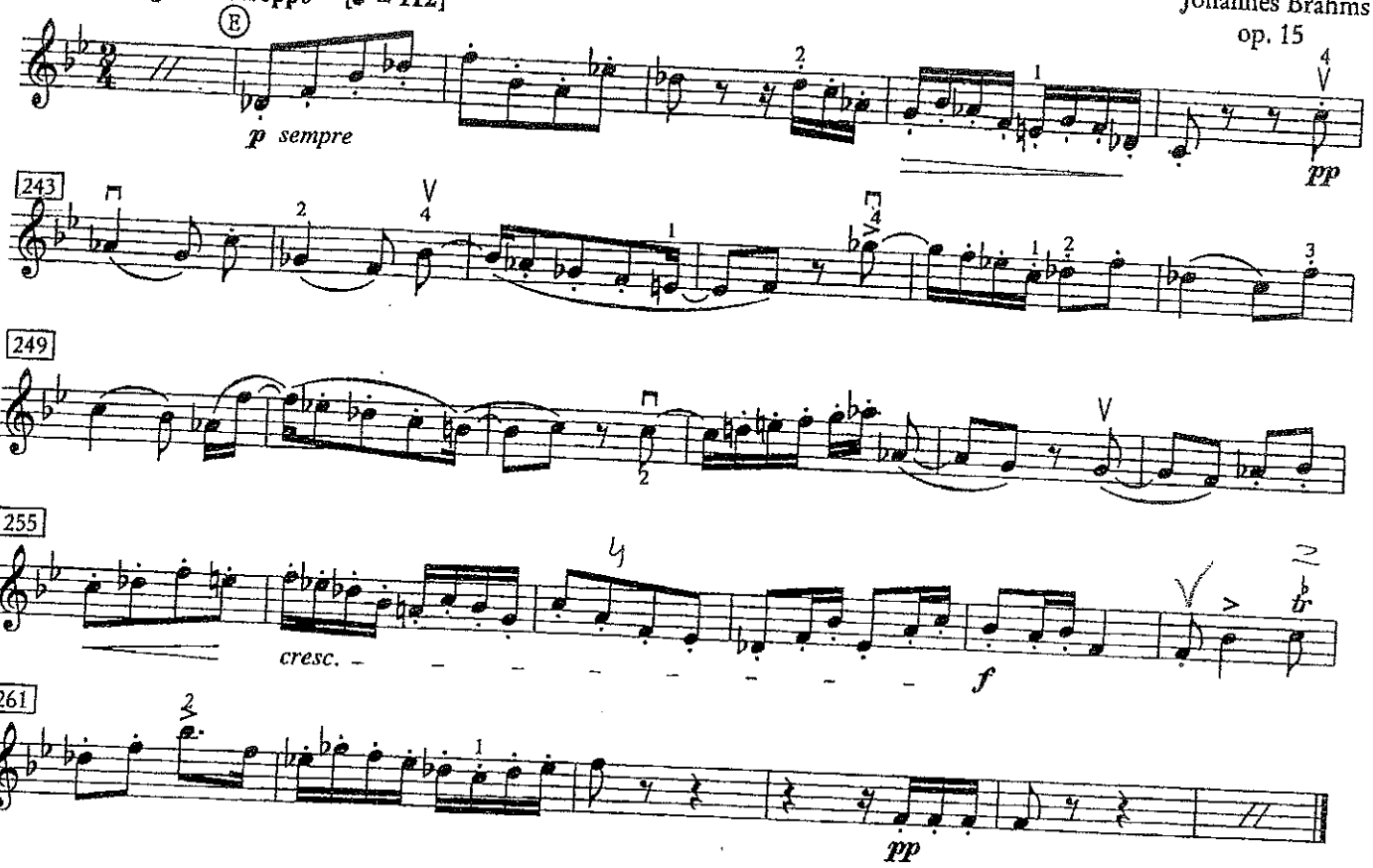
Klavierkonzert Nr. 1
d - Moll / D minor

Lectura
Vln.

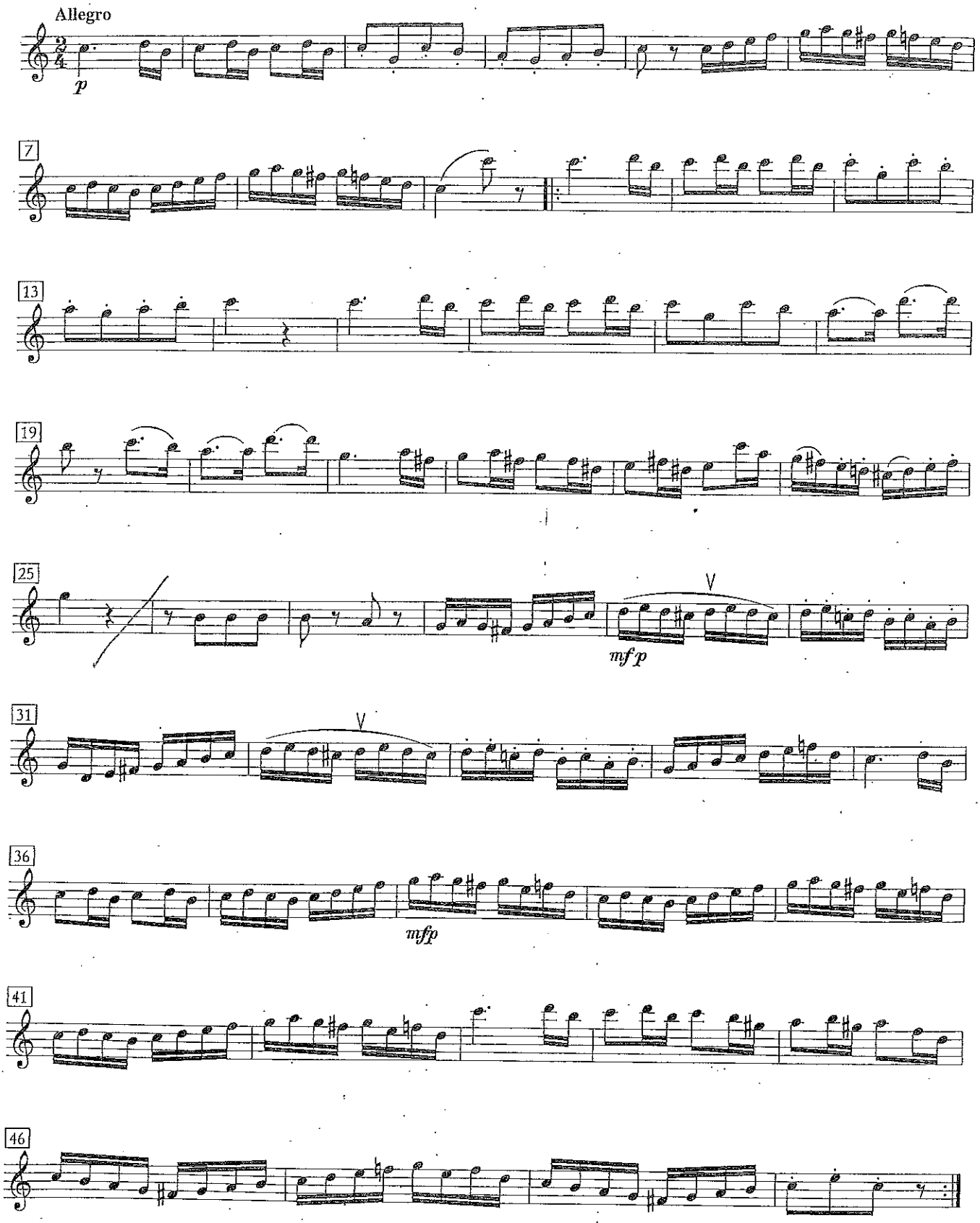
3. Satz: Rondo
2. Violinen soli

Allegro non troppo [♩ = 112]

Johannes Brahms
op. 15



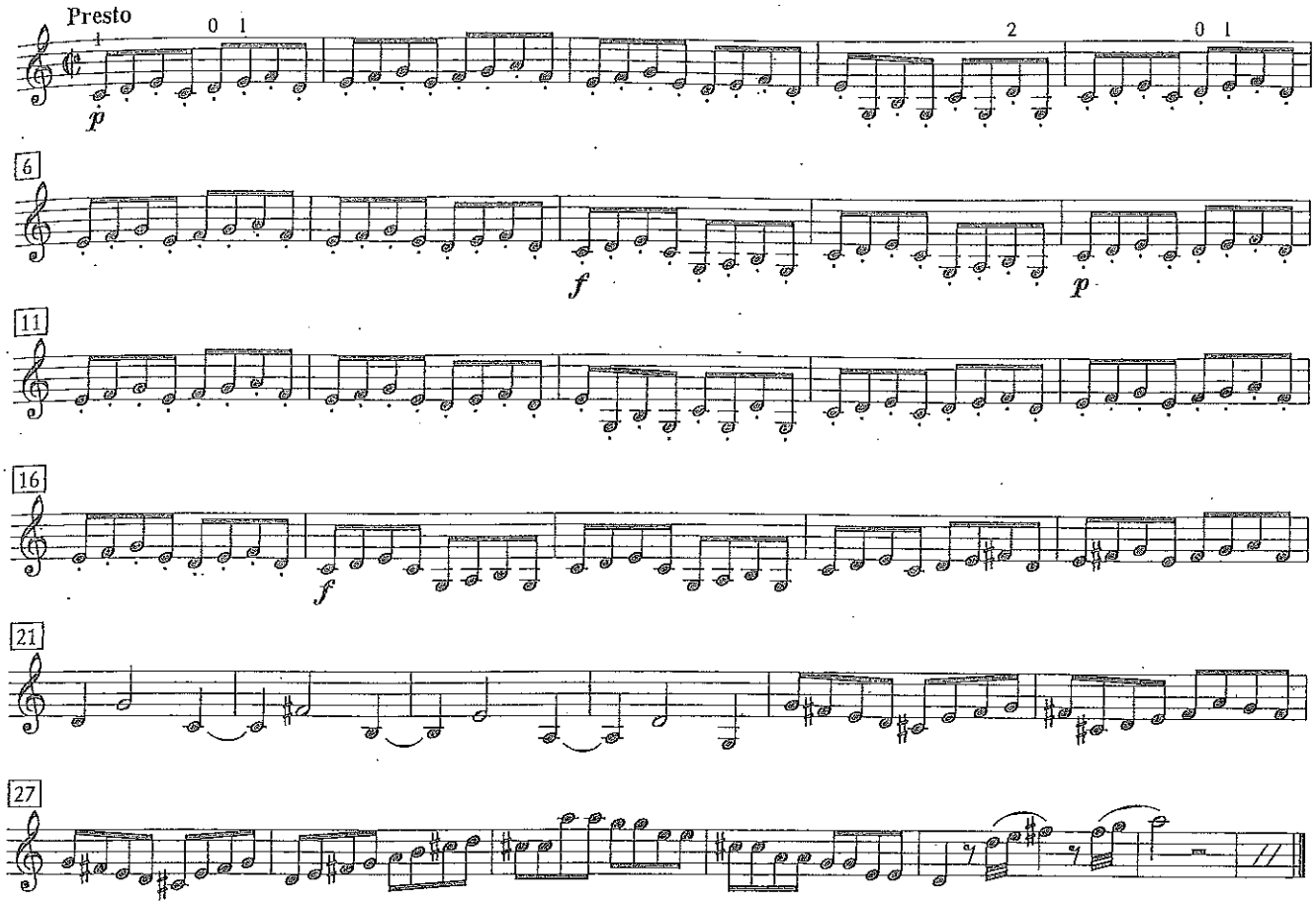
2. Akt, Nr. 13 („Mohren - Arie")
Violine I



Sinfonie
C - Dur / C major

4. Satz
Violine II

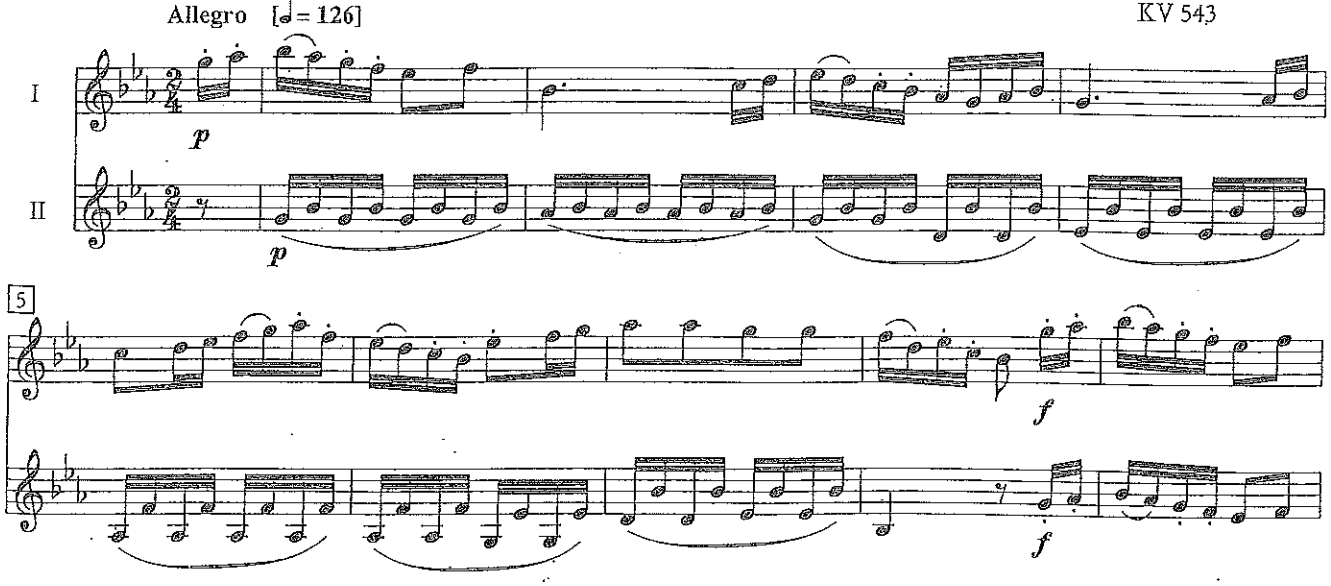
Wolfgang Amadeus Mozart
KV 200



Sinfonie Nr. 39
Es - Dur / E♭ major

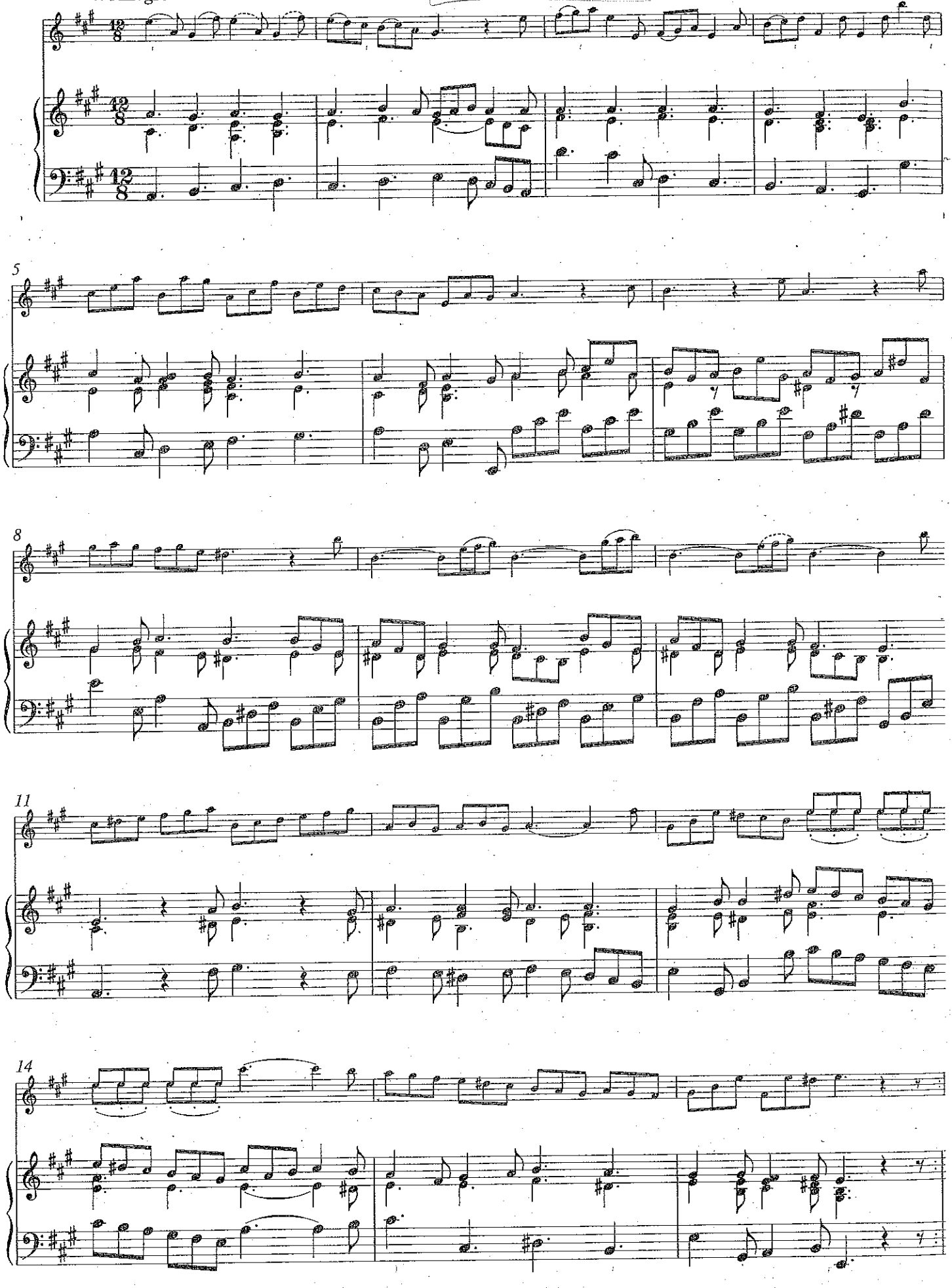
4. Satz (Finale)
Violine I und II

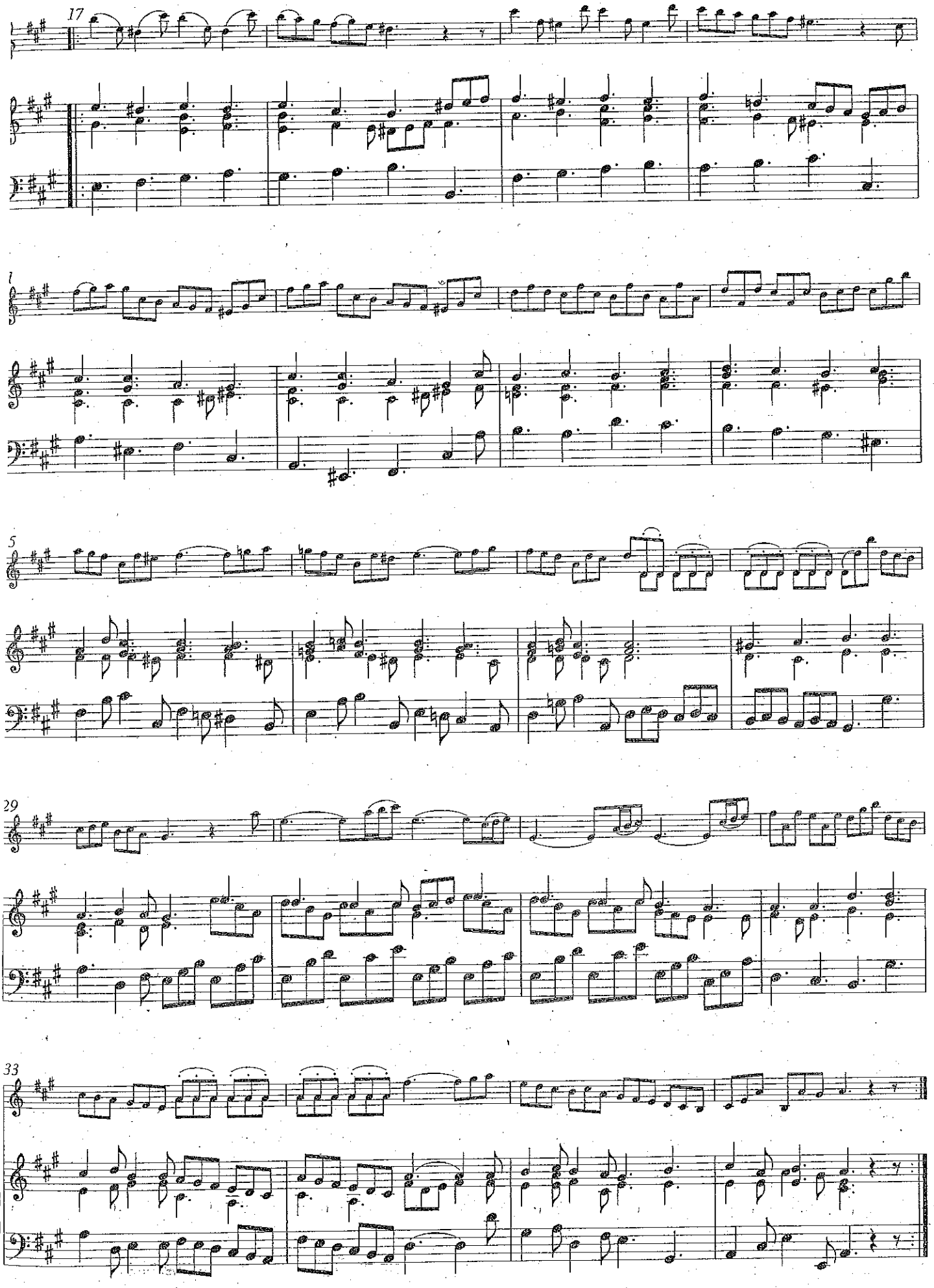
Wolfgang Amadeus Mozart
KV 543



2016 SONATA LA MAYOR | ANÁLISIS VIOLÍN BARROCO | G. F. HAENDEL

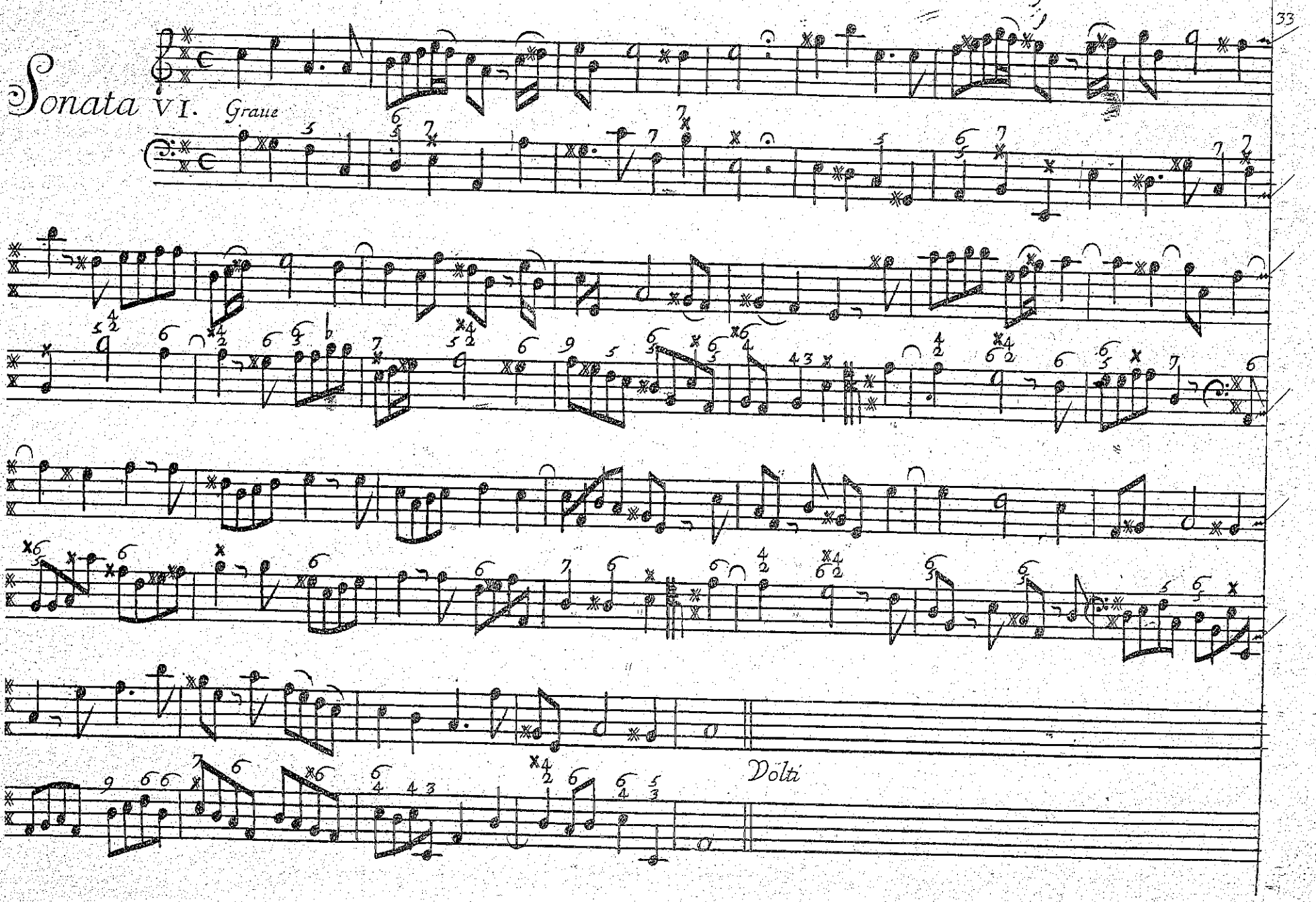
4. Allegro

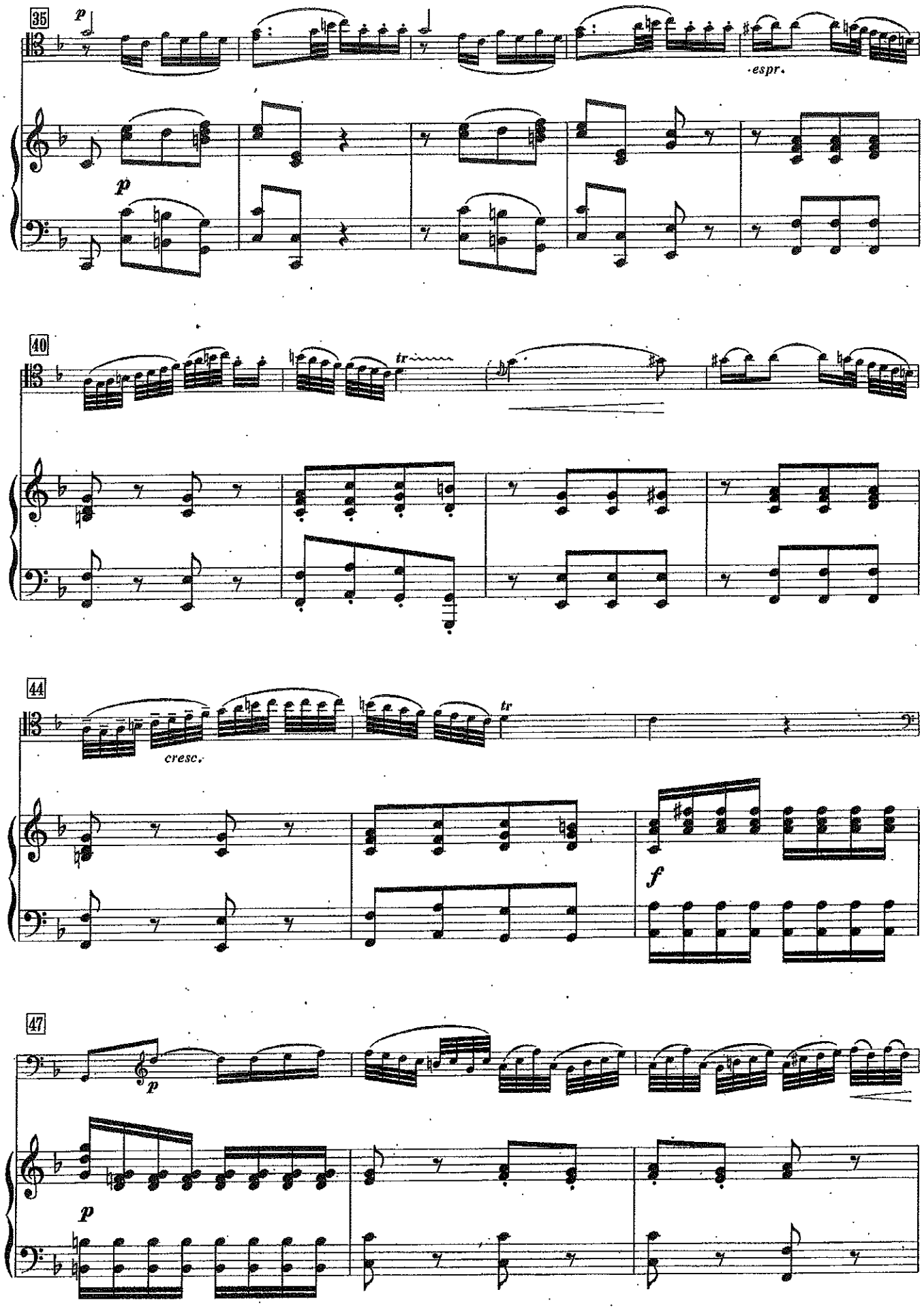



17
1
5
29
33

LECTURA A VISTA

VIOLÍN BARROCO 2016 A. CORELLI (Op. V)

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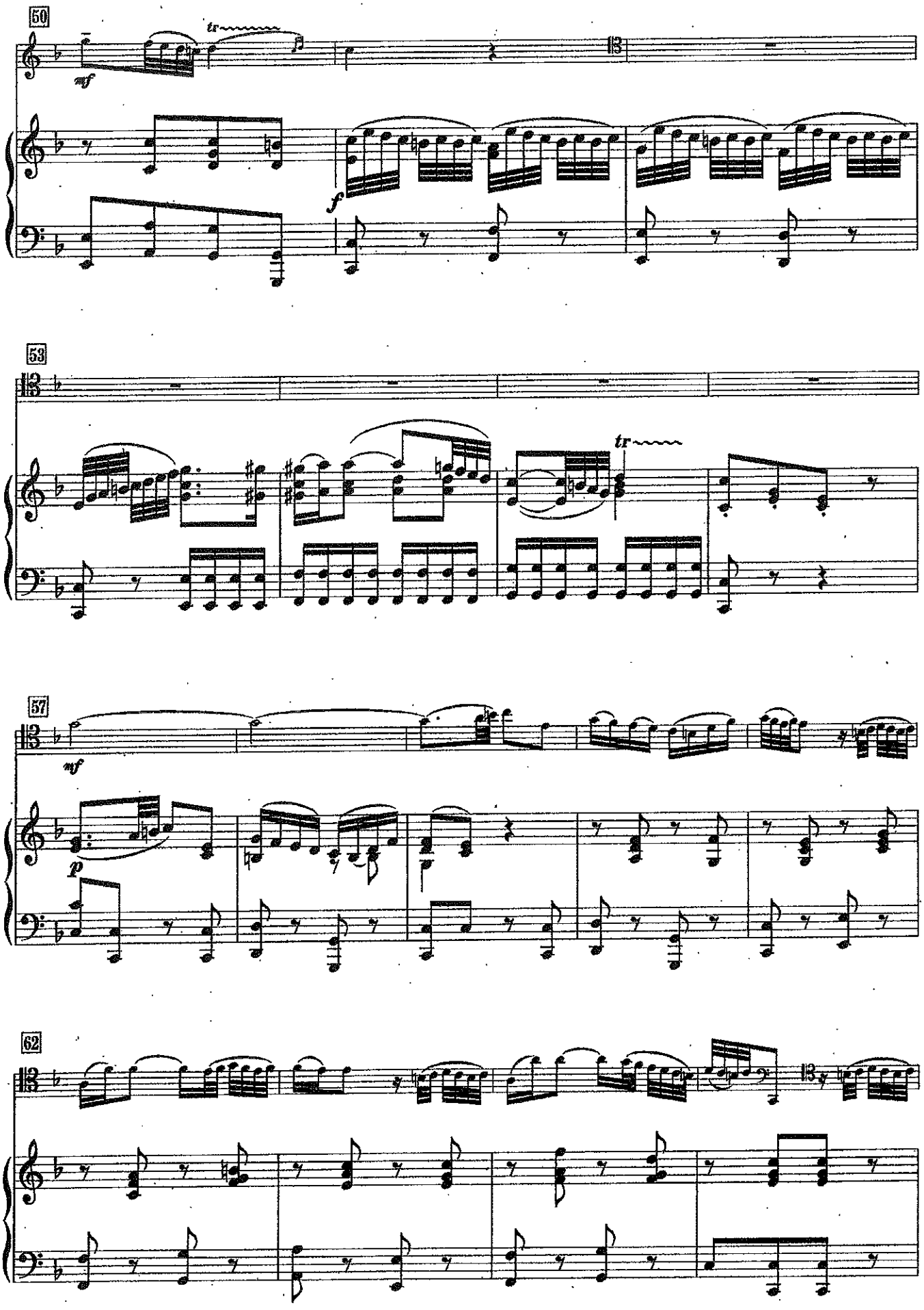
espr.
p
40
tr
44
cresc.
tr
f
47
p
p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tr
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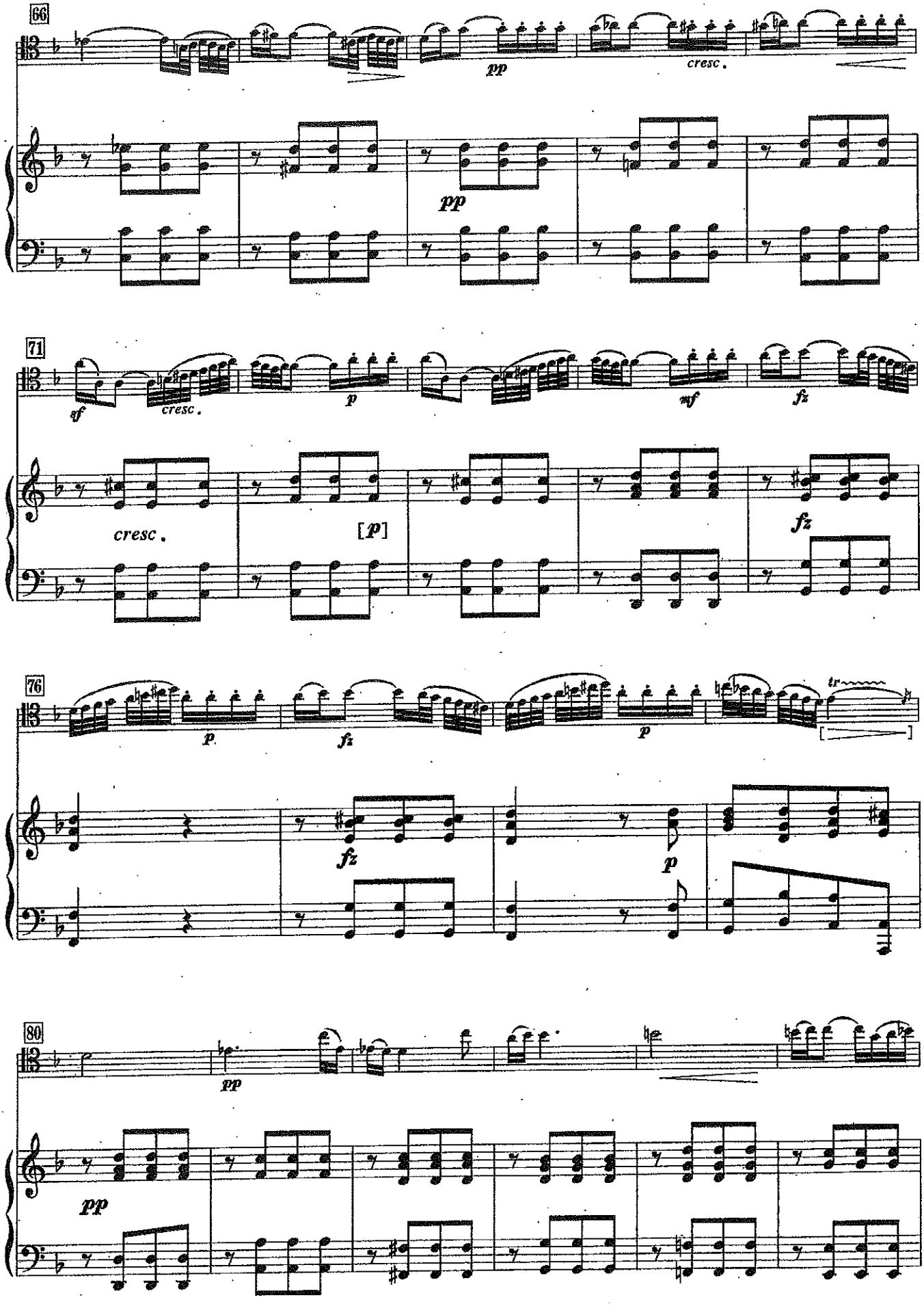
mf
p
62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pp
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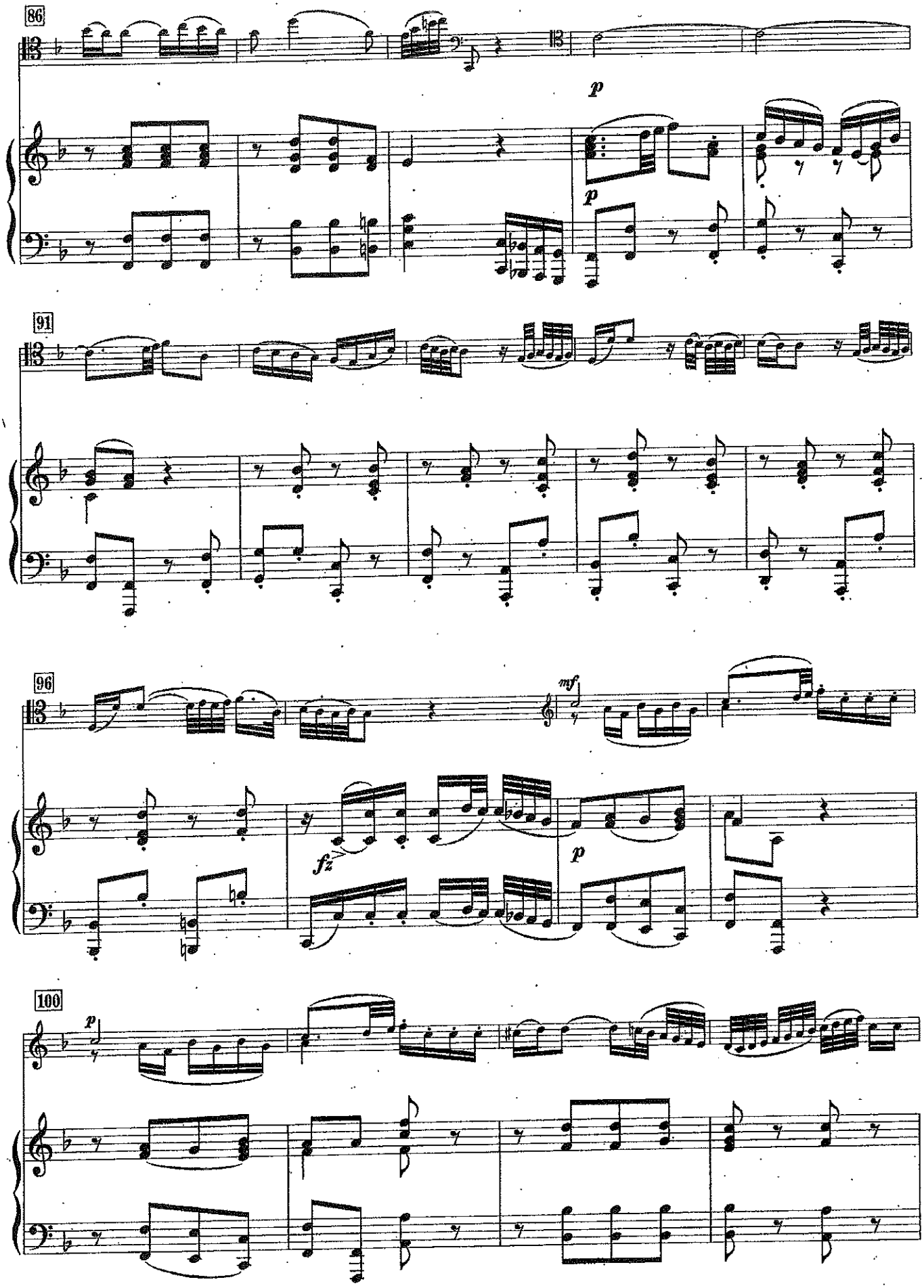
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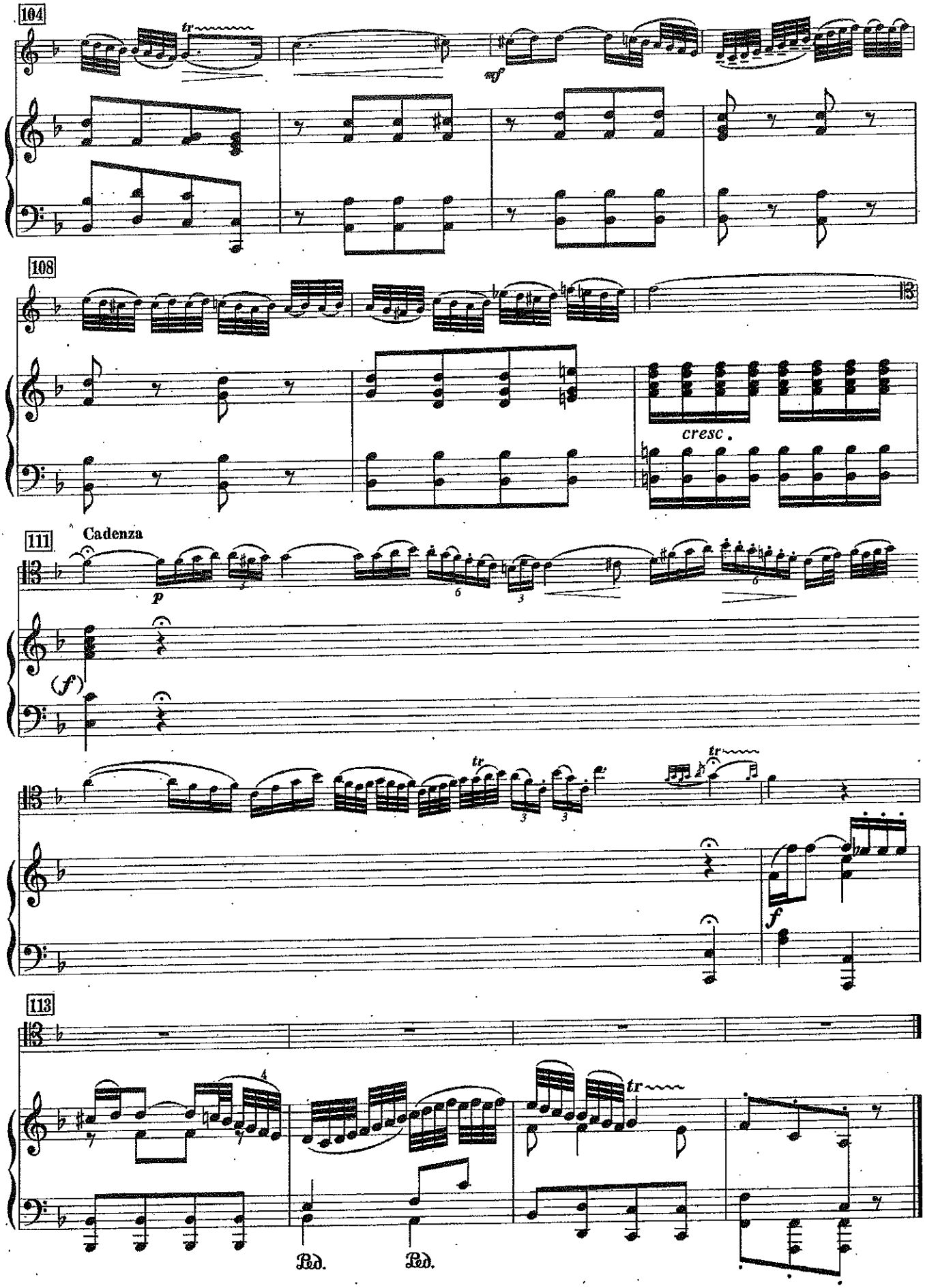
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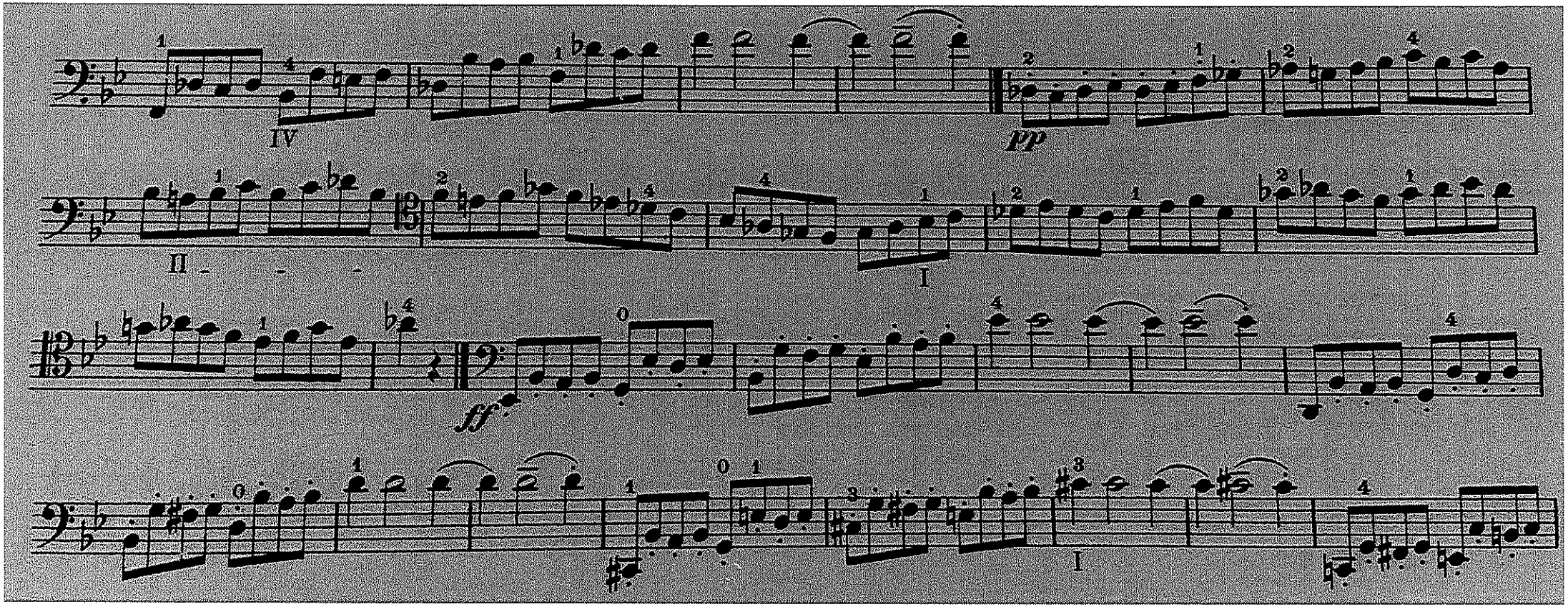
108
cresc.
111
Cadenza
113
Ped.
Ped.

Acceso – Violanchelo 2016

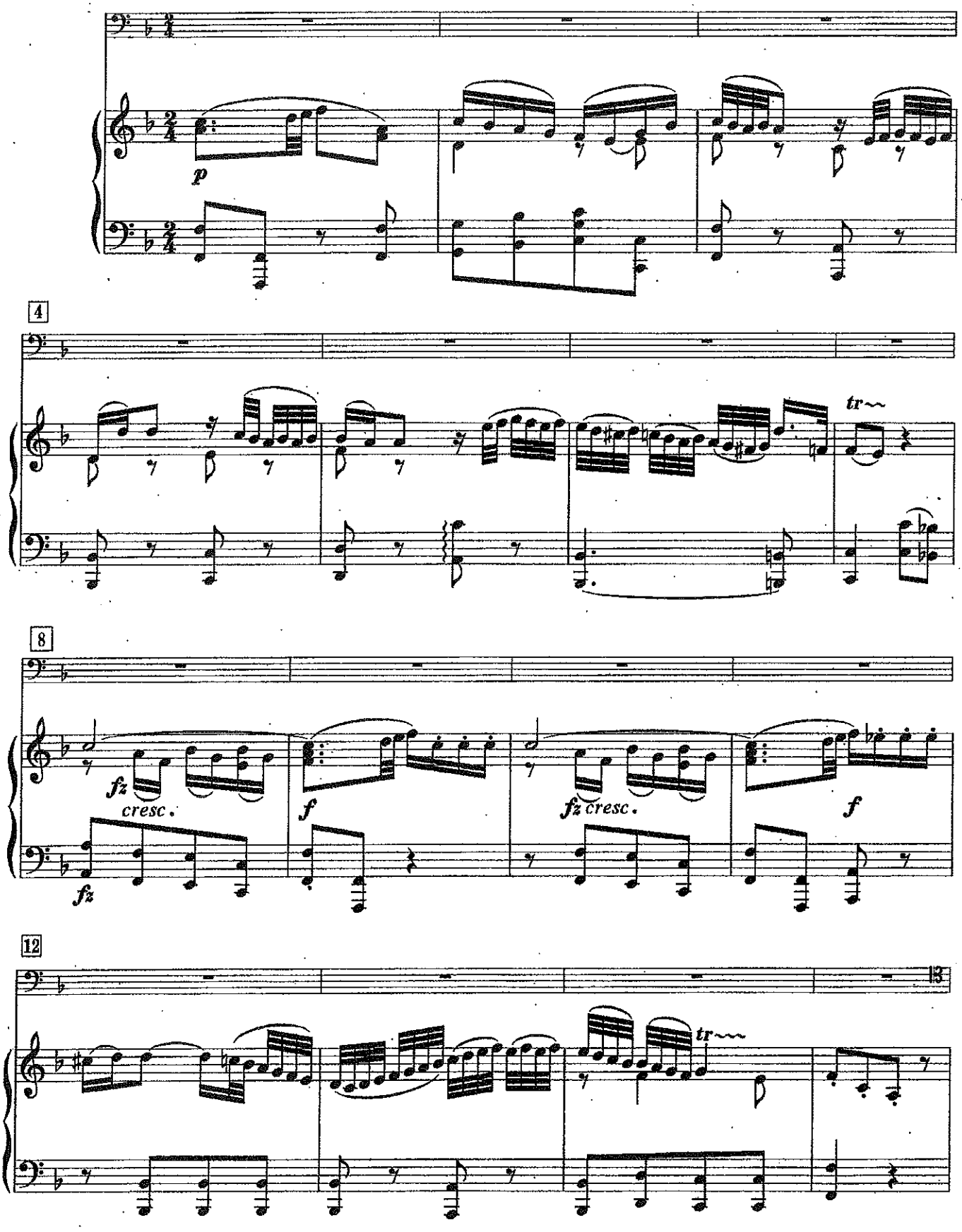


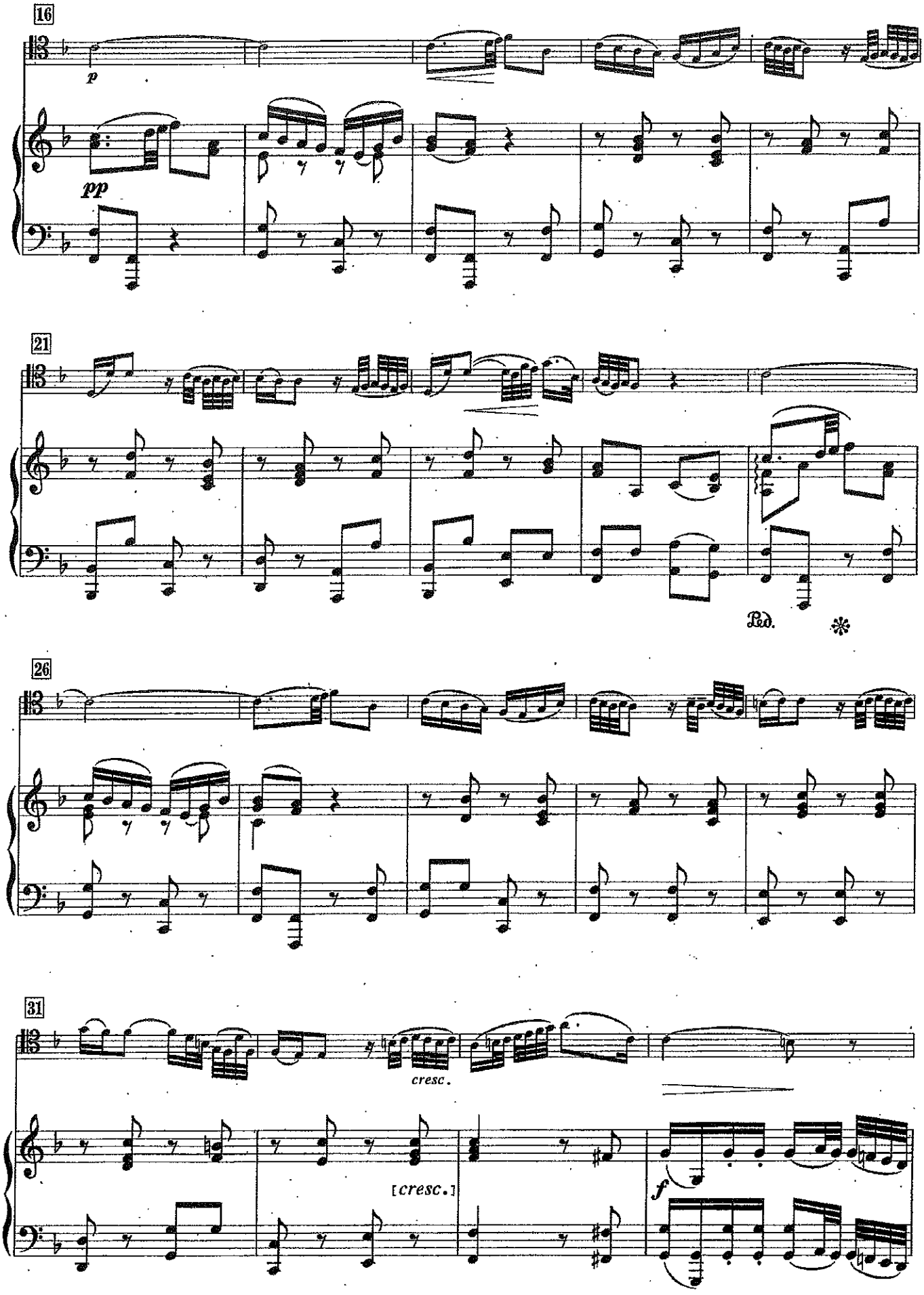
ACCESO – VIOLONCHELO
2016 ANÁLISIS

VIOLONCHELO

II

Adagio

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p
pp
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Ped.
26
31
cresc.
[cresc.]
f