



SINGING DCPL06

First test

1. **a.** Performance of at least four pieces chosen by the Commission from ten of different genres taken from the sacred, lieder and operatic repertoire up to the 19th century.
- b.** Execution of two studies by classical authors chosen from among six presented by the candidate and taken from the methods:
 - Concone, 25 studi
 - Seidler, 40 studi (dal n. 21 in poi)
 - Concone per voci scure
 - Panofka, 12 studi
 - Panofka, 24 studi
 - Bordogni

N.B The specific repertoires of the first test relating to the disciplines of the address of each course are defined in compliance with the provisions of Tables A and B of Ministerial Decree 382 of 11 May 2018.

Second test

1. The candidate must demonstrate to master:
 - the use of notation codes
 - knowledge of the fundamental elements of music theory
 - the fundamental skills related to listening and rhythmic reading, sung through an impromptu reading of a difficult solfeggio in the key of G and medium difficulty in the septecravium
 - tuning of solfeggio with modulations to the neighbouring tones
 - transcription of a melody under dictation
2. The candidate must demonstrate the ability to:
 - harmonise a simple bass in four parts with modulations to the neighbouring tones
 - to produce a florid counterpoint in 2 parts on a given melody
 - harmonize a simple given melody

Concerning the Piano Practice, the candidate must perform major and minor scales (harmonic and melodic) with two octaves extensions up to two alterations; along with major and minor arpeggio (dissonant and consonant) with two octaves extensions up to two alterations. The candidate must perform:

- a piece from "Quaderno di Anna Magdalena" di Bach
- a piece from "Album per la gioventù" op. 68 di Schumann
- a piece from Mikrokosmos di Béla Bartok vol.II
- one of three studies chosen by the candidate from 24 piccoli studi facili e progressivi di Pozzoli

Concerning the History of music and guided listening the candidate must demonstrate knowledge of the most important historical periods, at least 15 composers and their most significant works.

General interview