

Conservatorio di Musica "L. D'Annunzio" di Pescara
 Conservatorio di Musica "G. Frescobaldi" di Ferrara
 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 (XLII CICLO) A.Y. 2026/2027

THE DIRECTOR

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

In accordance with Law No. 508 of 21 December 1999, concerning the 'Reform of the Academies of Fine Arts, the National Academy of Dance, the National Academy of Dramatic Art, the Higher Institutes for the Arts and Crafts, the Conservatoires of Music and the Equivalent Music Institutes';

In accordance with the Presidential Decree No. 132 of 28 February 2003 "Regulations setting out criteria for the statutory, regulatory and organisational autonomy of artistic and musical institutions, pursuant to Law No. 508 of 21 December 1999";

In accordance with the Ministerial Decree No. 226 of 14 December 2021 "Regulations setting out the procedures for the accreditation of doctoral programmes and courses and the criteria for the establishment of doctoral programmes by accredited institutions";

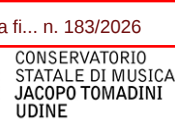
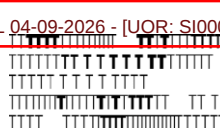
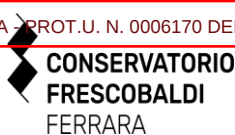
In accordance with the Ministerial Decree No. 470 of 21 February 2024 governing research doctorates at AFAM institutions;

In accordance with the Ministerial Decree No. 544 of 27 March 2024 setting out the "Decree determining the annual amount of the grant for attendance at PhD programmes at Institutions of Higher Education in the Arts, Music and Dance (AFAM);

In accordance with the MUR Note, Ref. No. 9166 of 13 May 2024, "Ministerial Decree No. 470 of 21 February 2024 – AFAM PhD programmes – Amendments to the academic regulations of the institutions";

In accordance with the Guidelines for the accreditation of PhD programmes at AFAM institutions, approved by Ministerial Decree No. 778 of 12 June 2024;

In accordance with the Ministerial Decree No. 1112 of 19 December 2025, which approved the transfer of the administrative headquarters of the PhD programme in 'Musical Composition and



Performance' from the 'Girolamo Frescobaldi' Conservatoire of Music in Ferrara to the 'Luisa D'Annunzio' Conservatoire of Music in Pescara;

In accordance with the MUR Note, Ref. No. 3148 of 17 June 2026, concerning the 'Launch of the computerised procedure for the accreditation of PhD programmes for AFAM institutions – 42nd Cycle';

In accordance with the Resolution No. 63/26 of 9 July 2026 of the Academic Council of the "L. D'Annunzio" Conservatoire of Music in Pescara, by which, following consultation with the partner conservatoires involved in the project, the renewal of the joint Doctoral Programme for the 42nd cycle was approved;

In accordance with the Resolution No. 29 of 14 July 2026 of the Board of Directors of the "L. D'Annunzio" Conservatoire of Music in Pescara, by which the renewal for the XLII cycle of the joint Doctoral Programme, in partnership with the Conservatoires of Ferrara, Trieste and Udine, with Pescara as the lead institution, was approved;

In accordance with the Ministerial Decree No. 927 of 26 June 2026 concerning 'Criteria for the allocation of resources earmarked for state higher education institutions in the arts and music (AFAM) for doctoral scholarships – years 2026–2031';

In accordance with the Minutes No. 6 of 15 July 2026 of the Doctoral Board of the Doctoral Programme in "Composition and Musical Performance";

In accordance with the Agreement for the establishment, accreditation and launch of the Doctoral Programme in Musical Composition and Performance, Cycle XLII, ref. no. 5918 of 27 August 2026;

DECREES

Article 1. Establishment and activation of the PhD course

The Pescara Conservatoire of Music, in partnership with the Ferrara Conservatoire of Music, the Trieste Conservatoire of Music and the Udine Conservatoire of Music, is launching a PhD programme in Musical Composition and Performance for the 2026/2027 academic year (42nd cycle).

Doctoral Programme Details

Programme Title

PhD Programme in Composition and Musical Performance

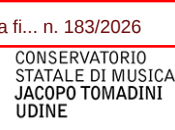
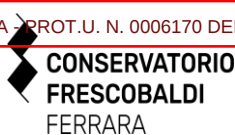
Duration

Three academic years commencing in the 2026/2027 academic year, starting on **1 December 2026**.

Type of PhD Programme

The PhD Programme in *Composition and Musical Performance* is a study programme established and delivered jointly by the following institutions:

Conservatorio di Musica "L. D'Annunzio" di Pescara



Conservatorio di Musica "G. Frescobaldi" di Ferrara

Conservatorio di Musica "G. Tartini" di Trieste

Conservatorio di Musica "J. Tomadini" di Udine

Administrative Headquarters

Conservatorio di Musica "L. D'Annunzio" di Pescara

Departments

"Theory and Analysis, Composition and Conducting"

Article 2. Competition announcement

A public competition, based on qualifications and examinations, is being held at the Pescara Conservatoire for the **admission of four places, each with a scholarship**, to the PhD programme in *Composition and Musical Performance*, as referred to in Article 1 of this Call for Applications.

The number of places covered by scholarships may be increased, following the issue of this decree, as a result of the reallocation of additional resources to conservatoires as determined by the Ministry of Universities and Research (MUR) by means of a specific provision. Any such increase will be announced exclusively on the competition's website.

The PhD programme is administratively based at the Pescara Conservatoire of Music and has a duration of three years, commencing on 1 December 2026.

The launch of the PhD programme is subject to verification by the MUR of the requirements for its accreditation, as provided for in Decree 470/2024 of the Ministry of Universities and Research. Should the outcome of this procedure be unfavourable, thereby preventing the launch of the programme and the allocation of the places advertised, candidates will be notified promptly.

Article 3. Description and purpose of the PhD Course

3.1 General Description

The PhD Programme in *Composition and Musical Performance* is a three-year programme of study and research aimed at composers and performers from various fields and genres of music. Drawing inspiration from internationally recognised principles and methods of artistic research, this programme aims to combine the artist's practice and knowledge (including embodied knowledge) with critical and creative reflection. In this way, PhD students will learn how to deepen and rethink their own musical practice, including in relation to the historical, social, institutional, economic and technological contexts in which they operate.

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

The PhD programme in *Composition and Musical Performance* is therefore designed for composers and performers who wish to develop projects conceived as a multifaceted practice

involving, on a case-by-case basis, the creation, performance, appreciation, perception and teaching of the art of sound. The research projects will develop the concept of artistic research based on personal practice; this personal research must serve as a starting point for comparative analysis and/or contextualisation within the international academic research landscape of other practitioners working for and within the arts. Unlike so-called 'research on the arts' (the musicological approach), research for and within the arts fuses creative practice with rigorous academic research. The 'for' aspect aims to explore the specific elements of one's own artistic practice, using methodological approaches ranging from technological and/or analytical, quantitative, qualitative, anthropological, ethnographic, sociological and pedagogical. In conjunction with this, the 'in' approach emphasises and objectively studies the integration and overlap between the researcher and the creative practitioner, who simultaneously becomes both the subject and the object of study. Finally, it captures the complex journey of artistic research by integrating performative practice not only into the final and implementation phases of the research, but also – and notably – into the exploratory, methodological and experimental phases.

With a view to fostering a dynamic and collaborative research environment, the teaching, training and artistic activities are organised within a single curriculum but will take place across the four cities hosting the participating conservatoires (Pescara, Ferrara, Trieste and Udine). In this way, PhD students – whether they are composers or performers, working in the field of acoustic or electroacoustic music – will not only be able to cooperate more easily with one another but also interact with lecturers and students at the conservatoires or with external guests, making use of suitable facilities and services (concert halls, instrument-making workshops, multimedia classrooms, recording studios, instruments, staff, library, etc.).

The programme provides doctoral researchers with the skills and tools necessary for a methodologically structured reflection on their own artistic practice, enabling them to approach their research topic through innovative forms and content. The programme creates the conditions for the development of individual projects through a wide range of teaching and training activities: group lectures, workshops, seminars, conferences and individual supervision.

3.2 Description of research areas

In order to provide candidates with guidance, a number of research areas are highlighted; however, these should not be regarded as an exhaustive list of what may subsequently be identified and proposed. To this end, candidates are invited to indicate in their application the research areas relevant to their project, as well as five keywords.

● Performance and creativity

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

This area covers research aimed at studying and devising new modes of musical performance and experimental performance that go beyond the traditional concert

format. By considering the performative aspects of sound art in concert, solo, theatrical and installation contexts, research in this field explores new possible scenarios relating to movement and space, to Western and non-Western performing arts, to popular cultures, to experimental cultures and to 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, and the comparative analysis of performances...

● Instrument making / lutherie

This theme concerns projects that explore the phenomenon of music through the musical instruments that make it audible. Instrument makers enable the acoustic realisation of a mental idea, transforming it into a sound phenomenon that can be heard by an audience.

Possible topics include the history of musical instruments from specific geographical areas or by particular makers, manufacturing techniques for acoustic or electronic instruments; the acoustic, physical and mechanical properties in 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 antique and/or modern instruments; the mapping, the impact and qualitative assessments of new instrument simulation technologies (e.g. 3D printing for prototyping and/or instrument construction) and their significance in the context of musical instrument conservation institutions, hybrid instrument-making, and new approaches to instrument-making.

● Creative processes in Composition and Improvisation

Music draws on two fundamental creative forces: composition and improvisation. These two seemingly distinct worlds often intertwine and influence one another, giving rise to an ever-evolving sonic universe. This topic aims to explore the creative processes underlying musical composition and/or improvisation.

In their research project, the PhD candidate may consider: various compositional methodologies and strategies, exploring the formal structures and musical techniques employed by composers; the distinctive characteristics of improvisation, such as the unexpected, the interaction between different musicians and the ability to generate spontaneous music; the nature of (traditional) notation and its relationship to compositional and improvisational practice; experimentation in their own artistic practice with alternative grammars and syntax, examining the use of open, non-linear and indeterminate formal structures in composition and improvisation; the interactions between composers, performers and technologies in their 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, indeed, throughout the history of music. This theme encompasses research projects exploring the potential of sound in space, composition and performance *in* and *for* space, or 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 into this fundamental musical dimension and the relationship between sound space and human perception, to the point of reshaping its defining and cultural characteristics.

● Composition and Performance Teaching

This research area aims to explore music pedagogy as a practical framework for rethinking and innovating teaching, with the aim of training musicians and performers who are open-minded, creative and capable of innovative performance. It concerns PhD projects that investigate the teaching of/for performance (instrumental, vocal, improvisational, ensemble) and composition, conceived not merely as the transmission of technical skills, but as a formative process that stimulates, informs and shapes the ability to create and re-create musical meaning, integrating cognitive, physical and expressive dimensions in a conscious and proactive manner.

The approach adopted is transdisciplinary, drawing on pedagogy, psychology, anthropology, philosophy, musicology and the teaching of composition and instrumental/vocal performance. The research project, firmly rooted in compositional and improvisational practice—both instrumental and vocal—and in the artist's embodied knowledge, may include, always from a pedagogical perspective: the study of the relationship between the organological characteristics of the instrument or voice and the performer's psycho-physical conditions; the study of strategies and methods for resolving performance issues (solo or in instrumental/vocal ensembles); the study of physical behaviours involved in 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 with and the use of technology in one's own compositional, improvisational and performance practice.

● Music and other disciplines or other arts

Music is not confined to the realm of notes and melodies, but forges deep connections with other art forms and a wide range of 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 performance practice, drawing inspiration from the significance and role that philosophy has played for particular composers or in specific historical periods; the role of music in theatre, analysing and rethinking the way in which it contributes to the creation of atmospheres and the characterisation of characters; the interdisciplinary intersections between artistic research and the fields of wellbeing and care; the relationships between artistic research in music and artistic research in the

visual arts, analysing and imagining possible mutual influences and forms of hybrid artistic expression; investigating the relationships between music and literature through and within one's own artistic practice, analysing the interaction between music and poetry, fiction or theatre.

● Agency

This area views music as a complex and multi-layered phenomenon of creative expression (Actor-Network Theory). It focuses on the category of 'actors' who interact in a systemic and dynamic manner in defining and shaping musical creativity and performance: composers, musical assistants, musicians, instrumentalists, co-creators and co-authors, emerging musical figures, as well as institutions, organisations and the public, extending to an examination of the relationship with the objects and spaces involved in music-making.

The aim is to develop projects in which the research process simultaneously involves the re-evaluation of all active agents within a creative/performative process and, above all, through practical investigation, devises 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

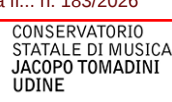
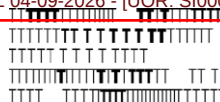
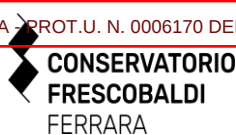
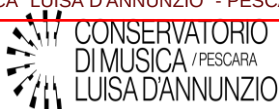
Music is not merely a collection of sounds and structures, but a powerful tool that reflects, expresses and shapes individual and collective identity. This research theme aims to explore the deep connections between music, cultural and social identity.

Projects may involve exploring – including through one's own artistic practice – how music can simultaneously reinforce and destabilise the traditions, values and customs of different cultures, thereby shaping the sense of belonging to a community; assessing how music is used by social groups, ethnic minorities, and political and religious movements to express their identity, values and demands; to investigate the use of music as a tool for social mobilisation and protest; to explore how globalisation, migration and digital technologies influence the way in which music relates to individual and collective identity; to imagine and experiment with new musical practices that foster processes of individual and collective emancipation.

● Impact of technology on music

In the digital age, music is inextricably intertwined with technology, giving rise to an ever-evolving sonic universe. This research topic aims to critically examine the pervasive role of technology in the creation, dissemination and enjoyment of music.

The research project involves investigating how scripting and/or programming languages transform the compositional process and musical realisation in the researcher's own practice and that of other musicians; assessing the impact of live electronics techniques and sound spatialisation on the researcher's own musical performance and sound experimentation; and exploring new creative potentials offered by techniques for recording, reproducing and distributing music.



Article 4. Admission Requirements

Applications for admission to the selection process may be submitted by anyone, regardless of age or nationality, who, by the closing date of this call for applications, holds a second-level academic diploma, a diploma under the old Italian system together with a upper secondary school qualification, a Master's degree, or a qualification obtained abroad that is recognised as equivalent under international agreements (EQF 7).

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

per titoli conseguiti in Paesi dell'Unione Europea: "Diploma supplement" (<https://www.istruzione.it/archivio/web/universita/diploma-supplement.html> and here: <https://education.ec.europa.eu/education-levels/higher-education/inclusive-and-connected-higher-education/diploma-supplement>) a certificate of comparability and verification issued by Cimea as an ENIC-NARIC centre;

for qualifications obtained in countries outside the European Union: a 'declaration of value in loco' issued by the relevant Italian diplomatic or consular mission, or a certificate of comparability and verification issued by Cimea as an ENIC-NARIC centre.

If these documents are not yet available, applicants must enclose with their application for admission a degree certificate listing the examinations taken.

The suitability of the foreign academic qualification in terms of content is assessed by the Examination Board set up for admission to the PhD programme, in accordance with the relevant legislation in force in Italy and in the country where the qualification was awarded, as well as with international treaties or agreements concerning the recognition of qualifications for the purpose of further study.

Those who, by the closing date of this call for applications, do not hold the required academic qualification may also apply, provided that the qualification is obtained by the deadline for enrolment on the PhD programme (Ministerial Decree 470/2024, Article 7, paragraph 1). Such candidates will be admitted conditionally and must submit a self-certification stating: the name of the institution awarding the qualification, the expected date of award and the type of qualification.

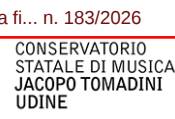
Article 5. Admission Procedure

Applications for admission must be submitted **by 23.59 on 3 October 2026 without exception**.

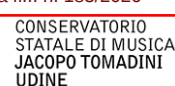
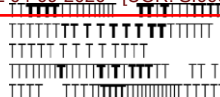
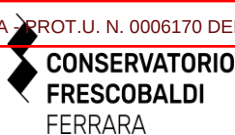
The application for admission to the training programme, accompanied by the candidate's self-declarations certifying their academic qualifications and professional experience, drawn up in accordance with the templates attached to this call for applications, must be submitted online via the ISIDATA portal, following the instructions set out in the GUIDE TO SUBMITTING AN APPLICATION FOR ADMISSION, attached to this call for applications.

The admissions procedure requires the following documents, drawn up in Italian or English:

- 1) **Receipt of payment of the admissions examination fee**. Payment of the non-refundable fee of **€70.00** must be made by the admissions deadline via 'pagoPA', the single payment system for transactions with the Public Administration 'pagoPA';
- 2) **Identity document**. Applicants must submit:
 - a) a copy of a valid identity document;



- b) a copy of their passport (only for non-European international applicants);
- 3) **Application for admission.** The application for admission must contain the following information (see Application Form – **Annex A**):
- a) personal details (first name and surname, place and date of birth, tax code, nationality, place of residence, domicile if different from place of residence, address for service for the purposes of the competition, including postcode, telephone number and email address);
 - b) research areas within which the submitted project falls (indicate the areas chosen from the points set out in Article 3.1);
 - c) language (Italian or English) in which the interview will be conducted;
 - d) Qualification (degree) required for admission to the PhD programme, specifying the date and the institution at which it was obtained;
 - e) final-year undergraduates must declare: the qualification to be obtained, the name of the institution awarding the qualification and the expected date of completion;
 - f) a declaration of adequate knowledge of the Italian language (for foreign nationals only);
 - g) level of proficiency in English;
 - h) whether or not they have previously received another scholarship (even for just one year) for a PhD programme;
 - i) whether or not they are in receipt of a research grant;
 - j) whether or not they are employed by a public administration;
 - k) that they undertake to attend the PhD programme on a full-time basis, in accordance with the procedures to be specified by the PhD Board;
 - l) to undertake to notify the organisers promptly of any change of address or of the address provided for the purposes of the competition;
 - m) to confirm that they have read this competition notice.
- 4) **Qualification required for admission to the selection process.** Candidates must upload a self-certification of their qualification (a scan of the qualification or a PDF of the self-certification) required for admission to the selection process, such as a second-level academic diploma, a diploma under the old system together with a upper secondary school qualification, a Master's degree, or a qualification obtained abroad that is recognised as equivalent under international agreements (EQF 7).
- a. For qualifications obtained in Italy, a self-declaration in lieu of certification and/or a statutory declaration in accordance with Presidential Decree 445/2000;
 - b. per titoli conseguiti in Paesi dell'Unione Europea: "Diploma supplement" (<https://www.istruzione.it/archivio/web/universita/diploma-supplement.html>) and here: <https://education.ec.europa.eu/education-levels/higher-education/inclusive-and-connected-higher-education/diploma->



- [supplement](#)) a certificate of comparability and verification issued by Cimea as an ENIC-NARIC centre;
- c. for qualifications obtained in countries outside the European Union: a 'declaration of value in loco' issued by the relevant Italian diplomatic or consular mission, or a certificate of comparability and verification issued by Cimea as an ENIC-NARIC centre.
 - d. Final-year undergraduates must submit a self-declaration stating: the qualification to be obtained, the name of the institution awarding the qualification, and the expected date of completion;
- 5) **Artistic works** (see Admission Form – **Annex A**). Applicants are required to submit a list comprising a maximum of 20 (twenty) artistic achievements deemed most significant in defining their personal, artistic and professional profile (including further educational qualifications, artistic achievements, academic qualifications, professional qualifications, publications, awards, commissions and other achievements). Any achievements exceeding the specified maximum limit will not be taken into consideration.
- 6) **Artistic portfolio** (see Admission Form – **Annex A**). Applicants must submit their artistic portfolio, which must contain:

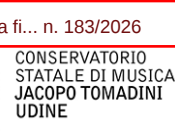
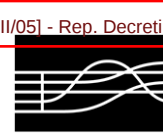
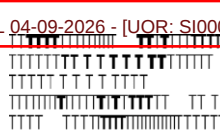
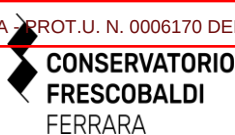
- Part I (Mandatory):

- a. for candidates whose focus is primarily on composition, a link to two scores in PDF format and a link to two audio/video recordings of performances relevant to the proposed research project;
- b. for candidates whose focus is primarily on interpretation and performance, a link to two audio/video recordings of performances relevant to the proposed research project.

For each link or score, the candidate must provide an explanatory and contextualising text demonstrating the relevance to their research project and explaining why they consider it to illustrate this connection with the project. This text must be between 200 and 300 words in length.

N.B. Please provide links to digital resources that are freely accessible and available for consultation, without requiring passwords, authorisations or specific access rights. Should it prove impossible to access the content, it will be excluded from the assessment. It is therefore recommended that you use platforms such as YouTube or Google Drive, ensuring that the links provided guarantee direct and unrestricted access for the assessment panel.

- Part II (Optional): Candidates may include additional materials which, whilst not strictly related to the research project, are deemed useful in enabling a more comprehensive assessment of their artistic and professional profile.



- 7) **Curriculum Vitae et studiorum** (see Admission Form – **Annex A**). To ensure consistency in the documentation submitted, candidates are required to draw up their curriculum vitae solely and exclusively in accordance with the European template (Europass).
- 8) **Research Proposal** (see Research Proposal Template – **Annex B**). The research proposal must describe the topic of study, the proposed methodologies and the objectives of the project in accordance with the requirements set out in the 'Annex B' template.

Any letters of reference will not be taken into consideration and will not be awarded any marks. Failure to submit even one of the documents listed above will result in exclusion from this selection procedure.

All candidates are admitted to the selection procedure subject to verification of their self-declarations in accordance with Presidential Decree No. 445/2000, as amended.

The Selection Committee may, at any time and by means of a reasoned decision, exclude a candidate from the selection process on the grounds of failure to meet the prescribed requirements. Decisions on exclusion will be published on the Institute's notice board on the Pescara Conservatoire's website at the following link: <https://www.conservatoriope.it/albo-online/>. Publication in accordance with the procedures set out above constitutes official notification to candidates for all legal purposes; therefore, no personal communications will be sent.

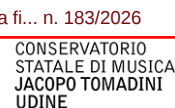
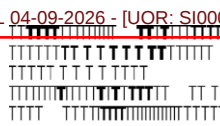
The Conservatoire's Administration accepts no responsibility for any incorrect completion of the application form resulting from an error attributable to the candidate.

Article 6. Candidates with Disabilities, DSA and Other Situations Protected by Law

Those who, in relation to their specific disability (Article 20 of Law No. 104/1992), specific learning difficulties (pursuant to Law No. 170/2010) or other circumstances protected by law, and who require assistive devices and/or additional time, or organisational arrangements to enable them to sit the oral examination, must make an explicit request to this effect in their application form, attaching the form available on the 'Inclusion' page of the Pescara Conservatoire's official website at the following link: <https://www.conservatoriope.it/wp-content/uploads/2025/05/Richiesta-di-misure-per-Ammissione-Conservatorio.pdf>. For further assistance, please contact the Inclusion Officer, Prof.ssa Giorgia Cinciripi, at the email address referente.inclusione@conservatoriopecara.it.

Article 7. Commission and Admission Exam

The Committee responsible for assessing candidates will be appointed by decree of the Director of the Pescara Conservatoire of Music and announced via publication on the Pescara Conservatoire of Music's website, on the online noticeboard at <https://www.conservatoriope.it/albo-online/> and on the 'Research' page at <https://www.conservatoriope.it/ricerca/>. It shall consist of five full members and one or more alternate members, chosen from among the professors who are members of the Doctoral Board.



At its inaugural meeting, before commencing all remaining selection procedures, the Committee shall identify and record in the relevant minutes the criteria and procedures for awarding marks and the resulting method for drawing up the ranking lists.

Admission to the PhD programme is based on a selection process involving an assessment of academic qualifications and examinations, designed to ascertain the candidates' preparation, skills and aptitudes for artistic research, as well as their personal motivations.

In order to ensure a comparative assessment of candidates, the selection process consists of two stages:

1. assessment of the research proposal, CV, artistic qualifications and artistic portfolio
2. online interview.

The assessment of the research proposal, CV, artistic qualifications and artistic portfolio takes place prior to the interview.

The results of the assessment will be available on the Pescara Conservatoire of Music's website, on the online noticeboard at <https://www.conservatoriope.it/albo-online/> and on the 'Research' page at <https://www.conservatoriope.it/ricerca/>.

The research proposal, which must be structured in accordance with the standard template provided (Annex B), is relevant solely for the purposes of selection and does not determine the choice of doctoral thesis in the event of admission.

Article 8. Selection of Candidates

The selection of candidates will take place in two stages:

1. Assessment of the research project and qualifications: the Committee will assess the candidates' research project, CV, artistic qualifications and artistic portfolio.
2. Oral interview.

Article 9. Evaluation of the Research Project and Qualifications

The committee will assess applications according to the following criteria:

1. Quality, coherence and innovative contribution of the research project: **up to 30 points**;
2. Curriculum vitae, artistic qualifications and artistic portfolio: **up to 30 points**;
3. Oral interview: **up to 40 points**.

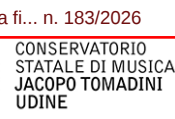
The assessment of the curriculum vitae, artistic qualifications and artistic portfolio will cover the candidate's educational background at a conservatoire or university, any further training and professional or research experience, any scientific publications and artistic activity.

Candidates who achieve a total score of **at least 30 points** in the assessment will be admitted to the interview, provided that:

- they score **no less than 15 points** in the assessment of the Research Project;
- they score **no less than 15 points** in the assessment of the curriculum vitae, artistic qualifications and artistic portfolio.

Article 10. Oral Interview

The Commission draws up a list of candidates eligible and ineligible for the oral interview, ranking them in descending order of marks and assigning them an identification code. The list



of successful candidates will be published on the Pescara Conservatoire's website on the online noticeboard at <https://www.conservatoriope.it/albo-online/> and on the 'Search' page at <https://www.conservatoriope.it/ricerca/>.

The oral interview is open to the public and will take place online. The detailed schedule for the examination, specifying the day, month, time and link where it will take place, will be made public at least 5 days in advance of the date in question, via publication on the Pescara Conservatoire's website on the online noticeboard <https://www.conservatoriope.it/albo-online/> and on the 'Search' page <https://www.conservatoriope.it/ricerca/>.

Before the oral interview, candidates must present a valid form of identification (identity card or passport), failing which they will be excluded.

The interview is designed to assess the candidate's knowledge of topics relating to the educational and scientific focus of the PhD programme and includes a presentation of the proposed research project, followed by a general discussion aimed at assessing the candidate's skills, scientific competence and motivation. The interview may also be used to assess the candidate's aptitude for research, their willingness to undertake placements abroad, their scientific interests and their knowledge of English, which will be tested by means of a translation exercise involving a short written text set on the spot by the Selection Board.

The interview will be conducted in Italian or English, depending on the language chosen when completing the application form.

Any withdrawal from the selection process must be notified to the Pescara Conservatoire's certified email address: conspe@pec.conservatoriopescara.it.

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

At the end of the examination papers, the Selection Panel draws up a provisional merit list based on the total scores achieved by the candidates in the individual assessments (the evaluation of the research project, the curriculum vitae detailing artistic qualifications and the portfolio, and the interview). A candidate is deemed to have passed if they have achieved a **minimum score of 70/100**.

The score awarded by the Selection Panel for each candidate's performance in each test will be recorded in the relevant minutes and represents the reasoned assessment of each candidate's performance in that particular test.

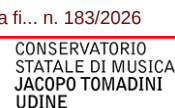
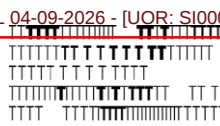
From the date of publication of the ranking list, a period of 5 days begins for any appeals regarding clerical errors, to be sent via certified email (PEC) to the Director of the Conservatoire at the following address: conspe@pec.conservatoriopescara.it.

In the event of a tie, the younger candidate shall take precedence, in accordance with Article 2, paragraph 9, of Law 191/1998.

The final ranking list will be published on the website of the Pescara Conservatoire of Music on the online notice board at <https://www.conservatoriope.it/albo-online/> and on the 'Search' page at <https://www.conservatoriope.it/ricerca/>.

Article 11. of the Ranking

Once the deadline for lodging appeals has passed, the results will be approved and the final ranking list published on the Pescara Conservatoire of Music's website, on the online



noticeboard at <https://www.conservatoriope.it/albo-online/> and on the 'Search' page at <https://www.conservatoriope.it/ricerca/>.

This publication constitutes notification for all intents and purposes to the candidates concerned, who will not receive any personal written communication.

Scholarships will be awarded on the basis of the final ranking list.

Successful candidates must confirm their acceptance of the place within 5 days of the publication of the ranking list.

An appeal against the final ranking list may be lodged with the Regional Administrative Court (T.A.R.) or an extraordinary appeal may be lodged with the Head of State, within 60 and 120 days of publication respectively. The final ranking list will remain valid for three years from the date of publication.

Article 12. Admission to the Courses

Candidates are admitted to the course in order of their ranking on the list, up to the number of places available. Candidates admitted to the course will forfeit their place if they do not enrol within the deadlines set for enrolment. In this case, the next eligible candidate on the ranking list will take their place. The same applies if any of the admitted candidates withdraws within three months of the start of the course.

If the candidate who withdraws has already received any monthly scholarship payments, they are required to repay them. The candidates who take their place will be contacted personally by email by the Doctoral Office of the Pescara Conservatoire of Music and will receive the necessary instructions and deadlines for enrolment.

Article 13. Enrolment

Those admitted to the PhD programme must complete their enrolment by **26 November 2026**, in accordance with the procedures set out on the website of the Pescara Conservatoire of Music (except in the case of candidates who have taken a place following a withdrawal pursuant to Article 13(2) of this Call for Applications). In the event of a withdrawal or failure to enrol by the specified deadline, candidates lower down the ranking list will be called up.

Candidates are admitted to the programme on a provisional basis and may be excluded if they do not meet the required criteria.

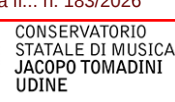
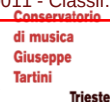
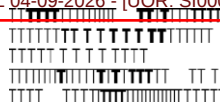
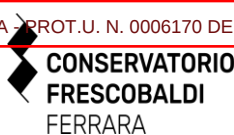
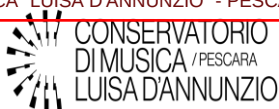
Students enrolled on the PhD programme are required to make an annual payment via the 'pagoPA' system – the single payment system for transactions with the Public Administration pagoPA – of the following amounts:

- Enrolment and attendance fee, including insurance premium, of **€100.00**;
- regional fee for the right to education of **€140.00**;
- stamp duty of **€16.00**;

At the time of enrolment, candidates who are non-EU citizens must submit the following documentation:

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

Citizens of countries outside the European Union are also required to submit a pre-enrolment application via the University website (<https://www.university.it>) by **26 November 2026** in order to obtain a student visa.



Article 14. Scholarships

Scholarships for enrolment on the PhD programme, the annual amount of which, as at the date of issue of this provision, is **€16,243.00** gross of the social security contributions payable by the scholarship holder, are awarded to successful candidates, in accordance with and in the manner laid down by current legislation, in the order of the ranking list. The scholarships are paid monthly.

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

Within 30 days of the course start date, successful scholarship applicants must send, by email, to the Doctoral Office of the Pescara Conservatoire of Music a copy of the receipt issued by INPS certifying that a contribution account has been opened under the separate pension scheme (for further details, please visit www.inps.it).

The scholarship is compatible with income derived from employment, exclusively in the cases provided for by current legislation and by the Academic Regulations of the Pescara Conservatoire of Music concerning PhD programmes, provided that such income does not exceed the amount of the scholarship itself. The income limit is to be understood as the gross amount received in the year in which the scholarship is primarily enjoyed.

The scholarships have a total duration of at least three years and are renewed annually, provided that the PhD student has been admitted by the Doctoral Board to the following year, subject to verification that the programme of activities planned for the previous year has been carried out properly and successfully.

In addition to the scholarship, and within the limits of the financial resources available in the budgets of the conservatoires organising the PhD programme, each PhD student is guaranteed, from the first year onwards, a budget for research activities in Italy and abroad amounting to 10 per cent of the gross annual amount of the scholarship, plus a 50 per cent increase for research activities carried out abroad.

Article 15. Doctoral Candidates' Obligations

Admission to the PhD programme entails a full-time, exclusive commitment, in accordance with the training programme defined by the Doctoral Board and the Academic Regulations governing PhD programmes at the Pescara Conservatoire of Music.

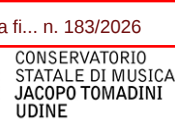
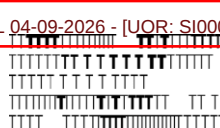
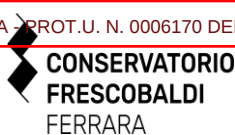
Upon enrolment, the PhD student must undertake to:

- a) pass a progress examination at the end of each academic year, in accordance with Articles 14 (paragraph 1, point p) and 25 (paragraph 1, point c) of the Regulations;
- b) avoid any circumstances that would render them ineligible to receive the scholarship and, should such circumstances arise, to inform the Coordinator of the Doctoral Board without delay;

for other obligations, please refer to the Regulations governing PhD programmes.

Article 16. Awarding of the Degree

The title of Doctor of Research, abbreviated as 'Dott. Ric.' or 'Ph.D.', is awarded in accordance with the Regulations Governing Doctoral Studies at the Pescara Conservatoire of Music.



The final examination for the award of the degree will consist of a final concert or performance and a Thesis (Dissertation) to be agreed with the Doctoral Board.

The doctoral Thesis, written in Italian or English – or in another language subject to authorisation by the Doctoral Board – must be accompanied by an abstract in English. The Examination Board for the final examination is appointed by the Director of the Pescara Conservatoire in accordance with the Conservatoire's Regulations.

The final defence of the thesis will be open to the public.

Article 17. Personal Data Protection

In accordance with Legislative Decree 196/2003, as amended by Legislative Decree 101/2018, and EU Regulation 679/2016 (General Data Protection Regulation, or GDPR for short), the Pescara Conservatoire of Music undertakes to respect the confidentiality of the information provided by candidates: all data provided will be processed solely for purposes connected with and necessary for the competition and for the management of any relationship with the Pescara Conservatoire of Music, in accordance with the provisions in force. The data controller is the Pescara Conservatoire of Music, with its registered office at Via Leopoldo Muzii, 5/7 – 65123 Pescara, in the person of the Director of the Conservatoire.

Article 18. Person Responsible for the Procedure and Contacts

Pursuant to Law No. 241 of 7 August 1990, the person responsible for the procedure referred to in this notice is the Director of the 'L. D'Annunzio' Conservatoire of Music in Pescara.

Candidates are entitled to exercise their right of access to the documents relating to the procedure in accordance with current legislation. Requests, addressed to the Director, must be sent to the following email address: conspe@pec.conservatoriopescara.it.

For any further information or clarification, please contact the Pescara Conservatoire of Music at the following email address: dottorati@conservatoriopescara.it.

Article 19. Reference Norms

For any matters not provided for or regulated in this call for applications, reference shall be made to Law 210/1998, Law 240/2010, Ministerial Decree 226/2021, Ministerial Decree 470/2024 and the Academic Regulations of the Pescara Conservatoire of Music.

In the event of any dispute regarding interpretation, the Italian version of the Call for Applications shall prevail.

IL DIRETTORE
(M^o Roberta DE NICOLA)