

SCUOLA DI MUSICA DI FIESOLE

FONDAZIONE – ONLUS

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

PRE-ACADEMIC Course Program in VIOLA DA GAMBA

The course is divided into three levels (basic, medium, advanced); the duration of each level is proportional to the student's age and the previous musical preparation. Each level concludes with a verification exam. Furthermore, an exam at the end of each academic year is requested, with a free program but in line with the technical and interpretative goals of the level.

The exam panel may establish eventual exceptions to the program.

LEVEL : BASIC

Sublevel 1-2-3

STUDY PROGRAMME:

Basic 1-2-3

Technical-instrumental Goals

Correct position of the instrument

Setting of the left hand

Setting of the right hand

Sensibility to the quality of sound

Close and stretched positions, changing positions between the frets

String changes in moderate tempos

Chords and easy arpeggios (Re, Sol, Do, La, majors and minors)

Trills and mordents

Reading

Skills in playing pieces in bass, contralto and suboctave treble clefs

Sight reading pieces with an elementary technical difficulty level in bass clef

Bibliography

Simple pieces from three great historical periods for Viola da Gamba (Renaissance, Baroque, early Classical) of an adequate technical level

CERTIFICATION EXAM PROGRAMME:

Exam

One *Recercada* from *Trattado de glosas* by D. Ortiz

Two pieces with simple chords, of equal or greater difficulty to T. Hume, *A freeman's song* (n° 79 from *The first part of Ayres*)

Two simple movements from French baroque repertoire, of equal or greater difficulty to M. Marais, *Menuets* in La min, from book V, nn. 7-8

One movement from an 18th century sonata, of equal or greater difficulty to K. F. Abel, sonata in sol maggiore, WK 171

Sight reading a part of renaissance polyphonic piece, rhythmically simple, with notation in bass clef

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LEVEL : MEDIUM

Sublevel 1-2

STUDY PROGRAMME:

Medium 1-2

Technical-instrumental Goals

Positions outside of the frets, reached with gradual changes

Double-stopping successions

Legato and détaché 'sciolto' arpeggios

Chords in keys with up to three accidentals

Vibrato with 1 and with 2 fingers

Reading

Reading from facsimiles of original baroque prints

Knowledge of the main notational conventions in use in the historic periods studied

Sight reading simple basso continuo lines

Repertorio

Interpretation of medium-easy difficulty pieces from the viola da gamba repertoire

Accompaniment practice

Bibliografia

Interpretation of medium-easy difficulty pieces from the viola da gamba repertoire

Accompaniment practice

CERTIFICATION EXAM PROGRAMME:

Exam

Performance of

One Italian song for solo bass from the early 1600's

One English *division*, of equal or greater difficulty to C. Simpson, *Divisions for the practice of learners*, from *The Division-Viol*

Two simple movements from French baroque repertoire, of equal or greater difficulty to M. Marais, *Menuets* in La min, from book V, nn. 7-8

One German sonata, of equal or greater difficulty to K. F. Abel, sonata in G major from the *6 easy sonatas*

Sight reading a bass of equal or greater difficulty to an Adagio from op. 5 by A. Corelli

Interrogation on ornamentation, their symbols and performance, used in baroque music

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LEVEL : ADVANCED

Sublevel 1-2-3

STUDY PROGRAMME:

Advanced 1-2-3

Technical-instrumental Goals

Non-fretted positions reached by leaps

Development of agility, trills and other quick passages with détaché 'sciolte' bowing

Complex combinations of chords and double-stop, also in non-fretted positions

Quick and far string changes

Reading:

Tablature

Soprano and Tenor clefs

Practice of reduction and ornamentation

Repertoire

Interpretation of pieces of medium-high difficulty from the viola da gamba repertoire

Practice of chamber music and *viol consort*, also playing on the high range of the viola da gamba

GRADUATION EXAM PROGRAMME:

(The final exam in this phase is equivalent to the admission exam for the Bachelor program)

Exam

Performance of

A passeggiato madrigal for viola bastarda

Three pieces for lyra viol also with scordatura, of equal or greater difficulty to T. Hume, *A Pavin*, n° 42 di *The first part of Ayres*, read from the tablature

A suite from the French baroque repertoire, of equal or greater difficulty to M. Marais, first suite in A minor from Book III.

A German sonata by Schenck, Kühnel, Höffler, of equal or greater difficulty to Johann Schenck, sonata in A minor from *Scherzi Musicali* (nn° 8-20)

A sonata for viola da gamba and harpsichord by J. S. Bach

Performance of a part from a polyphonic piece with soprano or tenor-contralto

Interrogation on the principal historic schools for viola da gamba: authors, styles, lutheries.

Ornamentation and performance of a slow baroque movement, assigned by the panel with two hours' preparation