



PERCUSSION INSTRUMENTS

DCPL44

First test

- a.** Show that you can play major and minor scales on all keyboard instruments in all key and in the maximum range allowed by each instrument and the related arpeggios.
- b.** Execution of a difficult study for drum chosen by the Commission from among two presented by the candidate and taken from:
 - V. Firth, The solo snare drummer
 - J. Delecluse, 12 études pour caisse claire
 - A. J. Cirone, Portraits in rhythm
 - A march from C. Wilcoxon The all American drummer
- c.** Perform on the xylophone or marimba a study of medium difficulty with two or four sticks chosen by the Commission from among three presented by the candidate and taken from:
Morris Goldenberg Modern - School For Xylophone, Marimba & Vibraphone from n. 5 al n. 39 of the 39 studi,
 - A study taken da da N. Zivcovic Funny marimba vol. II or da M. Burritt Marimbetudes or R. Gipson Monograph or P. Smadbeck Rhythm song
- d.** Execution of a study for vibraphone with the use of the pedal chosen by the candidate including the technique of double notes and dampening
 - David Friedman - Vibraphone technique dampening and pedalling dal n. 7 al n. 23, RuudWiener Six Solos For Vibraphone, Ruud Wiener - Very Dynamic Vib.
- e.** Performance of a medium difficulty study of at least three timpani with easy changes of intonation at the candidate's choice
 - Saul Goodman - Modern method for tympani from n. 60 pag. 63 to the n. 72 pag. 68, Jacques Delécluse
 - Trente Études pour Timbales n. 11 al n. 30 or N. Woud Symphonic studies
- 2. a.** Performance of the following orchestral passages:
 - 3.** Timpani Beethoven sinfonia n. 1 third movement
 - 4.** Beethoven sinfonia n. 5 fourth movement
 - 5.** Tamburo Rossini Gazza ladra
 - 6.** Prokofiev Pierino e il lupo final march
 - 7.** Xilofono Khachaturian Gayne ballet
 - 8.** Ravel Ma mère l'Oye
- b.** Execution of a study taken from Al Payson Techniques of Bass Drum, Cymbals and accessories
- c.** One piece per set-up with or without piano

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 improptu reading of a difficult solfeggio in the key of G and medium difficulty in the septeclavium
- 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