

Doctoral Program in History, Practice, and Technologies of Music

Coordinator:	Prof. Emilia Pantini email: e.pantini@conservatorio.bn.it
Total places in the competition:	8
Seats with scholarship	6
	2 scholarships DM 629 (<i>Curriculum History, philology, context, liturgy, analysis and practice of Benevento manuscripts</i>)
	4 bags DM 630
Places without a scholarship	2
Course duration	3 years, starting December 1, 2024

Curriculum	Research topics
<i>History, philology, context, liturgy, analysis and practice of Benevento manuscripts</i>	<p>The focus is on manuscripts in Benevento script and notation (written in a large territory of central-southern Italy and Dalmatia), which will be studied in the places of current conservation, in order to promote knowledge and encourage their conscious execution. The manuscripts will be studied through an interdisciplinary approach that will integrate the methods of philology, history, liturgy, <i>digital studies</i>, <i>performance practice</i>. The ultimate goal is to reveal the complex cultural matrices (Roman, Byzantine, Campanian-Beneventan, Frankish, Norman) that determined the drafting of these manuscripts, to investigate phenomena of oral tradition in the transmission and reworking of liturgical songs as well as the contribution of women and interreligious exchanges with the non-Christian communities of southern Italy.</p> <p>Learning objectives:</p>

	<ol style="list-style-type: none"> 1. Mastery of general methodologies of humanistic and musicological research 2. Ability to critically evaluate written and non-written sources and literary and musical texts for historical, philological, and musicological reconstruction and analysis 3. Acquisition of skills in musicological, philological, and historical research 4. Ability to develop scientific research projects with original and innovative results based on a thorough critical review of available knowledge 5. Ability to program and manage digital tools for the humanities, such as: <ol style="list-style-type: none"> a) Databases of texts, books, manuscripts, and artworks; b) Digital critical editions of ancient and modern texts, hypertexts with text analysis and commentary 6. Ability to combine traditional methodologies with the latest applications of Digital Humanities in historical and philological research
<p><i>Jazz and pop-rock practices</i></p>	<p>The practice of music that comes into contact with the daily life of the contemporary, in the light of the peculiar philological problems — what is an original text, since the deposit with the <i>Collecting Societies</i> only involves the transcription of a melodic line? — and of performative experiences — <i>autotune</i>, electronic sounds not generated by instruments and their possible mixture with acoustic instruments — of major Italian and foreign artists, also through direct contact with them.</p> <p>Learning objectives:</p> <ol style="list-style-type: none"> 1) full possession of the general methodologies of humanistic and musicological research 2) ability to critically evaluate written and unwritten sources, and literary and musical texts, for the reconstruction and historical, philological and musicological analysis 3) acquisition of skills in musicological, philological and historical research with particular reference to the problems inherent in research on contemporaneity 4) ability to develop scientific research projects with original and innovative results, based on an accurate critical review of the available knowledge 5) ability to program and manage IT tools for the humanities, such as:

	<p>a) databases of texts, books and manuscripts, artistic works, <i>Collecting societies</i>;</p> <p>b) digital critical editions of contemporary texts;</p> <p>6) ability to combine traditional methodologies with the most recent applications of Digital Humanities to historical and philological research</p>
<p><i>Sound manipulation, recording and mixing technologies</i></p>	<p>In the recording studio of the Conservatory, and in the most advanced Italian and foreign studios, the techniques of manipulation, recording and mixing of spatialized sound, both in digital and analogue, will be investigated, focusing in particular on the recording mode that interacts with musical creation, and determines it. The sound wave as a living and three-dimensional object, with particular reference to the problems of the recording of ancient monodic music (which requires that the peculiarities of the spaces — medieval churches — in which that music was performed be clearly present in the sound rendering) as well as of jazz and contemporary pop-rock (performed both in very small spaces — jazz — and enormous ones such as stadiums — pop-rock —).</p> <p>Learning objectives:</p> <ol style="list-style-type: none"> 1) full possession of the general methodologies of technological research on sound, and use of the most advanced recording equipment; 2) ability to critically evaluate the environmental context in which the recording takes place and choose the most appropriate equipment, in the light of the most advanced reference protocols; 3) acquisition of skills in musicological research on the history of sound recording 4) ability to develop scientific research projects with original and innovative results, based on an accurate critical review of the available knowledge 5) ability to program and manage any computer tool for sound recording 6) ability to combine traditional methodologies with the most recent technical applications of recording, in order to provide the best possible experience of the music recording context

Access qualifications

All specialist / master's degrees or equivalent qualifications (in the case of obtaining abroad, equivalent qualification)

Documentation to be attached to the application, under penalty of exclusion

1. curriculum vitae (to be drawn up according to the format attached to the competition announcement and available on the website of the Conservatory <https://www.conservatorio.bn.it/dottorati/> "All. B");
2. research project (to be drawn up according to the scheme attached to the call for applications and available on the Conservatory website: <https://www.conservatorio.bn.it/dottorati/> "All C").

Additional assessable qualifications

- any publications (with no limit on the number);
- any other scientific qualifications (qualifications in addition to the qualification required for access to the competition will be taken into consideration, such as: degree – or equivalent qualification –, master's degrees, specialization and/or specialization courses, postgraduate training courses, documented participation in research projects).
- Abstract and digital copy of the degree thesis and/or doctoral thesis

How the selection process is carried out

The entrance exam consists of an eligibility assessment and an oral test. The judgement of suitability is expressed by the selection committee on the basis of the evaluation of the following elements: curriculum; research project, any publications, any other scientific qualifications. It will be formulated in sixtieths. The judgment of suitability will be positive if the candidate achieves a score of at least 40/60. The oral test will be carried out in presence and will be evaluated with a score out of sixtieths; it will be passed if the candidate achieves a score of at least 40/60. The sum of the scores obtained in the assessment of suitability and in the oral test determines the merit ranking. The interview will take place in Italian and will have to ascertain the knowledge of the topics of the curriculum chosen by the candidate, with reference to the main Italian and foreign scientific literature and to the fundamental methodologies of the historical, philological, musicological, practical and technical fields (depending on the curriculum), as well as the candidate's full mastery of the topics illustrated in the research project. The interview must also ascertain the mastery of the foreign language, indicated at the time of submission of the application. Instead of the test of knowledge of a foreign language, the non-Italian candidate must demonstrate that he or she has adequate knowledge of the Italian language.

Criteria for the evaluation of the tests:

- a. Evaluation of the curriculum and the research project (60 points);
- b. oral test (60 points) for a total of 120 points. More specifically:

- 1) The evaluation of the curriculum and the research project will be carried out with reference to the following criteria
 - characteristics and quality of previous training and research experiences and any publications and congruence with the topics of the chosen curriculum (30 points)
 - methodological approach, originality and bibliographic updating of the research project; adherence to the specifications required in the model ("Annex C"); congruence with the topics of the chosen curriculum (30 points)
- 2) The evaluation of the oral exam will be carried out with reference to the following criteria:
 - possession of a basic training and essential research methodologies with reference to the chosen curriculum and to the specific disciplines and topics related to the research project presented (30 points)
 - effectiveness of the presentation of the research project (30 points)

Location of admission tests

Mixed, on-site and online. Online on the ZOOM platform, each candidate who chooses to hold the test online will have to give authorization to the recording of the test.

Trial calendar

Date of publication of the outcome of the eligibility judgment September 7, 2024

Oral test date September 11, 2024

The date of the test and its timetable are subject to changes that will be communicated exclusively through the Conservatory doctoral website. No communications will be sent to individual candidates.

Publication of rankings September 14, 2024

Benevento, 05/08/2024



IL DIRETTORE
M^o Giuseppe Ilario

*Firma autografa sostituita a mezzo
stampa ai sensi dell'art.3 del D.Lgs n.39/1993*