

SCUOLA DI MUSICA DI FIESOLE

FONDAZIONE – ONLUS

iscritta al n° 6 del Registro Regionale delle Persone Giuridiche Private

Revised: 15/11/2020

Course Programme for TRIENNIO ORDINAMENTALE VOICE

ARTISTIC-DISCIPLINARY SECTOR CODE **CODI/23** - VOICE

Field of study: PERFORMANCE PRACTICE AND REPERTOIRE

YEAR 1

Hours	Credits	Mode of Verification
30	17	EXAM

PROGRAMME OF STUDY:

- Vocal technique: study of the practical-theoretical aspects of the technique with vocalizations, major and minor scales with arpeggios, solfège starting from the belcanto tradition up to and including the 1800's;
- Operatic repertoire: preparation of arias and recitativi from the belcanto repertoire from the 1600's up to and including the 1800's;
- Study of the chamber repertoire from pre-romantic Lieder up to Schubert and chamber music compositions from the 1800's.

EXAM PROGRAMME:

Performance of:

- One étude, to be sung with the names of the notes or as a vocalise, drawn from three presented by the candidate chosen from the following list:

G. Aprile, 36 vocalizzi (per sop., ten., mezzosop. e bar.),

M. Bordogni, 36 vocalizzi (per tutte le voci),

M. Bordogni, 3 esercizi e 12 nuovi vocalizzi op. 8,

A. Busti, Studi di canto, libri 3° e 4°,

B. Carelli, 24 solfeggi progressivi, libro VII°

G. Concone, op.9 (dal 25 in poi),

G. Concone op. 10, per soprano e mezzosoprano,

G. Concone, 40 vocalizzi op. 17 per basso e baritono,

L. Lablache, vocalizzi per basso, contralto e mezzosoprano,

L. Lablache, Esercizi per soprano o tenore,

S. Mercadante, Studi di canto,

S. Mercadante, 12 melodie preparatorie al canto drammatico,

G. Nava, 24 solfeggi progressivi (per tutte le voci),

G. Nava, 25 solfeggi progressivi per voce di basso,

E. Panofka, 24 vocalizzi op.81,

E. Panofka, 12 vocalizzi d'artista op.86

A. M. Panseron, Metodo completo di vocalizzazione per mezzosoprano,

N. Porpora, 25 vocalizzi ad una voce e a due voci.



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V. Ricci, L'antica scuola di canto, Solfeggi per tutte le voci (tutte le serie),

Marchesi

G. Seidler, L'arte del cantare (dalla 2° parte),

Tosti;

or other of equal difficulty

- Two opera arias from different composers; if a *recitativo secco/accompagnato* is present, it must be sung a well.
- One chamber piece drawn from three presented by the candidate, chosen from Italian or foreign repertoire from the 17th-20th centuries, of which one in a foreign language for native Italian speakers and one in Italian for foreign students.

Please note: All pieces must be performed in original language. Arias must be performed by memory.



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YEAR 2

Hours	Credits	Mode of Verification	
30	17		EXAM

PROGRAMME OF STUDY:

- Vocal technique: further studies of the technical aspects through the study of vocalises edited by authors from the 1800's and 1900's;
- Operatic repertoire: preparation of arias from the operatic repertoire;
- Reading and further studies of sacred repertoire (Messa, Oratorio, etc.) and Italian, French and German cantatas up to and including the 1900's;
- Study of the Lieder repertoire from the 1800's up to Strauss with the choice of an important cyclical or anthological composition from the German or French repertoire up to and including the 1800's. The Italian melody by Respighi, Casella, Pizzetti, Alfano, G.F. Malipiero, Castelnuovo-Tedesco, Ghedini, etc.

EXAM PROGRAMME:

Performance of:

- One étude, to be sung as a vocalise, drawn from three presented by the candidate chosen from:

Bordogni,

Concone Op.12,

Concone Op.17,

Marchesi,

Mercadante,

Nava,

Panofka,

Panseron,

Seidler (Part III)

Or other of equal difficulty;

- Two opera arias; if a *recitativo secco/accompagnato* is present, it must be sung a well.
- One chamber piece drawn from two presented by the candidate, chosen from Italian or foreign repertoire from the 17th-20th centuries, of which one in a foreign language for native Italian speakers and one in Italian for foreign students.
- One piece from an Oratorio, Cantata or Messa, chosen by the candidate;

Please note: All pieces must be performed in original language. Non-sacred Arias must be performed by memory

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YEAR 3

Hours	Credits	Mode of Verification	
30	17		EXAM

PROGRAMME OF STUDY:

- Vocal technique: further studies of the technical aspects through the study of vocalises edited by authors from the 1800's and 1900's;
- Operatic repertoire: preparation of arias from the operatic repertoire
- Chamber repertoire: reading and further studies of the sacred repertoire (messa, oratorio etc.) and Italian, French and German cantatas up to and including the 1900's

EXAM PROGRAMME:

Performance of 4 pieces drawn from:

- One étude drawn from two from 20th-century repertoire presented by the candidate
- Three opera arias from 'Recitar cantando to contemporary; if *recitativo secco/accompagnato* or cabaletta/da capo with variations are present they must be performed.
- Two pieces from sacred repertoire (oratorio, cantata, messa...).
- After 3 hours of study, performance of a chamber piece of medium difficulty chosen by the panel.

Please note: All pieces must be performed in original language. Non-sacred Arias must be performed by memory

FINAL EXAM

- 1) The candidate must present and perform a concert programme of his/her choosing, lasting between 40 and 45 minutes. The programme may include chamber pieces (solo or ensemble), opera duets / trios, opera arias, sacred arias and/or concert arias. The relationship between the presentation of "opera arias / sacred arias / concert arias" and "solo/ensemble chamber pieces - duets / opera trios" must be 2/3 and 1/3. The opera arias must be performed in full with recitative, if present, and the cabaletta must be repeated with variations if foreseen by performance practice.
- 2) The candidate must also submit a written thesis on the pieces performed and debate the thesis during the final examination performance.