

SCUOLA DI MUSICA DI FIESOLE

FONDAZIONE – ONLUS

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

Aggiornamento 21/6/2019

Course programmes for TRIENNIO ORDINAMENTALE BAROQUE VIOLIN

ARTISTIC-DISCIPLINARY SECTOR CODE **COMA/04** – BAROQUE VIOLIN

Field of discipline: REPERTOIRE PERFORMANCE PRACTICE

YEAR 1

Hours	Credits	Mode of Verification	
27	18		EXAM

PROGRAMME OF STUDY:

The course offers studying performance practice of the 17th and 18th century repertoires through the technique and performance on analogous historical instruments with particular attention given to the treatises and descriptions from the epoch.

It is necessary to have a baroque violin (or a copy of such) with a baroque bow (for more information, please contact the designated professor).

EXAM PROGRAMME:

- Performance of an Italian Sonata or Canzone for Soprano and Bass composed before 1661
- Performance of a German/Austrian Sonata for Violin and Bass composed before 1665
- Performance of an Italian Sonata for Violin and Bass composed between 1661 and 1700
- Performance of a French Sonata for Violin and Bass composed before 1723
- Performance of a composition, at the discretion of the candidate, employing the “chin-off” technique

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YEAR 2

Hours	Credits	Mode of Verification	
27	18		EXAM

PROGRAMME OF STUDY:

The course offers studying performance practice of the 17th and 18th century repertoires through the technique and performance on analogous historical instruments with particular attention given to the treatises and descriptions from the epoch.

It is necessary to have a baroque violin (or a copy of such) with a baroque bow (for more information, please contact the designated professor).

EXAM PROGRAMME:

- Performance of an Italian Sonata or Canzone for Soprano and Bass composed before 1661 (different from the previous exams)
- Performance of a German Sonata for Violin and Bass composed between 1665 and 1697
- Performance of a French Sonata for for Violin and Bass composed between 1723 and 1725
- Performance of an Italian Sonata for Violin and Bass composed between 1701 and 1750
- Performance of a German Sonata for Violin and Bass composed between 1697 and 1750
- Performance of a French Sonata for Violin and Bass composed between 1725 and 1750
- Performance of a composition, at the discretion of the candidate, employing the “chin-off” technique

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Field of discipline: REPERTOIRE PERFORMANCE PRACTICE

YEAR 3

Hours	Credits	Mode of Verification	
27	18		EXAM

PROGRAMME OF STUDY:

The course offers studying performance practice of the 17th and 18th century repertoires through the technique and performance on analogous historical instruments with particular attention given to the treatises and descriptions from the epoch.

It is necessary to have a baroque violin (or a copy of such) with a baroque bow (for more information, please contact the designated professor).

EXAM PROGRAMME:

- Performance of a Composition from “The art of playing on the violin” by F. Geminiani
- Performance of a Sonata by A. Corelli, op. 5, from the first six sonatas.
- Performance of a Concerto for Solo Violin, Strings and Continuo
- Performance of a Fantasia by G. Ph. Telemann or two movements from a Sonata or Partita for Violin Solo by J. S. Bach
- Performance of two movements from a Sonata for Violin and Harpsichord or Fortepiano in the classical style (after 1750)
- Performance of a composition, at the discretion of the candidate, employing the “chin-off” technique

FINAL EXAM:

Recital of circa 60 minutes with compositions of a diverse nature.

Presentation of a written thesis on the proposed program and its argumental defense.

It is permitted to insert a chamber music composition in the recital.

It is permitted to repeat no more than one composition from previous exams.

