SAINT LOUIS
COLLEGE OF MUSIC

DCPL09 - CLASSIC GUITAR

Sede Legale
● via Cimarra, 19/B
tel. +39 06 4870017 **fax** +39 06 91659362
P. IVA 12581670960 **C.F.** 05731131008

Sede Principale
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SAINTLOUIS.EU

Sedi Operative
● via Urbana, 49/A
● via del Boschetto, 106

Sede di Milano
● viale Luigi Bodio, 37

Istituzione di Alta Formazione Artistica Musicale autorizzata Ministero dell'Università e della Ricerca con D.M. 144 del 1° agosto 2012 e D.M.246 del 28 marzo 2013 e successivi
Società soggetta a direzione e coordinamento da parte di PLENA EDUCATION S.P.A., capitale sociale 10200, registro imprese n. RM - 918703

Elenco delle prove di ammissione
List of Admission Tests

The admission to enter the Bachelor Courses is divided into several tests, aimed at verifying the candidate's actual skills. The tests exactly reflect the contents of Saint Louis entire Foundation study-path.

It is possible to submit an application for participation in the admission exam to Bachelor and Master courses from February 3rd to April 30th. International students can apply from January 1st to April 30th. Subsequent applications can only be considered on the basis of the remaining places available.

0) PRE-SELECTION:
send through the application form one or more links to 5 video clips containing five songs chosen from the list indicated below in letters a) and b)
In case of a positive outcome, you will be admitted to the actual admission tests, which will be held in July or September. Otherwise, the student will be invited to participate in auditions for pre-academic courses

GUITAR TEST
a) a composition from the 16th, 17th, 18th centuries, chosen from the literature for lute, vihuela, ancient guitar or from the transcriptions of the cello suites by J.S. Bach.

b) Presentation of at least 3 studies of different techniques, chosen from:
-F. SOR, Studi tratti dalle op. 6 (nn. 3, 6, 11 e 12), op. 29 (nn. 13, 17, 22 e 23), op. 31 (nn. 16, 19, 20 e 21) e op. 35 (n. 16)
-M. GIULIANI, Studi op. 111
-N. COSTE, 25 studi op. 38
-N. PAGANINI, 43 Ghiribizzi M.S. 43
-E. PUJOL, Studi dal III o IV libro della Escuela razonada de la guitarra -A. BARRIOS, Studi
-H. VILLA-LOBOS, 12 studi
-M. Gangi, Studi
-L. BROUWER, Studios Sencillos e Nuevos Estudios Sencillos

c) Short Guitar concert lasting approximately 10 minutes including:
a piece from the 19th century or from the Spanish Segoviano repertoire (transcriptions are permitted) and one modern or contemporary piece

2) MUSIC THEORY AND HARMONY TEST
Harmony written and oral test (see Harmony test)

3) EAR TRAINING TEST
a) Melodic, modal, rhythmic, harmonic and harmonic functions dictation (see Ear Training Test)
b) Oral solfeggio test and recognition and intonation of intervals and chords (see Ear Training test)

4) INTEGRATIVE TESTS
a) Rhythm section
b) Music Technology Test

Prove di Ear Training
Ear Training Test

3a) WRITTEN TEST - ORAL
1. Melodic dictation: 8-beat melodies with modulations to close tones or short melodic fragments (lick) in classic and modern style (major and minor pentatonic, blues scale and modes) in all keys
2. Modal dictation: All the modes of the major scale - the octophonic scale (ST and TS) and hexatonal
3. Rhythmic dictation: figures taken from the text D. Agostini, "Solfeggi sincopati Vol.I"
4. Harmonic Dictation: Major, minor, augmented and diminished triads; Sus4, sus2 and b5 triads; Triads with added note: Major add2 and add9, Minor add2, add4 and add9
Triads inversions on given note, Seventh chords of I - II - III and IV species, inversions of seventh chords of I - II - III and IV species on given note. All other seventh chords built on major, harmonic and melodic minor degrees
5. Dictation of harmonic functions with lead voice and bass:
Short harmonic sequences (4-8 bars) built on the most common harmonic turns with seventh chords also with the use of inversions (in various major and minor tones). Three lines will be used for this writing: First line for Lead voice / Second line for the slash and rhythmic notation with the acronyms of the chords / Third line for the basses
6. Classification of regular times: Simple regular times: numerator 2-3-4; Regular compound times: numerator 6 -9-12
Relations between simple and compound times
Classification of irregular times: Simple irregular times: numerator 5-7; Irregular times composed: numerator 15 -21
Existing relationships between simple and compound irregular times
Time analysis based on: Unit of measure (or beat) Unit of time (or of movement or division) Unit of subdivision (first and second degree)

3b) ORAL TEST - Solfeggio
1) Solfeggio with double pentagram with irregular figures:
The triplet and the sixtuplet; Triplets in two and four strokes; Sextuplet; Duplets; Quadruplet; Quintuplet (in one and in two stages - on ternary subdivision); Septuplets (in one and in two stages - on ternary subdivision)
2) Sung Solfeggio: A. Solimene "Solfeggi cantati in stile classico e moderno"
3) Introduction to the method of mobile DO

3b) ORAL TEST - Ear Training
1) Recognition of the following melodic and harmonic intervals (Bicords):
Second Major and minor; Major and minor third (avoid the term augmented second); Perfect and Augmented Fourth (for the augmented fourth and the diminished fifth the word tritone will be used since it is impossible to discriminate the harmony); Perfect fifth
Major and minor sixth (the term minor sixth, in this phase, will be preferable to the harmony of augmented fifth because, lacking the discriminating intermediate sound, the interval will sound as an imperfect consonance and not as a dissonance); Major and minor seventh (avoid the term augmented sixth); Perfect octave, major and minor ninth. Major and minor tenth. Perfect and augmented eleventh, perfect twelfth, major and minor thirteenth

Prova di Music Technology
Music Technology Test

Acoustic Sound Chain

Sound Properties
Subjective Sound Parameters
Objective Sound Parameters and their Measurement Units
Electronic Sound Chain
Electric Current and Voltage
Analog and Digital Audio Signals
Types of Analog Audio Signals
Connections for Analog Audio Signals
Basics of A/D and D/A Conversion
Communication Interfaces Used on Audio Interfaces
Direct Monitoring Function of Audio Interfaces
Hi-Z Function of Audio Interfaces
Microphone Polar Patterns
Key Characteristics of Piezoelectric, Dynamic, and Condenser Microphones
Main Components of a Computer: CPU, RAM, Mass Storage, Communication Interfaces and their relevance to music software
Audio Recording Management in a DAW (Digital Audio Workstation)
Basic Operation of a Mixer

First year

Campo disciplinare: **Prassi esecutive e repertori -** Codice settore: *CODI/02*

Classical Guitar 1 CFA **30** E/ID **E** Hours **45**

Area: *Discipline teorico-analitico-pratiche* - Settore artistico-disciplinare: *Chitarra*

Campo disciplinare: **Ear training -** Codice settore: *COTP/06*

Advanced Ear Training CFA **6** E/ID **E** Hours **30**

Area: *Discipline teorico-analitico-pratiche* - Settore artistico-disciplinare: *Teoria, ritmica e percezione musicale*

Campo disciplinare: **Teorie e tecniche dell'armonia -** Codice settore: *COTP/01*

CFA **7** E/ID **E** Hours **30**

Area: *Discipline teorico-analitico-pratiche* - Settore artistico-disciplinare: *Teoria dell'armonia e analisi*

Campo disciplinare: **Informatica Musicale -** Codice settore: *COME/05*

Music Production I CFA **2** E/ID **ID** Hours **20**

Area: *Discipline della musica elettronica e delle tecnologie del suono* - Settore artistico-disciplinare: *Informatica Musicale*

Campo disciplinare: **Musica d'insieme per voci e strumenti delle musiche tradizionali -** Codice settore: *COMI/03*

Chamber Music 1 CFA **10** E/ID **ID** Hours **30**

Area: *Discipline interpretative d'insieme* - Settore artistico-disciplinare: *Musica da Camera*

Campo disciplinare: **Electives -** Codice settore:

Electives CFA **5** E/ID **ID** Hours

Area: - Settore artistico-disciplinare:

Second year

Campo disciplinare: **Prassi esecutive e repertori -** Codice settore: *CODI/02*

Classical Guitar 2 CFA **30** E/ID **E** Hours **45**

Area: *Discipline interpretative* - Settore artistico-disciplinare: *Chitarra*

Campo disciplinare: **Formazione corale -** Codice settore: *COMI/01*

Choir Practice CFA **3** E/ID **ID** Hours **24**

Area: *Discipline interpretative d'insieme* - Settore artistico-disciplinare: *Esercitazioni corali*

Campo disciplinare: **Storia e storiografia della musica -** Codice settore: *CODM/04*

Music History and Historiography CFA **5** E/ID **E** Hours **30**

Area: *Discipline musicologiche* - Settore artistico-disciplinare: *Storia della musica*

Campo disciplinare: **Informatica Musicale -** Codice settore: *COME/05*

Music Production II CFA **2** E/ID **ID** Hours **20**

Area: *Discipline della musica elettronica e delle tecnologie del suono* - Settore artistico-disciplinare: *Informatica Musicale*

Campo disciplinare: **Tecniche di lettura estemporanea -** Codice settore: *CODI/02*

Chamber Music 2 CFA **10** E/ID **ID** Hours **34**

Area: *Discipline interpretative* - Settore artistico-disciplinare: *Chitarra*

Campo disciplinare: **Electives -** Codice settore:

Electives CFA **3** E/ID **ID** Hours

Area: - Settore artistico-disciplinare:

Campo disciplinare: **-** Codice settore:

CFA E/ID Hours

Area: - Settore artistico-disciplinare:

Third year

Campo disciplinare: **Prassi esecutive e repertori -** Codice settore: *CODI/02*

Classical Guitar 3 CFA **30** E/ID **E** Hours **45**

Area: *Discipline interpretative* - Settore artistico-disciplinare: *Chitarra*

Campo disciplinare: **Storia e storiografia della musica -** Codice settore: *CODM/04*

Music History and Historiography II CFA **2** E/ID **E** Hours **20**

Area: *Discipline musicologiche* - Settore artistico-disciplinare: *Storia della musica*

Campo disciplinare: **Lingua straniera comunitaria -** Codice settore: *CODL/02*

English language I CFA **2** E/ID **ID** Hours **20**

Area: *Discipline linguistiche* - Settore artistico-disciplinare: *Lingua straniera comunitaria*

Campo disciplinare: **Prassi esecutive e repertori -** Codice settore: *CODI/02*

Chamber Music III CFA **10** E/ID **ID** Hours **30**

Area: *Discipline interpretative* - Settore artistico-disciplinare: *Chitarra*

Campo disciplinare: **Electives -** Codice settore:

Electives CFA E/ID Hours

Area: - Settore artistico-disciplinare:

Campo disciplinare: **TESI E PROVA FINALE -** Codice settore:

Final Diploma Dissertation CFA **6** E/ID **E** Hours

Area: - Settore artistico-disciplinare:

Campo disciplinare: **-** Codice settore:

CFA E/ID Hours

Area: - Settore artistico-disciplinare:

SAINT LOUIS
COLLEGE OF MUSIC

FIRST YEAR

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ADVANCED EAR TRAINING

Learning outcomes

The purpose of this course is to help the student to hear the chords from other harmonic systems. Through a method that goes hand to hand with the knowledge of jazz harmonic, the student will learn how to recognize secondary dominants, tritone substitutions (with) and modal interchange. The course, which will be more and more articulated, will reach its peak through the transcription (without the usage of the instrument) of "short songs" played on the piano and dictated on three staves: melody, chords with slash and rhythmic notation, bass line.
Other complex transcriptions are requested to be done at home with the assistance of one's instrument which will be verified during the lesson. The final work will be handed in as a PDF file within the end of the academic year. Also, studying modern and classical (choir form) sight reading will be part of the course.

Syllabus

● Modal dictation: all the modes of all the minor scales;
● Harmonic dictation: seventh chords originating from other keys, tritone substitution, modal interchange;
● Short-song dictation played on the piano: small compositions (max. 16 bars) built on the most common harmonic turnarounds with the use of inversions (various major and minor keys). Three staves for the dictation:
– First stave for the melody;
– Second stave for the slash and rhythmic notation with chord symbols;
– Third stave for the bass line;

● Transcription of songs from the Italian and international pop, funk, fusion etc. repertoire with triads and seventh chords with extensions. Mandatory use of slash and rhythmic notation with chord symbols. The transcription must be completed at home using one's own instrument and be transcribed with the notation software FINALE. It will be necessary to transcribe the melody, the drum section and the bass line as well.

Bibliography

SOLIMENE Antonio, Solfeggi cantati in stile classico e moderno, Roma, Saint Louis DOC, 2016.

Exam

Practical and written verification assessment of the course's program.
The work done at home must be handed in during the previous lesson and it will be given a mark. This mark will be included in the average of the final mark. The final assessment must be handed in as paper and digital form (PDF - MUS).

Campo disciplinare : Informatica Musicale - Area: Discipline della musica elettronica e delle tecnologie del suono

MUSIC PRODUCTION I

Learning outcomes

The course aims to provide the student with the knowledge and the technical competences necessary to face with awareness all the steps of a modern music production, with methods, modality and current technologies, as a musician and as an art producer. At the end of the course, the student will have obtained the necessary musical competences and a certain artistic maturity, and be ready to handle a music production, directly or by supporting it throughout all the steps: songwriting, arrangement, pre-production, audio recording, mix, mastering, printing, distribution and promotion. The student will be able to relate with ease and in a profitable way with the various professionals operating in this area (musicians, arrangers, sound engineer, companies for the aggregators supports printing for the online distribution, online distribution platforms, etc.).

Syllabus

- differences between analog and digital domain
- MIDI interface: hardware features
- MIDI interface: channel messages
- Types of electronic musical instruments, management of monotimbral and multitimbral instruments;
- Introduction to the use of the MIDI sequencer
- Cubase: project creation and saving
- Cubase: the project window
- Cubase: virtual instrument management and MIDI recording
- Cubase: key editor, list editor, quantization, destructive and non destructive MIDI editing;

- Practical exercises

Bibliography

Dispense a cura del docente.

Exam

Written test of the course's program.

CLASSICAL GUITAR 1

Learning outcomes

During the first year, pieces from the Baroque, Classical, Romantic, and Modern guitar repertoire will be addressed to begin working on distinguishing between different styles and performance techniques, giving the student with a broad overview of the musical landscape on the instrument. Surely, aspects such as posture, dynamics, the physiology of movement applied to various instrumental techniques, and the care and exploration of sound will also be covered.

Syllabus

a) A composition from the 16th, 17th, or 18th centuries of significant technical and artistic complexity, selected from the literature for lute, vihuela, or early guitar.

b) F. Sor: Two études, randomly selected from five presented by the student from Op. 6 (excluding Nos. 1, 2, 4, 5, 8), Op. 35 No. 16, and Op. 29.

c) Two pieces, by different composers, chosen from the following:

- N. Coste - 25 Studies Op. 38 (from Nos. 16 to 25)
- L. Legnani - 36 Caprices
- J. K. Mertz - Bardenklänge, Six Schubert Songs
- N. Paganini - 37 Sonatas M.S. 84
- G. Regondi - 10 Studies
- Another 19th-century composer: a piece of appropriate artistic value.

d) One étude by H. Villa-Lobos.

e) A composition of the student's choice from the second half of the 20th century or contemporary, with significant technical demands.

Bibliography

Exam

FIRST TEST

The student will perform three pieces selected by the committee from a setlist of ten pieces chosen by the student with the teacher's supervision, accompanied by a group chosen and led by the student. These pieces will reflect the topics and technical objectives outlined in the program. Additionally, the student will perform a piece given by the committee one hour before the test.

SECOND TEST

A technical test in which the student will be examined on the entire program covered.

Campo disciplinare : Musica d'insieme per voci e strumenti delle musiche tradizionali - Area: Discipline interpretative d'insieme

CHAMBER MUSIC 1

Learning outcomes

Among the main goals highlights the possibility of generating in the student, during the chamber music experience, the creation of a "unique sound," that is, the sound of the actual orchestral group. This interpretive projectuality goes beyond music and obviously involves broader arguments.

Syllabus

During the three-year period, in addition to the study of some representative pages of the repertoire in question; some stylistic specificities of some composers who wrote works for two guitars, for guitar and violin, for guitar and piano, for classical guitar and acoustic-electric guitar, for guitar and orchestra, in which particular technical-instrumental insights have emerged, with innovative character, will be deeply analyzed. The study of the repertoire will imply a step-by-step approach, hypothesizing as follows:

In the first year, a number of easier pieces for two guitars or guitar and other solo instruments will be chosen.

Additional nineteenth-century, twentieth-century and contemporary composers who, with equal commitment and competence to the above-mentioned authors, included the guitar within chamber formations in their production may also be studied. The numerous transcriptions for various guitar ensembles that have characterized the twentieth century concert repertoire will then be analyzed, with an exploration of relevant discographic productions.

Bibliography

Tra gli autori studiati, verranno considerati , in particolare: M. Giuliani, A. Diabelli, F. Carulli, K. Mertz, Mario Castelnuovo-Tedesco, M.M. Ponce, J. Rodrigo, L. Brouwer, A. Gilardino, G. Santorsola, M. Colonna-F.Gambale, L. Bigazzi-M. Colonna, V.N. Paradiso, J. W. Duarte, N. D’Angelo, D. Bodganovich, T. Takemitsu, N. Koshkin, A.York e C. Bolling.

Exam

Examination on the topics covered and relative performances

Campo disciplinare : Teorie e tecniche dell'armonia - Area: Discipline teorico-analitico-pratiche

Learning outcomes

The course aims to give students a solid harmonic and analytical foundation in favor of instrument players. This will consolidate the skills for understanding and analyzing the score, as well as a familiarity with the languages and techniques that, starting with the key, have characterized the main aesthetic currents of the 20th and 21st centuries.

The course promotes an understanding of the harmonic balance, to recognize and use all the chordal units under study and to place them coherently in the syntactic tonal pathways. By the end of the course, the student must demonstrate that they have broadened the palette of chords at their disposal, to recognize and use dissonances, altered chords and the various harmonic procedures characteristic of tonal and post-tonal music. To segment a piece into its constituent parts, to use appropriate technical vocabulary and to recognize the fundamentals of tonal composition, twentieth-century music and the language of pop music.

Syllabus

- Different scales used in the Western repertoire; post-tonal reference sound systems
- Modes
- Hexatonic scales
- Pentaphonic scales
- Seconds, thirds and fourths chords.
- Chords with added notes
- Mirrored harmony
- Formal analysis: knowledge and recognition of major instrumental forms and analysis of pieces, up to contemporary pop production.

Bibliography

Iacopo Napoli – Bassi per lo studio dell’armonia complementare - Milano, Curci edizioni
Gennaro Napoli – Elementi fondamentali di armonia - Milano, Curci edizioni
Franco Margola - 150 bassi corredati di esempi e regole per l'armonizzazione del basso senza numeri - Milano, Carisch editore
S. Gramaglia – Teoria e armonia – Ricordi
Renato Dionisi - Appunti di analisi formale - Milano, Curci edizioni
N. Cook - Guida all’analisi musicale, Guerini
I. Bent- Analisi musicale- EDT

Exam

Oral exam: demonstrate an understanding of the topics covered in the course and the analysis of a piece, including a pop production, assigned by the committee, on formal topics, melodic, rhythmic and harmonic characteristics.

ELECTIVES

Learning outcomes
Elective CFAs are course credits earned by pursuing extracurricular activities within or outside Saint Louis.

Credits can be obtained mainly by taking elective subjects.
In this way, it is possible to personalise one's course of study by attending, among all the courses activated in the current academic year, those that most closely correspond to one's interests and artistic inclinations, even in other departments.

Syllabus
Elective CFAs are course credits earned by pursuing extracurricular activities within or outside Saint Louis.

Credits can be obtained mainly by taking elective subjects.
In this way, it is possible to personalise one's course of study by attending, among all the courses activated in the current academic year, those that most closely correspond to one's interests and artistic inclinations, even in other departments.

Bibliography
Dispense a cura del docente.

Exam
Written and/or pratical test, teacher choice

SAINT LOUIS
COLLEGE OF MUSIC

SECOND YEAR

DCPL09 - CLASSIC GUITAR

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Campo disciplinare : Formazione corale - Area: Discipline interpretative d'insieme
Settore artistico-disciplinare: Esercitazioni corali codice COMI/01

CHOIR PRACTICE

Learning outcomes
Knowledge of the repertoire, mutual listening and working skills in the polyphonic section, study of stylistic features.

Syllabus
Each student can choose between choirs conducted by different teachers and performing different repertoires:
1) Jazz Choir, by Elisabetta Antonini
2) Gospel Choir, by Maria Grazia Fontana
3) Brazilian Choir, by Claudia Marss
4) Pop choir, by Margherita Flore
5) Disney & more by Milena Nigro

Bibliography
Dispense a cura del docente.

Exam
Written and/or pratical test, according to the teacher's own choice

MUSIC PRODUCTION II

Learning outcomes

The main objective of the course is to bring the student, through the study of subtractive synthesis, to the creation of medium complexity timbres through the use of modular and compact synthesizers, both hardware and software.
At the end of the academic year, musical projects are made that can be used in advertising, video games and soundtracks

Syllabus

- Sound synthesis, historical notes: from the first modular to compact synthesizers
- Module classes: modifier sources and controls
- Analysis and explanation of the main modules and control signals of the synthesizer: VCO, VCF, VCA, CV, gate, envelope generator, portamento, Keyboard tracking, velocity
- audio-rate modulations: AM, Ring Modulation, FM
- Block diagrams: exercises on creating electronic sounds
- Doepfer A-100 synthesizer
- Voltage Modular synthesizer
- Minimoog synthesizer
- Practical exercises on the reproduction of various types of sounds

Bibliography

Dispense a cura del docente.

Exam

Creation of a short musical production on a given theme.

Campo disciplinare : Storia e storiografia della musica - Area: Discipline musicologiche
Settore artistico-disciplinare: Storia della musica codice CODM/04

MUSIC HISTORY AND HISTORIOGRAPHY

Learning outcomes

The aim of the course is to provide a knowledge from the beginning to the full development of the music in the twentieth century, its own path, the historical growth, up to the serialism of the Second Viennese School. The historical path examined takes into consideration the most famous composers of the twentieth century (Debussy, Ravel, Puccini, Strawinsky, Schoenberg, etc.) by exalting their style and the principal compositions through a series of guided listenings.

Syllabus

• Crisis of the tonal system; imitators and new voices in the German scene at the turn of the century. Musical references: R. Wagner: Tristan und Isolde; Richard Strauss: Salome; Rosenkavalier: Vier letzte Lieder; Gustav Mahler: quarta sinfonia; Kindertotenlieder.
• The dawn of the twentieth century in France. Impressionism and symbolism: Debussy, Ravel, De Falla; “Les Six”. Musical references: C. Debussy: Pelléas et Melisande; La mer; M. Ravel: L'Alborada del Gracioso; M. De Falla: El Retablo de Mase Pedro; Milhaud: Le boeuf sur le toit; F. Poulenc: Stabat Mater; Honneger: Paficic 231
• The beginning of the twentieth century in Italy: Giacomo Puccini; the generation of the 80s. Musical references: G. Puccini: Turandot; I. Pizzetti: Il concerto dell'estate; O. Respighi: Fontane di Roma; F. Malipiero: Pause di silenzio; Casella: Concerto per archi.
• The first decades of the twentieth century in the Soviet Union and the Eastern European countries. Musical references: I. Strawinsky: Chant du rossignol; B. Bartok: Danze Rumene; Z. Koldaly: Psalmus Hungaricus; L. Janacek: Quartetto d'archi; K. Szymanowsky: La fonatan di Aretusa; S. Prokoviev: Concerto in Re maggiore per violino e orchestra; Schostakovich: Quartetto n.8
• The first decades of the twentieth century in Great Britain and the United States. Musical references: G. Holst: The Planets; C. Ives: Central park in the dark; The unanswered Question; A. Copland: Rodeo; B. Britten: Interludi marini.
• The Second Viennese School: basic principles of the twelve-tone technique and serialism. Musical references: A. Schoenberg: Verklaerte Nacht; Farben; A. Berg: Wozzek; A. Webern: Variazioni op. 27.

Bibliography

Il corso non prevede alcun supporto bibliografico, al di fuori di schede riassuntive autografe.

Exam

The final assessment consists of a questionnaire, including a short dodecaphonic composition.

ELECTIVES

Learning outcomes
Elective CFAs are course credits earned by pursuing extracurricular activities within or outside Saint Louis.

Credits can be obtained mainly by taking elective subjects.
In this way, it is possible to personalise one's course of study by attending, among all the courses activated in the current academic year, those that most closely correspond to one's interests and artistic inclinations, even in other departments.

Syllabus
Elective CFAs are course credits earned by pursuing extracurricular activities within or outside Saint Louis.

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Bibliography
Dispense a cura del docente - Teacher's papers

Exam
Written and/or pratical test, teacher choice

CLASSICAL GUITAR 2

Learning outcomes

During the second year, the different instrumental techniques needed to properly approach pieces from different historical and stylistic periods will be expanded and perfected, along with a more meticulous work on sound and phrasing research.
Also important will be to start working alongside guitar duo pieces so that students become accustomed to not always being just a "soloist" and to speed up the process of reading the score.

Syllabus

1) F. Sor: Two etudes drawn at random from a choice of five given from Op. 6 (excluding Nos. 1,2,4,5,8), Op. 35 No. 16 and from Op. 29. (excluding those presented on the Guitar I exam).

2) Villa Lobos: One etude drawn at random from a choice of three among the short list of the following.
"Douze Etudes" (excluding those presented in the Guitar I exam).

3) At least two pieces of different character from the works of S.L Weiss for lute or J.S.Bach for lute, violin or cello.

4) One original 19th-century piece for guitar (Sonata, Overture, Fantasia, Potpourri, Tema convariazioni, etc.);

5) A major 20th or 21st century original composition for guitar or historical transcription (Tarrega, Llobet, Segovia).

6) Reading of an easy composition assigned by the committee five minutes before the test in order to highlight the structural and stylistic elements.

Bibliography

Exam

FIRST EXAMINATION.
The student will perform three pieces chosen by the committee from a set list of ten pieces decided by the student with the supervision of the teacher, with the accompaniment of a group chosen and organized by the student. These pieces will reflect the topics and technical objectives set by the program. He/she will also perform a piece given by the committee one hour before the exam rehearsal.

SECOND EXAMINATION.
Technical test in which the student will be examined on the entire program performed.

Campo disciplinare : Tecniche di lettura estemporanea - Area: Discipline interpretative
Settore artistico-disciplinare: Chitarra codice CODI/02

CHAMBER MUSIC 2

Learning outcomes
Among the overriding goals is to be able to generate in the student, during the chamber music experience, the creation of a "unique sound," that is, the sound of the instrumental group. This interpretive design goes beyond music and obviously involves broader arguments.

Syllabus
During the three-year period, in addition to the study of some representative pages of the repertoire in question; some stylistic specificities of some composers who wrote works for two guitars, for guitar and violin, for guitar and piano, for classical guitar and acoustic-electric guitar, for guitar and orchestra, in which particular technical-instrumental insights emerged, with innovative character, will be analyzed. The study of the repertoire will imply a step-by-step approach, hypothesizing as follows:

In the second year a selection of more challenging pieces will be covered, again for two guitars or guitar and other solo instruments and for larger ensembles (trio, quartet, etc.).

Additional nineteenth-century, twentieth-century and contemporary composers who, with equal commitment and competence to the above-mentioned authors, included the guitar within chamber formations in their production may also be studied. The numerous transcriptions for various guitar ensembles that have characterized the twentieth century concert repertoire will then be analyzed, with an analysis of related record productions.

Bibliography
Tra gli autori studiati, verranno considerati , in particolare: M. Giuliani, A. Diabelli, F. Carulli, K. Mertz, Mario Castelnuovo-Tedesco, M.M. Ponce, J. Rodrigo, L. Brouwer, A. Gilardino, G. Santorsola, M. Colonna-F.Gambale, L. Bigazzi-M. Colonna, V.N. Paradiso, J. W. Duarte, N. D’Angelo, D. Bodganovich, T. Takemitsu, N. Koshkin, A.York e C. Bolling.

Exam
Examination on the topics covered and relative performance

SAINT LOUIS
COLLEGE OF MUSIC

THIRD YEAR

DCPL09 - CLASSIC GUITAR

Sede Legale
● via Cimarra, 19/B
tel. +39 06 4870017 **fax** +39 06 91659362
P. IVA 12581670960 **C.F.** 05731131008

Sede Principale
● via Baccina, 47

SAINTLOUIS.EU

Sedi Operative
● via Urbana, 49/A
● via del Boschetto, 106

Sede di Milano
● viale Luigi Bodio, 37

Istituzione di Alta Formazione Artistica Musicale autorizzata Ministero dell'Università e della Ricerca con D.M. 144 del 1° agosto 2012 e D.M.246 del 28 marzo 2013 e successivi
Società soggetta a direzione e coordinamento da parte di PLENA EDUCATION S.P.A., capitale sociale 10200, registro imprese n. RM - 918703

Campo disciplinare : Storia e storiografia della musica - Area: Discipline musicologiche
Settore artistico-disciplinare: Storia della musica codice CODM/04

MUSIC HISTORY AND HISTORIOGRAPHY II

Learning outcomes
The course is divided into twenty hours, divided into six lessons. The aim of the program is to learn the origins and motivations of the 20th century's music; its various paths, its historical evolution up to the serial principles of the Second Vienna School.

Syllabus
The meetings are articulated according to the following logic:

• Crisis of the tonal system; imitators and new voices in the German scene at the turn of the century. Musical references: R. Wagner: Tristan und Isolde; Richard Strauss: Salome; Rosenkavalier: Vier letzte Lieder; Gustav Mahler: quarta sinfonia; Kindertotenlieder.
• The dawn of the twentieth century in France. Impressionism and symbolism: Debussy, Ravel, De Falla; “Les Six”. Musical references: C. Debussy: Pelléas et Melisande; La mer; M. Ravel: L'Alborada del Gracioso; M. De Falla: El Retablo de Mase Pedro; Milhaud: Le boeuf sur le toit; F. Poulenc: Stabat Mater; Honneger: Paficic 231
• The beginning of the twentieth century in Italy: Giacomo Puccini; the generation of the 80s. Musical references: G. Puccini: Turandot; I. Pizzetti: Il concerto dell'estate; O. Respighi: Fontane di Roma; F. Malipiero: Pause di silenzio; Casella: Concerto per archi.
• The first decades of the twentieth century in the Soviet Union and the Eastern European countries. Musical references: I. Strawinsky: Chant du rossignol; B. Bartok: Danze Rumene; Z. Koldaly: Psalmus Hungaricus; L. Janacek: Quartetto d'archi; K. Szymanowsky: La fonatan di Aretusa; S. Prokoviev: Concerto in Re maggiore per violino e orchestra; Schostakovich: Quartetto n.8
• The first decades of the twentieth century in Great Britain and the United States. Musical references: G. Holst: The Planets; C. Ives: Central park in the dark; The unanswered Question; A. Copland: Rodeo; B. Britten: Interludi marini.
• The Second Viennese School: basic principles of the twelve-tone technique and serialism. Musical references: A. Schoenberg: Verklaerte Nacht; Farben; A. Berg: Wozzek; A. Webern: Variazioni op. 27.

Bibliography
Il corso non prevede alcun supporto bibliografico, al di fuori di schede riassuntive autografe.

Exam
Test of the course's subjects.

Campo disciplinare : Lingua straniera comunitaria - Area: Discipline linguistiche
Settore artistico-disciplinare: Lingua straniera comunitaria codice CODL/02

ENGLISH LANGUAGE I

Learning outcomes

Course held by the teacher Simonetta Collatina

English 101 is meant to improve the fluency of the students and to review basic music theory in English , with a particular attention to the use of a technical terminology specific to music. The aim of the technical English course for the contemporary musician is to be integrated with ease in the environment of an international and in general multi linguistic music reality.

Course held by the teacher David Logan

Upon completion of this module, the student should have theoretical and practical knowledge of:

- English-speaking in the music studio
- Verbal and non-verbal communication skills
- Software and technical English usage
- Expression of complex ideas more effectively
- How to write a technical manual

Syllabus

Course held by the teacher Simonetta Collatina

MUSIC THEORY

- Components of the staff
- Notation: pitch, rhythm, meter
- Major scales
- Circle of fifths
- Intervals
- Minor scales
- Modes
- Chords
- Chord progressions

INSTRUMENTS

- Instruments of a classical orchestra
- Piano
- Drum kit
- Electric guitar

SONG STRUCTURE

An overview of the evolution of the structure of a song, with examples.

In order to improve the class's listening comprehension and speaking skills. The materials used are mainly videos, both on music theory and different topics about music in general.

Course held by the teacher David Logan

This course will assist student in speaking, reading and writing specifically for the modern music and recording studio. With a high- level focus on effective communication skills and also the deeper understanding and writing of software and technical equipment manuals. Through dialog and practical dialog structures students will understand how to express complex musical concepts in a more focused and effective manner.

Bibliography

Corso tenuto dalla docente Simonetta Collatina

GRAMMATICA: MURPHY Raymond, English Grammar in Use, Cambridge, Cambridge University Press, 2012 (opzionale). INGLESE TECNICO: per l'approfondimento dell'inglese tecnico è prevista la visione di video dedicati agli specifici argomenti e di video su argomenti più generali, sempre in campo musicale.

ELECTIVES

Learning outcomes
Elective CFAs are course credits earned by pursuing extracurricular activities within or outside Saint Louis.

Credits can be obtained mainly by taking elective subjects.
In this way, it is possible to personalise one's course of study by attending, among all the courses activated in the current academic year, those that most closely correspond to one's interests and artistic inclinations, even in other departments.

Syllabus
Elective CFAs are course credits earned by pursuing extracurricular activities within or outside Saint Louis.

Credits can be obtained mainly by taking elective subjects.
In this way, it is possible to personalise one's course of study by attending, among all the courses activated in the current academic year, those that most closely correspond to one's interests and artistic inclinations, even in other departments.

Bibliography
Dispense a cura del docente.

Exam
Written and/or pratical test, teacher choice

CLASSICAL GUITAR 3

Learning outcomes

During the third year, the work will be strongly preparatory to the goal of the final exam by working more specifically on building a solo repertoire, maintaining concentration and stage management both physically and emotionally.
The repertoire will therefore be defined and shared with the student according to personal aptitudes and preferences, thus allowing for the maximum expression of his or her musical personality.

Syllabus

1) At least two pieces of different character from the operas of S.L.Weiss for lute and by Johann Sebastian Bach for lute, violin or cello.

2) One original 19th-century piece for guitar of appropriate technique.

3) One composition chosen from among the compositions for concert by authors of the twentieth century historical period.

4) A major original piece for guitar, representative of the contemporary writing approach.

5) Interpretation and performance on the guitar of a piece assigned by the committee three hours before the test.

Bibliography

Exam

FIRST EXAMINATION.
The student will perform three pieces chosen by the committee from a set list of ten pieces decided by the student with the supervision of the teacher, with the accompaniment of a group chosen and organized by the student. These pieces will reflect the topics and technical objectives set by the program. He/she will also perform a piece given by the committee one hour before the exam rehearsal.

SECOND EXAMINATION.
Technical test in which the student will be examined on the entire program performed.

Campo disciplinare : Prassi esecutive e repertori - Area: Discipline interpretative
Settore artistico-disciplinare: Chitarra codice CODI/02

CHAMBER MUSIC III

Learning outcomes
Among the priority goals emerges to encourage in the student, during the chamber music experience, the creation of a "unique sound," that is, the sound of the instrumental group. This interpretive design goes beyond music and obviously involves broader arguments.

Syllabus
During the three-year period, in addition to the study of some representative pages of the repertoire in question; some stylistic specificities of some composers who wrote works for two guitars, for guitar and violin, for guitar and piano, for classical guitar and acoustic-electric guitar, for guitar and orchestra, in which particular technical-instrumental insights emerged, with innovative character, will be analyzed. The study of the repertoire will imply a step-by-step approach, hypothesizing as follows: During the third year, the "guitar and orchestra" dimension, more modern creative experiments (classical guitar and electric-acoustic guitar duo, classical guitar and pop ensemble, etc.) will be addressed, and previous experiences will be refined.
Also, other nineteenth-century, twentieth-century and contemporary composers who, with equal commitment and competence to the above-mentioned authors, included the guitar within chamber ensembles in their production will be studied. The numerous transcriptions for various guitar ensembles that have characterized the twentieth century concert repertoire will then be analyzed, with an analysis of related record productions.

Bibliography
Tra gli autori studiati, verranno considerati , in particolare: M. Giuliani, A. Diabelli, F. Carulli, K. Mertz, Mario Castelnuovo-Tedesco, M.M. Ponce, J. Rodrigo, L. Brouwer, A. Gilardino, G. Santorsola, M. Colonna-F.Gambale, L. Bigazzi-M. Colonna, V.N. Paradiso, J. W. Duarte, N. D'Angelo, D. Bodganovich, T. Takemitsu, N. Koshkin, A.York e C. Bolling.

Exam
Examination on the topics covered and related concert

Campo disciplinare : TESI E PROVA FINALE - Area:
Settore artistico-disciplinare: codice

FINAL DIPLOMA DISSERTATION

Learning outcomes
The first level training course ends with the writing of a thesis that will be discussed by the student in one of the three available sessions:
Summer (July)
Autumn (September/October)
Spring (February/March/April)

To this end, the student must be committed to finding a supervisor in time who can follow him/her in the writing of his/her thesis and respect all the deadlines assigned for the booking of the final exam. The student must have completed all exams and elective credits in the session preceding that of the discussion.

For detailed info connect to the following link https://www.slmc.it/tesi-prova-finale/

Syllabus
The first level training course ends with the writing of a thesis that will be discussed by the student in one of the three available sessions:
Summer (July)
Autumn (September/October)
Spring (February/March/April)

To this end, the student must be committed to finding a supervisor in time who can follow him/her in the writing of his/her thesis and respect all the deadlines assigned for the booking of the final exam. The student must have completed all exams and elective credits in the session preceding that of the discussion.

For detailed info connect to the following link https://www.slmc.it/tesi-prova-finale/

Bibliography
La bibliografia sarà concordata dall'allievo e il docente scelto come relatore a seconda dell'argomento della tesi.

Exam
The bibliography will be agreed upon by the student and the teacher chosen as supervisor depending on the topic of the thesis.