

# ADMISSION EXAMS Programs

Triennio & Biennio  
academic year 2018-2019

This document is solely meant to guide and help the international candidates who are not fluent in Italian, for their admission exams in academic year **2018-19**, the official reference version remaining the document published on the web site.

IMPORTANT: The **official version in Italian** of each admission exam program is to be found on the web site:

<http://www.conservatorio.firenze.it/it/formazione/offerta-formativa/triennio>

<http://www.conservatorio.firenze.it/it/formazione/offerta-formativa/biennio>

***We remind the candidates that Conservatorio di Musica Luigi Cherubini does not provide piano (or harpsichord) accompanists; therefore each candidate will have to come to the exam with his/her own accompanist, if necessary.***

***The candidate must present a detailed written program and give it to the jury before starting the exam, candidates will also be requested to show a valid identification document (national identity card or passport).***

***The jury has the right to listen to part only of the presented program (i.e. one movement from a sonata, etc.) and has the right to interrupt the performances at any time.***

## **ARPA / HARP**

**Triennio:** 1. Performance of two "études", chosen by the jury, among three of F.J.Dizi "48 études" and three of N.C.Bochsa ("vingt études" revised by Hasslmans), presented by the candidate. 2. Performance of an early music composition, an original one or transcribed from another instrument. 3. Performance of a medium difficulty piece of a 19th century composer (possibly original for harp). 4. Performance of a medium difficulty piece of a 20th century composer. 5. Sight reading.

**Biennio:** Performance of two important pieces of different styles/eras and freely chosen composers, for an overall duration of about 20 minutes. General interview about technical and interpretative issues concerning the program presented for the admission test.

## **BASSO TUBA**

**Triennio :** 1. Performance of two "études", chosen by the jury, among three of F.J.Dizi "48 études" and three of N.C.Bochsa ("vingt études" revised by Hasslmans), presented by the candidate. 2. Performance of an early music composition, an original one or transcribed from another instrument. 3. Performance of a medium difficulty piece of a 19th century composer (possibly original for harp). 4. Performance of a medium difficulty piece of a 20th century composer. 5. Sight reading.

## **CANTO / VOICE**

**Triennio:** The candidate will perform one or more pieces chosen by the jury from the following groups:

1. Two Opera arias (at least one with the recitative; the performance by heart of the opera arias is compulsory).
2. Two Art songs (Lied, mélodie, lirica da camera, song, etc.); or one Art song and one aria from an oratorio (o mass, cantata, sequenza, requiem, etc.).
3. Three études chosen from the classic belcanto repertoire (Concone, Seidler, Panofka, Bordogni, Nava, Panseron, Abt), that can be performed by the candidate either vocalizing or as a solfège singing the notes' name.
4. Sight reading of a simple piece. The jury can ask also the performance of exercises or vocalizes (scales, arpeggios, etc..) as well as intonation tests.
5. Declamation of an Italian prose text given by the jury.

A general interview about technical and interpretative issues concerning the program presented for the admission test.

**Biennio:** The candidate will perform one group two or more pieces (one chosen by the performer and one by the jury) from the following program :

1. One whole opera scene in Italian introduced by a recitative (recitativo, aria and eventually a cabaletta)
2. Two freely chosen opera arias
3. Either one art song (Lied, méodie, lirica da camere, song, etc.) or one solo aria from an oratorio (or cantata, mottetto, messa, sequenza, etc.)
4. Declamation of an Italian prose text given by the jury

The program must include vocal repertoire in no fewer than 2 different languages (Latin is not included). The whole repertoire must be performed in their original language and key transpositions are admitted only in the art songs repertoire. The exam will end with a motivational and aptitude interview. The performance of the opera arias must be only by heart.

## **CANTO RINASCIMENTALE E BAROCCO / RENAISSANCE AND BAROQUE VOICE**

**Triennio:** The performer will perform three solo vocal pieces from different periods and styles, composed before 1750:

1. One piece composed in 16th or 17th century.
2. One piece in Italian.
3. One piece in German, French or English.

Furthermore, the jury may ask for attitudinal tests, like sight reading, rhythm and intonation exercises. General interview about technical and interpretation issues on the program for the admission exam. Two harpsichords (one tuned at 440Hz and one at 415Hz) will be provided, for the candidate's choice.

**Biennio:** A 20 minutes program including:

- A. Authors of the 17th century
- B. Authors of the 18th century

The program must include at least one piece in Italian and one piece in German, French or English

**IMPORTANT NOTE.** Candidates must perform as duo baroque voice+harpsichord. They will be offered two harpsichords at 415Hz and 440Hz respectively.

## **CHITARRA / GUITAR**

**Triennio:** 1. Two "études" Sor-Segovia (chosen by the performer). 2. Two «études» by H.Villa Lobos (chosen by the performer) 3. A 19th century piece. 4. A 20th century piece.

Interview to verify the overall preparation of the candidate and his curriculum studies.

**Biennio:** The admission exam is articulated both in a performance and in an interview. The performance program (60' maximum) should include the following items:

1. Two études by H. Villa Lobos
2. An 19th century composition
3. A composition from the 20th century or contemporary
4. A composition of J.S. Bach from his works for lute, violin, cello.

During the interview the jury will examine the candidate's artistic personality and his academic curriculum.

## **CLARINETTO / CLARINET**

**Triennio:** Performance of three "études" extracted from six submitted by the candidate, of different styles and methods, chosen from the following volumes:

1. G.B.Gambaro, 22 progressive études, ed Ricordi.
2. G.B.Gambaro, 12 Capricci, ed Ricordi.
3. H.Baermann, 12 exercises op.30, ed Ricordi.
4. R.Stark, 10 études op.40, ed ErdmanN
5. C.Rose, 40 études, Vol.I, ed I.M.C.
6. E.Cavallini, 30 Capricci, ed Ricordi.
7. R.Stark, 24 études op.49, ed I.M.C.

Sight reading of a easy piece and transposition a tone above and half tone below.

**Biennio:** Performance of two important compositions of different periods and from freely chosen composers, for a total duration of 40 minutes. General interview about technical and interpretative issues concerning the presented program for the admission exam.

## **CLAVICEMBALO / HARPSICHORD**

**Triennio:** Performance of a no less of 25 minutes program, freely chosen and related to the instrument on which he/she intends to play:

- A Pavana and Gagliarda from Fitzwilliam Virginal Book.
- A Toccata by G.Frescobaldi or by J.J.Froberger.
- Una Suite (with Prélude) by L.Couperin or by J.H.D'Anglebert.
- Three Preludi and Fughe from Wohltemperierte by J.S.Bach.
- Two Sonate by D.Scarlatti.
- Two pieces by a french author of the 18th century.
- A Sonate with concertant cymbals by J.S.Bach (with violin, flute or leg violet)

General interview about technical and interpretative issues concerning the program presented for the admission test.

**Biennio:** The performer will present a freely chosen program (maximum 30' minutes long), with compositions of Italian, French and German composers.

## **COMPOSIZIONE / COMPOSITION**

**Triennio:**

1. Lettura della partitura (piano exam) : 1. Performance of a piece by J.S. Bach, chosen among 3 presented by the candidate from the Well Tempered Harpsichord, Partitas, Capriccio sulla lontananza del fratello diletto, toccatas. 2. One Sonata or a cycle of Variations by Mozart or Beethoven, or a group of 3 pieces of different styles and eras, of the same difficulty, of minimum 10 maximum 20 minutes. 3. Sight-reading of a piece for 4 voices in the ancient keys (soprano, contralto, tenor and bass keys) 4. Sight-reading of the piano accompaniment of a vocal piece marking with the voice the singing part 5. Sight-reading of musical lines of transposer instruments in couples and more.

2. Storia della musica (history of music) : an interview on a subject chosen among 3 themes proposed by the jury

3. Composition (written tests) : 1. Realization of a figured Choral in the Bach style for 4 voices or the Piano accompaniment of a Lied for voice and piano in the classic-romantic style 2. Realization of a bass given part with imitation 3. Composition of a piano solo piece on a given theme

Presentation of at least one original composition of the candidate and discussion with the jury

#### **Biennio :**

- A. For candidates holding the Diploma of Composition or Diploma of the Experimental School of Composition and / or for candidates holding a First Level Diploma (triennio/bachelor degree) in **Composition** at the Music Conservatories and IMPs: 1. Written test (1 hour). Several music pages will be presented with multiple answer questions: analysis, instruments, orchestration, style, form, composition techniques. 2. General discussion on issues concerning the compositions presented by the candidate.. Evaluation of the curriculum
- B. For candidates with a degree or equivalent qualification and musical skills yet not certified by a specific diploma of composition: 1. Examination of the applicant's training curriculum 2. Oral test to determine the type of musical and cultural skills and possible discussion on the analytical-compositional work presented by the candidate. 3. Verification of compositional and analytical skills through a series of supplementary written tests, established by the committee in relation to the degrees already acquired.

#### **CONTRABBASSO / DOUBLE BASS**

**Triennio :** Performance of a 20 minutes long program, freely chosen by the performer, which has to include a piece of medium difficulty for double bass and piano, one of the "eighteen études" by Rodolphe Kreutzer, Simandl revision, IMC edition and one of the études of the 3rd course by Isaia Billè for double bass.

**Biennio :** Performance of a 30' minutes program, chosen by the performer, including important pieces of the solo repertoire for doublebass.

#### **CORNO / FRENCH HORN**

**Triennio :** 1. An agility exercise of medium difficulty chosen by the performer from the method O.Franz or from C.Kopprach (I parte). 2. Sight reading and transpose of an easy piece in the following keys: E, E- , D, Db, C and Bb assigned by the jury. 3. Performance of a piece with piano accompaniment chosen by the student among: F.Strauss: Notturmo p. 7, B.Muller-Fantasia on the themes by C.M. von Weber.

**Biennio** A program with compositions of different ages and freely chosen authors for a total duration of no more than 40 minutes. Knowledge of "solo passages" from the symphonic and / or chamber opera repertoire. General discussion on the technical and interpretative issues concerning the program submitted for the admission test. Evaluation of the curriculum.

#### **DIDATTICA DELLA MUSICA / MUSIC PEDAGOGY**

##### **Triennio :**

##### **SINGERS**

- 1) Sight-reading with gesture-sound and voice of a short rhythm sequence and a melody
- 2) Interview about the interests and motivations of the candidate
- 3) Vocal execution of a 20 minutes program: 1 Performance of an easy instrumental piece after half an hour study in a room with piano. 2. Performance of a vocal program including:
  - A classic étude of medium difficulty [ H.Panofka, 24 vocalizzi; G.Concone, 25 Studi op.10; G.Concone , 15 studi op.12, G.Seidler, III e IV part; G.Concone 4o studi (from n.21); F.Abt, A.Busti, G.Nava, G.Rossini, A.Guercia, III part; F. P. Tosti, 25 studi e altri 25; A.Paneron, M.Bordogni, 12 vocalizzi; M.Bordogni, 36 vocalizzi, M.Bordogni, 24 nuovi vocalizzi, B.Lutgen, N.Porpora, S.Mercadante, L.Lablache or other of same difficulty). The performance can be solfège (name of the notes) or vocalized.

##### **Operatic voice:**

- An opera aria of any period chosen by the candidate.
- An aria "da camera" (art song, lied) or oratorio solo of any period chosen by the candidate.

##### **Baroque voice :**

- Two arias, one relevant to the 17th century repertoire (authors as G.Caccini, C.Monteverdi, G.Frescobaldi, M.A.Cesti, F.Cavalli, G.Carissimi,etc.); the other relevant to the 18th century repertoire (authors as J.S.Bach, G.F.Haendel, A.Vivaldi, G.B.Pergolesi,etc.

The jury can ask for vocalizes (scales and / or arpeggios).

## **DIREZIONE D'ORCHESTRA /ORCHESTRA CONDUCTING**

### **Triennio :**

Lettura della partitura (piano exam) : 1. Performance of a piece by J.S. Bach, chosen among 3 presented by the candidate from the Well Tempered Harpsichord, Partitas, Capriccio sulla lontananza del fratello diletto, toccatas. 2. One Sonata or a cycle of Variations by Mozart or Beethoven, or a group of 3 pieces of different styles and eras, of the same difficulty, of minimum 10 maximum 20 minutes. 3. Sight-reading of a piece for 4 voices in the ancient keys (soprano, contralto, tenor and bass keys) 4. Sight-reading of the piano accompaniment of a vocal piece marking with the voice the singing part 5. (facultative) performance at the piano of one movement from a Haydn or Mozart symphony, among 5 presented by the candidate.

Composition : Written harmonization, in six hours in room with piano, of a given bass part, at 4 modern voices, and the Piano accompaniment of a Lied for voice and piano in the classic-romantic style

Conducting: Concertation and conducting, with orchestra, of one of the **MOZART "Divertimenti" (one movement)** chosen by the candidate.

Attitude interview on motivation and musical knowledge.

### **Biennio :**

Composition of a short four-parts fugue on the subject given by the jury (maximum of 12 hours) in a room equipped with piano. Little Orchestra Instrumentation of a short fragment proposed by the jury (maximum of 6 hours) in a room equipped with piano.

Concertation and conducting, with orchestra, of one of the **MOZART "Divertimenti" (one movement)** chosen by the candidate.

Sight-reading at the piano of a classical symphony movement.

Analytical and formal dissertation of the chosen piece for concertation and conducting.

## **DIREZIONE DI CORO / CHORAL CONDUCTING**

### **Triennio :**

Lettura della partitura (piano exam) : 1. Performance of a piece by J.S. Bach, chosen among 3 presented by the candidate from the Well Tempered Harpsichord, Partitas, Capriccio sulla lontananza del fratello diletto, toccatas. 2. One Sonata or a cycle of Variations by Mozart or Beethoven, or a group of 3 pieces of different styles and eras, of the same difficulty, of minimum 10 maximum 20 minutes. 3. Sight-reading of a piece for 4 voices in the ancient keys (soprano, contralto, tenor and bass keys) 4. Sight-reading of the piano accompaniment of a vocal piece marking with the voice the singing part 5. Sight-reading of musical lines of transposer instruments in couples and more.

Composition: Writing of piano "romance without words" (12 hour closure). Harmonic and melodic improvisation at the piano with modulation at distant keys.

Choir conducting: Theoretical-practical test of choir conducting (one-hour study of a short piece to be concerted and conducted in front of the jury).

### **Biennio :**

For those WITHOUT a Choral Music and Choir Conducting Bachelor degree, admission exam consists in a written test (6-hour enclosure) on the first part of Mottetto (exhibition) 4 voices in Palestrinian style on a given "theme". Interview with teacher and jury, discussing the artistic curriculum and the candidate's compositions, both choral or not.

For those WITH of Diploma (v.o. or bachelor) of Choral Music and Choir or Choir Conducting of Choir and Choral Composition, admission consists only in an interview with the jury.

## **FAGOTTO / BASSON**

**Triennio :** 1. Performance of two concert pieces of different periods, accompanied by the piano. 2. Performance of two études, extracted from the "25 concert études" by L.Milde, among the following : n.16, 18, 19, 20. 3. Sight-reading of a medium difficulty piece. 4. Demonstration on how to build a reed and to know how to play the contrabasson.

**Biennio :** 1. Performing a freely chosen concert among the following: W.A. MOZART - Concert in Bflat Major K 191 / C.M. Von WEBER – F Major Concert Op. 75 / J. A. KOZELUH - Concerto in C major. 2. Performing a freely chosen piece for bassoon and piano from the modern repertoire.

On the Controfagotto / Contrabasson: 1. Performing a freely chosen study, drawn from Marius Piard's "Enseignement du Contrabasson", or: ° W.A. MOZART - from Concerto KV 191 for bassoon: second movement.

General discussion on the technical and interpretative issues concerning the program submitted for the admission test. Evaluation of the curriculum.

## **FISARMONICA / ACCORDION**

### **Triennio :**

1. Performance of an étude from the Gradus and Parnassum (ed Hohner) vol.1,2,3 or from other texts (of the same difficulty), among three presented by the performer.

2. Performance of a Preludio and Fuga by J.S. Bach from the « Clavicembalo ben temperato ».
3. Performance of a piece from the literature for keyboard instruments of one of the following authors: F.Couperin, G.Frescobaldi, J.Pachelbel, C.Merulo, A.De Cabezón, D.Scarlatti, D.Cimarosa, G.F.Haendel, A.Gabrieli, G.Gabrieli, D.Zipoli.
4. Performance of an original accordion composition chosen by the following : P.Creston : Prelude and Dance, S. di Gesualdo : improvisation n.1, A.Kusjakov : Sonata, T.Lundquist : Metamorphoses, H.Sauget : Choral varié, J.J.Werner : Premiere Sonatine, V.Solotarev : Sonata n.2 or other composition of same difficulty.

Sight reading of a piece chosen by the jury. Musical and motivational interview.

#### **Biennio :**

1. Performing a concert program for a total duration maximum 40 minutes including:
  - at least one polyphonic composition from the Renaissance or Baroque keyboard literature
  - at least one original piece of Italian literature
  - at least one original piece of international literature
  - candidate's own work in the form of a transcription, composition or arranging for accordion.
  - The candidate, when completing the program and in order to globally evaluate his / her personality and attitude, may freely perform music of any kind and origin.
2. Colloquium - based on verifying the candidate's instrumental skills and knowledge on the following topics:
  - original music / ◦ polyphony / ◦ knowledge of the repertoire / ◦ structure and operation of the instrument ◦ transcription, adaptation and composition for accordion.

#### **FLAUTO / FLUTE:**

**Triennio:** Performance of 1 or 2 pieces of maximum 20' minutes long, chosen from the following:

J.S.Bach Sonata in G- BWV 1020 / J.S.Bach Sonata in C+ BWV 1033/ J.S.Bach Sonata n.2 in B+ BWV 1067 / G.Ph.Teleman Fantasia / K.Stamitz Concert in G+ op.29 / W.A.Mozart Concert in G+ K313/ G.Fauré Fantasia op79 / G.Enesco Cantabile and Presto / C.Ph. E.Bach Sonata in G+ "Hamburger" / C.Debussy Syrinx / J.Ibert Piece/ A.Honegger Danse de la Chèvre / E.Koehler op.33 vol. 2 or 3 / A.Furstenau études op.107 vol.I and II/ G.Bricciardi 24 études

Performance of a short piece from the Ottaviano repertoire

#### **Biennio:**

Performing two important pieces, freely chosen:

1. One of the following solo pieces: ◦ J.S. BACH - Partita in A minor / ◦ J.IBERT – Pièce
2. One of the following pieces for flute and piano: ◦ W.A. MOZART – Concerto in D major / ◦ H. DUTILLEUX - Sonata / ◦ PROKOFIEV - Sonata in D Major / ◦ D. MILHAUD – Sonata
3. A choice of "solo passages" from the operatic-symphonic and / or chamber music repertoire;

General interview on the technical and interpretative issues concerning the program submitted for the admission test.

Evaluation of the curriculum.

#### **FLAUTO DOLCE / RECORDER**

##### **Triennio:**

1. Performance, by the jury's choice, of two études among three presented by the candidate, extracted from the most important ancient and contemporary literature.
2. Performance of a theme with variations by Van Eyck chosen by the candidate with soprano recorder
3. Performance of a recorder piece only contralto or with or without continuo, chosen from the literature of the 17th century or 18th century

Sight-reading of a medium difficulty piece in modern notation assigned by the commission. General interview about technical and interpretative issues concerning the program presented for the admission test.

#### **Biennio :**

The performer should present a freely chosen 30' minutes long program, including:

- A "canzone da sonar" or sonata of the 17th century
- Two themes and variations by Jacob Van Eyck
- Two Preludes from "L'Art de Préluder" by Hotteterre
- A 20th century composition for recorder
- A concert for recorder and orchestra of the 18th century of the following authors : Vivaldi, Sammartini, Telemann.

#### **LIUTO / LUTE**

##### **Triennio - Biennio:**

A freely chosen program by the candidate from the repertoire for lute, vihuela, theorbo, baroque lute or baroque guitar , for a maximum total duration of 20' minutes. The commission may also ask for tests such as sight reading, rhythm and

intonation exercises. General interview about technical and interpretative issues concerning the program presented for the admission test.

### **JAZZ (Piano/ Saxophone / Doublebass / Guitar / Percussions)**

#### **Triennio :**

1. Performance of 3 or 4 jazz pieces with improvisation, chosen by the performer (standards or original).
2. Sight-reading.
3. Short interview on motivations.

### **JAZZ (Composition and instrumentation/ Saxophone / Guitar)**

#### **Biennio :**

Performing 5 jazz standards by heart. The pieces should represent the 1940-1965 period.

The Commission will evaluate:

- Setting the melody • Phrasing • Knowledge of Jazz language • Improvisation ability • Harmonic knowledge
- Sight reading • Major scales, Minor scales (harmonic or melodic), hexatonic and diminished scales
- Knowledge of History Jazz and Major Instrument Masters

### **MAESTRO COLLABORATORE / PIANO ACCOMPANIST**

#### **Biennio :**

Performance of one or more major piano works, chosen by the candidate, for a total duration of approximately 10-15 minutes. Performance at the piano of an Opera aria chosen by the candidate, marking with the voice the part of the singer.

Sight-reading the piano part of an excerpt of operatic repertoire. Motivational Interview.

### **MUSICA ELETTRONICA / ELECTROACUSTIC MUSIC COMPOSITION**

#### **Triennio:**

The admission exam will consist on an aptitude interview to determine competences acquired in the music and new technologies sector and to outline a general profile of the candidate in order to determinate the candidate's eligibility and a general ranking.

Evaluation criteria on musical skills :

1. Knowledge of musical theory.
2. Ability to read classic notations in violin and bass keys.
3. Knowledge of the harmonic basic language.
4. Rhythmic and harmonic analysis of a short and easy musical piece chosen by the jury.
5. Knowledge of the following topics: Ancient and modern scales, intervals, consonances and dissonances, types and families of chords, rhythmic and metric organization, notions about different musical general forms.
6. Music history : general knowledge about the course of the music throughout history, with specific reference to the contemporary period.

Assessment of the level of competence acquired in the field of:

- Vocal or instrumental experiences
- Overall music experiences
- Composition experiences
- Experiences in the field of informatic
- Experiences in the field of technology

### **MUSICA E NUOVE TECNOLOGIE / COMPUTER MUSIC COMPOSITION**

#### **Biennio:**

For candidates from a Musica Elettronica Bachelor:

- Interview to verify the motivations, the already planned design and expectations;
- Evaluation of the curriculum

For candidates from other curriculum:

- Oral examination to determine the type of musical and cultural skills;
- Tests to verify the ability to analyze and listen to a piece of electroacoustic music, centered on the identification of formal segmentation and sound objects;
- Proof of mathematical, informatics and electro-acoustical skills • Interview of motives, planned design and expectations;
- Evaluation of the curriculum

### **MUSICA DA CAMERA / CHAMBER MUSIC**

**Biennio :** Performance of a free program of a total duration of 20/30 minutes. The candidate will have to provide, if necessary, the partners for his/her performance. Interviews on chamber music repertoire and personal experiences in the specific field. Evaluation of the curriculum.

## **MUSICA VOCALE DA CAMERA / ART SONG INTERPRETATION:**

### **Triennio :**

Performance of a group of five pieces, including *two German Lieder*, *two songs in other languages* (Italian, French, Russian, Spanish, English, etc.), *one opera, oratorio or concert aria*. Pianists will replace the opera/oratorio/concert aria with a piece for solo piano, medium difficulty, with a maximum duration of 6 minutes (single movements from sonatas are also allowed).

- Each candidate will first make his choice to perform the first piece. Then, the jury will require the performance of other songs/arias selected from the program. The jury may also require the candidate to undergo different aptitude tests, such as vocal (or piano) music sight-reading.

### **Biennio :**

Candidates must submit a program of about 5 or 6 pieces, articulated as required and of a total duration of 20 minutes, including at least one piece from each of these groups:

A. German Lieder from Mozart to contemporary authors

B. French Mélodies from Berlioz to contemporary authors

C. Art songs in at least one language other than French and German (ie. Italian, Spanish, Russian, English, etc.)

D. One opera or oratorio or concert arias, without limitation of style and language - Pianists will replace this part with a piece for solo piano, medium difficulty, with a maximum duration of 6 minutes (single movements from sonatas are also allowed).

- Each candidate will first make his choice to perform the first piece. Then, the jury will require the performance of other songs/arias selected from the program. The jury may also require the candidate to undergo different aptitude tests, such as vocal (or piano) music sight-reading.

## **OBOE**

**Triennio:** Performance of an important concert piece for oboe. Short discussion about contextualization and performance choices of the proposed piece. Basic technique: complete control of the dynamic on the whole range, articulation, even in speed, vibrato.

**Biennio:** A 20' minutes long program chosen by the performer (pieces for solo oboe are allowed). Attitudinal and motivational interview, which will be based on the training course already taken and on any professional orientations that have emerged during the last years of training, with particular reference to the candidate's interests.

## **ORGANO / ORGAN**

### **Triennio :**

At the piano:

1. Performance of an étude among four of the presented, got form "Gradus ad Parnassum" by M.Clementi.
2. Performance of an English Suite or a Partita by J.S.Bach.
3. Performance of a Sonata by J.Haydn, W.A.Mozart, M.Clementi or L.van Beethoven.
4. Performance of a romantic period piece.
5. Performance of a 20th century piece.

At the organ:

1. Performance of a Italian school piece of the 16th and 17th centuries, chosen between two presented by the candidate
2. Performance of a German School (before Bach) piece
3. Performance of a Preludio-Corale by J.S.Bach chosen between two presented form the Orgelbüchlein
4. Performance of a free composition by J.S.Bach (Preludio and fuga, Toccata e fuga, Fantasia, etc)
5. Performance of a romantic period piece
6. Performance of a 20th century piece

Composition and improvisation:

Written composition of a three-part figurato counterpoint with imitations, first placed in the higher part and then in the lower. Written harmonization of a choral. Improvisation of a simple verse, modulating in nearby shades, on given subject.

**Biennio :** Performing the following compositions: ° a Trio Sonata by J. S. Bach / ° an important piece of the late-Roman, modern or contemporary period. General interview on the technical and interpretative issues concerning the program submitted for the admission test.

## **PIANOFORTE / PIANO**

### **Triennio:**

1. Performance of two études:
  - a. One chosen among Gradus and Parnassum by M.Clementi.
  - b. One of a modern or romantic author.
2. Performance of a Preludio and fuga by J.S.Bach chosen among three presented by the candidate from « The Well-tempered harpsichord ».
3. Performance of the first movement of a Beethoven's Sonata, excluded op.49 n.1 and 2 and the op.79.

4. Performance of an important romantic composition written in the 19th century.
5. Performance of an important composition written in the 20th century or contemporary.

**Biennio:**

Free Program, duration 25 - 30 minutes, including two or more authors of different periods.

**SAXOFONO / SAXOPHONE**

**Triennio:**

1. Performance of a piece for alto saxophone and piano chosen by the candidate.
2. Performance of piece with or without piano chosen by the candidate.
3. Performance of an étude chosen by the commission among three presented by the candidate.

Interview about motivations.

**Biennio:**

1. Performing a piece for alto saxophone and piano at the candidate's choice
2. Performing a piece with or without piano at the candidate's choice
3. Performing an étude chosen by the jury among 4 études presented by the candidate

Motivational Interview

**STRUMENTAZIONE PER ORCHESTRA DI FIATI / WIND ORCHESTRA INSTRUMENTATION**

**Triennio :**

1. Lettura della partitura (piano exam) : 1. Performance of a piece by J.S. Bach, chosen among 3 presented by the candidate from the Well Tempered Harpsichord, Partitas, Capriccio sulla lontananza del fratello diletto, toccatas. 2. One Sonata or a cycle of Variations by Mozart or Beethoven, or a group of 3 pieces of different styles and eras, of the same difficulty, of minimum 10 maximum 20 minutes. 3. Sight-reading of a piece for 4 voices in the ancient keys (soprano, contralto, tenor and bass keys) 4. Sight-reading of the piano piece
2. Storia della musica (history of music) : an interview
3. Composition : a. Written test (8 hours): Figurato choral and / or Counterpoint composition for 3 voices (fughetta, invention; etc.) b. Written test (10 hours): Piano piece with instrumental hints; Or a small piece on the theme and organic given for windsurfing (max.5 instruments). c. Harmonization of a given melody with piano accompaniment in classical and / or romantic style (10 hours).

Interview: Presentation of at least one composition work for original wind orchestra; discussion on the written tests, on tonal harmony, on counterpoint and on general composition.

**Biennio:**

- A. For candidates holding the Diploma of Composition or Diploma of the Experimental School of Composition and / or for candidates holding a First Level Diploma (triennio/bachelor degree) in **Composition** or **Strumentazione per orchestra di fiati** at the Music Conservatories And IMPs: 1. Written test (1 hour). Several music pages will be presented with multiple answer questions: analysis, instruments, orchestration, style, form, composition techniques. 2. General discussion on issues concerning the compositions presented by the candidate.. Evaluation of the curriculum
- B. For candidates with a degree or equivalent qualification and musical skills yet not certified by a specific diploma of composition: 1. Examination of the applicant's training curriculum 2. Oral test to determine the type of musical and cultural skills and possible discussion on the analytical-compositional work presented by the candidate. 3. Verification of compositional and analytical skills through a series of supplementary written tests, established by the committee in relation to the degrees already acquired.

**STRUMENTI A PERCUSSIONE / PERCUSSIONS**

**Triennio:**

1. Two études/pieces of medium difficulty for drums demonstrating the knowledge of the fundamental rudiments, embellishments (single, double, etc) rolling (measured or double and crawled or closed).
2. Performance of any major or minor scales on keyboard instruments (eg. xylophone), including arpeggios and intervals of third in the maximum extension permitted by the instrument.
3. An étude/piece on the xylophone chosen by the jury from three submitted by the candidate.
4. A four-sticks étude on the vibraphone, including the « Dampening » technique, chosen by the jury from two submitted by the candidate.
5. An étude/piece for at least three timpani with easy pitch changes.
6. A short composition for percussion and piano (eg. vibraphone-ph., Xylophone- pf., Battery- pf)
7. Difficult passages from the classical lyric and symphonic repertoire (eg. Rossini, Mozart, Haydn, Beethoven, Verdi)
8. Interview about music, general and motivational.

**Biennio :**

1. One piece of the candidate's free choice, max 10' long
2. One piece for each of the following instruments : drum, timpani, marimba, vibraphone, multi-percussions
3. Sight-reading of a piece given by the jury (the candidate may try out the piece 2 times before performing it)
4. Attitudinal and motivational interview, which will be based on the training course already taken and on any professional orientations that have emerged during the last years of training, with particular reference to the candidate's interest

**TROMBA / TRUMPET****Triennio:**

1. Performance of two pieces for trumpet and piano:
  - Savard: Morceau de concours
  - Reopartz: Andante and Allegro
2. Performance of an aria and variations taken from the third part of Arban's method (freely chosen with the accompaniment of the piano).

**Biennio:**

1. Performance of a concert chosen among: J.Haydn concert in minor E; J.N.Hummell concert in major E flat and A.Honegger "Intrada".
2. General interview on music and motivations.

**TROMBONE****Triennio:**

1. Performance of a solo piece or one concerto movement possibly with the accompaniment of the piano.
2. Performance of an étude chosen by the candidate.
3. Performance of some Orchestral excerpts chosen by the candidate.

**Biennio:**

1. a concerto for trombone and piano, or another composition chosen by the candidate of same difficulty or more difficult than the one expected by traditional diploma (v.o.) (A.Guilment, Morceau Symphonique- P.Vidal : Solo de Concours)
2. Performance of an étude chosen by the candidate from the following methods for trombone: - C.Kopprasch: 60 Selected Studies for Trombone, 2 part - H.Couillard: 20 étude of improvement; - M.Bordogni: 24 Legato Studies (Vocalizes), starting from the n.12.
3. Sight reading and transpose test of a medium difficulty piece assigned by the jury.

**VIOLA DA GAMBA****Triennio:** Performance of

1. A piece for viola « bastarda ».
2. A "Division" by C.Simpson.
3. Two English "intavolatura" pieces.
4. A German sonata of the 18th century.
5. Three pieces from a suite by M.Marais.

**Biennio:**

The candidate should present a 30 minutes long freely chosen program, including A.Forqueray's suite movements and J.Bach's Sonatas for gamba viola.

**VIOLA****Triennio:**

1. Performance of a program composed by at least three pieces of three different historic periods. Single movements can be performed, freely chosen by the candidate.
2. Performance of an étude or capriccio among the Krautzer's or Campagnoli's ones, chosen by the jury among at least four presented, not of the same author.

**Biennio:**

One Campagnoli's Capriccio chosen by the candidate. Three J.S.Bach's Suite movements chosen by the candidate. A freely chosen piece.

**VIOLINO BAROCCO / BAROQUE VIOLIN****Triennio:**

The candidate will perform a free program of at least 20 minutes, including at least one movement from the Sonata of Arcangelo Corelli op.5. The jury may request some aptitude tests such as sight reading, rhythm and intonation exercises. A general interview on the technical and interpretative issues concerning the program submitted for the admission test

### **VIOLINO / VIOLIN**

#### **Triennio:**

1. An étude or a Capriccio from:
  - R.Kreutzer 42 études, J.Dont op.35, J.P.Rode, N.Paganini, H.Wieniawsky op.10
  - P.Gaviniès (le 24 Matinées), D.Alard op.41, F.Fiorillo.
2. A composition for solo violin or two movements chosen by the candidate from a Sonata or Partita for violin only by J.S.Bach.
3. A concert movement chosen by the candidate (with accompaniment).

#### **Biennio:**

A 30 minutes long freely chosen program, including two or more authors from different historic periods.

### **VIOLONCELLO / CELLO**

#### **Triennio:**

1. Performance of the Preludio, the Sarabanda and one other movement chosen by the candidate from a Suite by J.S.Bach.
2. Performance of an étude chosen by the candidate among those of Duport, Dotzauer, Merk, Cossman, Popper.
3. Performance of the first movement of a concert chosen by the candidate, may be also from the baroque period.

#### **Biennio:**

Graduate Cello Diploma (Italian traditional diploma or Cello bachelor degree) candidates should present a 30 minutes long freely chosen program.

Other candidates should present a 60 minutes long freely chosen program, including a Grutmacher's étude (op.48 vol.2, excluding n.1 and 2) or a Capriccio by A.Piatti, a J.S.Bach's Cello Suite, a first movement of Sonata and a first movement of Concert.