



**PHD CALL SCHEDULE  
FOR ADMISSION  
TO THE AFAM PHD COURSE IN ARTISTIC PRODUCTION  
IN ASSOCIATED FORM WITH ENTERPRISES  
(former DM 470/2024- DM 630/2024)**

**40TH CYCLE - A.Y. 2024/2025**

**CALLED**

***PHD IN ARTISTIC PRODUCTION OF LYRIC OPERA***

***Lead Implementing Institution***

State Conservatory of Music “A. Toscanini “ of Ribera

***Partner Institutions/enterprises***

Orquestra Clássica do Centro in Coimbra ( Portugal)  
Luglio Musicale Trapanese Institution (Italy)  
Cappellani Dr. Santi SRL (Italy)

Ministry of University and Scientific Research - Higher Education in Art and Music  
**Arturo Toscanini State Conservatory of Music**

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Tax Code: 920071008842 - VAT Number: 02834540847

PhD Course Name:	<b><i>PHD IN ARTISTIC PRODUCTION OF LYRIC OPERA</i></b>
Typology:	<b><i>DOCTORATE OF ARTISTIC PRODUCTION</i></b> In associated form with the following <i>partner institutions/enterprises</i> : Orquestra Classica do Centro in Coimbra ( Portugal) Institution Luglio Musicale Trapanese (Italy) Cappellani Dr. Santi SRL (Italy)
Duration:	3 years
Starting date:	December 1, 2024
Language:	Italian/English
Period to be carried out in enterprise abroad	2 months a year at Orquestra Classica do Centro in Coimbra
Period to be carried out in enterprise in Italy	2 months per year at Ente Luglio Musicale Trapanese
Coordinator:	Prof. Mariangela Longo - mariangela.longo@istitutotoscanini.it
Open positions:	2
Admission tests:	Evaluation of qualifications - Practical test* - Oral test - Italian language test (only for foreigners)  *The Conservatory does not provide Accompanist Pianist for the practical test.
Evaluation of titles	Evaluation of submitted qualifications - minimum score 30/100 to enter the practical test
Practical test	The candidate will perform a program of their own choice, comprising a minimum of 20 minutes' music, including arias from opera roles by at least two different composers.
Oral Test	General interview
Italian language test	Only for foreigners without B2 certification
English Language	Access requirement Level of English language B2 certified

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The results of the evaluation of qualifications, as well as the schedule of those admitted to the practical test, will be published on the Ribera Conservatory website with the intention of providing notification to all relevant parties. Please be advised that no communication will be sent to candidates via email. **The examinations are scheduled to take place on September 3 and 4, unless otherwise announced and published on the Conservatory website in the dedicated <https://www.conservatoriotoscanini.it/dottorati-di-ricerca-afam/>**

### **DOCUMENTS TO BE ATTACHED TO THE APPLICATION FOR THE COMPETITION**

Only documents written in Italian or English will be considered valid and evaluated by the Commission. For identity documents and degrees issued in a different language, an official translation into Italian or English made by the institution that issued the degree or by an authorized body must be attached. Candidates' curricula vitae will be evaluated primarily on the basis of the 10 calendar years prior to the calendar year in which the call for applications is published and which are deemed to be relevant to the research topics of the doctoral program. Exceptions are degrees and qualifications, which may be evaluated even if they are older than 10 years.

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## MANDATORY DOCUMENTS FOR THE SUBMISSION OF THE APPLICATION FOR THE COMPETITION

ID.	Scan of a valid identification document (ID card or passport)
<i>Curriculum vitae ( covering the last 10 years)</i>	No specific format required
Qualifications	a) Certificates attesting the <b>first and second level diplomas</b> obtained in Italy or abroad, the exams taken, the marks obtained (see art. 3 of the Call), the type (written thesis, recital-concert, etc.) and the subjects of the dissertation carried out to obtain the first and second level diplomas (alternatively: certificate attesting to the acquisition of the <b>AFAM diploma of the old system, added to the baccalaureate</b> ).
List of Artistic-Professional Qualifications	b) Certificates of any other doctoral degree obtained in Italy or abroad. List up to a maximum of 30 recent artistic-professional titles, indicating role, institution, place, date, impact of territorial, regional, national or international nature. For publications and/or recordings, give specific details of publisher, record company, type of distribution.
English Language Certification B2	Attach certification
Italian language certification B2 (only for foreign students)	Attach certification (not mandatory - those who do not have it must pass Italian language test for foreigners)

## EXAMS EVALUATION CRITERIA

The judgement is expressed by assigning an overall score in hundredths. The score is broken down as follows

### 1. Evaluation of Qualifications

minimum score for admission to the practical test: 30 points; maximum 50 points

first and second level **academic qualifications** and any previous doctoral qualifications, assessed on the basis of their relevance to the disciplines characterizing the doctoral programme and the marks obtained (for candidates who are undergraduate on the closing date of this call, the weighted average of the marks obtained in the examinations taken will be taken into account)

Maximum 10/100 points (5 points for each relevant Second Level Diploma)

*Other qualifications (curriculum vitae and artistic-professional qualifications)*

Maximum 40/100 points

### 2. EVALUATION PRACTICAL TEST

**Technical-interpretive evaluation of the performance based on the difficulty of the repertoire presented.**

Maximum 40/100 points

### 3. ORAL TEST/INTERVIEW EVALUATION

**Motivational and general culture assessment interview**

Maximum 10/100 points




### 4. EVALUATION OF ITALIAN TEST

( only for foreign candidates without B2 certification of Italian language)

**Assessment by means of an Italian language test for foreigners at level B2 specially prepared by the Certifying Body.**

Suitability/unsuitability



Places available	Sostegno finanziario	Financial support	Subject
2	PNRR scholarships ex M.D 630/2024 (for accredited innovative doctorates ex MD 470/2024, cycle XL)      	Ribera Conservatory Scholarships, funded by the European Union - NextGenerationEU from the National Recovery and Resilience Plan (NRP) Mission 4: "Education and Research", Component 2: "From Research to Enterprises" – : "Inv. 3.3" <i>Introduction of innovative PhDs that respond to the innovation needs of enterprises and promote the recruitment of researchers by enterprises'</i> (M.D. 630/2024) PhDsco-funded by the Classical Orchestra of Coimbra, Institution Luglio Musicale Trapanese, Cappellani Dr.Santi SRL	<p style="text-align: center;"><b><i>DOCTORATE OF OPERA ARTISTIC PRODUCTION</i></b>  <b><i>FOR THE INTERPRETATION AND STAGING OF OPERA ROLES</i></b></p> <p style="text-align: center;">area            Singing and Musical Theatre Department            Singing CODI/23</p>

## TRAINING PROJECT

### Project Description

The PhD Course in ARTISTIC PRODUCTION OF LYRIC OPERA is intended for "opera singers" who hold the Second Level Academic Diploma in Singing - CODI/23, and who are specially selected through an entrance examination for the interpretation and staging of opera roles. The course, which is the result of important production and research experiences already carried out in the past with considerable financial support from prestigious Italian and foreign institutions that participate in an associated form, offers doctoral students an important opportunity for artistic-professional growth and completes their academic training on prestigious stages in collaboration with partner opera and symphony institutions, where they will carry out interpretive research and related artistic production. Renowned Artists will be involved as faculty members of the doctoral college. Over the course of the three-year period, doctoral students will be required to put in repertoire and stage at least 3 different opera roles and will have the opportunity to do so in production with professional Italian and foreign Orchestras. They will then have to carry out special training activities related to the staging of their opera roles (rehearsals in the auditorium, directing rehearsals) but also interdisciplinary subjects such as English language and computer science, organization and marketing of the performance, related research in the library and setting up of surtitles; they will also carry out tutoring and integrated teaching activities (internships) and chamber production activities as dissemination of the results of the interpretative research and production activities carried out.

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### Course Objectives

The course aims to complete the academic training of doctoral students with a wealth of skills and artistic experience in the operatic repertoire, essential for entering the professional world of lyric-symphonic institutions, where they will carry out interpretive research and related artistic production activities, also followed by artists of clear reputation in the field involved in the PhD Board as teachers. The innovative PhD course will have a significant impact on the correlated artistic production activities of the AFAM Institutions and on the Bodies/Enterprises/Cultural Institutions participating in the PhD program. These institutions will benefit from the relative resonance at the national and international levels that will result from the PhD program, which will contribute to the achievement of a further important objective: the promotion in Italy and abroad of Italian academic excellence and the simultaneous popularization of Italian opera, a world heritage of humanity. The theme for the PhD course in artistic production has been selected with the objective of promoting economic development, the production system, and the preservation and enhancement of cultural heritage, artistic production, and innovation. This course is designed to facilitate the eventual integration of PhD students into the professional world. Furthermore, the production of Lyric Opera would facilitate the expansion of the PhD course with additional curricula aimed at the professional training of other pivotal figures and roles in the theater. This would create an additional important meeting point between the academic institutions of higher education (conservatories) and the world of production constituted by the Italian lyric and symphonic foundations, traditional theaters, and concert orchestral institutions. In the future, the following new profiles may be activated: "orchestra professor," "maestro collaboratore" (stage, hall, lighting, dance, overtures), and "archivist."

### Intended employment and professional outlets

The PhD. in Artistic Production of Lyric Opera, as provided for by Ministerial Decree 778, has as one of its main purposes the insertion of PhDs within the professional and artistic world of work, with particular attention paid to the Italian Lyric Symphonic Foundations (D. L. June 29, 1996 no. 367), the Traditional Theaters (Law August 14, 1967 no. 800) and equivalent European Institutions. The course offers considerable artistic and professional benefits, as it provides a comprehensive theoretical and practical training program that culminates in the full production of both existing and newly commissioned operas, in which students can make their debut, hone their skills, and contribute to the repertoire by performing roles that align with their vocal timbre and artistic abilities. The PhD recreates the modus operandi of a major opera house, encompassing all stages and timetables typical of an international opera production. These include self-study, dress rehearsal, costume rehearsal, ensemble rehearsal, Italian rehearsal, ante-piano rehearsal, dress rehearsal, performances, and reruns. The completion of a PhD in Singing (CODI/23) in collaboration with Lyric - Symphonic Institutions would encourage the integration of PhDs into professional casts for the production of operas in which they perform as soloists and/or chorus members. Furthermore, the launch of additional curricula may result in the inclusion of PhDs in the staff of theaters for other professional profiles, such as: "orchestra professor," "maestro collaboratore" (stage, hall, lighting, dance, overtures), and "archivist."

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## TRAINING PLAN

Training area	HOURS
Disciplinary/Interdisciplinary Training	105
Language Training	15
Computer training	12
Research project management	6
Production Management	12
<b>TOTAL</b>	<b>150</b>

### Other educational activities

(seminars, laboratory and research activities, interdisciplinary, multidisciplinary and transdisciplinary training)

Type of activity	Description of the activity
1. Language improvement	PhD students will be expected to engage in interdisciplinary linguistic refinement in multiple languages—English, German, and French—through the study of the texts to be examined. This will entail the comparison of pronunciation and related text comprehension, speaking, listening, and writing skills within and across groups.

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2. Computer improvement  
PhD students will endeavor to refine their computer skills for the purpose of drafting the subtitles utilized in the staging of the opera, ensuring the language employed aligns with the artistic production in question.
3. Laboratory activities  
PhD students are required to engage in a range of training activities related to the subject matter of their doctoral program. These activities are designed to complement the doctoral program's core objective, which is the annual production of an opera chosen by the doctoral college. In addition to their doctoral program-specific training, students are expected to participate in a series of workshop activities. These activities are intended to enhance their skills in producing concerts for voice and piano, chamber ensembles, and solo concerts with orchestras.
4. Mentoring activities  
It is envisaged that doctoral students may carry out mentoring activities
5. Supplementary teaching activities  
It is provided that doctoral students may engage in supplementary teaching activities up to a maximum of 40 hours, subject to the approval of the doctoral college

#### THE FINAL PhD DISSERTATION

The doctoral dissertation should be of an executive nature, but should include, in the introduction, a well-structured analytical, theoretical, and historical component pertaining to the field of musical dramaturgy and performance practices. This component should focus on the works, by different authors, and artistic productions made during the three years of the doctoral program that should be compared. This part of the research is concerned with the production process, beginning with an in-depth examination of primary musical and theatrical sources, such as manuscripts, librettos, and historical documents preserved in libraries and archives, where available. It also encompasses aspects related to the evolution of directing and set design over time, contextualizing the production of musical



theater in its specific historical, social, and cultural environment. This includes an in-depth examination of the aspects of *production management* that have evolved over time at the Lyric Symphony Theaters. Furthermore, the research will analyze the musical structures and vocal, instrumental, and acting compositional and performance techniques used in melodrama, as well as their evolution up to the contemporary period. Particular attention will be paid to the history of Italian opera, a UNESCO World Heritage site, and its socio-cultural value in Italy and worldwide.

*Performances* carried out as part of the research should also be documented, demonstrating with them the practical application of the results of the analysis of the Italian and international production contexts in which experience was gained.

Indeed, the PhD dissertation should represent an original and significant contribution to knowledge in the field of musical and theatrical studies. This implies proposing new interpretations, methodologies, or discoveries in performance, scenic, and theatrical fields that enrich the understanding and stimulate the dissemination of melodrama and theatrical production in Italy and abroad. For this reason, it is essential to integrate different disciplines, such as history, music dramaturgy, music theory, philology, and performance practice, in order to offer a comprehensive and multidimensional view of the subject studied.

In summary, the final dissertation should represent an innovative and interdisciplinary contribution to the field of music and theater studies. It should demonstrate competence, originality, and academic rigor, be clearly and rigorously structured, and include the following elements:

- **A theoretical, analytical, and historical introduction**, presenting the theme, the objectives of artistic production, and related research activity, as well as the methodology adopted.
- **A critical review** of existing literature on melodrama and the theatrical production addressed, with special reference to the evolution of compositional and performance techniques, vocal, instrumental, and acting as well as the evolution of directing and set design techniques.
- **An analysis and discussion of data** collected in Italian and international manufacturing contexts of experience.
- **A performance part** lasting at least 30 minutes, which will be a summary excursion of the productions made during the doctoral program that may contemplate the inclusion of a new program resulting from Research and/or New Composition
- **A conclusion** will be presented, in which the research contributions and implications will be summarized. This will also suggest possible directions for future research and new interpretations, methodologies, or discoveries in performance, scenic, and theatrical fields. These will enrich understanding and stimulate the dissemination of melodrama and theatrical production in Italy and abroad.
- **Appendices** that provide additional materials, such as transcriptions of unpublished manuscripts, unpublished recordings of musical performances, or other materials relevant to the subject of the research/production.

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