



**SECRETARÍA DE CULTURA DEL GOBIERNO DE MÉXICO
SISTEMA NACIONAL DE FOMENTO MUSICAL (SNFM)**

**PROGRAMA DE ESTÍMULOS A LA CREACIÓN ARTÍSTICA, RECONOCIMIENTOS A LAS
TRAYECTORIAS Y APOYO AL DESARROLLO DE PROYECTOS CULTURALES,
VERTIENTE ORQUESTA ESCUELA CARLOS CHÁVEZ**

CONVOCATORIA PÚBLICA 2026

**ESTÍMULO INICIAL O AVANZADO A JÓVENES INSTRUMENTISTAS DE LA ORQUESTA
ESCUELA CARLOS CHÁVEZ (OECCh) MODALIDAD NUEVO INGRESO Y REINGRESO**

MATERIAL MUSICAL DE AUDICIÓN PARA LA ESPECIALIDAD DE PERCUSIONES

Tambor
Estudio 128 de Wilcoxon
Estudio No. 19 Mitchell Peters avanzado
Xilófono
Alla Polacca de N. J. Zivkovic
Timbal
Estudio 17 de Michel Peter
Estudio No. 3 de Nick Wood
Pandero
Danza Árabe de Peer Gynt

Repertorio Orquestal
Tambor
Guía orquestal para la juventud
Variación K

Xilófono
Mamá la Oca

Solo Marimba o Vibráfono
(libre elección)

SOLO No.128

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

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

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

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

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

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

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

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

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

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

19

$\text{♩} = 72$ Andante

The musical score consists of ten staves of handwritten notation. The first staff begins with a bass clef and a tempo marking of $\text{♩} = 72$ Andante. It features a series of eighth-note patterns with dynamic markings *f*, *p*, *ff*, and *pp*. The second staff continues with similar patterns, including a *cresc.* marking and a final *f* dynamic. The third staff starts with a *mf* dynamic. The fourth staff includes a *p* dynamic. The fifth staff features sixteenth-note runs with a *f* dynamic and a *6* (sixteenth) articulation. The sixth staff has a *p* dynamic. The seventh staff includes a *p* dynamic. The eighth staff has a *p* dynamic. The ninth staff has a *f* dynamic. The tenth staff has a *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic hairpins.



III Alla Pollacca

5

Vivace

N.J. Živković



poco a poco crescendo



ff



17

Allergo $\text{♩} = 120 - 132$
 C - 28

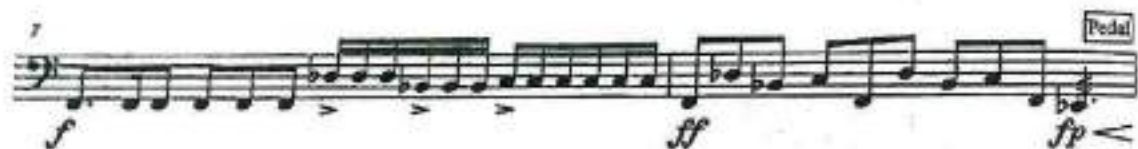
Handwritten musical score for page 17, featuring multiple staves with various musical notations, dynamics, and articulations. The score includes:

- Staff 1:** Treble clef, f_p dynamics, accents, and slurs.
- Staff 2:** Treble clef, f_p and f dynamics, slurs.
- Staff 3:** Treble clef, p dynamic, slurs.
- Staff 4:** Treble clef, *cresc.* marking, triplets (3), slurs.
- Staff 5:** Bass clef, f and ff dynamics, slurs.
- Staff 6:** Bass clef, p dynamic, E^3 to E^4 marking, slurs.
- Staff 7:** Bass clef, mf dynamic, slurs.
- Staff 8:** Bass clef, f dynamic, slurs.
- Staff 9:** Bass clef, p dynamic, E^3 to E^4 marking, f dynamic, slurs.
- Staff 10:** Bass clef, triplets (3), slurs.
- Staff 11:** Bass clef, triplets (3), slurs.
- Staff 12:** Bass clef, triplets (3), slurs.

3

F. B. C. D.

Presto



19 *tr* *ff* *mf* *ff* *p* *f* *tr* *ff* *p* *f*

23 *tr* *p* *p*

26 *pp*

28 *ff*

30 *ff*

32 *p* *crescendo e accelerando al fine*

34 *p*

*All the dynamic aspects in this study should be realized without overplaying the drums. Think about this rule: Generally, if you have to play a lot of notes, the sound should be concentrated on clarity, not on depth. Sonority is not our aim in this piece, the music is too fast. Because there is also a melodic aspect to the music, mallets that are too hard are not ideal either. That leaves us with a choice of light mallets, thin sticks [like the felt type of German mallet, made by Kato], with a small, but medium type of felt head, so pitch and rhythm are clear. The grip should not be too tight and focussed on the tip of the hand [first two fingers and thumb], to create an overall staccato sound.

Panderò

II. Arabian Dance

Allegretto vivace $\text{♩} = 132$

Tr. *pp*

1 2 3 4 5 6

7 8 9 10 11 *cresc. molto*

Tamb. *f*

f

A *ff* *p*

3 1 3 3 2 3 3 3 3 4 3

ff **B** *ff*

3 5 3 3 6 3 3 7 3 3 1 3

p

3 2 3 3 3 3 3 4 3 3 5 3

f *p* **C** *f* *p*

3 6 3 3 7 3 3 3 3

f *p* *f*

3 3

ff

ff

THE YOUNG PERSONS' GUIDE

PULSO relajado TO THE ORCHESTRA

VARIATION K

BRITTEN

Vivace TRUMPET

pp molto marcato *poco a poco crescendo*

mf

ppp *mf*

ppp (senza crescendo) *f* *sf pp*

ppp *molto crescendo*

MA MERE L'OYE

(Mother Goose Suite)

XYLOPHONE

3rd Movement: Lalderonette

Mouvement de Marche ($\text{♩} = 116$)

By Maurice Ravel

First system of musical notation for Xylophone. It consists of two staves joined by a brace. The music is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The first measure is marked *pp*. The melody is a simple, rhythmic march.

Second system of musical notation for Xylophone. It consists of two staves joined by a brace. The music continues from the first system. A *cresc.* (crescendo) marking is placed below the second staff. The melody remains rhythmic and simple.

Third system of musical notation for Xylophone. It consists of two staves joined by a brace. The music continues from the second system. A *ff* (fortissimo) marking is placed below the second staff. The melody concludes with a repeat sign and the text *etc...* above the staff.

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DANCE OF THE CAMORRISTS

From The Opera JEWELS OF THE MADONNA

XYLOPHONE

By Ermanno Wolf-Ferrari