



Prot. n. 0009085 anno 2025 del 02/09/2025



Conservatorio di Musica “G. Frescobaldi” di Ferrara
Conservatorio di Musica “L. D’Annunzio” di Pescara
Conservatorio di Musica “G. Tartini” di Trieste
Conservatorio di Musica “J. Tomadini” di Udine

CALL FOR APPLICATION TO THE PhD COURSE IN COMPOSITION AND MUSICAL PERFORMANCE (XLI CYCLE)

A.Y. 2025/2026

THE DIRECTOR

In accordance with Law No. 210 of 3 July 1998, and in particular Article 4, as amended by Article 19, paragraph 1, of Law No. 240 of 30 December 2010;

In accordance with Law No. 508 of 21 December 1999, “Reform of the Academies of Fine Arts, the National Academy of Dance, the National Academy of Dramatic Art, the Higher Institutes for the Artistic Industries, the Conservatories of Music and the Recognized Musical Institutes”;

In accordance with the Presidential Decree No. 132 of 28 February 2003 “Regulations for the statutory, regulatory and organizational autonomy of artistic and musical institutions, pursuant to Law 21 December 1999, No. 508”;

In accordance with Ministerial Decree No. 226 of 14 December 2021 “Regulations for the accreditation of doctoral research centers and courses and criteria for the establishment of doctoral research courses by accredited institutions”;

In accordance with Ministerial Decree No. 470 of 21 February 2024, which disciplines the PhDs of AFAM Institutions;

In accordance with Ministerial Decree No. 544 of 27 March 2024 “Decree determining the annual amount of the scholarship for attendance at PhD courses in AFAM (High Artistic, Musical and Choreographic Education) Institutions”;

In accordance with MUR Note Prot. No. 9166 of 13 May 2024 “DM 21/02/2024 n. 470 - AFAM PhDs – Changes to the Academic Regulations of the Institutions”;

In accordance with the Ministerial Decree No. 478 of 23 July 2025 which established the criteria for allocating resources to AFAM institutions for doctoral scholarships – year 2025;

In accordance with MUR Note of 6 August 2025 announcing the publication of Ministerial Decree 478;

In accordance with the Guidelines for the accreditation of AFAM PhDs approved by Ministerial Decree No. 778 of 12 June 2024;

In accordance with the Resolutions of the Academic Council No. 10 of 09 July 2025 and of the Faculty Board No. 87 of 25 July 2025 of the Ferrara Conservatory of Music;

In accordance with the Agreement for the establishment, activation and operation of the PhD Course in Composition and Musical Performance for the three-year period 2025–2028 – XLI cycle between the Ferrara Conservatory, the Pescara Conservatory, the Trieste Conservatory and the Udine Conservatory, No. 0008497 Year 2025 of 31 July 2025;

Having regard to the minutes of the Doctoral Board No. 5/2025;

DECREES

Article 1. Establishment and activation of the PhD course

The Ferrara Conservatory of Music, in agreement with the Pescara Conservatory of Music, the Trieste Conservatory of Music and the Udine Conservatory of Music, hereby establishes the PhD Course in Composition and Musical Performance for the academic year 2025/2026 (XLI cycle). The PhD Course has its administrative headquarters at the Ferrara Conservatory of Music and has a three-year duration, starting on December 1, 2025.

The activation of the PhD course is subject to verification by the MUR of the accreditation requirements, as provided for by the Ministerial Decree 470/2024. Any negative outcome of the accreditation procedure, which could prejudice the activation of the course and the assignment of the advertised positions, will be promptly communicated to the applicants.

Article 2. Competition announcement

A public competition, based on qualifications and examinations, is hereby announced at the Ferrara Conservatory for the admission to the *PhD Course in Composition and Musical Performance*, referred to in Article 1 of this announcement, for the academic year 2025/2026.

Article 3. Description and purpose of the PhD Course

3.1 General Description

The *PhD program in Composition and Musical Performance* is a three-year study and research program aimed at composers and performers from different fields and genres of music. Inspired by internationally recognized principles and methods of artistic research, this program aims to combine the artist's practice and knowledge (including physical knowledge and practice) with critical and creative reflection. In this way, doctoral candidates will learn how to deepen and rethink their musical practice, also in relation to the historical, social, institutional, economic, and technological context in which they operate.

The *PhD in Composition and Musical Performance* aims to train musician-researchers with advanced skills in musical practice and theoretical research. Candidates will develop innovative research projects that combine artistic creativity and academic rigor, contributing to the development of music and related disciplines.

The *PhD program in Composition and Musical Performance* is designed for composers and performers who wish to develop projects that are articulated in terms of creation, interpretation, fruition, perception, and

teaching of the art of sounds. The research projects will develop the concept of artistic research based on personal practice, a personal research that must become the starting point for a comparative analysis and/or a framework within international academic research of other practitioners working for and in the arts. Unlike so-called research ‘on’ the arts (musicological approach), research ‘for’ and ‘in’ the arts combines creative practice with rigorous academic research. The ‘for’ aspect aims to explore the specific elements of one’s artistic practice, with methodological approaches ranging from technological, and/or analytical, quantitative, qualitative, anthropological, ethnographic, sociological, and didactical. In interaction with this, the “in” approach emphasizes and objectively studies the integration and overlap between researcher and musician and/or composer, who simultaneously becomes both subject and object of study. Finally, it intercepts the complex path of artistic research in the integration of performative practice not only in the final and implementation phase of the research, but also and particularly in the cognitive, methodological, and experimental phases.

In order to foster the creation of a dynamic and collaborative research environment, teaching, training, and artistic activities are organized into a single curriculum but will take place in the four cities where the promoting conservatories are located (Ferrara, Pescara, Trieste, and Udine). In this way, doctoral candidates—whether composers or performers, active in the field of acoustic or electroacoustic music—will not only be able to cooperate more easily with each other but also interact with teachers and students from the conservatories or with external guests in appropriate facilities and services (concert halls, instrument-making workshops, multimedia classrooms, recording studios, instruments, staff, libraries, etc.).

The program provides doctoral researchers with the skills and tools necessary for methodologically organized reflection on their artistic practice, allowing them to approach their research topic in innovative ways, both in terms of form and content. The training program creates the conditions for the development of individual projects with a wide range of educational and training activities: group lessons, workshops, seminars, conferences, and individual supervision.

3.2 Description of research areas

In order to offer candidates guidance, we highlight some areas of research that should not, however, be considered exhaustive of what may be further identified and proposed. For this reason, candidates are invited to indicate in their application form the research areas related to their project, as well as 5 keywords (Annex C).

- **Performance and creativity**

This theme concerns projects that explore the interrelationships between performance and academic study, between theory and practice, between performative competence and creative competence, with a focus on processes and practices—rather than artistic products (works)—on codes, conventions, languages in use, on what Rebecca Schneider calls “body-to-body transmission,” and on the silent embodied knowledge transmitted orally.

This area is about research aimed at studying and conceiving new modes of musical performance and experimental performances that go beyond the traditional concert form. Considering the performative aspects of the art of sounds in the concert, solo, theatrical, and installation fields, research in this area develops new possible scenarios in relation to movement and space, Western and non-Western performing arts, popular cultures, experimental cultures, and cultures of the past. Possible project topics may include historically informed performance, contemporary performance and new paradigms (vocal, instrumental, with or without technology...), the impact of technology on performance, the impact of recording on performance, non-archival modes of transmission, comparative analysis of performances...

- **Instrument making / lutherie**

This theme concerns projects that frame the music phenomenon starting from the musical instruments that make it audible. Instrument makers enable the acoustic realization of a mental idea, transforming it into a sound phenomenon that can be heard by the public.

Possible topics include the history of musical instruments from particular geographical areas or particular makers, the techniques used to manufacture acoustic or electronic instruments, the acoustic, physical, and mechanical properties of historical and contemporary instrument making, the eco-sustainable aspects of natural environments that provide raw materials, legislative and socio-political aspects, the professionals involved in instrument making, the reconstruction and restoration of ancient and/or recent instruments, the mapping, impact, and qualitative assessments of new instrument simulation technologies (e.g., 3D printing for prototyping and/or instrument construction) and their importance in the context of musical instrument conservation institutions, hybrid instrument making, and new instrument making.

- **Creative processes in Composition and Improvisation**

Music is nourished by two fundamental creative forces: composition and improvisation. These two seemingly distinct worlds often intertwine and influence each other, giving rise to a constantly evolving sound universe. This topic aims to investigate the creative processes underlying musical composition and/or improvisation.

In their research project, doctoral candidates may consider: different compositional methodologies and strategies, exploring the formal structures and musical elaboration techniques employed by composers; the distinctive characteristics of improvisation, such as the unexpected, the interaction between different musicians, and the ability to generate extemporaneous music; the nature of (traditional) notation and its relationship to compositional and improvisational practice; experimentation in one's own artistic practice with alternative grammars and syntaxes, examining the use of open, non-linear, and indeterminate formal structures in composition and improvisation; interactions between composers, performers, and technologies in one's own compositional and/or improvisational artistic practice.

- **Performance and sound space**

In addition to the traditionally understood musical dimensions such as rhythm, intonation, volume, articulation, and timbre, space plays a central role not only in contemporary composition and production but also throughout the history of music. This theme concerns research projects on the potential of sound in space, on composition and performance in and for space, or on the study and practical re-performance of music from the past and present conceived in and for space, with a view to advancing the methodologies of study and research of this fundamental musical dimension and the relationship between sound space and human perception, to the point of modifying its defining and cultural profiles.

- **Composition and Performance Teaching**

This area of research aims to explore music pedagogy as an application horizon for rethinking and innovating teaching, with the goal of training musicians and performers capable of openness, creativity, and performative innovation. This concerns doctoral projects that investigate the teaching of/for performance (instrumental, vocal, improvisational, ensemble) and composition, conceived not only as the transmission of technical skills, but as a formative process that stimulates, informs, and modifies the ability to create and re-create musical meaning, integrating cognitive, physical, and expressive dimensions in a conscious and proactive way.

The approach adopted is transdisciplinary, and involves pedagogy, psychology, anthropology, philosophy, musicology, and composition and instrument/voice teaching. The research project, firmly anchored in compositional/improvisational, instrumental/vocal practice and the artist's bodily knowledge, may include, always from a teaching perspective: the study of the relationship between the organological characteristics of the instrument/voice and the psycho-physical conditions of the performer; the study of strategies and methods for resolving performance issues (solo or in instrumental/vocal ensembles); the study of physical behaviors for sound production and cultural contexts; aspects related to embodied music cognition; the study of compositional methodologies and strategies; the study of improvisation as interaction and the ability to generate extemporaneous music; the study of musical notation systems and their relationship with compositional, improvisational, and

performance practice; experimentation and use of technology in one's own compositional, improvisational, and performance practice.

- **Music and other disciplines or other arts**

Music is not limited to the realm of notes and melodies, but intertwines deeply with other art forms and multiple disciplines. This theme aims to explore the synergies and fruitful exchanges between music and other fields of knowledge.

Projects may include: the relationship between music and thought in one's own compositional and/or performative activity, also drawing inspiration from the meaning and function that philosophy has had for certain composers or in certain historical periods; the role of music in theater, analyzing and rethinking the way in which it contributes to the creation of atmospheres and the characterization of characters; the relationship between artistic activity and music therapy; the relationships between artistic research in music and artistic research in the visual arts, analyzing and imagining possible mutual influences and forms of hybrid artistic expression; investigating the relationships between music and literature through and in one's own artistic practice, analyzing the interaction between music and poetry, fiction, or theater.

- **Agency**

This area views music as a complex and layered phenomenon of creative emanation (Actor-Network Theory). It focuses on the category of 'actors' who interact in a systemic and dynamic way in defining and playing a role in musical creativity and performance: composers, musical assistants, musicians, instrumentalists, co-creators, co-authors, new emerging musical figures, but also institutions, organizations, and audiences, up to the consideration of the relationship with objects and spaces of music-making.

The aim is to develop projects in which the research process simultaneously includes the re-evaluation of all the agents active in a creative/performative process and, above all, thanks to practical investigation, develops performative events that represent these complex creative processes (with or without the aid of technology) and the flows of negotiation that occur between the actors.

- **Music and Identity**

Music is not just a collection of sounds and structures, but a powerful device that reflects, expresses, and shapes individual and collective identity. This research topic aims to investigate the deep connections between music, cultural identity, and social identity.

Projects may include exploring, including through one's own artistic practice, how music can both reinforce and destabilize the traditions, values, and customs of different cultures, influencing the sense of belonging to a community; assessing how music is used by social groups, ethnic minorities, political and religious movements to express their identity, values, and claims; investigating the use of music as a tool for social mobilization and protest; exploring how globalization, migration, and digital technologies influence the way music relates to individual and collective identity; imagining and experimenting with new musical practices that promote processes of individual and collective emancipation.

- **Impact of technology on music**

In the digital age, music is inextricably intertwined with technology, giving rise to a constantly evolving soundscape. This research topic aims to critically investigate the pervasive role of technology in the creation, dissemination, and enjoyment of music.

The research project concerns investigations into how scripting and/or programming languages transform the compositional process and musical realization in one's own practice and that of other musicians; the evaluation of the impact of live electronics and sound spatialization techniques on (one's

own) musical performance and sound experimentation; the investigation of new creative potentialities of music recording, reproduction, and distribution techniques.

3.3 Doctorate specifications

Course Title

PhD in *Composition and Musical Performance*

Duration

Three academic years starting from the academic year 2025/2026, with effect from December 1, 2025.

Type of PhD

The PhD Course in Composition and Musical Performance is a study program established and implemented in an associated form between the following institutes:

- Conservatory of Music “G. Frescobaldi” of Ferrara
- Conservatory of Music “L. D’Annunzio” of Pescara
- Conservatory of Music “G. Tartini” of Trieste
- Conservatory of Music “J. Tomadini” of Udine

Administrative Headquarters

Conservatory of Music “G. Frescobaldi” of Ferrara

Department

Department of Theory, Composition and Conducting of the Conservatory of Ferrara

Article 4. Available places and scholarships

There are **8 places available with scholarships**.

The number of places covered by scholarships may be increased after the issuance of this decree, following the reallocation of additional resources to conservatories established by the MUR with a specific provision. Any such increase will be communicated exclusively on the competition website.

There are in addition **2 places available without scholarships**. Please note that the activation of these positions is subject to the evaluation of the competent bodies of the partner Institutions.

Article 5. Admission Requirements

Applications for admission to the selection process may be submitted, without age or citizenship restrictions, by those who hold, by the deadline of this call, one of the following qualifications: Old-system Diploma combined with an upper secondary school Diploma, Second-level Academic Diploma, Degree under the previous system to D.M. 509/1999 (“Old system”), Specialist/Master’s Degree Diploma, or equivalent title for level of studies obtained at foreign universities (Master’s Degree).

Applicants with a foreign academic qualification must submit the following documents:

- For qualifications obtained in European Union countries, Diploma supplement or certificate of comparability and verification issued by Cimea as an ENIC-NARIC center;
- For qualifications obtained in countries outside the European Union, “declaration of value on site” by the Italian diplomatic-consular representative competent for the territory or certificate of comparability and verification issued by Cimea as an ENIC-NARIC center.

If these documents are not yet available, applicants must attach to the application form a description of the degree with a list of exams taken.

The suitability of the foreign academic qualification in terms of content is assessed by the Examination Committee set up for admission to the doctoral program, in compliance with the current regulations in force in Italy and in the country where the qualification was issued and with international treaties or agreements on the recognition of qualifications for the continuation of studies.

Those who do not yet hold the required academic qualification by the deadline of this call may also participate in the competition, on condition that the qualification is obtained within the deadlines for enrollment for the doctoral program (D.M. 470/2024 article 7, paragraph 1). These candidates will be admitted *sub condicione* and must submit a self-certification stating: name of the institution issuing the qualification, expected date of achievement and type of diploma.

Article 6. Admission Procedure

Applications for admission must be submitted by **11:59 p.m. CET on October 1, 2025**, to the following address:

<https://servizi1.isidata.net/SSDidatticheco/MainGeneraleRes.aspx>

(s. Guide for compiling the application for admission to Isidata as per Annex A).

The admission procedure includes the following documents, written in Italian or English:

- 1) **Admission Exam Fee.** Payment of a non-refundable fee of €70.00 by the admissions deadline using the PagoPa service:
https://conservatorioferrara.soluzionipa.it/portal/servizi/pagamenti/gestione_avviso.
- 2) **Identity Document.** Candidates must submit:
 - a) Copy of a valid identity document;
 - b) Copy of passport (for foreign candidates only).
- 3) **Application Form.** The application form must provide the following information (see Application Form model in Annex B):
 - a) Personal information (name and surname, place and date of birth, citizenship, residence, address if different from residence, address for competition purposes with indication of postal code, telephone number and email address);
 - b) research areas within which the project presented is located (indicate the areas chosen from among those listed in Article 3.1);
 - c) Preferred Language (Italian or English) for the interview;
 - d) Educational qualification, with the indication of the date and the Institute where it was obtained;
 - e) Declaration of adequate knowledge of the Italian language (only for foreign citizens);
 - f) Level of knowledge of the English language;
 - g) Whether or not you have previously availed yourself of another scholarship (even for one year only) for a doctoral program;
 - h) Whether or not you are a research grant holder;
 - i) Whether or not you are an employee of Italian Public Administrations;
 - j) Undertaking to attend the doctoral program full-time, according to the procedures that will be indicated by the Faculty Committee;

- k) Undertaking to communicate promptly any changes in their residence or address for competition purposes;
 - l) Having read this call for applications.
- 4) **Research Project.** The research project must describe the topic of study, the planned methodologies and the project objectives (see Research Project Model in Annex C).
- 5) **Artistic Portfolio.** The artistic portfolio must contain:
- a) for candidates mainly focused on composition, links to two PDF scores and two audio/video recordings of performances related to the proposed research project;
 - b) for candidates mainly focused on interpretation and performance, links to two audio/video recordings of performances related to the proposed research project.
- N.B.** Please provide links to digital resources that are freely accessible and available for consultation without requiring passwords, authorisations or specific access. Failure to access the content will exclude it from assessment. It is therefore recommended to use platforms such as YouTube or Google Drive, ensuring that the links provided guarantee direct and unconditional access by the committee.
- 6) **Curriculum Vitae et Studiorum.** The curriculum vitae et studiorum must include a list and brief description of no more than 20 of the candidate's most significant qualifications: additional educational qualifications, artistic qualifications, academic qualifications, professional qualifications, and other qualifications.
- 7) **Educational Qualification.** The applicant must self-certify their educational qualification:
- a) For qualifications obtained in Italy, self-certification and/or notarial deed pursuant to Presidential Decree 445/2000.
 - b) For qualifications obtained in European Union countries, Diploma supplement or certificate of comparability and verification issued by Cimea as an ENIC-NARIC center;
 - c) For qualifications obtained in countries outside the European Union, "declaration of value on site" by the Italian diplomatic-consular representative competent for the territory or certificate of comparability and verification issued by Cimea as an ENIC-NARIC center;
 - d) Graduates must submit a self-certification stating: name of the institution issuing the qualification, expected date of achievement and type of diploma.

Any letters of reference will not be taken into consideration and will not be awarded any points.

Failure to submit even one of the documents listed above will result in exclusion from this competition procedure.

All candidates are admitted to the competition procedure subject to verification of the self-certifications pursuant to Presidential Decree no. 445/2000 and subsequent amendments.

The Commission may, at any time, by reasoned decision, exclude from the competition procedure for lack of the prescribed requirements. Exclusion measures will be published on the website of the Conservatory of Ferrara, and publication will constitute official notification to the candidates, therefore no personal communications will be sent. (Contact the Data Privacy Officer for privacy issues).

The Conservatory Administration assumes no responsibility for any errors in the compilation of the application form due to the candidate's error.

Article 7. Candidates with Disabilities, DSA and Other Situations Protected by Law

Those who, in relation to their specific condition of disability (art. 20 of Law no. 104/1992), specific learning disorders (ex lege 170/2010) or other situations protected by law, require assistive tools and/or additional time or organizational measures to participate in the tests, must make an express request in the application form and contact Prof. Pasquale Morgante (dsa@conservatorioferrara.it).

Article 8. Commission and Admission Exam

The Commission responsible for evaluating the candidates will be appointed by decree by the Director of the Conservatory of Ferrara and will be made public through publication on the website of the Conservatory of Ferrara: <https://conservatorioferrara.it/index.php/ricerca/dottorati>. It is composed of four members and one or more substitutes, chosen from the tenured professors of the Conservatories of Music promoting the Doctoral Course. An administrative staff unit may act as verbalizing secretary.

In its first meeting and before starting all the remaining selection procedures, the Commission will identify and report in the relevant minutes the criteria and methods for assigning scores and the consequent method of drawing up the rankings.

Admission to the doctoral program is based on a selection process that evaluates both academic qualifications and research potential. The aim of the selection process is to identify candidates with a strong academic background, research skills, and a genuine interest in pursuing artistic research. The selection process consists of an evaluation of the research proposal, the applicant's curriculum vitae, and their artistic portfolio, followed by an online interview.

The evaluation of the research proposal, curriculum vitae, and artistic portfolio will take place before the interview. The results of the evaluation will be available on the website of the Conservatory of Ferrara on the course page.

The research proposal, which must be structured according to the standard template provided, is only relevant for the selection process and does not bind the choice of the doctoral thesis in case of admission.

Article 9. Selection of Candidates

The selection of candidates will take place in two stages.

1. Evaluation of the research project and qualifications: the Commission will evaluate the research project, CV, and artistic portfolio of the candidates.
2. Public oral interview: candidates who pass the first stage will be invited to an oral interview, during which they will present their research project and answer questions about their skills and interests. At the end of the interview, knowledge of English (or Italian for those who take the interview in English) will be tested through an oral translation test of a short written text proposed on the spot by the Commission.

After the competition tests have been completed, the Judging Commission will draw up a special report, indicating the evaluation criteria used, the score awarded to each candidate and the general ranking of merit. The scholarships will be awarded on the basis of the general ranking.

In case of equal scores, the younger candidate will prevail, pursuant to art. 2, paragraph 9, of Law 191/1998.

The final ranking will be published by **November 10, 2025** on the website of the Conservatory of Music of Ferrara.

Article 10. Evaluation of the Research Project and Qualifications

The Commission will evaluate the qualifications according to the following criteria:

1. Quality and coherence of the research project: up to 30 points
2. Curriculum vitae and artistic portfolio: up to 30 points
3. Oral interview: up to 40 points

The evaluation of the curriculum and artistic portfolio concerns the educational background at the Conservatory or University, any additional training and professional and research experience, any scientific publications, and artistic activity.

Candidates who obtain a score of at least 15 points in the evaluation of their research project and a score of at least 15 points in the evaluation of their curriculum and artistic portfolio will be admitted to the interview.

Article 11. Oral Interview

The oral exam is public and will take place online starting on **October 21, 2025**. The detailed schedule of the exams, indicating the day, month, time, and link where they will take place, will be made public at least 5 days before the date of the first exam, through publication on the Conservatory's website at the following address: <https://conservatorioferrara.it/index.php/ricerca/dottorati>.

No personal communications will be sent to candidates regarding participation in the tests; therefore, information regarding the selection tests will only be available online as indicated above.

The interview is aimed at assessing the candidate's knowledge of topics related to the educational and scientific areas of the PhD program and includes a presentation of the proposed project, followed by a general discussion aimed at assessing the candidate's skills, scientific qualities, and motivations. The interview may also be aimed at assessing the candidate's aptitude for research, willingness to work abroad, and scientific interests.

The interview is conducted in Italian or English.

Any withdrawals from the competition must be communicated to the following address : dottorati@conservatorioferrara.it

Furthermore, the absence or failure of candidates to connect online on the day or at the time set for the tests is also considered a withdrawal from participation in the selection process.

During the tests, candidates must present a valid identification document (ID card or passport), under penalty of exclusion from the competition.

A maximum of 40 points are awarded for the interview.

Article 12. Publication of the Ranking

The Commission is required to complete its work by **November 30, 2025**.

At the end of the examination tests, the Commission compiles the general merit ranking based on the sum of the scores obtained by the candidates in the individual tests (in the evaluation of the research project, curriculum, portfolio, and interview). Candidates are eligible if they have achieved a minimum score of 70/100.

The score corresponding to the Commission's evaluation of the candidates in each test will be recorded in the respective minutes and represents the reasoned judgment on each candidate's individual test.

The final ranking will be published on the website of the Ferrara Conservatory of Music and will constitute notification to the interested parties, who will not receive any written communication.

The winners of the competition must confirm their acceptance of the position within 5 days of the publication of the ranking.

Article 13. Admission to the Courses

Candidates are admitted to the course in order of ranking until the number of places available is filled. Candidates admitted to the course will be disqualified if they do not enroll within the established enrollment period. In this case, another eligible candidate will take their place in order of ranking. The same applies if any of the admitted candidates withdraw within three months of the start of the course.

If the candidate who withdraws has already received monthly scholarship payments, they are required to return them. Candidates who are accepted will be contacted personally by email by the Ferrara Conservatory Secretariat: they will receive the necessary instructions and deadlines for enrollment.

Article 14. Admission to the Courses

Those admitted to the Doctorate program must complete their enrollment by **November 25, 2025**, following the procedures indicated on the Ferrara Conservatory of Music website (except in the case of candidates who have taken the place of others who have withdrawn pursuant to Article 13 of this Call for Applications). In the event of withdrawal or failure to enroll within the specified time frame, the next candidates on the ranking list will take their place.

Candidates are admitted to the course with reserve and may be excluded from the course if they do not meet the requirements.

Those enrolled in doctoral programs are required to pay an annual regional tax for the right to study of €140.00, a stamp duty of €6.00, and an insurance premium of €8.25.

Withdrawal from the doctoral program does not entitle the candidate to a refund of the enrollment fees already paid.

During the enrolment process, candidates with qualifications obtained abroad must submit the following documentation:

- a) Italian tax code;
- b) valid residence permit or study visa (only for non-EU citizens residing abroad).

The validity of qualifications obtained abroad will be verified upon submission of the official documents. Until that time, candidates are admitted to the course with reserve and may be excluded from the rankings if they do not meet the requirements.

Citizens of countries outside the European Union are also required to submit a pre-enrollment application on the University website (<https://www.universitaly.it>), in order to obtain a study visa.

Article 15. Scholarships

The scholarships for the doctoral course, with an annual amount of €16,243.00 as of the date of issuance of this provision (gross of social security contributions borne by the scholarship recipient), are awarded to the winners according to the order of the ranking list, in accordance with the regulations in force. Scholarships are paid monthly.

The scholarship amount is exempt from income tax (Irpef) pursuant to Article 4 of Law No. 476 of August 13, 1984, and is subject, in terms of social security, to the provisions of Article 2, paragraphs 26 and following, of Law No. 335 of August 8, 1995, as amended.

Within 30 days from the start date of the course, scholarship winners must send a copy of the receipt issued by INPS, confirming the establishment of the contribution position with the separate management fund, to the Secretariat of the Ferrara Conservatory of Music via email (for details, refer to the website www.inps.it).

The scholarship is compatible with income derived from employment, exclusively in cases provided by the current regulations and the Academic Regulations of the Ferrara Conservatory of Music concerning doctoral programs, provided it does not exceed the amount of the scholarship itself. The income limit is understood as the gross amount received in the year of maximum entitlement of the scholarship.

The scholarships have a total duration of at least three years and are renewed annually on condition that the doctoral student has been admitted by the Doctoral College to the following year, subject to verification of the regular and successful completion of the program of activities planned for the previous year.

In addition to the scholarship and within the existing financial resources in the budget of the Conservatories promoting the Doctoral Course, each doctoral student is guaranteed, starting from the first year, a budget for research activities in Italy and abroad, determined for each course as 10% of the gross annual amount of the scholarship.

In the event of withdrawal from the scholarship, the interested party must notify the Secretariat of the Conservatory of Ferrara, which will forward the notification to the National Research Office.

Article 16. Doctoral Candidates' Obligations

The course lasts three years and will begin on December 1, 2025.

Admission to the PhD program requires a full-time commitment, in accordance with the training program defined by the Doctoral College and the Teaching Regulations for PhD programs at the Conservatory of Ferrara.

The doctoral student who wins the scholarship must commit, upon enrollment, to:

- a) passing a test at the end of each academic year;
- b) avoid causes of incompatibility with the receipt of the scholarship and, should such causes arise, promptly inform the Coordinator of the Doctoral College;
- c) comply with the principle of not causing significant harm to environmental objectives, in accordance with Article 17 of Regulation (EU) 2020/852;
- d) for other obligations, please refer to the Regulations governing doctoral programs.

Article 17. Awarding of the Degree

The title of research doctor, abbreviated as "Dott. Ric." or "Ph.D.," is awarded in accordance with Article 16 bis, paragraph 1, of the Teaching Regulations of the Ferrara Conservatory regarding research doctorates.

The final exam for the degree will consist of a final concert/performance and a thesis to be agreed upon with the Doctoral Committee.

The doctoral thesis, written in Italian or English or in another language with the prior authorization of the Doctoral Board, must be accompanied by a summary in English. The Examination Board for the final exam is appointed by the Director of the Ferrara Conservatory in accordance with the Conservatory's Teaching Regulations.

The final thesis discussion will be public.

Article 18. Personal Data Protection

Pursuant to Legislative Decree 196/2003, amended by Legislative Decree 101/2018, as well as EU Regulation 679/2016 (General Data Protection Regulation or, more briefly, GDPR), the Conservatory undertakes to respect the confidential nature of the information provided by candidates: all data provided will be processed only for purposes related to and instrumental to the competition and the possible management of the relationship with the Conservatory, in compliance with current regulations. The data controller is the Conservatory of Music of Ferrara, located in Largo Michelangelo Antonioni 1, 44121 Ferrara, in the person of the Director of the Conservatory.

Article 19. Person Responsible for the Procedure and Contacts

Pursuant to Law No. 241 of August 7, 1990, Prof. Annamaria Maggese is responsible for the procedure referred to in this announcement.

Candidates have the right to access the proceedings in accordance with current legislation. Requests should be addressed to the Director and sent to the following email address: frescobaldi@pec.conservatorioferrara.it.

For any further information or clarification, please contact the Ferrara Conservatory at the following email address: dottorati@conservatorioferrara.it.

Article 20. Reference Norms

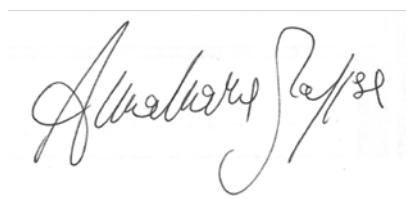
For anything not covered or regulated in this announcement, reference should be made to Law 210/1998, Law 240/2010, Ministerial Decree 226/2021, Ministerial Decree 470/2024, and the Teaching Regulations of the Ferrara Conservatory.

In case of controversy, the Italian text shall prevail.

Ferrara, September 2, 2025

THE DIRECTOR

Prof. Annamaria Maggese



Annex A. Guide for compiling the application for admission to Isidata

To apply for the PhD program in Composition and Performance of Music, please follow these steps.

- ★ Click on the following link to access the application portal:
<https://servizi1.isidata.net/SSDidatticheco/MainGeneraleRes.aspx>
- ★ Select “1 - Inserimento domanda di ammissione” from the menu.
- ★ Choose “FERRARA” from the drop-down menu.
- ★ Fill out the application form in CAPITAL LETTERS, paying close attention to selecting the correct course type: DOTTORATO DI RICERCA [Dottorato di Ricerca in Composizione e Performance musicale (d.r.)].
- ★ Once you have completed the form, click on “INSERISCI” to submit it.
- ★ After submitting your application, you will receive an automated email containing your login credentials for your ISIDATA reserved area.
- ★ Access your ISIDATA reserved area using the provided credentials.
- ★ Select the “TASSE” section.
- ★ Click on “SELEZIONE TASSE PER MAV/IUV (PAGOPA)”.
- ★ Click on “CREA BOLLETTINO PER QUESTA TASSA” to generate the IUV PagoPA PDF document for the €70.00 admission examination fee. You can download the document by clicking on the ‘pdf’ icon
- ★ Proceed to make the payment.
- ★ Select the “ALLEGA DOCUMENTAZIONE” section.
- ★ Attach the following documents
 - 1) **Identity Document.** Candidates must submit:
 - a) Copy of a valid identity document;
 - b) Copy of passport (for foreign candidates only).
 - 2) **Application Form.** The application form must provide the following information (see Application Form model in Annex C):
 - a) Personal information (name and surname, place and date of birth, citizenship, residence, address if different from residence, address for competition purposes with indication of postal code, telephone number and email address);
 - b) Preferred language (Italian or English) for the interview;
 - c) Educational qualification, with the indication of the date and the Institute where it was obtained;
 - d) Declaration of adequate knowledge of the Italian language (only for foreign citizens);
 - e) Level of knowledge of the English language;

- f) Whether or not you have previously availed yourself of another scholarship (even for one year only) for a doctoral program;
 - g) Whether or not you are a research grant holder;
 - h) Whether or not you are an employee of Italian Public Administrations;
 - i) Undertaking to attend the doctoral program full-time, according to the procedures that will be indicated by the Faculty Committee;
 - j) Undertaking to communicate promptly any changes in their residence or address for competition purposes;
 - k) Having read this call for applications.
- 3) **Research Project.** The research project must describe the topic of study, the planned methodologies and the project objectives (see Research Project Model in Annex C).
- 4) **Artistic Portfolio.** The artistic portfolio must contain:
- a) or candidates mainly focused on composition, a link to two PDF scores and a link to two audio/video recordings of performances related to the proposed research project.
 - b) For candidates mainly focused on interpretation and performance, a link to two audio/video recordings of performances related to the proposed research project.

N.B. Please provide free links that do not require authorization, otherwise these materials will be excluded from the evaluation. In this regard, we recommend creating a private YouTube channel and/or a Drive space (or other platform) accessible only to the commission, to which the link will be provided in the portfolio.

- 5) **Curriculum Vitae et Studiorum.** The curriculum vitae et studiorum must include a list and brief description of no more than 20 of the candidate's most significant qualifications: additional educational qualifications, artistic qualifications, academic qualifications, professional qualifications, and other qualifications.
- 6) **Educational Qualification.** The applicant must self-certify their educational qualification:
- a) For qualifications obtained in Italy, self-certification and/or notarial deed pursuant to Presidential Decree 445/2000;
 - b) For qualifications obtained in European Union countries, Diploma supplement or certificate of comparability and verification issued by Cimea as an ENIC-NARIC center;
 - c) For qualifications obtained in countries outside the European Union, "declaration of value on site" by the Italian diplomatic-consular representative competent for the territory or certificate of comparability and verification issued by Cimea as an ENIC-NARIC center;
 - d) Graduates must submit a self-certification stating: name of the institution issuing the qualification, expected date of achievement and type of diploma.
- ★ Select the "INVIA DOMANDA" section. Verify the completeness of the entered data by examining the control checklist in the center of the page. In case of red fields, check for any incompleteness.
- ★ Once the completeness check has been verified, the application can be submitted by clicking on the "CONFERMARE I DATI ED INVIARE LA DOMANDA" button.

The Secretariat of the Ferrara Conservatory of Music will send applicants a copy of the registered application form via email.

Annex B. Admission Application Form (D.P.R. 445/2000, art. 47)

The undersigned

name surname

born in on

nationality

permanent address temporary address (if different from the permanent address)

designated contact address for application purposes

telephone e-mail address

aware that providing false data and using fake documents are crimes punishable by law (art. 75 and 76 of the Presidential Decree n. 445/2000)

declares under their own personal responsibility

- ☐ Language (Italian or English) for the interview:
- ☐ Academic qualifications (indicating the date and institution where obtained):
- ☐ Level of proficiency in Italian (for foreign citizens only):
- ☐ Level of proficiency in English:
- ☐ Whether **they have/they have not** previously benefited from another scholarship (even for just one year) for a doctoral course;
- ☐ Whether **they are/they are not** currently holding a research grant;
- ☐ Whether **they are/they are not** employed by public administrations;
- ☐ To commit to attending the doctoral course full-time, according to the procedures indicated by the Doctoral Committee;
- ☐ To commit to promptly communicate any changes to their residence or contact details for the purposes of the call for applications;
- ☐ To have reviewed the present call for applications.

City, Date

Signature

Annex C. Research Project Template

Nome e Cognome del candidato / Applicant's Name

Titolo del progetto / Project title

Sommario / Abstract

[maximum of 150 words]

Key words

[maximum of 5 key words]

Research areas

[indicate the thematic area or areas listed in Art. 3.1]

Research Project Description (maximum 2,000 words)

1. Research Subject Description (600 words)
 - a) Describe the general field and the state of the art of the musical practice through which and into which you wish to conduct your project.
 - b) Formulate the problem and one or more research questions related to it that could guide the exploration of the topic.
2. Methods and Research Process (600 words)
 - a) Describe what you intend to do practically to investigate your research topic.
 - b) Indicate how you plan to integrate your speculative abilities and artistic practice so that they become an integral part of your research method.
3. Potential Outcomes (300 words):
 - a) Give an account of the form that your final doctoral work might take (written thesis, compositions, performances, other media, and/or a combination of these).
 - b) Propose further ways to disseminate and share the results of your research with artistic and research communities, and with the general public, during and after the doctoral studies.
4. Relevance to Musical Knowledge, Understanding, and Practice of your project (500 words):
 - a) Specify the originality and novelty of your research perspective.
 - b) Describe in detail how your project relates to different artistic and research communities and how the results of your research might be integrated into existing fields of knowledge and artistic practices, in continuity with or in contrast to inherited knowledge.
5. Bibliography.