



DOUBLE BASS DCPL16

First test

1. a. Execution of two studies chosen by the Commission out of four submitted by at least two authors different and taken from

- Billè, 4° corso normale
- Billè, 5° corso
- Simandl, VII parte

Execution of one or more pieces taken from the fundamental repertoire; for double bass and piano or for double bass and orchestra (reduction for piano) or for solo double bass, lasting a minimum of 15 minutes (even individual movements). In the case the candidate chooses several pieces, one can be for solo double bass.

- Capuzzi, Concerto in re (I tempo)
- G. Rossini, Une larme pour Basse
- S. Koussevitzky, Chanson triste
- S. Koussevitzky, Valse miniature
- J. Geissel, Concertstck n. 4 G
- Bottesini, Elegia in Re
- Lorenziti, Gavotte
- L. Montag, Extreme
- L. Montag, Etude Contrabass solo
- H. Eccles, Sonata in sol minore

2. Impromptu reading of a short passage assigned by the Commission.

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 septeclovium
- 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