SAINT LOUIS
COLLEGE OF MUSIC

COMPOSITION DEPARTMENT

DCPL60 - APPLIED MUSIC, BACHELOR

Sede Legale
● via Cimarra, 19/B
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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

Elenco delle prove di ammissione
List of Admission Tests

It is possible to submit the Admission request to take part in the entrance exam to the Bachelor and Master Courses **from 1 January to 30 April**. Applications submitted after the deadline will be taken into consideration only on the basis of the remaining places available.

The entrance exam to the Bachelor course is divided into various tests, aimed at verifying the effective entry-level skills of the candidate and which exactly reflect the contents of the Foundation Course of Saint Louis.

All the tests can be carried out ONLINE.

TEST 1
Total duration: 6 hours
- Harmonization of a given bass with 4-voice imitated progressions
- Orchestration from a piano piece assigned by the commission for an instrumental section chosen by the candidate, including a strings section and a winds-brasses section.

TEST 2
Total duration: 8 hours
- Composition: realization of a short piano piece (16 measures the least) starting from a given theme
-Audio realization with Virtual Instruments of an extract from an orchestral score given by the commission

TEST 3
Total duration: 1 hour
Multiple-choice test on concepts concerning the MIDI protocol and Sound Synthesis.

TEST 4
Informative interview with a teacher of the Admissions Team following the completed tests, also to check the English language competence.

The tests listed above are essential for admission to the bachelor course

The following tests, on the other hand, are not decisive for admission to bachelor course, but are useful in order to place the student in classes at the appropriate level. In fact, each student may enter the Bachelor course with educational debts. The student may also decide not to take one or more of the following tests, in which case he or she will be automatically placed in the relative class(es) of the Foundation Course for the subjects in which he or she was not assessed.

Complementary piano level test
- Major scales - melodic and harmonic minor scales - the modes of the major scale
- Simple harmonic progressions using the harmonic link - knowledge of 4-voice seventh chords - simple harmonic analysis of a piece.
- Playing 1 classical piece and 1 jazz or pop song (to be chosen by the candidate)

Ear Training level test
Ear Training test

Principles of sound engineering level test
Multiple-choice test on concepts concerning principles of sound engineering

DCPL60 - Applied Music, Bachelor

First year

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

Harmony CFA **4** E/ID **ID** Hours **30**

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

Campo disciplinare: **Storia della musica elettroacustica -** Codice settore: *CODM/05*

Electro Acoustic Music History I CFA **3** E/ID **E** Hours **24**

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

Campo disciplinare: **Elettroacustica -** Codice settore: *COME/04*

Electroacoustic I CFA **4** E/ID **E** Hours **24**

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

Campo disciplinare: **Composizione musicale elettroacustica -** Codice settore: *COME/02*

Electroacoustic Music Composition I CFA **12** E/ID **E** Hours **64**

Area: *Discipline della musica elettronica e delle tecnologie del suono* - Settore artistico-disciplinare: *Composizione musicale elettroacustica*

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

Applied Music 1 CFA **16** E/ID **E** Hours **64**

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

Campo disciplinare: **Composizione -** Codice settore: *CODC/01*

Composition 1 (BA applied music) CFA **9** E/ID **E** Hours **32**

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

Campo disciplinare: **Pratica pianistica -** Codice settore: *COTP/03*

Piano Practice I CFA **4** E/ID **ID** Hours **32**

Area: *Discipline teorico-analitico-pratiche* - Settore artistico-disciplinare: *Pratica pianistica*

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

Electives CFA **8** E/ID **ID** Hours

Area: - Settore artistico-disciplinare:

DCPL60 - Applied Music, Bachelor

Second year

Campo disciplinare: **Elettroacustica -** Codice settore: *COME/04*

Electroacoustics II CFA **3** E/ID **ID** Hours **30**

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

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

Harmony CFA **4** E/ID **ID** Hours **30**

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

Campo disciplinare: **Storia della musica applicata alle immagini -** Codice settore: *CODM/04*

History of Music for Visual Media I CFA **3** E/ID **E** Hours **30**

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

Campo disciplinare: **Acustica degli strumenti musicali -** Codice settore: *COME/03*

Acoustics of Music Instruments I CFA **6** E/ID **ID** Hours **24**

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

Campo disciplinare: **Composizione audiovisiva integrata -** Codice settore: *COME/02*

Integrated audiovisual composition CFA **12** E/ID **E** Hours **64**

Area: *Discipline della musica elettronica e delle tecnologie del suono* - Settore artistico-disciplinare: *Composizione musicale elettroacustica*

Campo disciplinare: **Composizione per la musica applicata alle immagini -** Codice settore: *CODC/02*

Applied Music 2 CFA **13** E/ID **E** Hours **64**

Area: *Discipline compositive* - Settore artistico-disciplinare: *Composizione per la musica applicata alle immagini*

Campo disciplinare: **Composizione -** Codice settore: *CODC/01*

Composition 2 (BA applied music) CFA **9** E/ID **E** Hours **32**

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

Campo disciplinare: **Pratica pianistica -** Codice settore: *COTP/03*

Piano Practice II CFA **4** E/ID **ID** Hours **32**

Area: *Discipline teorico-analitico-pratiche* - Settore artistico-disciplinare: *Pratica pianistica*

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: **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: **Lettura della partitura -** Codice settore: *COTP/02*

Score Sight-Reading I CFA **6** E/ID **E** Hours **32**

Area: *Discipline teorico-analitico-pratiche* - Settore artistico-disciplinare: *Lettura della partitura*

Campo disciplinare: **Acustica degli strumenti musicali -** Codice settore: *COME/03*

Acoustics of Music Instruments II CFA **4** E/ID **E** Hours **24**

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

Campo disciplinare: **Sistemi e linguaggi di programmazione per l'audio e le applicazioni musicali -** Codice settore: *COME/05*

Systems and audio programming languages for music applications CFA **4** E/ID **ID** Hours **32**

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

Campo disciplinare: **Composizione per la musica applicata alle immagini -** Codice settore: *CODC/02*

Applied Music 3 CFA **12** E/ID **E** Hours **64**

Area: *Discipline compositive* - Settore artistico-disciplinare: *Composizione per la musica applicata alle immagini*

Campo disciplinare: **Composizione -** Codice settore: *CODC/01*

Composition 3 (BA applied music) CFA **9** E/ID **E** Hours **32**

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

Campo disciplinare: **Esecuzione e interpretazione della musica elettroacustica -** Codice settore: *COME/01*

Execution and interpretation of electroacoustic music I (composition) CFA **8** E/ID **E** Hours **32**

Area: *Discipline della musica elettronica e delle tecnologie del suono* - Settore artistico-disciplinare: *Esecuzione e interpretazione della musica elettroacustica*

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: **Electives -** Codice settore:

Electives CFA **4** E/ID **ID** Hours

Area: - Settore artistico-disciplinare:

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

Final Assessment and Dissertation CFA **6** E/ID **E** Hours **1**

Area: - Settore artistico-disciplinare:

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FIRST YEAR

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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.
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Bibliography
Dispense a cura del docente.

Exam
Written and/or pratical test, teacher choice

ELECTROACOUSTIC MUSIC COMPOSITION I

Learning outcomes
The aim of the course is to make the student aware of the "technical aspects" of electro-acoustic musical composition, by offering also a historical overview of the various editing techniques, "tape music" and electronic music. The course is differentiated in content according to the student's address (electronic or applied)

Syllabus
for ELECTRONIC MUSIC

- MIDI editing: programming of the musical performance through the Key Editor (piano roll)
- MIDI editing: management of the parameters of a synthesizer by writing control changes
- MIDI editing: quantization and related parameters
- Sound synthesis: realizations of sound patches on the Minimoog
- Sound synthesis: Steinberg Retrologue synthesizer
- Sound synthesis: NI Massive synthesizer
- Sound synthesis: NI Reaktor synthesizer (Blocks)
- Sound synthesis: NI Kontakt sampler - use and management of sound libraries
- practical exercises on the creation of timbres and composition of pieces of various kinds and purposes

for APPLIED MUSIC

- MIDI editing: programming of the musical performance through the Key Editor (piano roll)
- MIDI editing: management of the parameters of a synthesizer by writing control changes
- MIDI editing: quantization and related parameters
- Sound synthesis: NI Kontakt sampler - use and management of sound libraries
- Exercises on writing acoustic drums and electric bass patterns
- Sound synthesis to physical models: Audio Modeling SWAM
- Exercises on the joints and on the techniques of the interpretation of bowed instruments
- Sound synthesis: realizations of sound patches on the Minimoog
- Sound synthesis: Steinberg Retrologue synthesizer
- exercises on the creation of timbres for the composition of a song aimed at an advertisement and "8 bit" style video games

Bibliography
Dispense a cura del docente.

Exam
Test of the course's subjects.

PIANO PRACTICE I

Learning outcomes
The first year of the piano practice course aims to introduce the student to the basic piano technique and to the reading of a double staff with the aim of having the technical ability to perform simple songs or song's accompaniment.

Syllabus
- Technique and pianist posture;
- Finding notes on the piano;
- Keyboard and notation relationship;
- Two-handed homorhythmic exercises with no thumb passage;
- Major triads in all keys with root note played by the left hand and first, second and third inversion with the right hand;
- Notation of chords through the use of chords;
- Simple two-parts songs (melody and bass line);
- Simple sight readings on double pentagram;
- Minor triad in all keys with root note played by the left hand and first, second, third, melodic inversion played by the right hand;
- Harmonic connection with major and minor triads;
- Comping with bass line and broken chords;
- Melody harmonization with triads
- Seventh chords (maj7, 7, mi7) in all keys, with root note played by the left hand and chord in closed position played by the right hand.

Bibliography
Pozzoli E., La tecnica giornaliera del pianista
Beyer F., Scuola preparatoria del pianoforte op. 101
Bach J. S., Il mio primo Bach
Dispense a cura del docente.

Exam
- Execution of major and minor triads connected through harmonic connection;
- Execution of a song harmonizing the melody without sheet music, chosen among the ones studied during the academic year;
- Execution of a song with double staff chosen from the ones studied during the academic year;

ELECTRO ACOUSTIC MUSIC HISTORY I

Learning outcomes
During the first year of the course, we'll explore the early attempts to harness electricity, and the evidence of how right from the beginning, there were experiments to use it for musical applications. From the dynamos of the 19th century used in the Thelarmonium, we'll see how the triode vacuum tube was used by Leon Theremin for his "heterodynamic effect". In the first part of the 20th century, the innovations continued at an astounding rate, and electronic instruments gained increasing dignity and complexity. Ondes Martenot, Trautonium, Novachord, brought to the building of important electronic music studios during the 50s. In the 60s, the improvement of semi-conductor devices made possible the creation of the early modulars from Moog and Buchla. The 70s saw the explosion of the integrated synthesizer, the introduction of polyphony and patch memory, and the rise of entire new musical genres which used the new electronic sound to its full capability.

Syllabus
HISTORY OF ELECTROACOUSTIC MUSIC
TOPIC PROSPECTUS - 1st YEAR

– First known attempts to produce music using electricity
– Forerunners of electronic music: From post-romanticism to twentieth century modernism
– The Telharmonium
– The triode valve
– The Theremin – history, description, influence
– The dissolution of tonality in the various European schools
– Ondes Martenot
– The Trautonium and Mixturtrautonium
– Birth of the Hammond Organ
– Other instruments of the first half of the 20th Century: Novachord, Ondioline, Wave Organ
– The WDR Electronic Music Studio in Cologne
– The Paris Studio and “Musique Concrete”
– John Cage and the birth of the American School
– The RCA Synthesizer
– The Columbia-Princeton Center
– Refinement of the transistor and other semiconductors.
– Pioneers of the analog modular synth
– Switched-On Bach: History and consequences of its success
– Electro-mechanical instruments of the 60s: The Mellotron and the Rhodes Piano
– Early uses of the synthesizer in pop music
– Serious electronic music in the 60s
– Birth of computer music
– Evolution of the synthesizer into the early integrated instruments of the 70s, then the great analog polyphonics
– Great soloists and music groups of the 70s using the synthesizer
– The “individualists”: Jarre, Vangelis, Tomita, Schulze
– The German electronic rock (“Krautrock”)
– Origins of Minimalism and its main exponents
– Origins and influence of Ambient music
– Club culture and the birth of Disco music

Bibliography
COLBECK Julian, Keyfax 2, Hanover, Chaucer Press 1986.
CRAB Simon, 120years.net
FORREST Peter, The A-Z of Analogue Synthesizers, part I & II, Standford, Susurreal, 1994.
FRONZI Giaco01/06/202201/06/2022mo, Storia ed estetica della musica elettroacustica, Torino, EDT 2013.
HOLMES Thom, Electronic and Experimental Music: Technology, Music, and Culture, 4th Edition, Londra, Routledge, 2012.
KIRN Peter, The Evolution of Electronic Dance Music, Milwaukee, Backbeat Books, 2011.
MANNING Peter, Electronic and Computer Music, 4th Edition, Oxford, Oxford Univrsity Press, 2013.
PINCH Trevor - TROCCO Frank, Analog Days, Cambridge, Harward University Press, 2002.
PRIEBERG Fred, Musica Ex Machina, Torino, Einaudi, 1975.
ROADS Curtis, The Computer Music Tutorial, Cambridge, MIT Press, 1996.
VAIL Mark, Vintage Synthesizers, San Francisco, Miller Freeman Books, 1993.

APPLIED MUSIC 1

Learning outcomes
The goal from the first year is to start the student to master MIDI programming in the realization of an Applied Music project with particular reference to Music for images and Music for video games. To this end, he will have to demonstrate managing a score using notational software and sequencers, being able to virtually program a musical performance and knowing how to program the sound of a synthesizer by intervening in the parameters that make up the various modules. He will have to be able to import a video file into a sequencer and to mark the various music points that must be composed. Finally, it will have to align the linear time of a video with the musical time of the piece in such a way as to make the beginning of a musical point fall with the beginning of a musical measure. Finally, the student must begin a process of acquiring knowledge related to music writing for a video game, becoming aware of all the phases and technologies used for this purpose

Syllabus
1) VIRTUAL ORCHESTRATION:
- writing music in the score editor and the MIDI programming in the DAW: using MIDI messages to represent music data
- score writing in notational software and in sequencer
- export music from notational software to a sequencer(MIDI file, MusicXML)
- structure of a sound library: single articolation, multiple articolation
- MIDI programming using single articuolation (MIDI channel difference)
- MIDI programming using multiple articolation (keyswitch), the expression map
- Cubase function for virtual orchestration
- tempo and signature track editing
- eexample and exsercise
2) MUSIC SCORING ON VIDEO INSIDE DAW
- What are Reels and M?
- Video and audio import in a DAW
- difference between linear and musical time
- Marker track
- represent M by marker on time ruler
- create a sync between linear and musical time
- example and excercise
3) SYNTHETISER
- Synthesizer structure
- history
- type of synthesis
- Use and Create Music with Arturia Collection Keaboards
4) GAME MUSIC
- what are Adaptive and Interactive music
- The fondamental of Game music: loop, transition, stinger
- lchow create game music: from pre-production to implementer in the game
- difference from DAWand MiddleWare
- foundamental of FMOD
- example and exsercise

Bibliography
Dispense a cura del docente.

Exam
Written and/or pratical test, teacher choice

COMPOSITION 1 (BA APPLIED MUSIC)

Learning outcomes
In-depth analysis of the basic tools for a correct melodic and harmonic analysis: study of the ornamental melodic notes and connection of triads and sevenths in terms of composition. Development of the aforementioned basic topics on written and audio creations. Analysis and combination of image music on video materials provided by the professor

Syllabus
The construction technique and the harmonization of the melody 1st part Harmonic and melodic analysis of the structures of the musical discourse 1st part (Bass lines to be harmonized, Progressions, Chord loops, Oscillations of chords, postmodality etc ...) Elements of polyline writing: The secondary melody in an original composition 1st part Writing simple piano forms (songs, atmospheres, characteristic pieces in various styles
Composition of original works on short films at the discretion of the teacher

Bibliography
Dispense a cura del docente.
P.Tagg La tonalità dei nostri giorni - Il Saggiatore
O.Karolyi La grammatica della musica Einaudi

Exam
Compositional paper on a theme provided by the teacher

HARMONY

Learning outcomes
The main goal of the "Armonia per musica applicata" course (harmony for applied music) is the study and the practical application of elements of harmony useful in a contemporary compositional context, with particular attention to the specific sector of "applied music". To this end, the essential elements of modern functional and modal harmony are studied in depth during the first year: from the development and management of the voicings of particularly complex chords (the low interval limits, the avoid notes, the tensions, etc...), to the harmonic coniuity with given chord symbols up to the study of the basics of the modal system. Each harmonic concept is treated through theoretical-practical lessons, in which the student becomes an active part of the lesson itself through the composition and production of small harmonic fragments that have the purpose of connecting the theory with their own creative flair.
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Syllabus
General review of the topics covered during the pre-academic course;
From the "classical" conception to the "modern" approach:
The harmonic continuity with given chord symbols (triads and seventh chords, analogies and differences with respect to the harmonization of the bass);
Introduction to the use of inversions in the modern context;
Use and interpretation of the chord symbols;
Indications for the correct management of the voicing of the chord (LIL, minor ninth intervals, distance between the voices);
Elements of "synthetic writing" in "lead sheet form" (use of slash notation, symbology in use today);
The concept of functional harmony:
The harmonic functions in a major key (with seventh chords);
Harmonic functions in the minor key (with seventh chords), peculiarities of harmony in the minor key: use and synthesis of the three main minor scales;
The harmonic families in major and minor keys;
Key enrichment strategies (part one):
The modal interchange;
The secondary dominant chord;
Introduction to harmonic analysis in major and minor keys (symbology and methodology of analysis, determination of tonal areas);
Modulation techniques;
The concept of mode: the derivative and parallel approach (in a major key), relationship between mode and harmonic function;
The modes deriving from the major scale (denomination and structural characteristics);
The modes deriving from the minor scales (denomination and structural characteristics);
The melodic concept of avoid note (in relation to the modes);
Chord tensions:
The concept of harmonic tension;
Tensions to avoid (avoid notes inside a chord);
Harmonization of the major scale and minor scales with 9th, 11th and 13th chords;
Mode-chord relationship in relation to tensions;
Characteristic modal tensions;
The extended four-note voicings: indications for the correct management of the voicing of the chord (LIL, minor ninth intervals, distance between the parts);
Extended five-note voicings: indications for the correct management of the voicing of the chord (LIL, minor ninth intervals, distance between the parts, use of double tension);
Voicing with given top note.

Bibliography
AVENA Andrea, Teoria & Armonia, seconda parte, Milano, Sinfonica Jazz, 2015.
AVENA Andrea, Teoria & Armonia, terza parte, Milano, Sinfonica Jazz, 2015.

Exam
Written exam related to the course contents. Evaluation of the work carried out during the course.

ELECTROACOUSTIC I

Learning outcomes
The module faces the study of electroacoustic transducers, such as microphones and loudspeakers, by analyzing the principles of electrical operation and mechanical design. The goal is to be aware of the physical phenomena underlying the microphone recording techniques during live and studio sessions, of listening in various situations (director room, rehearsal room, concert hall), and technical specifications of the manuals.

Syllabus
- Acoustic, electrical and psycho acoustic decibels;
- Transfer functions;
- Passive filters;
- Microphones:
  - Technical characteristics (directionality polar diagrams, bandwidth sensitivity, impedance linearity, background noise, dynamic, distortion, robustness, transient response, directionality principle of operation);
  - Operating principles (dynamic, electrostatic, piezoresistive, piezoelectric, electrostatic);
  - Specific microphones (shotgun and wireless);
- Speakers:
  - Technical characteristics (directionality, response curve, reproducible frequencies, mechanical resonance, break-up and phase-loss, acoustic dipole);
  - Operating principles (dynamic, electrostatic, piezoresistive, piezoelectric, electrostatic);
  - Links (series, parallel and mixed);
  - Trumpet loading;
  - Design principles for acoustic speakers (pneumatic suspension, bass reflex, transmission lines).

Bibliography
NICOLAO Umberto, Microfoni, Milano, Il Rostro, 2004.
Dispense.

Exam
Oral exam of the course's program.

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COLLEGE OF MUSIC

SECOND YEAR

DCPL60 - APPLIED MUSIC, BACHELOR

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HISTORY OF MUSIC FOR VISUAL MEDIA I

Learning outcomes
The course's objectives are: to mark the difference between absolute music and applied music; analyze repertoire and original music in silent movies; demonstrate the indispensability of music in the movie art; contextualize historically and artistically the great cinema's movie and it's connected soundtrack. Lectures will be held in rooms equipped with projectors to view the movies involved in the lecture.

Syllabus
• Repertoire music and original music at the dawn of cinema;
• The function of repertoire music in the silent movies of the origins
• The coding of the repertoire music in "Musical Accompaniment of Moving Pictures"
• Distrust and openness towards film music: from Pizzetti to Mascagni;
• "Rapsodia Satanica" by Pietro Mascagni in the eponymous film by Nino Oxilia;
• "La Sinfonia del Fuoco" by Ildebrando Pizzetti in the movie Cabiria by Giovanni Pastrone;
• Fritz Lang and the soundtrack of Metropolis and the theme of double in music.
• Charlie Chaplin musician and self-taught
• Characteristics of music for the character of Charlot
• Musicological and musical analysis of some of the most relevant scenes from Charlie Chaplin's movie "City Lights"
• The ridicule of Nazifascism in images and music in the movie "The Great Dictator" by Charlie Chaplin
• Buster Keaton life and works
• Analysis of Joe Hisaishi's soundtrack from Buster Keaton's movie "How I Won the War"
• "The Battleship Potemkin" and propaganda cinema
• Analysis of Edmund Meisel's soundtrack of the movie "The Battleship Potemkin" by Ejzenstejn
• Music and images in Ejzenstejn's theory of "vertical editing"

Bibliography
Sergio Miceli, Musica e cinema nella cultura del Novecento, Bulzoni, Roma 2010.

Exam
Test of the course's subjects with a questionnaire assigned by the examination board.

ACOUSTICS OF MUSIC INSTRUMENTS I

Learning outcomes
The course examines some elements of the sound in relation to musical instruments such as harmonic consonance and harmonic dissonance, stationary waves, and the various types of aerophone and idiophone strings.

Syllabus
PITCH AND HARMONY CONSONANCE
• Pitches associated with harmonics.
• Intervals and harmonic links.
• Natural and tempered scale.
• Consonant theories and harmonic dissonance.

SOUND DIFFUSION ON VIBRATING UNITS
• Physical models.
• Single-dimensional sound diffusion: vibrating chords and sound tubes.
• Stationary waves.

MUSICAL INSTRUMENTS
• Cordophone, aerophone and idiophones.
• The voice.

Bibliography
Dispense.
Armonia celeste e dodecafonia - Andrea Frova - Rizzoli libri.
La scienza del suono - John Pierce - Zanichelli.

Exam
Test of the course's subjects

ELECTROACOUSTICS II

Learning outcomes
The course analyzes the theoretical principles of some of the most complex sound synthesis techniques, synthesis by modulation (amplitude, ring and frequency) and sampling synthesis. The design principles of a control room are also dealt with. The goal in the first case is the management of complex parameters on AM and FM synthesizers and samplers; in the second, the analysis and correction of an acoustic environment.

Syllabus
- Synthesis techniques for modulation
- Amplitude modulation (AM);
- Ring modulation (Ring Modulaton);
- Frequency modulation (FM);
- Sampling
- Sampling frequency;
- Shannon & Nyquist theorem;
- Anti-aliasing filters;
- Sample & Hold;
- Quantization and resolution in bits;
- Signal Noise Rate;
- Dithering;
- Digital modulation techniques: Pulse Code Modulation and delta / sigma encoding;
- Environmental acoustics
- Sabine's law for the calculation of the RT60;
- Stationary resonances in a parallelepiped environment: Rayleigh equation;
- Vibrating panels;
- Single and multiple Helmholtz resonators;
- Schroeder loudspeakers.

Bibliography
ALTON Everest Frederick, Manuale di acustica, Milano, Hoepli, 1996.

Exam
FM synthesis (written test);
Sampling (written test);
Project of a control room;

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

PIANO PRACTICE II

Learning outcomes
The goal of the second year of piano practice is enhancing further the reading and playing of pieces of music, both those written on double staff and those that are not. Furthermore, the student will learn how to build an arrangement using multi-track DAWs

Syllabus
- Two-handed homorhythmic exercises with the thumb passage;
- Augmented and diminished triads;
- Open positions triads;
- Two-octave major scales;
- Simple songs with melody and broken chords;
- Harmonization of the major scale with triads;
- Harmonic connection on the progression I-V-VIm-IV with triads and comparison with the harmony of famous songs from the international pop and non-pop repertory;
- Three note voicing with seventh chords (maj7, 7, mi7) in all keys;
- Not too simple sight readings on double pentagrams;
- Triad harmonization of a simple melody in the G Clef with chord symbols (lead sheet);
- Beginning of the study on the II-V-I progression in the major key; seventh chords with three voices (three note voicings).
- Melody harmonization using seventh chords
- Comping using seventh chords
- Adding notes to three-note voicings

Bibliography
Beyer F., Scuola preparatoria del pianoforte op. 101, Peterson O.,
Jazz piano for the young pianist vol. 1,
Levine M., The jazz piano book, Cesi S. - Marciano E., Antologia pianistica vol. I
Haerle D., Jazz piano voicings skill
Dispense a cura del docente.

Exam
- Execution of seventh chords (maj7, 7, min7) in all key using three note voicing.
- Execution of a song harmonizing the melody without sheet music, chosen among the ones studied during the academic year
- Execution of a song on double staff, chosen among those studied during the academic year.
- Execution of a specific part of the arrangement of a composition, belonging to the history of electronic music

APPLIED MUSIC 2

Learning outcomes
1) VIRTUAL ORCHESTRATION:
- MIDI programming of the strings
- MIDI programming of woods
- MIDI programming of brass instruments
- the randomization of events
- advanced Cubase functions (MIDI Insert, MIDI Send)
- creation of the mockup
- examples and exercises
2) MUSICAL WRITING TECHNIQUES ON VIDEO
- create sync between the music parts and the scenes on the video
- compose music on the notational software (Dorico, Sibelius)
- how to render MIDI parts to audio
- transfer of tracks from pre to post production
- examples and exercises
3) MUSIC FOR VIDEO GAMES
- introduction to Unity (license acquisition, project creation, asset import)
- Realization of events in FMOD
- Link FMOD on Unity
- examples and exercises

Syllabus
1) VIRTUAL ORCHESTRATION:
- MIDI programming of the strings
- MIDI programming of woods
- MIDI programming of brass instruments
- the randomization of events
- advanced Cubase functions (MIDI Insert, MIDI Send)
- creation of the mockup
- examples and exercises
2) MUSICAL WRITING TECHNIQUES ON VIDEO
- create sync between the music parts and the scenes on the video
- compose music on the notational software (Dorico, Sibelius)
- how to render MIDI parts to audio
- transfer of tracks from pre to post production
- examples and exercises
3) MUSIC FOR VIDEO GAMES
- introduction to Unity (license acquisition, project creation, asset import)
- Realization of events in FMOD
- Link FMOD on Unity
- examples and exercises

Bibliography
Dispense a cura del docente.

Exam
Theoretical-practical verification of the program's contents

COMPOSITION 2 (BA APPLIED MUSIC)

Learning outcomes
In-depth study of the basic tools for a correct melodic and harmonic analysis: study of the ornamental melodic notes and connection of triads and sevenths in terms of composition. Development of the aforementioned basic topics on written and audio creations. Creation of original compositions on a tonal, modal and dissonant

Syllabus
The construction technique and the harmonization of the melody 1st part Harmonic and melodic analysis of the structures of the musical discourse 2nd part (Bass lines to be harmonized, Progressions, Chord loops, Oscillations of chords, postmodality etc ...) Elements of polyline writing: The secondary melody in an original composition 2nd part Writing simple piano forms (songs, atmospheres, characteristic pieces in various styles
Composition of original works on short films at the discretion of the teacher

Bibliography
Dispense a cura del docente.

Exam
Practical compositional and analytical test

HARMONY

Learning outcomes
During the second year of the "Harmony for Applied Music" course, the deepening of all those elements of harmony useful in a contemporary compositional field continues, in particular we focus on the harmonic continuity with extended chords (four and five voices), the study of main jazz voicings (drops, clusters, quartal chords, spred voicings and compound chords), the main tonality enrichment strategies, such as secondary dominant chords and modal interchange, up to an introduction to the use of polychords and chromatic harmony. At the end of the course, also thanks to the constant practical application of the concepts studied, the student will have acquired the necessary skills to continue independently in the study and deepening of harmony while obtaining very useful tools in the compositional field.

Syllabus
Review of the contents of the previous year;
Harmonic continuity with extended chords (four and five voices);
The fifth degree:
Use of the fifth degree tensions in major and minor keys;
Scales relating to the fifth degree (modes coming from the major and minor key, dominant octophonic scale, augmented scale, peculiarity of the superlocrian scale);
Possible resolutions;
The diminished seventh chord (usage, relative scales);
Deepening on voicings:
The drops;
The quartal Voicings;
The clusters;
The spread voicings;
The compound chords (and related scales);
Enrichment strategies of the key (second part):
Expansion and deepening of the minor key (use of alternative scales);
Modal interchanges possible on all degrees of the scale and relative modes;
Secondary dominant chords in major and minor keys and relative scales;
The tritone substitution;
The related II;
Introduction to harmonic substitution;
Complex harmonic analysis; the concept of "harmonic universe" in major and minor keys;
Introduction to polychords;
Introduction to chromatic harmony.

Bibliography
AVENA Andrea, Teoria & Armonia, quarta parte, Milano, Sinfonica Jazz, 2015.
AVENA Andrea, Teoria & Armonia, terza parte, Milano, Sinfonica Jazz, 2015.
MULHOLLAND Joe – HOJNAKI Tom, The berklee book of jazz harmony, Boston, Berklee Press, 2013.
PERRICONE Jack, Melody in songwriting, Boston, Berklee Press, 2000.
WYATT Keith – SCHOEDER Carl, Harmony & Theory, Hollywood, Musician Institute Press, 1998.
Dispense a cura del docente.

Exam
Written exam related to the course contents. Evaluation of the work carried out during the course.

INTEGRATED AUDIOVISUAL COMPOSITION

Learning outcomes
The course aims to increase the student's skills in the intervention on music production and audio material, with tools for managing and manipulating the elements present in a project: MIDI programming, audio editing, mix, process automation, up to the final export.
The course is carried out alternating theoretical and practical lessons

Syllabus
- Arranger Track: creation of alternative structures of a musical composition
- BPM and tempo track: management of BPM and signature changes
- Wavetable synthesis: Massive
- Sound synthesis: Reaktor Bloks
- Virtual Orchestra: practical realization of medium / high difficulty orchestral projects with physical modeling synthesis
- Audio Edit: time stretch, musical mode, audio warp, beat slicing, drum replacement
- Mixer: pre, channels, groups, sends, equalization, dynamic processors, effects, automation
- notes on mastering and final export

Bibliography
Dispense a cura del docente.

Exam
Verification of the program's subjects

SAINT LOUIS
COLLEGE OF MUSIC

THIRD YEAR

DCPL60 - APPLIED MUSIC, BACHELOR

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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

ACOUSTICS OF MUSIC INSTRUMENTS II

Learning outcomes
During the second year of the acoustics course of music instruments, the electroacoustic instruments (Fender Rhodes, Wurlitzer and clavinet) and the sound propagation process in closed spaces are examined.

Syllabus
ELECTRO ACOUSTIC INSTRUMENTS
• Keyboard electroacoustic instruments: Fender Rhodes, Wurlitzer and clavinet.

SOUND DIFFUSION IN CLOSED SPACES
• Propagation of sound in closed spaces.
• Physical behavior of pressure waves in relation to the size of the environment.
• Stationary and acoustic geometric waves.
• Reflection, refraction, diffusion and diffraction.
• Absorption and reverb.

Bibliography
Dispense a cura dell'insegnante.

Exam
Test of the course's subjects

FINAL ASSESSMENT AND 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.

EXECUTION AND INTERPRETATION OF ELECTROACOUSTIC MUSIC I (COMPOSITION)

Learning outcomes
This course will expose students to the fundamentals of the creation and practical applications of modern Electronic music for real world situations. A wide range of topics will be covered including recording, editing, sample instrument creation, DSP, mixing, and final master. Students will identify the necessary tools need to create Electronic music for cinema, video games and also record production. Most importantly how also these media types influence each other.

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

• DSP in music creation
• How to make a unique audio signature
• How mix and master more effectively
• How media types affect each other
• How to blend music theory, plus acoustic instruments into your electronic sound

Syllabus
This course will expose students to the fundamentals of the creation and practical applications of modern Electronic music for real world situations. A wide range of topics will be covered including recording, editing, sample instrument creation, DSP, mixing, and final master. Students will identify the necessary tools need to create Electronic music for cinema, video games and also record production. Most importantly how also these media types influence each other.
Upon completion of this module, the student should have theoretical and practical knowledge of:
• DSP in music creation
• How to make a unique audio signature
• How mix and master more effectively
• How media types affect each other
• How to blend music theory, plus acoustic instruments into your electronic sound

Bibliography
Libri di testo richiesti: nessuno
Libri di testo consigliati: nessuno
Materiali richiesti:
- Unità flash USB
- Account Dropbox
- Auricolari o cuffie
- Workstation audio digitale
- Editor distruttivo a 2 tracce

Exam
Creazione di tracce:
Utilizzando le tecniche apprese in classe, lo studente dovrà creare una canzone o una composizione rispettando i seguenti critieri:
• Utilizzare impostazioni DSP personalizzate (preimpostazioni non esistenti)
• Utilizzare strumenti campione personalizzati costruiti in Kontakt
• Utilizzare performance originali
• Utilizzare strumenti acustici dal vivo registrati su una traccia audio suonata da un musicista dal vivo (non un cantante)
• Utilizzare strumenti elettronici personalizzati
• Archiviare tutte le risorse nelle cartelle di origine e finali e nelle sottocartelle
• Organizzare tutte le risorse e consegnarle durante la settimana 10 del corso

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.

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 techinacal terminology.

Course held by the teacher David Logan
Using the techniques learned in class create the following:
• A technical journal of your compositional work • Must between 1500-2000 words long
• Can use pictures or screenshots to assist
• Must describe your technical process

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.

APPLIED MUSIC 3

Learning outcomes
Not Yet available

Syllabus
Not Yet Available

Bibliography
Dispense a cura del docente.

Exam
Written and/or pratical test, teacher choice

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

COMPOSITION 3 (BA APPLIED MUSIC)

Learning outcomes
In-depth analysis of the basic tools for a correct melodic and harmonic analysis: study of the ornamental melodic notes and connection of triads and sevenths in terms of composition.
Development of the aforementioned basic topics on written and audio creations. Analysis of melodic profiles (R. Middleton) with practise

Syllabus
- Elements of musical and formal construction in the various stylistic solutions from the main historical references to today (3rd part);
- Analysis and study of some stylistic solutions and formal construction in today's professional music solutions (3rd part);
- Compositional exercises with free theme and language
- Re-reading of the main structural concepts of the composition in terms of professional realization (3rd part).
Formal analysis of historical and current compositional structures.
Outlines of popular compositional technique

Bibliography
Dispense a cura del docente.

Exam
Practice Test

SCORE SIGHT-READING I

Learning outcomes
the course aims to provide the student with the tools to independently realize musical production in the field of applied music, using all the skills acquired during the three-year period with awareness:

midi programming
audio recording and editing
synthesis techniques
mixing techniques

all teaching activities are carried out on projects similar to those that would happen to a professional in the real world of work

Syllabus
the third year program aims at the consolidation and implementation of the issues addressed in previous years.

Audio editing: adaptation of a soundtrack obtained from a pre-existing song to an advertising spot

Sound synthesis: realization through sound synthesis of the special effects necessary for the soundtrack of an advertising spot

Sound synthesis: realization of the timbres of various known pieces through the use of sound synthesis

Music production: analysis and reconstruction of known songs through the use of the DAW, electronic musical instruments with various synthesis techniques, up to the final mix

Music production: realization of the music and sound effects of two commercials of different products using the same melody

Music production: making music for a typical scene of a science fiction film

Bibliography
Partiture indicate dal docente durante il corso.

Exam
music production on a film assigned by the teacher

SYSTEMS AND AUDIO PROGRAMMING LANGUAGES FOR MUSIC APPLICATIONS

Learning outcomes
- Cubase: creation of templates, management of computer resources in relation to MIDI and Instrument tracks, routing of signals
- Cubase: Logical Editor and Project Logical Editor, creation of custom commands and macros to speed up workflow and creation of a control surface via tablet
- Reaktor: the construction in "Primary" of instruments in subtractive synthesis, FM and effect processors
- The creation of "Soundscape" with Reaktor
- Processing of audio material in real time through "The Finger"
- Real-time orchestration: usage scenarios through Unify and Divisimate software and Cubase's Chord Pads function
- Cubase: management of audio export of material for mixdown, stem, multitrack and alternative versions of songs
- Cubase: What's new in version 11

Syllabus
- Cubase: creation of templates, management of computer resources in relation to MIDI and Instrument tracks, routing of signals
- Cubase: Logical Editor and Project Logical Editor, creation of custom commands and macros to speed up workflow and creation of a control surface via tablet
- Reaktor: the construction in "Primary" of instruments in subtractive synthesis, FM and effect processors
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- Cubase: What's new in version 11

Bibliography
Dispense a cura del docente.

Exam
Theoretical-practical verification of the program carried out during the year