

## AFAM PhD IN *MUSIC, DESIGN, ART, TERRITORIES*

### PHD PROGRAMME IN ASSOCIATE FORM

#### AFFILIATED INSTITUTIONS:

STATE CONSERVATOIRE OF MUSIC “GIULIO BRICCIALDI” OF TERNI (LEADER)  
 STATE CONSERVATOIRE OF MUSIC “GIOVANNI BATTISTA PERGOLESI” OF FERMO  
 STATE CONSERVATOIRE OF MUSIC “OTTORINO RESPIGHI” OF LATINA  
 STATE CONSERVATOIRE OF MUSIC “LUCIO CAMPIANI” OF MANTUA  
 STATE CONSERVATOIRE OF MUSIC “GIUSEPPE VERDI” OF RAVENNA



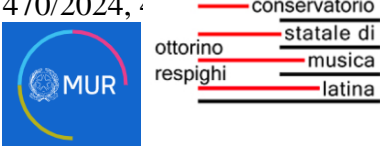
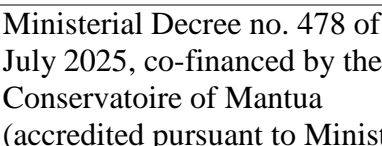
### 41<sup>ST</sup> CYCLE CALL FOR APPLICATIONS

Name of the PhD Programme	<b><i>MUSIC, DESIGN, ART, TERRITORIES</i></b>
Typology	<p>PhD in associate form. Affiliated institutions:</p> <ul style="list-style-type: none"> <li>- State Conservatoire of Music “Giulio Briccialdi” of Terni (leader)</li> <li>- State Conservatoire of Music “Giovanni Battista Pergolesi” of Fermo</li> <li>- State Conservatoire of Music “Ottorino Respighi” of Latina</li> <li>- State Conservatoire of Music “Lucio Campiani” of Mantua</li> <li>- State Conservatoire of Music “Giuseppe Verdi” of Ravenna</li> </ul>
Description of the training project	<p>The AFAM PhD in <i>Music, Design, Art, Territories</i> proposes an interdisciplinary and transdisciplinary training project that aims to explore the connection between the arts, understood in their most inclusive meaning (theoretical and practical), and territories. This link was already widely present in the early medieval noun <i>ars</i>, which referred to the sphere of knowledge on which the knowledge of that distant era rested: the so-called <i>liberal arts</i> defined the intellectual creative activities (<i>trivium</i> and <i>quadrivium</i>) that coexisted alongside the mechanical arts, the manual ones. Today we decline the term “art” in a different, creative and productive way, identifying it <i>first and foremost</i> with the nouns Music, Design, Art present in the ‘inclusive’ title of this Doctorate. Although referring primarily to the inventive sphere, the intention is to recover the term “art” its polysemic and semantically multifaceted connotation, the result of patient individual work, craftsmanship, the peculiar history of the places, as well as pure creative inspiration. “Art” also means the interweaving of culture and skills, of visions that pass from music to the design of shapes and contours, bounce towards pictorial art, touch places and take root there. “Art” means the interweaving of awareness and emotion, the basis of the mutually ‘resonating’ sense on which the arts protagonists of this Doctorate are nourished. Hence the need for a ‘round’ training curriculum that touches on them all, and that provides the doctoral students of the course with a vision that is as broad and stimulating as possible.</p>
Duration	3 years
Activity start date	In the week of 17-21 November 2025





Tongue	Italian
Coordinator	Prof. Gioia Filocamo <a href="mailto:gioia.filocamo@briccialditerni.it">gioia.filocamo@briccialditerni.it</a>
Positions in the call	Six
Admission procedures	Evaluation of qualifications - Evaluation of research project - Oral exam

#### POSITIONS AND SCHOLARSHIPS AVAILABLE

<i>Places</i>	<i>Financial support</i>	<i>Description</i>	<i>Free or constrained research topic <sup>1</sup></i>
1	Ministerial Decree no. 478 of 23 July 2025, co-financed by the Conservatoire of Terni (accredited pursuant to Ministerial Decree 470/2024, 41 <sup>st</sup> cycle) 	SCHOLARSHIP OF THE CONSERVATOIRE OF TERNI	Free research topic
2	Ministerial Decree no. 478 of 23 July 2025, co-financed by the Conservatoire of Fermo (accredited pursuant to Ministerial Decree 470/2024, 41 <sup>st</sup> cycle) 	SCHOLARSHIP OF THE CONSERVATOIRE OF FERMO	Free research topic
1	Ministerial Decree no. 478 of 23 July 2025, co-financed by the Conservatoire of Latina (accredited pursuant to Ministerial Decree 470/2024, 41 <sup>st</sup> cycle) 	SCHOLARSHIP OF THE CONSERVATOIRE OF LATINA	Free research topic
1	Ministerial Decree no. 478 of 23 July 2025, co-financed by the Conservatoire of Mantua (accredited pursuant to Ministerial Decree 470/2024, 41 <sup>st</sup> cycle) 	SCHOLARSHIP OF THE CONSERVATOIRE OF MANTUA	<i>The nineteenth-century Italian organ. Archival investigations aimed at correct</i>

<sup>1</sup> See a brief description of each proposed restricted theme at the bottom of the table.



			<i>interpretative performance</i>
1	<p>Ministerial Decree no. 478 of 23 July 2025, co-financed by the Conservatoire of Ravenna (accredited pursuant to Ministerial Decree 470)</p> 	RAVENNA CONSERVATOIRE SCHOLARSHIP	<b><i>Music and art to support people and territories to face and overcome the adversities of the 21st century and create resilience</i></b>

#### DESCRIPTION OF BOUND THEME PROJECTS

- 1 SCHOLARSHIP FROM THE CONSERVATOIRE OF MANTUA: **THE NINETEENTH-CENTURY ITALIAN ORGAN. ARCHIVAL INVESTIGATIONS AIMED AT CORRECT PERFORMANCE INTERPRETATION** - The present research topic is intended as a contribution to the knowledge of Italian organ music in the nineteenth century, together with a registry of the periodicals of the time, at a time that was very rich in activities, initiatives, and concrete achievements, unfortunately not yet supported by capillary and systematic archival investigations. The nineteenth-century Italian organ period is characterised by great musical changes, as witnessed by the organs built during this long and jagged historical period. The interdependence between organ literature and the different types of instruments used to perform it reflects the heated debates aimed at reacting to the prevailing dominance of opera. In the wake of the many cultural and artistic movements active in the late nineteenth and early twentieth centuries, the Cecilian Movement played a very important role. The 'centres' of this movement were mainly Germany, France, and Italy. The aim of Cecilianism was to recover the solid tradition of polyphony and Gregorian chant, which had been absent from the liturgy for too long in favour of opera arias and music of clear operatic derivation. In this period, in addition to the elimination of band and orchestral registers (known as 'concert' registers), a new transmission system was devised in organs to replace the traditional mechanical one, the pneumatic-tubular transmission. Thanks to the latter, which later evolved into the electric transmission, the organ was renewed, modernised, and took into account the past and the teachings of the ancients to project itself into the future. Some research topics may concern the interpretation of nineteenth-century Italian organ music in relation to the treatises of the period; archive research of unpublished treatises or documents that refer to performance practice, technique, repertoires, and the types of organs built in Italy in the nineteenth century. The PhD thesis inherent to this type of subject will be aimed primarily at the rediscovery of documents accompanied by the relevant critical apparatus aimed at deepening the arguments discussed in relation to the European musical context, or at a historical account to be

followed by a record production showing the application of these ‘norms’ in a selection of pieces by several composers of the period.

- 1 SCHOLARSHIP FROM THE CONSERVATOIRE OF RAVENNA: *MUSIC AND ART TO SUPPORT PEOPLE AND TERRITORIES TO FACE AND OVERCOME THE ADVERSITIES OF THE 21ST CENTURY AND CREATE RESILIENCE* - The project aims to set up an interdisciplinary and cross-sectoral PhD course that focuses on creativity as a tool to understand and face the difficulties that the new century shows us every day. People seem to be increasingly in need of stimuli and educational tools to understand and face the difficulties that confront them on a daily basis in a more conscious manner: political-economic issues, climatic adversities (such as those that have recently and harshly hit the Emilia Romagna region), xenophobic attitudes, exploitation of the most fragile individuals, gender abuse and violence, wars. The historical, artistic, and natural heritage of Emilia Romagna proves to be a source to draw on in order to search for new and virtuous connections between the arts (mainly theatre, music, dance), in order to elaborate a creative, interdisciplinary and multimedia thought, able to offer tools for reflection that can enable people, audiences, and users – with particular attention to the youngest and oldest – to understand and activate forms of active resilience..

Places and scholarships may vary if additional funding becomes available, without prejudice to the deadlines for submitting the application for admission indicated in the call for applications. Changes, updates or additions to the ‘Scheda del Dottorato’ may also be published even after the deadline of the call for applications and, in any case, at least ten days before the oral exam.

Recipients of PhD positions are subject to the requirements set out by the Selection Committee in the context of the definition of training and research projects, without prejudice to the law, the provisions of the call for applications, and the reporting rules related to the sources of funding for specific positions.

#### ADMISSION TESTS

	<i>Modality</i>	<i>Publication of results</i>
<b>Evaluation of qualifications and research projects</b>	Candidates are not required to be present	14 October 2025
<b>Oral exam</b>	<b>In presence</b> , in the State Conservatoire of Music “G. Briccialdi”, Via del Tribunale 22, Terni (Italy). <b>Remote</b> , with MS Teams platform.	21 October 2025, from 10 CEST

The results of the evaluation of qualifications and research projects, as well as the calendar of the candidates admitted to the oral test, will be published on the website of the Conservatoire of Terni (<https://www.briccialditerni.it/ita/172/dottorato-di-ricerca/>). **The publication on the website has the value of notification. No communication will be sent to candidates by e-mail.**

#### DOCUMENTS TO BE ENCLOSED WITH THE APPLICATION

Only **documents in Italian or English** will be considered valid and assessed by the Selection Committee. For identity documents and qualifications issued in a different language, an official translation into Italian or English made by the institution that issued the qualification or by an authorised body must be attached.

The candidates' *curriculum vitae* **relating to the last 10 calendar years** preceding the calendar year of publication of the call for applications and deemed congruent with the research topics of the PhD Course will be mainly evaluated. Exceptions to this are academic titles and qualifications, which may be evaluated even if they are prior to 10 years.

<b>COMPULSORY DOCUMENTATION FOR SUBMITTING AN APPLICATION TO TAKE PART IN THE COMPETITION</b>	
Identity document	Scan of a valid identity document (ID card or passport)
<i>Curriculum vitae</i>	No specific format is required.
Qualifications	<p>a) Certificates relating to the attainment of <b>first- and second-level degrees</b> in Italy or abroad, the examinations taken, the marks obtained (see Art. 3 of the Announcement), the type (written thesis, lecture-concert, etc.), and the subjects of the theses carried out for the attainment of first- and second-level degrees (alternatively: a certificate relating to the attainment of the <b>previous system AFAM Diploma</b> in addition to the <b>High school Diploma</b>).</p> <p>b) Evidence of having previously obtained, in Italy or abroad, another <b>PhD qualification</b>.</p>
Research project	<p>The call envisages both scholarships for <b>research projects with a ‘bound theme’</b>, i.e. linked to specific funding requiring work on predetermined topics, and free research projects. Applicants wishing to apply for a ‘topic-linked’ fellowships must <u>propose a personal project that clearly falls within one of the specific ‘topic-linked’ themes set out in the call</u>. Applicants wishing to propose a free research project should read carefully the description of the training project of the PhD Programme in <i>Music, Design, Art, Territories</i> (here at p. 1).</p> <p>The <b>written project proposal</b> to be sent to the Selection Committee should in general:</p> <ul style="list-style-type: none"> <li>- include on the title page the name of the applicant, the ‘bound theme’ (or the free research project) for which the applicant is competing, the provisional title of the project and a maximum of 5 keywords (it is desirable that the proposed project is transdisciplinary, cross-sectoral, and adheres to international networks);</li> <li>- be divided internally into:             <ol style="list-style-type: none"> <li>1) description of the project, including indications on: (a) operating methods and particular methodologies or technologies of investigation; (b) type of sources; (c) need for travel and on-site visits; (d) possible difficulties – logistical, technical, economic, access to sources, etc. – and possible solutions envisaged to overcome them; (e) declaration that the project complies with the “do no significant harm” (DNSH) principle, i.e. that the activities envisaged for its implementation will not cause any significant harm to the environment; (d) possible difficulties – logistical, technical, economic, access to sources, etc. – and possible solutions envisaged to overcome them; (e) statement that the project complies with the “do no</li> </ol> </li> </ul>





	<p><i>significant harm</i>” (<i>DNSH</i>) principle, i.e. that the activities envisaged for its implementation will not cause any significant harm to the environment;</p> <ol style="list-style-type: none"> <li>2) state of the art (how the submitted project fits in with previous studies, also indicating whether the applicant already has experience on the subject, or is embarking on a totally new research path);</li> <li>3) expected results (what innovations are envisaged compared to the current state of the art, what skills and strengths the candidate has that make him or her particularly suited to conduct such research);</li> <li>4) distribution of work over the three years (particularly detailing the starting action and activities in the first year;</li> <li>5) initial bibliography;</li> </ol> <p>- have a <u>maximum length of 15,000 characters, including spaces</u> (excluding title page, bibliography, and any illustrative apparatus or tables).</p>
For civil servant candidates only	<p>Only candidates who are public employees are also required to provide a document signed by their employers certifying their willingness to grant unpaid leave of absence to the candidate, should the latter win a position, for the entire period of attendance of the PhD Course in <i>Music, Design, Art, Territories</i>. The absence of such certification from the employer shall prevent the candidate from continuing the competition process as a civil servant.</p>
<b>OTHER USEFUL DOCUMENTS</b>	
Abstract of the second-level thesis	<p>Abstract of the <b>second-level thesis</b> or, for undergraduates/academics, of the thesis soon to be discussed (max 5,000 characters, including spaces, excluding title, table of contents, bibliography, and any illustrative apparatus or tables). This document will <u>not</u> be subject to a specific evaluation, but will help to give an image of the research aptitude already demonstrated by the candidate. (Again for information purposes only, the abstract may be followed by the entire thesis in pdf format, which will <u>not</u>, however, be subject to specific assessment).</p>
Abstract of the PhD thesis (if previously awarded)	<p>Abstract of the <b>thesis of any other PhD</b> previously awarded (max 5,000 characters, including spaces, excluding title, index, bibliography, and any illustrative apparatus or tables). This document will <u>not</u> be subject to a specific assessment, but will help to give an image of the research aptitude already demonstrated by the candidate. (Again for information purposes only, the abstract may be followed by the entire thesis in pdf format, which will <u>not</u>, however, be subject to specific assessment).</p>
Publications	<p>List of any publications already produced (monographs, articles in scientific journals, contributions in collective volumes, etc.); to this list, the candidate may follow up with up to two publications in pdf format, which will <u>not</u>, however, be subject to specific assessment.</p>
Other experiences	<p>Other skills and experience relevant to the disciplines characterising the PhD Course may be declared and/or documented; for example:</p> <ul style="list-style-type: none"> <li>- artistic practices exercised in the various disciplines;</li> <li>- specialisation or advanced training courses attended;</li> <li>- additional evidence of the candidate’s skills (scholarships won, awards obtained, work experience, etc.).</li> </ul> <p>Although all these experiences and competences are probably already listed within the <i>curriculum vitae</i> in a summarised form, it is advisable to produce a separate statement of them in order to make them more visible and to offer a</p>

	possible insight into their nature.
--	-------------------------------------

#### CRITERIA FOR THE EVALUATION OF TESTS

The assessment is expressed by awarding an overall mark in hundredths, broken down as follows:

**EVALUATION OF QUALIFICATIONS AND WRITTEN RESEARCH PROJECT** – minimum score for admission to the oral test: 30 points; maximum 50 points

Securities evaluation	(a) <b>academic qualifications</b> at the first and second level, as well as any previous PhD, assessed on the basis of their relevance to the disciplines characterising the PhD Course and the marks obtained (for those who, on the date of expiry of this call for applications, are undergraduates/academic undergraduates, the weighted average of the marks of the examinations taken will be taken into account)	5 points max
	(b) <b>other qualifications</b> (CV, publications, further experience)	5 points max
Research project evaluation	(1) scientific value and originality of the proposed written project	25 points max
	(2) articulation and feasibility of the proposed written project	15 points max

**ORAL TEST** – minimum score for eligibility: 30 points; maximum 50 points

The oral test is held in Italian or English (at the candidate's choice). It provides for the discussion of the project presented and is aimed at ascertaining the candidate's aptitude for research, as well as his general preparation on the topics of the PhD Course and/or on the chosen 'bound theme'. At the end of the interview, the candidate's knowledge of the English language (or Italian for those who take the interview in English) will be tested by means of an oral test of translation of a short written text proposed on the spot by the Selection Committee.

<b>Knowledge of English</b> (or Italian for those taking the oral test in English)	10 points max
<b>Argumentation</b> on the project and <b>preparation on the topics</b> of the PhD Course	40 points max

The Italian version of this call is the only officially legal one to refer to.

Terni, 29 August 2025

The Director  
 Prof. Roberto Antonello