SAINT LOUIS
COLLEGE OF MUSIC

CLASSICAL MUSIC DEPT.

DCPL39 - PIANOFORTE

Sede Legale
● via Cimarra, 19/B
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P. IVA 12581670960 **C.F.** 05731131008

Sede Principale
● via Baccina, 47

Sedi Operative
● via Urbana, 49/A
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Sede di Milano
● viale Luigi Bodio, 37

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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

DCPL39 - Pianoforte

General goals
The three-year Opera Singing programme at Saint Louis trains professional vocalists equipped to navigate the full spectrum of classical vocal repertoire—from opera to chamber music—with technical confidence and artistic maturity. The curriculum combines vocal technique with diction, phonetics, repertoire history, stage interpretation (CORS/01), and practical collaboration with a piano accompanist.

A key strength of the course is the opportunity to regularly perform with the Saint Louis resident orchestras, both throughout the programme and during the final exam recital, offering real production experiences. Students also take part in workshops with stage directors, vocal coaches, and conductors in a dynamic educational and creative environment closely connected to the professional world.

The programme is designed to facilitate direct entry into the workforce, with on-stage experience, personalized coaching, and networking opportunities with opera houses, festivals, ensembles, and cultural institutions. Graduates will be equipped to approach auditions and productions with technical excellence, expressive depth, and stage presence.

The student will have acquired the preparation needed to continue their studies in a second-cycle specialised (Master's) degree programme.

Esame di Ammissione al triennio di Pianoforte
Admission for the First-Level Academic Diploma in Piano

First Test – Instrumental Performance

1) Presentation of at least three technical studies of different character, chosen by the candidate from the following composers (or others of equivalent technical level):

M. Clementi (Gradus ad Parnassum), C. Czerny (Op. 740), J. B. Cramer (60 Studies), F. Chopin, F. Liszt, A. Scriabin, C. Debussy, S. Rachmaninoff, S. Prokofiev

2) Free programme with a minimum duration of 15 minutes, including:
- One Prelude and Fugue from The Well-Tempered Clavier by J. S. Bach, or another significant composition by the same composer;
- One movement from a Classical sonata by one of the following composers: M. Clementi, F. J. Haydn, W. A. Mozart, L. van Beethoven, F. Schubert;
- One or more significant works selected from the 19th- and 20th-century repertoire.

Second Test

Motivational interview and assessment of basic music theory and harmony knowledge.

DCPL39 - Pianoforte

First year

Campo disciplinare: **Prassi esecutive e interpretative repertori** - Codice settore: *CODI/21*

Classic Piano 1 CFA **22** E/ID **E** Hours **34**

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

Campo disciplinare: **Teoria della musica** - Codice settore: *COTP/06*

Harmony Theory and Techniques I CFA **6** E/ID **E** Hours **36**

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

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

Choir Practice CFA **4** E/ID **ID** Hours **30**

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

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

Ear Training CFA **6** E/ID **E** Hours **36**

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

Campo disciplinare: **Pratica del repertorio vocale** - Codice settore: *CODI/25*

Practice of Vocal Repertoire CFA **2** E/ID **E** Hours **12**

Area: - Settore artistico-disciplinare: *Accompagnamento pianistico*

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

Chamber Music 1 CFA **8** E/ID **ID** Hours **34**

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

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

English/Italian language I CFA **4** E/ID **E** Hours **24**

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

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

Electives CFA **6** E/ID **ID** Hours

Area: - Settore artistico-disciplinare:

DCPL39 - Pianoforte

Second year

Campo disciplinare: **Prassi esecutive e interpretative repertori** - Codice settore: *CODI/21*

Classic Piano 2 CFA **22** E/ID **E** Hours **34**

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

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

Music History and Historiography CFA **4** E/ID **E** Hours **30**

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

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

Choir Practice CFA **4** E/ID **ID** Hours **30**

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

Campo disciplinare: **Teoria della musica** - Codice settore: *COTP/06*

Theories and Techniques of Harmony II CFA **6** E/ID **E** Hours **36**

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

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

Ear Training CFA **6** E/ID **E** Hours **36**

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

Campo disciplinare: **Pratica del repertorio vocale** - Codice settore: *CODI/25*

Practice of Vocal Repertoire CFA **2** E/ID **E** Hours **12**

Area: - Settore artistico-disciplinare: *Accompagnamento pianistico*

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

Chamber Music 1 CFA **8** E/ID **ID** Hours **34**

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

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: **Electives** - Codice settore:

Electives CFA **6** 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 interpretative repertori** - Codice settore: *CODI/21*

Classic Piano 3 CFA **22** E/ID **E** Hours **34**

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

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

Music History and Historiography II CFA **4** E/ID **E** Hours **36**

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

Campo disciplinare: **Improvvisazione allo strumento** - Codice settore: *CODI/21*

Piano improvisation CFA **7** E/ID **E** Hours **36**

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

Campo disciplinare: **Strumentazione e orchestrazione** - Codice settore: *CODC/01*

Instrumentation and Orchestration CFA **6** E/ID **E** Hours **30**

Area: *Discipline compositive* - Settore artistico-disciplinare: *Composizione*

Campo disciplinare: **Letteratura e testi per musica** - Codice settore: *CODM/07*

Literature and Music Lyrics CFA **6** E/ID **E** Hours **36**

Area: *Discipline musicologiche* - Settore artistico-disciplinare: *Poesia per musica e drammaturgia musicale*

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

Music Production III CFA **3** E/ID **E** Hours **34**

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

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

Electives CFA **6** E/ID **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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CLASSIC PIANO 1

Learning outcomes

Syllabus

Technical and Musical Objectives of the Study Programme
The programme aims to develop solid pianistic and interpretive skills through a progressively structured repertoire designed to support the student's technical, stylistic, and expressive growth. The learning objectives include:
Development of pianistic technique through a variety of technical approaches, with a focus on touch, articulation, dynamics, and mechanical control, achieved through the study of high-level didactic works such as those from Muzio Clementi's Gradus ad Parnassum or equivalent studies.
Consolidation of brilliance and agility in execution through the study and performance of Domenico Scarlatti's sonatas, with particular attention to rhythmic clarity, articulation control, and ornamentation in the Baroque style.
Mastery of polyphony and independence of voices through the performance of Preludes and Fugues by Johann Sebastian Bach, with objectives focused on structural analysis, balance between voices, and stylistically informed interpretation.
In-depth knowledge of Classical sonata repertoire, through the study of sonatas by Haydn, Clementi, Mozart, or Beethoven with emphasis on form, thematic balance, historically informed performance practices, and management of dynamics and tempo.
Development of Romantic expressiveness and stylistic awareness through the study of compositions dating from 1815 to 1900, focusing on phrasing, cantabile playing, expressive rubato, and control of sound and pedal usage.
Acquisition of interpretative skills in modern and contemporary repertoire, through the performance of works written after 1900, with particular emphasis on extended piano techniques, rhythmic complexity, and analytical reading of non-traditional harmonic languages.
Preparation for the final exam includes the performance of a programme lasting between 25 and 40 minutes, designed to offer a balanced representation of the main stylistic and technical areas covered during the three-year course.

Bibliography

Exam

A) Performance of one study from Gradus ad Parnassum by Muzio Clementi, drawn by lot at the time of the exam from three studies of different technical character submitted by the candidate.
B) Performance of a brilliant-style sonata by Domenico Scarlatti, drawn by lot at the time of the exam from three sonatas submitted by the candidate.
C) Performance of a Prelude and Fugue by J. S. Bach, different from those presented in the entrance examination, drawn by lot at the time of the exam from four submitted by the candidate.
D) Performance of a Sonata by Haydn, Clementi, Mozart, or Beethoven
E) Performance of one or more Romantic compositions dated between 1815 and 1900.
F) Performance of one or more modern and/or contemporary compositions dated after 1900.

Campo disciplinare : Teoria della musica - Area: Discipline teorico-analitico-pratiche
Settore artistico-disciplinare: Teoria, ritmica e percezione musicale codice COTP/06

HARMONY THEORY AND TECHNIQUES I

Learning outcomes
This academic course wants to supply the student with a complete path of the techniques of classical harmony applied to the composition, from the "Basso Imitato e Fugato di Scuola Napoletana", to the harmonization of the major and minor scale, from the various techniques for the modulation from one key to the other, up to the knowledge and the structural analysis of high harmonic complexity scores, to improve the own technique ability in the composition path through the different historical periods.

Syllabus
Consolidation of all the topics of the traditional harmony, from the chromaticism to the tetrachord system, from the reproduced progressions to the dissonant chords resolutions, up to the study of the harmony according to the formal articulation.

Bibliography
Bibliografia indicata dal docente.

Exam
Final examination of the course's subjects.

CHAMBER MUSIC 1

Learning outcomes

Syllabus

Study Programme – First Year of Chamber Music (Voice and Piano)
Learning Objectives
The first-year Chamber Music course for voice and piano aims to introduce students to the fundamentals of vocal chamber performance by developing:
awareness of the voice as an instrument engaged in equal dialogue with the piano;
attentive listening and interpretive cohesion between performers;
familiarity with original-language chamber vocal repertoire;
autonomy in individual preparation and stylistic/poetic understanding of the repertoire.
Course Content
Introduction to the concept of vocal-piano chamber music as a collaborative ensemble.
Breathing and phrasing techniques in relation to piano accompaniment.
Work on balance, tone, and dynamics between voice and piano.
Study and interpretation of selected repertoire from the European vocal chamber tradition (from Classicism to early 20th century), with focus on:
German Lied (e.g., Schubert, Schumann)
French Mélodie (e.g., Fauré, Debussy)
Italian salon songs (e.g., Tosti, Donaudy)
English art songs (e.g., Purcell, Vaughan Williams)
Linguistic, poetic, and expressive analysis of song texts.
Elements of sight-reading and preparation for public performance.

Bibliography

Exam

3 pieces from the vocal chamber repertoire, each from a different period and language, performed in the original language, including:

At least one German Lied or French mélodie.

At least one piece in Italian.

Memorization is recommended but not mandatory.

Campo disciplinare : Pratica del repertorio vocale - Area:
Settore artistico-disciplinare: Accompagnamento pianistico codice CODI/25

PRACTICE OF VOCAL REPERTOIRE

Learning outcomes

Syllabus

Learning Objectives
This course aims to train pianists specializing in vocal accompaniment, providing them with the technical, stylistic, and interpretive tools needed to professionally support and collaborate with opera singers. The course is mainly structured around duo work, offering hands-on experience in live rehearsal and performance settings.
Course Content
Practice of vocal chamber repertoire (Lied, mélodie, salon romance, art songs)
In-depth study of operatic repertoire (arias, recitatives, duets, ensemble scenes)
Collaborative rehearsal techniques with singers
Introduction to major European vocal styles (Italian, German, French, English)
Piano reductions and reading of full vocal scores
Elements of foreign-language pronunciation and diction for coaching singers
Sight-reading of vocal scores with text

Bibliography

Exam

Continuous assessment based on duo work and in-class performance throughout the academic year
Final exam consisting of the accompaniment of a singer in a structured vocal programme
Sight-reading test of a vocal piece with text

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.

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

Campo disciplinare : Ear training - Area: Discipline teorico-analitico-pratiche
Settore artistico-disciplinare: Teoria, ritmica e percezione musicale codice COTP/06

EAR TRAINING

Learning outcomes
The second level of the pre-academic course of ear training continues to be articulated into three areas of study: solfège, ear training and theory. As for the solfège, the second level includes the study of the classical and modern choral singing, as well as the introduction of the movable Do system, an innovative and particularly functional technique that allows, through the tonicization in C major (and minor) of all keys, to have a very useful instrument for reading and tune in melodies. As for the dictation, the dictation of linked dyads, the triads inversions, and the seventh chords in root position are introduced. The dictation of harmonic functions in various keys is further strengthen.

Syllabus
SOLFÈGE:
1. Sung solfège: all diatonic and chromatic intervals within the octave in the key of C, G, D, A, E, B, F, Bb, Eb, Ab, Db (major, natural, melodic and harmonic minor).
- In the classical style: Pozzoli I corso, Pozzoli App. al I corso, Lazzari, Silvestri;
- In the modern style: Pop rock omnibook – real book
2. Introduction to the movable Do solfège: one tone sung solfège, relationship between the movable Do and the singular singing soles, relationships between DO mobile and seven clefs.

EAR TRAINING:
1. Melodic Dictation: eight bars melodies or short lick melodies (licks) in classical and modern style (major and minor pentatonic) in the keys (major and minor) up to four-five alterations;
2. Recognition of linked dyads, in isorhythmic (whole note against whole note) and flowered (two parts dictation) style;
3. Triads recognition on a a given note, in root position, first and second inversion;
4. Seventh chords of first, second, third and fourth species (only in root position);
5. Harmonic functions dictation: short harmonic progressions (four-eight bars) built on the most common harmonic turn arounds even with the use of inversions (in several major and minor keys). For this writing, the slash and rhythmic notation and chords symbols will be used.
6. Transcriptions of easy songs with triadic harmony from the pop and international repertoire with the use of slash and rhythmic notation and chords symbols to be made at home using one's own instrument. In the course of the year, students will be introduced also to rhythmic grooves and bass riffs, by trying to transcribe them.

THEORY:
● Time classification: Simple irregular meters: numerator 5-7; Irregular compound meters: numerator 15-21; Relationships between simple and compound irregular meters.
● Time analysis based on: Measuring unit (or beat); Time unit (or of movement or division); Subdivision units (first and second degree).
● Irregular figures: Triplets in two and four beats; Sextuplet; Duplet; Quadruplet; Quintuplet (in one time); Septet (in one time);
● Abbreviations and conventional signs: Grace note; Musical progression; Derivative and subordinate times; Dynamic and expression signs.
Note: during the course, the notation software "Finale" to write short melodies containing the studied intervals will be used.

Bibliography
LAZZARI Antonio, Solfeggi cantati, Milano, Ricordi, 2014 / POZZOLI Ettore, Solfeggi Parlati e Cantati, Appendice al I Corso, Milano, Ricordi, 2012 / POZZOLI Ettore, Solfeggi Parlati e Cantati, I Corso, Milano, Ricordi, 1984 / SILVESTRI Loris, Metodo teorico e pratico per lo studio del solfeggio cantato, Milano, Curci, 2012 / RICCI Claudio, Solfeggio parlato, Preparatiorio – II Pre-Accademico, Roma, Saint Louis DOC, 2016.

Exam
The final exam is divided into two parts:
1. Oral test: sung, spoken and rhythmic solfège (with the movable Do);
2. Written test: melodic, rhythmic and harmonic dictation according to the content of the course.

ENGLISH/ITALIAN LANGUAGE I

Learning outcomes

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.

Exam

Course held by Simonetta Collatina

Oral exam to verify if the student has reached a satisfactory level of fluency and correct pronunciation. The focus of the exam, however, is to test the student's knowdledge of music theory and technical terminology.

Course held by the teacher David Logan

Using the techniques learned in class create the following:

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
Theoretical and practical examination of the programme

SAINT LOUIS
COLLEGE OF MUSIC

SECOND YEAR

DCPL39 - PIANOFORTE

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CLASSIC PIANO 2

Learning outcomes

Syllabus
The programme aims to strengthen the student's technical, stylistic, and expressive skills through a structured repertoire representing various historical periods.

Enhance technical and expressive virtuosity through the performance of a Concert Etude, selected from two proposed by the candidate, with a focus on brilliance, mechanical control, and sound quality.

Deepen familiarity with the classical sonata repertoire through the study of a Beethoven Sonata not previously performed, to consolidate understanding of form, musical language, and interpretive maturity.

Broaden stylistic versatility through the performance of at least two pieces from different periods, including one composed after 1900, to refine expressive adaptability and the interpretation of contemporary musical languages.

Bibliography

Exam
A) Performance of a Concert Etude, selected by the Examination Committee from two presented by the candidate.
B) Performance of a Sonata by Beethoven, excluding those previously presented in the entrance examination or during the first year of study.
C) Performance of at least two compositions from different periods and styles, one of which must have been composed after 1900.
The total duration of the exam must be no less than 40 minutes and no more than 60 minutes.

Campo disciplinare : Teoria della musica - Area: Discipline teorico-analitico-pratiche
Settore artistico-disciplinare: Teoria, ritmica e percezione musicale codice COTP/06

THEORIES AND TECHNIQUES OF HARMONY II

Learning outcomes
Completion and refinement of the previously studied program, with particular attention to the chromatic harmony up to the limi of the atonality. The student will learn to harmonize and analyze every kind of melody in different styles, by fulfilling all knowledge related to the different harmonic languages that have succeeded in the history of western music up to this day.

Syllabus
Study of the imitated bass and creation of it with four parts in the ancient clefs (soprano, alto, tenor and bass). Harmonization of a four-voice melody with the piano accompaniment through various styles, from classic to modern.

Bibliography
Bibliografia indicata dal docente.

Exam
- Creation of four parts in their respective clefs. Creation of a bass with imitations;
- Imitation of a melody for voice and piano;
- Composition of a romance without words, for piano, on assigned theme;
- Analysis of a vocal or instrumental piece of the twentieth century, with particular reference to the harmonic language;

CHAMBER MUSIC 1

Learning outcomes

Syllabus

Study Programme – First Year of Chamber Music (Voice and Piano)
Learning Objectives
The first-year Chamber Music course for voice and piano aims to introduce students to the fundamentals of vocal chamber performance by developing:
awareness of the voice as an instrument engaged in equal dialogue with the piano;
attentive listening and interpretive cohesion between performers;
familiarity with original-language chamber vocal repertoire;
autonomy in individual preparation and stylistic/poetic understanding of the repertoire.
Course Content
Introduction to the concept of vocal-piano chamber music as a collaborative ensemble.
Breathing and phrasing techniques in relation to piano accompaniment.
Work on balance, tone, and dynamics between voice and piano.
Study and interpretation of selected repertoire from the European vocal chamber tradition (from Classicism to early 20th century), with focus on:
German Lied (e.g., Schubert, Schumann)
French Mélodie (e.g., Fauré, Debussy)
Italian salon songs (e.g., Tosti, Donaudy)
English art songs (e.g., Purcell, Vaughan Williams)
Linguistic, poetic, and expressive analysis of song texts.
Elements of sight-reading and preparation for public performance.

Bibliography

Exam

3 pieces from the vocal chamber repertoire, each from a different period and language, performed in the original language, including:

At least one German Lied or French mélodie.

At least one piece in Italian.

Memorization is recommended but not mandatory.

Campo disciplinare : Pratica del repertorio vocale - Area:
Settore artistico-disciplinare: Accompagnamento pianistico codice CODI/25

PRACTICE OF VOCAL REPERTOIRE

Learning outcomes

Syllabus

Learning Objectives
This course aims to train pianists specializing in vocal accompaniment, providing them with the technical, stylistic, and interpretive tools needed to professionally support and collaborate with opera singers. The course is mainly structured around duo work, offering hands-on experience in live rehearsal and performance settings.
Course Content
Practice of vocal chamber repertoire (Lied, mélodie, salon romance, art songs)
In-depth study of operatic repertoire (arias, recitatives, duets, ensemble scenes)
Collaborative rehearsal techniques with singers
Introduction to major European vocal styles (Italian, German, French, English)
Piano reductions and reading of full vocal scores
Elements of foreign-language pronunciation and diction for coaching singers
Sight-reading of vocal scores with text

Bibliography

Exam

Continuous assessment based on duo work and in-class performance throughout the academic year
Final exam consisting of the accompaniment of a singer in a structured vocal programme
Sight-reading test of a vocal piece with text

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.

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.

EAR TRAINING

Learning outcomes
The goal of the last pre-academic ear training course is to lead the student to full mastery of the singing solfège, with particular emphasis on the movable Do method. Concerning the melodic and harmonic dictation, the ultimate goal is to provide the student with all the tools needed to transcribe short "mini songs" including a melodic line, extended harmony or slash notation, bass line and possible rhythmic indications (for example kick over or drum set ensemble).

Syllabus
SOLFÈGE:

1. Sung solfège: A. Solimene "Solfeggi cantati in stile classico e moderno" (first part);
2. Creation of sung solfèges built on song's harmonic progressions (pop and jazz) with the following techniques: Tonic; Tonic and fifth; Arpeggios of triads, seventh and extensions; Target note; Unison and choral.
3. Sung solfèges with the movable Do method. Songs with modulations.

EAR TRAINING:

1. Recognition of the following melodic and harmonic intervals (dyads): Major and minor ninth; Major and minor tenth; Perfect and augmented eleventh; Perfect twelfth; Major and minor thirteenth.

2. Melodic dictation: 8-bars melodies with close-tone modulation or short melodies (licks) in the classical and modern style (major and minor pentatonic, blues scale and modes) in all keys.

3. Modal Dictation: All major scale modes - the octatonic (ST and TS) and whole tone scale.

4. Harmonic Dictation: Seventh chords inversions I - II - III and IV species on a given note; All seventh chords (built on the major scale, harmonic minor and melodic minor scale degrees).

5. Dictation of harmonic progressions with lead voice and bass: Short harmonic progressions (4-8 beats) built on the most common harmonic progressions with seventh chords and also with the use of inversions.

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

Exam
The final exam is divided into two parts:
1. Oral test: sung solfège (also with the movable Do system);
2. Written test: transcription of a "mini song".

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
Theoretical and practical examination of the programme

SAINT LOUIS
COLLEGE OF MUSIC

THIRD YEAR

DCPL39 - PIANOFORTE

Sede Legale
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P. IVA 12581670960 **C.F.** 05731131008

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Sedi Operative
● via Urbana, 49/A
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Sede di Milano
● viale Luigi Bodio, 37

SAINTLOUIS.EU

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

CLASSIC PIANO 3

Learning outcomes

Syllabus

Develop full artistic autonomy in designing a concert programme that is coherent and stylistically balanced.
Refine interpretive synthesis skills through the performance of repertoire from various historical periods.
Strengthen physical endurance and mental focus required for long-form concert performances.
Encourage the expression of personal musical identity and individual artistic inclinations.
Foster critical thinking and planning in repertoire selection, avoiding repetition and promoting originality.

Bibliography

Exam

Preparation of a concert programme representative of several historical periods and the student's artistic inclinations. The concert must have a minimum duration of 50 minutes and may not include pieces previously submitted (even if not performed) in earlier examinations.

PIANO IMPROVISATION

Learning outcomes

Syllabus

Develop creative autonomy at the keyboard by exploring historical improvisational practices across stylistic periods.
Strengthen harmonic and formal understanding through spontaneous musical elaboration.
Reconstruct and apply historical improvisation techniques, from the Baroque era to the 20th century.
Connect improvisation to composition, performance, and real-time score reading.
Train students in contextual improvisation, useful in both concert and pedagogical settings.

Course Content (organized by historical period)
I. Baroque Period Improvisation
Improvising over a basso continuo: realizing harmonies and melodic lines
Spontaneous ornamentation of vocal/instrumental melodies (e.g., arias, dances, chorales)
Cadenzas and diminutions
Short forms: unmeasured preludes, toccatas, and ricercars

II. Classical Period
Improvisation on simple formal structures: phrases, periods, call and response
Improvised cadenzas in concerto movements (e.g., Mozart, Beethoven)
Melodic and harmonic variations on given themes

III. Romantic Period
Introduction to the free prelude and the impromptu form
Improvisation based on emotions, imagery, and poetic suggestions
Instant modulation and thematic development

IV. Modern and Contemporary Period
Free and tonal approaches: polytonality, chromaticism, clusters
Timbral experimentation: pedal use, extreme registers, extended techniques
Introduction to open forms, aleatoric music, and gestural improvisation
Improvisational dialogues (call & response, duo improvisation)

Bibliography

Carl Czerny – School of Practical Composition
William Westney – The Perfect Wrong Note
Robert Levin – studi e saggi sull'improvvisazione storica mozartiana
Peter Schubert – Modal Counterpoint, Renaissance Style (per improvvisazione modale)
Bruno Nettl – In the Course of Performance: Studies in the World of Musical Improvisation

Exam

Assessment
Ongoing practical evaluations (individual and group improvisation)
Final project: public performance or recording of a coherent improvisational piece (5–10 minutes) inspired by one or more styles studied

MUSIC PRODUCTION III

Learning outcomes
The aim of the course is to give the student the knowledge necessary to manage the main functions of the sound manipulation software, from the creation of a music project to the mix, to the audio-video synchronization, to the use of destructive and non-destructive editing, time stretch, pitch shift, bit slicing, etc.

Syllabus
- Sound synthesis on semi-modular type Massive, Vital or Pigments
- Advanced Cubase key editor, midi programming on multiple lane controllers
- Sound libraries, management of articulation changes in Cubase
- introduction to the virtual orchestra
- Time track management
- Sound cards, drivers, latency
- Digital audio: sampling rate, bit depth, storage
- Main formats of linear and compressed audio files
- Sound cards, drivers, latency
- Destructive and non destructive audio editing
- Time stretch, pitch shift, bit slicing
- Bpm of loops
- Audio mixer, faders, pans, decibels, operating levels, clips, floating point
- Equalizatio,
- Serial and parallel processors, post and pre fader sends
- Automation, audio export

Bibliography
Dispense a cura del docente.

Exam
Creation of a short music production on a given theme

LITERATURE AND MUSIC LYRICS

Learning outcomes

The course aims to highlight the most significant aspects of the relationship and the close harmony between literature and music. We will analyze and study the forms that have always been closer to the musical expression, which have resisted in time and have been revisited in the various epochs up to this day.
Literature has often suggested ideas and arguments for musical compositions, such as the symphonic poem and programming forms, that is to say the first musical forms linked to visual media narrated and evoked by fantasy.
The course aims to analyze some of these programming forms as well as some of the deep structures typical of the word-music relationship, which is at the base of the artistic and creative process.

Syllabus

1. Poetry and Prose: differences - general rhythm concept - common origins of poetic rhythm and musical rhythm - elements of rhythm (Foot, Kòlon, Period, Verse);
2. The rhythm and the melodic idea: musical rhythms of tetanus, acephalus, syncopaths, etc;
3. The drama: origin and form of the drama -the tragedy and the comedy - tragic poets and comic poets: their main works;
4. Development of the lyric poem: troubadour and trouvère - derived forms of Provençal poetry (in particular the song and the madrigal);
5. Forms of Italian popular poetry with particular reference to the Lauda;
6. Forms of classical derivation (ode, carme, elegie etc ...) and further development over time;
7. Sacred representations: dramatic Lauda - Mysteries - Medieval sacred drama;
8. Literary compositions in prose: Novel, Novella, Fable - Their origins and importance as subjects of melodramatic works;
9. The Oratory - the Cantata - the Pastoral Drama;
10. The Lied;
11. The symphonic poem;
12. The musical. Birth, history and evolution.

Bibliography

BASSO Alberto [et al.], Dizionario enciclopedico universale della musica e dei musicisti, Torino, UTET, 1983.
DE PACE Raffaella, Corso di letteratura poetica e drammatica, Padova, Zanibon, 1996.
GALLOTTA Bruno, Manuale di poesia e musica: Il testo poetico e il suo rapporto con la musica, Milano, Rugginenti, 2011.

Exam

Written test as a short thesis on a topic agreed with the teacher among those treated during the course.

INSTRUMENTATION AND ORCHESTRATION

Learning outcomes
Equip piano students with the tools to read, understand, and analyze orchestral scores.

Introduce the fundamental techniques of orchestration, with a focus on timbral color, registers, transpositions, and instrumental blending.

Develop skills in transcribing and orchestrating piano works.

Promote awareness of the piano's role in orchestral settings (soloist, accompaniment, reduction).

Introduce the use of notation and orchestration software

Syllabus
Module 1 – Fundamentals
Instrument families: characteristics, ranges, transpositions, and notation.
Types of orchestral ensembles: classical, romantic, and modern.

Module 2 – Score Reading and Analysis
Guided analysis of orchestral scores (e.g., Beethoven, Ravel, Debussy, Stravinsky).
Piano reductions of orchestral scores (2- and 4-hand arrangements).

Module 3 – Orchestration Techniques
Doubling, voice distribution, dynamic balance.
Orchestration of melodic lines, accompaniments, and harmonic textures.

Module 4 – Piano to Orchestra Transcription
Orchestration of short solo piano works (e.g., Schumann, Chopin, Debussy).
Practical projects: orchestrate a piano excerpt for small ensemble (winds and strings).

Module 5 – Practical Workshop
Full and short score writing for orchestra.
Use of notation software for orchestration.

Comparative listening between piano originals and orchestral versions.

Bibliography
Walter Piston – Orchestration
Samuel Adler – The Study of Orchestration
Nikolai Rimsky-Korsakov – Principles of Orchestration
Charles Koechlin – Traité de l'orchestration
Norman Del Mar – Anatomy of the Orchestra
Claude Debussy – partiture orchestrali e trascrizioni
Maurice Ravel – trascrizioni da opere pianistiche (es. Gaspard de la nuit)

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

Exam
Test of the course's subjects.

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
Theoretical and practical examination of the programme

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

FINAL DIPLOMA DISSERTATION

Learning outcomes

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.