

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 : HARMONIC FRAMEWORK AND COUNTERPOINT TECHNIQUE

YEAR 1

Hours	Credits	Mode of Verification	
27	9		EXAM

PROGRAMME OF STUDY:

- Study of the main contrapuntal forms:
 - 1) 2 and 3 voice inventions;
 - 2) 3 and 4 voice canons;
 - 3) 3 and 4 voice fugues.
 - 4) Rapport between contrapuntal and harmonic functions (the accidental melodic chord)
- Exercises: *composition* of the aforementioned forms in pre-baroque and baroque styles, with particular attention given to the contrapuntal writing techniques according to Bach and the late 19th century French school.

EXAM PROGRAMME:

- 24 hour seclusion (in two 12 hour sessions in consecutive days): develop a fugue subject given by the panel, in the scholastic form (exposition, divertimentos – re-exposition (at least two)- dominant pedal, imitation of the subject, tonic pedal) for piano.
- Discussion of the exam and presentation of the educational work completed during the course; furthermore, present the student's work (in free style) for piano, characterized by a contrapuntal research.

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YEAR 2

Hours	Credits	Mode of Verification	
27	9		EXAM

PROGRAMME OF STUDY:

- Study of vocal and instrumental 4 voice fugues and analyses of repertoire from the 18th and 19th centuries based on the integral tonal counterpoint style, including chromatic harmony (from Bach, to the fugues by Mozart, Beethoven up to composers of the late 19th century), with particular attention given to the instrumentation techniques most well adapted to underline the contrapuntal technique, considering both melody and timbre.
- Exercises: *composition* of the aforementioned forms in integral tonal style (chromatic harmony).

EXAM PROGRAMME:

- Delivery of a fugue subject to be created in 72 hours without necessity of seclusion (holidays and weekends are also counted). Restitution of the exam at the predetermined time. The fugue subject will have polyharmonic and/or serial characteristics, with reference to harmonic systems between the late 1800's and early 1900's. The fugue, in four voices, must be realized for a string quartet, considering the instrumental techniques and performance practices of this chamber ensemble.
- Discussion of the exam and presentation of the work completed during the course

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YEAR 3

Hours	Credits	Mode of Verification
27	9	EXAM

PROGRAMME OF STUDY:

- Analysis of the repertoire from the 1900's (from the beginning of the century to the contemporary avant-garde) based on contrapuntal techniques (fugues by Shostakovich and Hindemith, the polyphonic writing of Schönberg and Stravinsky, the micro-polyphony of Ligeti, etc.) in post-tonal systems (polytonality, atonality, dodecaphony, microtonality, etc.)
- Exercises: *composizion* of fugues or other contrapuntal forms in a more free and personal style, maintaining the strict forms but utilizing the harmonic systems studied, plus modern and non-functional.

EXAM PROGRAMME:

- Presentation of educational work performed during the course; furthermore present the student's own work in the form of a post-tonal fugue, for diverse ensembles including quintet with piano to 14 piece ensembles (1.1.1.1 , 1.1.1 , 1 perc. , 1 piano, string quintet).