

# SCUOLA DI MUSICA DI FIESOLE

FONDAZIONE – ONLUS

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

Aggiornamento: 15/10/2019

## Course Programme for TRIENNIO ORDINAMENTALE COMPOSITION

ARTISTIC-DISCIPLINARY SECTOR CODE **CODC/01** - COMPOSITION

Field of study : COMPOSITION

### YEAR 1

Hours	Credits	Mode of Verification	
27	9		EXAM

### PROGRAMME OF STUDY:

- Study of the musical forms of suite, sonata form, lied, theme and variation, rondò/rondò-sonata;
- Exercises: composition of pieces for piano that adopts the forms studied in the baroque and classical-romantic styles, with particular attention given to the techniques of 1800's piano writing (early and mid-century) from a textual, melodic-harmonic and instrumental timbre point of view.

### EXAM PROGRAMME:

- 10 hour seclusion: develop a piano pieces on a theme given by the panel, in romantic Lied or Sonata form (structural development based on the first Beethoven sonatas) or theme and variations;
- Discussion of the exam and presentation of the student's work (in free style) for piano.

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### YEAR 2

Hours	Credits	Mode of Verification	
27	9		EXAM

### PROGRAMME OF STUDY:

- Study of chamber music repertoire from the classical period to the early 1900's, giving particular attention to the ensemble writing including string-piano duo to the septet (3 winds and 4 strings) and adding the analysis of *Pierrot Lunaire* by Arnold *Schönberg*;
- Exercises: composition of pieces for chamber ensembles, referring to the studied ensemble formations (string trio, string quartet, trio-quartet-quintet with piano; wind quintet, wind sextet, mixed septet) in late romantic style and/or pre-serial and/or polytonal.

### EXAM PROGRAMME:

- 20 hour seclusion divided in two consecutive days (10 hours per day \*): develop a chamber piece (duo for violin or viola or cello and piano) with a theme given by the panel, in the form of a late romantic sonata or a style of the early 1900's (Wagnerian chromaticism, atonality, polytonality, pre-serialism, etc.);

*\*(at the end of the first day of seclusion, the candidate will submit the exam to the panel, to have the material returned to him/her on the following morning and finish within the second day of seclusion)*

- Discussion of the exam and presentation of the student's work (in free style) for ensemble.

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Field of study : COMPOSITION

### YEAR 3

Hours	Credits	Mode of Verification	
27	9		EXAM

### PROGRAMME OF STUDY:

- Study and composition of orchestral writing, from the Symphonies by Beethoven (with reference to the Mozartian orchestral writing) up to the orchestral compositional forms of the early 1900's, with particular reference to the works by Debussy, Ravel, Prokof'ev, Stravinsky, Webern, Schönberg;
- Study and analysis of lyric repertoire and/or vocal pieces for solo, choir and orchestra.

### EXAM PROGRAMME:

- Seclusion of 12 hours: develop a brief piece (or section of this) for orchestra from a piano theme given by the panel. The student must demonstrate to be capable of showcasing the musical material through orchestral language, from a melodic/harmonic point of view (treating on functional or atonal harmony) as well as instrumental timbre;
- Discussion of the exam and presentation of the student's work (in free style) for a symphonic orchestra (minimum arrangement 2-2-2-2, 2-2-2, percussion, strings: 10-8-6-4-2) or another mixed formation of no less than 21 elements.

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## FINAL EXAM PROGRAMME

The candidate will present his/her own wide-ranging orchestral and formal compositional work, agreed upon with the referring professor and approved by the composition department and the artistic director.

The composition must follow one of the following musical forms:

- Symphonic piece, for orchestra \*
- Oratorio, for solo voices, choir and orchestra\* or string orchestra\*\* or chamber ensemble \*\*\*
- Opera scene, for voices and/or choir, orchestra\* or string orchestra\*\* or chamber ensemble \*\*\*
- Piece for soloist(s) and orchestra \* or string orchestra\*\* or chamber ensemble \*\*\*
- Ballet, for orchestra or chamber ensemble \*\*

The candidate will discuss his/her own thesis through a text that demonstrates, from many perspectives, his/her realized composition for the final exam.

The thesis may be based on:

- a) The analysis of choosing the presented compositional project and its conceptual beginnings;
- b) The structural analysis of the composition, based on at least three parameters, being
  - 1) chosen compositional form
  - 2) melodic/harmonic language
  - 3) orchestration and timbre;
- c) A parallel with other important historic composers that have covered, in their own repertoire, the same musical form proposed in the final exam;
- d) Final personal considerations.

The candidate, during the discussion of the thesis, may avail him/herself of a technical apparatus that allows a better presentation of his/her work, such as a projector and audio speakers. In agreement with the artistic director's office, it is possible to organize the live performance of the final exam or a portion of it.

\*Orchestra with no less than: winds 2,2,2,2 - brass 2,2,1 - timpani/percussion – strings : 10-8-6-4-2.

\*\*Strings no less than: 10-8-6-4-2.

\*\*\*The chamber ensemble is agreed upon with the referring professor and must prescribe the use of at least one instrument per family (woodwinds, brass, percussion, keyboards, strings) with the possibility of integrating other instruments, (e.g., harp, harpsichord, guitar, ethnic instruments, etc.) always agreeing preventatively with the referring professor. It is advisable that the ensemble be no less than 10 members (e.g., 1 flute, 1 oboe, 1 horn, 1 percussion, 1 piano, 1 harp, 2 violins, 1 viola, 1 cello)