

# SCUOLA DI MUSICA DI FIESOLE

FONDAZIONE – ONLUS

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

Rev 18/05/2020

## ENTRANCE EXAM INFORMATION and PROGRAMMES FIRST LEVEL ACADEMIC COURSES TRIENNIO/BACHELOR 2020-21 ACADEMIC YEAR

### Admission procedures

In order to ensure correct procedures with regards to entrance exams, auditions shall take place via video recording of the programme required for each course, followed by an online motivational interview. Where possible, the School will inform enrolled students of the availability to take entrance exams in person, while still guaranteeing the option for candidates to send a video.

Applications for admission, complete with video recording and required attachments, must be received no later than **1<sup>st</sup> September 2020**.

Video recordings, free of any sort of cutting or editing, must be uploaded to YouTube or Vimeo and one or more links created.

Exams to determine theoretical skills and basic musical culture / missing credits (Exam II) will take place online only if the applicant is successful in the first instrumental exam.

### Entrance Requirements

To be admitted to a first level academic diploma course, the applicant must have completed a high school diploma or other equivalent qualification obtained abroad. Admission is granted to students who have not yet graduated from high school but who are enrolled in the third year or above, provided they demonstrate particularly strong artistic qualities. The high school diploma must be obtained before taking final exams of the Bachelor's Degree Course.

Admission to these courses is subject to passing the instrumental exam (Exam I) and the exams regarding theoretical skills and basic musical culture (Exam II), as well as availability.

### Theoretical and basic musical culture skills / missing credits

To access First Level Academic Courses students must demonstrate adequate basic preparation on *Theory and Solfeggio, Harmony (Complementary), History of Music, Piano (Complementary)*.

Those students who do not have diplomas under the Former System or a Certification of Competence\* of the aforementioned subjects, in order to avoid repeating subjects to obtain missing credits, must demonstrate an equivalent preparation through an assessment test on the dates provided for in the admission calendar. **If the assessment of necessary basic skills during Exam II yields a negative result, students will be required to attain the necessary skills by attending and passing additional subjects within the first year of the course, at the very latest by the Winter session of the following academic year, under penalty of expulsion from the course of study.**

Students in possession of a High School Diploma issued by a Music High School who are admitted will not have to make up missing credits. The only exception will be the assessment of *Piano (Complementary)* since this discipline is not part of the Music High School curriculum.



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For **foreign students**, demonstration of knowledge of the Italian language at level B1 is required for admission. Foreigners who fulfil all other requirements for admission must take an Italian language proficiency test to take place at the University Language Centre on a date to be defined. Students who do not possess the required level will be directed to the appropriate Italian language course and may be admitted to academic courses on contingency.

*\*Competence Certification must contain exam material/programme*

## Theoretical and basic musical culture skills (Exam II)

**Admission to these exams is subject to passing the instrumental exam (Exam I) - Date to be defined**

### **THEORY and SOLFEGGIO Theory, Rhythm and musical perception**

The assessment exam will take place after passing the instrumental exam and will cover the following topics, unless these skills have already been recognized on the basis of certificates of competence:

- Listening Recognition of a series of intervals.
- Listening Recognition of triad inversions.
- Sight reading (spoken) of a difficult solfeggio in the key of G with embellishments.
- Knowledge of basic music theory.
- Sight reading (spoken) of an exercise of medium difficulty written in ancient clefs (the seven clefs).
- Sight reading (sung) of a difficult solfeggio without accompaniment.
- 8-bar melodic dictation of a piece with simple rhythms and modulation to nearby tones
- Sung transposition of a solfeggio to one whole tone above and one whole tone below.

### **COMPLEMENTARY PIANO (pianists and composers excluded)**

The assessment exam will take place after passing the instrumental exam and will cover the following materials:

- Sight reading of an easy piece
- 2 major and minor scales (at least one with two accidentals, minimum) with relative arpeggios spanning a four-octave range
- 2 exercises selected from the following collections: C.Czerny ( Germer ) – “Studies Volume 1” ( Part 1 ) - E. Pozzoli - “ 15 dexterity exercises for small hands “ , “ 24 Easy and Progressive Studies ” from n° 15 onward - J.B.Duvernoy - “ 25 Studies op 176 “ , “ Studies op 276” - S.Heller - “ 25 Studies op. 47” - F.Burgmuller - “ 25 Easy and Progressive Studies ” op 100
- First movement of a Sonatina (taken from 18th-century to contemporary study repertoire)
- 1 piece (of a different era with respect to the sonatina) selected from:
  - J.S.Bach - “Anna Magdalena’s Notebook“, “23 easy pieces” , “Little Preludes and Fugues“
  - D.Scarlatti - “Album of easy pieces“
  - R.Schumann - “Album for the Young“ op 68
  - P.I.Tchaikovsky - “Album for the Young“ op 39
  - B. Bartòk - “Mikrokosmos“ vol II e III
  - B.Bartòk - “For Children“ vol I e II
  - D.Kabalewsky - “Pieces op 39 e op.27“
  - A. Khachaturian - “Album for the Young“
  - or other collections of pieces of equal or increased difficulty

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## **COMPLEMENTARY HARMONY (composers excluded)**

The assessment exam will take place after passing the instrumental exam and will cover the following topics:

- Intervals: classification and inversions
- Scales and scale degrees
- Triads of principal harmonies: progression and inversion
- Rules of placement for voicing chords in open position
- Keys and Modes
- Secondary triads
- Melodic profile of voicing chords
- Consonant and dissonant chords
- Cadences
- Major, minor, diminished seventh chords
- Progressions
- Modulations to nearby tones
- Harmonic and formal analysis of instrumental pieces of easy and medium difficulty.

## **MUSIC HISTORY**

The assessment exam will take place after passing the instrumental exam and will cover the following topics, unless these skills have already been recognized on the basis of certificates of competence:

### Basic Level

- THE ORIGINS OF MUSIC and ETHNOMUSICOLOGY
  - The origin of music and the music of primitive cultures
  - Research of origins and ETHNOMUSICOLOGY
  - The music of the first historical cultures
  - Today's popular music of non-European cultures
  - Aspects of popular music from the regions of Italy
- MUSICOLOGY and its organization in specific disciplines (historiography, organology, philology, iconography, etc.)
- BASIC ELEMENTS FOR MUSICOLOGICAL RESEARCH

### Advanced Level

- MUSIC IN ANCIENT GREECE
- THE MUSIC OF THE ANCIENT ROMANS
- MEDIEVAL TIMES: EARLY MIDDLE AGES
  - The role of monks in the conservation and transmission of culture; monastic life
  - Gregorian chant
  - Notation: from neumes to Guido d'Arezzo
  - Tropes and sequences
  - Polyphony
  - Polyphony in Paris and notation
  - Dramatic offices/canonical hours and liturgical drama
  - Devotional music (lauds and canticles)
  - Troubadours, trouvères and other secular experiences
- MEDIEVAL TIMES: HIGH TO LATE MIDDLE AGES



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- The role of music in a historical-social context
- Forms of Italian and French Ars Nova
- Musical notation of the 14<sup>th</sup> century
- Music theory from Ars Antiqua to Ars Nova
- Musical instruments in the Middle Ages
- 15TH CENTURY
  - The role of music in a historical-social context
  - Franco-Netherlands Musicians and their art
  - Sacred and secular music in context
- 16TH CENTURY
  - The role of music in a historical-social context
  - Sacred Music: Reformation and Counter-Reformation
  - Secular vocal music (Madrigals in particular)
  - Instrumental Music
  - Music Theory
  - Stage works
- BAROQUE PERIOD (1600-1750)
  - 17th century: Monody and basso continuo; development of keys
  - The birth of Opera
  - Monteverdi: the “Second Practice”, Orpheus
  - Oratorio; Cantata
  - Development of melodrama in the 17th century: Roman experiences, Impresario theatre, musical forms, success and decadence
  - Melodrama in France
  - Melodrama in England and Germanic Lands
  - Instrumental Music (in particular Frescobaldi and Corelli). Symphony, sonata, concerto grosso. Solo concerto. Vivaldi
  - Metastasio reformation, birth of *opera buffa*. Neapolitan School
- Bach
- Händel
- *Style Galant*
- *Empfindsamer Stil*
- Gluck’s Reform Operas
- CLASSICAL PERIOD
  - The concept of classicism in music
  - Symphony, quartet, solo concerto, sonata. Sonata form
  - Haydn
  - Mozart
  - Beethoven
- ROMANTIC PERIOD
  - Characteristics and trends of musical romanticism. Genres and forms of vocal and instrumental music
  - Schubert
  - Weber
  - Paganini

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- Berlioz
- Schumann
- Mendelssohn
- Chopin
- OPERA IN ITALY and FRANCE
  - French Opera of the 18th and 19th centuries (up until the birth of Grand Opéra)
  - Historical, social and productive context of Italian melodrama
  - Rossini, Bellini and Donizetti
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## COURSE ADMISSION AUDITION PROGRAMMES

### ACCORDION

#### **-Video recording of:**

- at least 3 different technique exercises or pieces to judge technical-instrumental ability of sufficient level, chosen by the candidate from the following repertoire:
  - Various composers: “Gradus ad Parnassum” (Hohner editions)
  - Pietro Deiro: “Finger dexterity” (Bérben editions edited by Salvatore di Gesualdo and Francesco Visentin)
  - Alfred D’Auberge: Artist Etudes
- one piece from keyboard repertoire up until the 18th century  
Sources: A.De Cabezon, C.Merulo, A.Gabrieli, G.Gabrieli, D.Zipoli, G.Frescobaldi, D.Scarlatti, J.Pachelbel, J.P. Rameau, D.Cimarosa, F.Couperin, G.F.Haendel)
- a Prelude and Fugue from J.S.Bach’s Well-tempered Clavier
- an original, published composition for accordion by a famous or relevant composer of art/cultured music, either classical or contemporary, chosen by the candidate.

#### **- Motivational Interview Online with Panel**

### BAROQUE CELLO

#### **-Video recording of:**

- 2 pieces (Sonatas/Concertos, either solo or with basso continuo) from the 17th-18th centuries, one by an Italian composer, the other by a German composer.

#### **- Motivational Interview Online with Panel will also include:**

- Sight reading
- Discussion regarding history and performance practices of ancient cello

The exam may be performed on a modern cello provided that the candidate is able to demonstrate knowledge of the application of the primary elements of historic performance practice.

### BAROQUE FLUTE

#### **-Video recording of:**

- at least 3 exercises or pieces of a technical nature or geared toward resolving a specific problem with respect to the instrument.
- Performance lasting minimum 15 minutes including at least two significant works from repertoire specific to the instrument.

#### **- Motivational Interview Online with Panel**



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## BAROQUE VIOLIN

### -Video recording of:

- 2 pieces (Sonatas/Concertos, either solo or with basso continuo) from the 17th-18th centuries, one by an Italian composer, the other by a German composer.

### - Motivational Interview Online with Panel will also include:

- Sight reading
- Discussion regarding history and performance practices of ancient violin

The exam may be performed on a modern violin provided that the candidate is able to demonstrate knowledge of the application of the primary elements of historic performance practice.

## BAROQUE VOICE

### -Video recording of:

- at least 3 exercises or pieces geared toward resolving a specific problem with respect to singing.
- Performance of a programme of minimum 20 minutes, including at least one Baroque opera aria, one 17th century piece and one cantata.

### - Motivational Interview Online with Panel

## BASS TUBA

### -Video recording of:

- at least 3 different technique exercises or pieces to judge technical-instrumental ability of sufficient level, chosen by the candidate from the following repertoire:  
V. BLAZHEVICH, 70 studies for Bb flat Tuba vol.1 and 2 (ed. Robert King)  
H.W. TYRRELL, Advanced studies for Bb Bass (ed. Boosey & Hawkes)  
C. KOPPRASH, 60 studies for tuba
- One or more pieces for instrument and piano, or instrument and orchestra (piano reduction) or for solo instrument chosen by the candidate, lasting at least 15 minutes (single movements allowed), chosen from the fundamental repertoire. If more than one piece is presented, one may be for solo instrument.

### - Motivational Interview Online with Panel will also include:

- Sight reading of a short piece selected by the panel.

## BASSOON

### -Video recording of:

- at least 2 different technique exercises or pieces to judge technical-instrumental ability of sufficient level, chosen by the candidate from the following repertoire:  
E. KRAKAMP, 30 characteristic studies  
L. MILDE, Concert Studies op. 26, Part I
- One or more pieces for instrument and piano, or instrument and orchestra (piano reduction) or for solo instrument chosen by the candidate, lasting at least 15 minutes (single movements allowed), chosen from the fundamental repertoire. If more than one piece is presented, one may be for solo instrument.

### - Motivational Interview Online with Panel

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## CELLO

### -Video recording of:

- a study by Popper and a capriccio by Servais;
- two movements from a Suite by Bach;
- a piece for cello and orchestra, cello and piano or solo cello from Boccherini onward.

### - Motivational Interview Online with Panel

**Please note:** A separate video is requested for each piece. The candidate may choose to play with piano accompaniment, with pre-recorded accompaniment or without accompaniment.

## CLARINET

### -Video recording of:

- at least 3 different technique exercises or pieces to judge technical-instrumental ability of sufficient level, chosen by the candidate from the following repertoire:  
E. CAVALLINI, 30 capricci  
H. BAERMANN, 12 exercises op.30  
R. STARK, 24 studies op. 49  
P. JEANJEAN, Progressive Studies vol. 2  
C. ROSE, 40 studies vol. I  
H. KLOSÈ, 20 characteristic studies
- One or more pieces for instrument and piano, or instrument and orchestra (piano reduction) or for solo instrument chosen by the candidate, lasting at least 15 minutes (single movements allowed), chosen from the fundamental repertoire. If more than one piece is presented, one may be for solo instrument.

### - Motivational Interview Online with Panel

## COMPOSITION

### Part I

#### Written exam (at least two of the following four, chosen by the candidate)

- 4-part harmonization of a figured bass assigned by the panel
- Creation of piano accompaniment using a provided violin melody
- Creation of an exposition of a fugue or polyphonic-style piece of 3 to 4 voices using a melody provided by the jury
- Creation of the first part of a piano piece in Romanza style using a provided melody

#### Oral exam

- Harmonic and formal analysis of a piece from 18<sup>th</sup>-19<sup>th</sup> century repertoire
- Presentation by the candidate of at least one original composition for instruments or voices
- Motivational Interview online

### Part II

**Video recording**, (free of any sort of cutting or editing, uploaded to YouTube or Vimeo and one or more links created) of:



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- Performance of a two-part invention by J.S. Bach, chosen by the candidate
  - Performance of a piece chosen by the candidate from piano repertoire
- Other tests of basic skills are: Theory and solfeggio and Music History

## DOUBLE BASS

### -Video recording of:

- 2 exercises chosen from the following repertoire:
  - W. Sturm 110 exercises
  - I. Bille' IV-V course
  - F. Simandl book II (IX studies)
- one piece or Concerto movement for instrument and piano or solo instrument chosen from essential repertoire.

### - Motivational Interview Online with Panel

**Please note:** A separate video is requested for each piece. The candidate may choose to play with piano accompaniment, with pre-recorded accompaniment or without accompaniment.

## GUITAR

### -Video recording of:

- 2 exercises chosen from the following repertoire:
  - F. SOR, Exercises from op. 6 (n. 3, 6, 11 and 12), op. 29 (n. 13, 17, 22 and 23), op. 31 (n. 16, 19, 20 and 21) and op. 35 (n. 16)
  - M. GIULIANI, Studi and op. 111
  - N. COSTE, 25 exercises op. 38
  - L: LEGNANI, Capricci Op. 20
  - H. VILLA-LOBOS, 12 Exercises
- Programme of 10- 15 minutes, including one 19<sup>th</sup>-century piece and one modern or contemporary piece.

### - Motivational Interview Online with Panel

## HARP

### -Video recording of:

- Performance of at least 3 different technique exercises, chosen from the following repertoire:
  - N.CH. BOCHSA, 50 Exercises
  - F. GODEFROID, Vingt Etudes mélodiques
  - W. POSSE, Sechs Kleine Etuden
  - M. DAMASE, 12 Études
- Programme containing harp repertoire selections (or transcriptions from other instruments) of medium difficulty from 18<sup>th</sup> century to present day.

### - Motivational Interview Online with Panel





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## HARPISCHORD

### -Video recording of:

- A programme lasting approximately 30 minutes, including at least one piece from each of the following categories:
  - 17th century
  - two contrasting movements from an 18<sup>th</sup>-century French Suite (F. Couperin, Rameau)
  - a main work by JS Bach (prelude and fugue, toccata, or two movements from a suite)

### - Motivational Interview Online with Panel will also include:

- Sight reading of a short piece selected by the panel.

## HORN

### -Video recording of:

- at least 3 different technique exercises or pieces suitable for demonstrating technical-instrumental ability of sufficient level, chosen by the candidate from the following repertoire:
  - C. KOPPRASCH, 60 studies op. 6, Part I
  - F. BARTOLINI, Metodo per corno, Part II
  - O. FRANZ, Complete method for the horn
- One or more pieces for instrument and piano, or instrument and orchestra (piano reduction) or for solo instrument chosen by the candidate, lasting at least 15 minutes (single movements allowed), chosen from the fundamental repertoire. If more than one piece is presented, one may be for solo instrument.

### - Motivational Interview Online with Panel will also include:

- Sight reading of a short piece selected by the panel.

## LUTE

### -Video recording of:

- At least 3 pieces with technical characteristics or geared toward resolving a specific problem of technique with respect to the instrument or with respect to singing.
- Performance of minimum 15 minutes including at least two significant works of repertoire specific to the instrument.

### - Motivational Interview Online with Panel

Those candidates with advanced performance skills on instruments similar to the lute (classical guitar mandolin, etc.) may perform the entrance exam on that instrument with the same programme as described above.

## OBOE

### -Video recording of:

- One study chosen by the candidate from the following repertoire:
  - A. PASCULLI, 15 studi
  - G. PRESTINI, 12 studi su difficoltà ritmiche in autori moderni
  - F.W. FERLING, 48 studies op. 31
  - F.X. RICHTER, 10 studies
- Programme of 15 minutes of pieces chosen from the instrument repertoire with or without piano accompaniment; repertoire for solo instrument is preferred.

### - Motivational Interview Online with Panel



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## ORGAN

### -Video recording of:

- A programme lasting at least 20 minutes including:
  - one piece chosen from the works of ancient Italian-school composers (16<sup>th</sup>, 17<sup>th</sup>, 18<sup>th</sup> centuries)
  - one piece with obbligato pedal by a pre-Bach composer
  - J.S.Bach: 2 Prelude-chorales from Orgelbüchlein and 1 Prelude and Fugue (chosen from BWV 531, 533, 549, 549a, 551 or 553-560)
  - an easy piece with obbligato pedal by a Romantic or Modern composer

- **Written test:** 4-voice harmonization of a chorale melody to be completed in 3 hours maximum

### - Motivational Interview Online with Panel will also include:

- Sight reading of an easy 4-voice chorale or liturgical hymn

## PERCUSSION

### -Video recording of:

- *Snare* – one study selected from:
  - J. Delécluse - 12 Etudes pour Caisse Claire
  - M. Peters - Advanced Snare Drum Studies
- *Xylophone* - one study selected from:
  - J. Delécluse - 20 Etudes pour Xylophone
  - Y. Desportes - 20 petites pieces en forme d'études pour xylophone
  - F. Dupin - 17 Etudes pour Xylophone
- *Timpani* - one study for minimum 3 timpani selected from:
  - J. Delécluse - 30 Etudes pour timbales (from n. 13 onward)
  - E. Keune - Schlaginstrumente: Pauken
  - H. Knauer - 85 Übungen für Pauken
  - F. Kruger - Pauken Schule
- *4-mallet keyboards:* one piece of the candidate's choice for vibraphone or marimba

### - Motivational Interview Online with Panel

## PIANO

### -Video recording of:

- one study demonstrating the candidate's technical level;
- one Prelude and Fugue from J.S.Bach's Well-tempered Clavier (Book I or II);
- The First Movement of a Sonata by Haydn, Mozart (except for Sonata K. 545), Clementi or Beethoven (except for the two op. 49 Sonatas) or Schubert;
- One significant Romantic or Modern composition

### - Motivational Interview Online with Panel

## PIANO ACCOMPANIST

### -Video recording of:

- at least 3 different technique exercises or other pieces chosen from: C. Czerny (op. 740), J.B. Cramer (60 studies), M.Clementi (Gradus ad Parnassum), I.Moscheles, F. Mendelssohn, J.C. Kessler, F. Chopin, F. Liszt, A. Scriabin, C. Debussy, S. Rachmaninoff, S. Prokofieff or studies by other composers of equal technical level.



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- Presentation of a programme lasting at least 15 minutes including:
    - one Prelude and Fugue from J.S.Bach's Well-tempered Clavier or other significant polyphonic composition by J.S. Bach
    - one movement of a Sonata by M. Clementi, F.J. Haydn, W.A. Mozart, L. Van Beethoven or F. Schubert
    - one piece chosen by the candidate from main Italian opera repertoire of the 19th or 20th century, either accompanying a singer or marking the voice part while playing.
- Motivational Interview Online with Panel**

## SAXOPHONE

### -Video recording of:

- at least 3 different exercises or pieces to judge technical-instrumental ability of sufficient level, chosen by the candidate from the following repertoire:
  - M. MULE, Dix-huit exercices ou études, d'après Berbiguier
  - W. FERLING, 48 études
  - G. SENON, 16 Études Rythmo-techniques
- One or more pieces for instrument and piano, or instrument and orchestra (piano reduction) or for solo instrument chosen by the candidate, lasting at least 15 minutes (single movements allowed), chosen from the fundamental repertoire. If more than one piece is presented, one may be for solo instrument.

### - Motivational Interview Online with Panel will also include:

- Sight reading of a short piece selected by the panel.

## TRANSVERSE FLUTE

### -Video recording of:

- 2 major scales and the relative minor scales played from memory
- 2 different studies chosen by the candidate from standard methods
- One or more pieces chosen by the candidate with or without piano accompaniment (pre-recorded accompaniment allowed) lasting 20 minutes

### - Motivational Interview Online with Panel

## TRUMPET

### -Video recording of:

- 2 studies, one technical and one melodic, chosen by the candidate respectively from the following methods:
  - C. KOPPRASCH Part II
  - S. PERETTI Part II

### - Motivational Interview Online with Panel

## TROMBONE

### -Video recording of:

- 1 study of a technical nature chosen by the candidate, for example from the Kopprasch method
- 1 study of a melodic/expressive nature chosen by the candidate, for example from the Peretti method

### - Motivational Interview Online with Panel



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## VIOLA

### -Video recording of:

- 1 prelude from one of J.S.Bach's Suites transcribed from cello of the candidate's choice.
- 2 studies (one for single strings and one for double strings) chosen by the candidate selected from: Kreutzer 41 Studies, Campagnoli 41 Studies op.22, Rode 24 Capricci.
- The first movement of a Concerto chosen by the candidate.

### - Motivational Interview Online with Panel

**Please note:** A separate video is requested for each piece. The candidate may choose to play with piano accompaniment, with pre-recorded accompaniment or without accompaniment.

## VIOLA DA GAMBA

### -Video recording of:

- 3 pieces geared toward resolving a specific technical problem:
  - 1 madrigal passeggiato for viola bastarda
  - 1 piece for lyra viol, such as TOBIAS HUME, *A Pavin* n. 42, from *The first part of Ayres*; read from the tablature
  - 1 *division* from CHRISTOPHER SIMPSON, *The Division-Viol*
- 2 significant works chosen from the instrument's repertoire:
  - 1 suite of minimum 4 or 5 movements from the French Baroque repertoire such as MARIN MARAIS, Book V, movements without *cartouches*
  - 1 Sonata for viola da gamba and harpsichord concertato by J. S. Bach or a Sonata for viola da gamba and basso continuo by G. F. Telemann or by J. Schenck

### - Motivational Interview Online with Panel will also include:

- Further areas of skill assessment (improvisation)
- Ornamentation and performance of a slow Baroque movement assigned by the panel

## VIOLIN

### -Video recording of:

- One study or capriccio, chosen by the candidate from Rode, Dont, Gavinies, Fiorillo, Kreutzer, Paganini and Wieniawski.
- One movement from a Sonata or Partita for solo violin by J.S. Bach chosen by the candidate.
- First or third movement of a Concerto by a composer from Mozart to Contemporary era.

### - Motivational Interview Online with Panel

**Please note:** A separate video is requested for each piece. The candidate may choose to play with piano accompaniment, with pre-recorded accompaniment or without accompaniment.

## VOICE

### -Video recording of:

- A programme of minimum 15 minutes, including at least one opera aria and at least one art song (lied, mélodie, romanza).

### - Motivational Interview Online with Panel



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## JAZZ DEPARTMENT

Jazz piano, Jazz trumpet, Jazz saxophone, Jazz clarinet,  
Jazz double bass, Jazz drums, Jazz voice

### PART I

- **Video recording**, (no cutting or editing allowed) of two pieces performed using pre-recorded accompaniment chosen from the following list:

- 1 - Blue Monk (T. Monk)
- 2 - Now's the Time (C. Parker/E. Jefferson)
- 3 - Take the "A" Train (B. Strayhorn)
- 4 - But Not For Me (G. Gershwin)
- 5 - Song for my Father (H. Silver)
- 6 - One Note Samba (A.C. Jobim)
- 7 - I Got Rhythm (G. Gershwin)
- 8 - Autumn Leaves (Kosma/Mercer)
- 9 - Blue Bossa (K. Dorham)
- 10 - Some Day My Prince Will Come (Churchill)
- 11 - All of Me (Simons/Marks)
- 12 - In a Sentimental Mood (D. Ellington)

Please Note: The candidate must source the pre-recorded accompaniment

- **Video recording**, (no cutting or editing allowed) of a jazz standard not present in the above list for solo instrument or voice chosen by the candidate.

### PART II

To be conducted live online or at the School in person if allowed:

- Sight reading of one or more pieces as decided by the panel as follows:
  - Harmonic instruments: with melody and symbols on which to harmonize.
  - Melodic instruments: reading of melody and eventual interpretation of symbols
- The candidate must be able to recognize and play intervals (within the octave), major and minor scales, modal scales and chords (triads and four-note chords in root position)
- The candidate must demonstrate mastery of the use of notation codes with respect to knowledge of the fundamental elements of music theory and in the application of fundamental skills related to listening and rhythmic and sung reading.
- Motivational Interview Online with Panel