SAINT LOUIS
COLLEGE OF MUSIC

POPULAR MUSIC DEPT.

DCPL67 - POP-ROCK BASS, BACHELOR

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Sedi Operative
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Sede di Milano
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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

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

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

0) PRE-SELECTION:
send through the Admission Application webform one or more link(s) to 5 videoclips containing five songs chosen from the list (see instrumental test detail) performed by the candidate in ensemble.
If successful, you will be admitted to the live test with the resident band, which will be held in July or September. Otherwise, you will be invited to participate in the auditions for pre-academic courses.

1) INSTRUMENTAL TEST
a) Performance of the obligatory pieces of the pop-rock tradition chosen by the commission * (see instrumental test detail)
b) Test of impromptu accompaniment in various styles: Latin, shuffle, rock-blues, funk *
c) First-sight reading test *
d) Test of technical knowledge of your instrument
* TESTS HELD IN ENSEMBLE, TRIO THE MINIMUM

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

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

4) INTEGRATIVE TESTS
a) Rhythmic Analysis Test
b) Complementary Piano Test (excluding pianists)
c) Music Technology Test
d) Evaluation of the candidate's artistic and educational curriculum
e) Evaluation of any original compositions, recordings and/or record productions of the candidates
f) Music general and motivational interview

Prova strumentale di Basso elettrico (Pop-rock)
Electric Bass (Pop-rock) Test

1a) PRACTICAL TEST IN ENSEMBLE

For admission, students must prepare 10 pieces chosen among the ones listed below, two for each section. The Commission will decide how many and which songs to listen to; they could also decide to listen to them all, or to some parts of the song only
The pieces will be performed with the rhythmic section made available by Saint Louis (bass, drums, piano). It is not possible to perform with backing tracks.

REPERTOIRE for the access to the Pop Performance Bachelor Course:

Funk section
1) Call my name (Prince) 2) Superstition (Stevie Wonder) 3) Roof Garden (Al Jarreau) 4) Papa's got a brand new bag (James Brown) 5) Cissy strut (the Meters)
Rock section
1) Hysteria (Muse) 2) All my life (Foo Fighters) 3) Whole lotta love (Led Zeppelin) 4) Hearts on fire (John Cafferty) 5) Cult of personality (Living colour)
Pop section
1) Rosanna (Toto) 2) Seven Days (Sting) 3) Ain't nobody (Chaka Khan) 4) That's what I like (Bruno Mars)
Blues section
1) Hide Away (Freddie King) 2) Stormy Monday (The Allman Brother Band) 3) Revelation (YellowJackets) 4) Pride and Joy (Stevie Ray Vaughan) 5) Iceman (albert Collins)
Latin, Raggae, Brazilian section
1) Masquenada (Sergio Mendez) 2) I shot the Sheriff (Bob Marley) 3) Mambo Diablo (Tito Puente) 4) Afro Blue (Mongo Santamaria)

1b) STYLISTIC KNOWLEDGE TEST

- Test of impromptu accompaniment in ensemble in various styles: Latin, shuffle, rock-blues, funk

1c) READING TEST WITH THE INSTRUMENT

First-sight reading test on the instrument in ensemble

1d) TEST OF TECHNICAL KNOWLEDGE ON THE INSTRUMENT

- 7th chords: maj7, dom7, min7, min7b5
- Harmonization and modes of the major scale
- Construction of bass lines using 4-voice chords and chromatic and diatonic approaches
- Blues form
- Pentatonic major, minor and blues scales
- Harmonic and melodic minor scales
- Chords dim7, aug7, maj7 # 5, maj6, min6, sus4, min (maj7)
- Harmonization and minor scale modes
- 7th inverted chords
- AABA form and minor Blues
- Reading
- Advanced rhythmic studies

Prova di Armonia
Harmony written test

2) HARMONY - WRITTEN TEST

• Scales: major; minors (nat. harm. mel.); pentatonic; blues; whole tone. Eventually also harmonic major and minor Neapolitan.
• Seventh chords: in a fundamental and facing position and in a narrow and lateral position
• “Harmonic bond” technique for connecting chords
• Construction of the seventh chords on the major scale degrees
• Construction of seventh chords on the degrees of harmonic and melodic minor scales
• Functional prerogatives of chords in tonal music
• Harmonic cadences
• Major scale modes
• Chord-mode relationship of the major scale: extensions compatible with the various chords and avoid notes (extensions not compatible or rarely used)
• Harmonic substitutions: diatonic (with chords deriving from the same scale); of tritone
• Secondary dominants and relative “tritone substitution”
• Modulation: direct and with mutual chords
• The secondary dominants and the extensions compatible with the relative chords.
• The tritone substitutions applied to the secondary dominants
• “Turn Around” in major and minor key and processing capacity of the same on the basis of the techniques previously exposed (secondary dominants and tritone substitution)
• Melody harmonization techniques based on acronyms and given theme (4 parts total)
• Chords extended to 9th, 11th or 13th with 4 voices in fundamental position
• Link between extended chords and ability to choose extensions based on structure and chord's function
• Blues: harmonic structure
• Harmonic and melodic minor scale modes (construction techniques)
• Harmonic analysis in major and minor key

Prove di Ear Training
Ear Training Test

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

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

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

Prova di Analisi Ritmica
Rhythm Analysis Test

Counting techniques for Mixed-Subdivisions and related Hand-Motions methods
Reading and Execution of a score in Mixed-Subdivisions
Compound times: 3:8/6:8/9:8/12:8
Use of the semiquaver duplet subdivision in compound times
Use of the semiquaver triplets subdivision in compound times
Use of the demisemiquaver quadruplets in compound times
Subdivision combination of semiquaver duplets and semiquaver triplets in compound times
Subdivision combination of semiquaver duplets / semiquaver triplets / demisemiquaver quadruplets in compound times
Clave concept
6:8 Clave
Clave of Bembe
Afro-Cuban 6: 8
Counter-Rhythms and metric modulations in 6:8
Practical examples from repertoire pieces and related applications
Rumba Clave (3:2 / 2:3)
Son Clave (3:2 / 2:3)
Cascara (3:2 / 2:3)
Tumbao
Recognition of the Clave
Practical examples from repertoire pieces and related applications
Permutations of a note on Rumba Clave
Cut-Time applied to the swing conversion of a score on subdivision of eighths (using Counting / Hand-Motion in semiquaver triplets - using Swing pronunciation of the eighths)
Swing conversion of the quatrain of sixteenth notes and derived rhythmic figures.
Swing pronunciation of the quatrain of sixteenths and derived rhythmic figures
Application of the above topics on repertoire pieces
Quantization and interpretation of the Swing pronunciation of the sixteenth notes

Prova di Pianoforte complementare
Complementary Piano Test

- Technical studies necessary to carry out the program
- The harmonic and melodic minor scales in parallel motion on 2 octaves of extension in all keys
- Review and study of the modes of the major scale
- 7th chords with 4 parts in fundamental state without root doubling
and their connection (in II V I, alternating complete and incomplete positions, i.e. without 5th)
- II V I and Turn Around with 7th chords in minor key
- Melody harmonization techniques and relative execution
- Accompaniment rhythmic styles: Swing (insights), Funk and Bossa Nova
- Notes on the tensions of the agreements (3 parts + omit 5 extension)
- Accompaniment of the "standards" with 7-part chords with 4 parts and possible tensions

Prova di Music Technology
Music Technology Test

Acoustic Sound Chain

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

DCPL67 - Pop-Rock Bass, Bachelor

First year

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

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

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

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

Rythmic Analisys CFA **5** E/ID **ID** Hours **30**

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

Campo disciplinare: **Storia della popular music -** Codice settore: *CODM/06*

Popular Music History I CFA **6** E/ID **E** Hours **30**

Area: *Discipline musicologiche* - Settore artistico-disciplinare: *Storia del jazz, delle musiche improvvisate e audiotattili*

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: **Prassi esecutive e repertori -** Codice settore: *COMJ/10*

Complementary Piano and Keyboards I CFA **3** E/ID **E** Hours **24**

Area: *Discipline interpretative del jazz, delle musiche improvvisate e audiotattili* - Settore artistico-disciplinare: *Tastiere elettroniche*

Campo disciplinare: **Prassi esecutive e repertori -** Codice settore: *COMP/01*

Pop-Rock Bass I CFA **12** E/ID **E** Hours **30**

Area: *Discipline interpretative del pop-rock, delle musiche improvvisate e audiotattili* - Settore artistico-disciplinare: *Basso Elettrico Pop-Rock*

Campo disciplinare: **Armonia Pop-rock -** Codice settore: *CODC/07*

Pop-Rock Harmony CFA **7** E/ID **E** Hours **34**

Area: *Discipline compositive* - Settore artistico-disciplinare: *Composizione e arrangiamento Pop-rock*

Campo disciplinare: **Prassi esecutive e repertori Pop-rock -** Codice settore: *COMI/09*

Professional Pop music Ensemble CFA **4** E/ID **ID** Hours **45**

Area: *Discipline interpretative d'insieme* - Settore artistico-disciplinare: *Musica d'insieme pop-rock*

Campo disciplinare: **Tecniche di realizzazione di specifici assetti ritmico fonici -** Codice settore: *COMI/09*

Rhythm Section 3 CFA **3** E/ID **ID** Hours **22**

Area: *Discipline interpretative d'insieme* - Settore artistico-disciplinare: *Musica d'insieme Pop-rock*

Campo disciplinare: **Tecniche di improvvisazione musicale -** Codice settore: *COMI/08*

Rock-Blues Improvisation I CFA **6** E/ID **E** Hours **30**

Area: *Discipline interpretative d'insieme* - Settore artistico-disciplinare: *Tecniche di improvvisazione musicale*

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

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

Area: - Settore artistico-disciplinare:

DCPL67 - Pop-Rock Bass, Bachelor

Second year

Campo disciplinare: **Prassi esecutive e repertori -** Codice settore: *COMJ/10*

Complementary Piano and Keyboards II CFA **3** E/ID **E** Hours **24**

Area: *Discipline interpretative del jazz, delle musiche improvvisate e audiotattili* - Settore artistico-disciplinare: *Tastiere elettroniche*

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

Solos and Transcriptions CFA **6** E/ID **E** Hours **30**

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

Campo disciplinare: **Storia della popular music -** Codice settore: *CODM/06*

Popular Music History II CFA **6** E/ID **E** Hours **30**

Area: *Discipline musicologiche* - Settore artistico-disciplinare: *Storia del jazz, delle musiche improvvisate e audiotattili*

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: **Prassi esecutive e repertori -** Codice settore: *COMP/01*

Bass Guitar II Popular CFA **12** E/ID **E** Hours **30**

Area: *Discipline interpretative del pop-rock, delle musiche improvvisate e audiotattili* - Settore artistico-disciplinare: *Basso Elettrico Pop-Rock*

Campo disciplinare: **Forme sistemi e linguaggi Pop-rock -** Codice settore: *CODC/07*

Pop-rock Arrangement 1 CFA **6** E/ID **E** Hours **30**

Area: *Discipline compositive* - Settore artistico-disciplinare: *Composizione e arrangiamento Pop-rock*

Campo disciplinare: **Prassi esecutive e repertori Pop-rock -** Codice settore: *COMI/09*

Professional Pop music Ensemble CFA **4** E/ID **ID** Hours **45**

Area: *Discipline interpretative d'insieme* - Settore artistico-disciplinare: *Musica d'insieme pop-rock*

Campo disciplinare: **Tecniche di realizzazione di specifici assetti ritmico fonici -** Codice settore: *COMI/09*

Rhythm Section 3 CFA **3** E/ID **ID** Hours **22**

Area: *Discipline interpretative d'insieme* - Settore artistico-disciplinare: *Musica d'insieme Pop-rock*

Campo disciplinare: **Tecniche di improvvisazione musicale -** Codice settore: *COMI/08*

Rock-Blues Improvisation II CFA **6** E/ID **E** Hours **30**

Area: *Discipline interpretative d'insieme* - Settore artistico-disciplinare: *Tecniche di improvvisazione musicale*

Campo disciplinare: **Tecniche compositive Pop-rock -** Codice settore: *CODC/07*

Tecniche Compositive (Songwriting II) CFA **6** E/ID **ID** Hours **34**

Area: *Discipline compositive* - Settore artistico-disciplinare: *Composizione e arrangiamento Pop-rock*

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

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

Area: - Settore artistico-disciplinare:

DCPL67 - Pop-Rock Bass, Bachelor

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: **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: **Prassi esecutive e repertori -** Codice settore: *COMP/01*

Bass Guitar III Popular CFA **12** E/ID **E** Hours **30**

Area: *Discipline interpretative del pop-rock, delle musiche improvvisate e audiotattili* - Settore artistico-disciplinare: *Basso Elettrico Pop-Rock*

Campo disciplinare: **Tecniche di realizzazione di specifici assetti ritmico fonici -** Codice settore: *COMI/09*

Pop-rock rhythm section in recording studio 2 CFA **7** E/ID **ID** Hours **24**

Area: *Discipline interpretative d'insieme* - Settore artistico-disciplinare: *Musica d'insieme Pop-rock*

Campo disciplinare: **Prassi esecutive e repertori Pop-rock -** Codice settore: *COMI/09*

Professional Pop music Ensemble CFA **4** E/ID **ID** Hours **45**

Area: *Discipline interpretative d'insieme* - Settore artistico-disciplinare: *Musica d'insieme pop-rock*

Campo disciplinare: **Forme sistemi e linguaggi Pop-rock -** Codice settore: *CODC/07*

Pop Composition and Arrangement II CFA **6** E/ID **E** Hours **30**

Area: *Discipline compositive* - Settore artistico-disciplinare: *Composizione e arrangiamento Pop-rock*

Campo disciplinare: **Tecniche compositive Pop-rock -** Codice settore: *CODC/07*

Tecniche Compositive (Songwriting II) CFA **6** E/ID **ID** Hours **50**

Area: *Discipline compositive* - Settore artistico-disciplinare: *Composizione e arrangiamento Pop-rock*

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 **9** E/ID **ID** Hours

Area: - Settore artistico-disciplinare:

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

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

Area: - Settore artistico-disciplinare:

SAINT LOUIS
COLLEGE OF MUSIC

FIRST YEAR

DCPL67 - POP-ROCK BASS, BACHELOR

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Società soggetta a direzione e coordinamento da parte di PLENA EDUCATION S.P.A., capitale sociale 10200, registro imprese n. RM - 918703

ADVANCED EAR TRAINING

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

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

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

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

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

RYTHMIC ANALISYS

Learning outcomes
The principal aim of the course is to provide to the student all the knowledge to analyze the rhythm and to develop visual and physical relationship with it, especially with the subdivision of meters. Benefits resulting from a greater awareness of all rhythmic features are related to a greater rhythmic awareness on its own instrument.

Syllabus
-Odd Rhythms
-5:4/7:4/5:8/7:8/9:8/10:8/11:8/13:8
-Counting technics and identification of different odd times
-Concept of “Reference Clave” in odd times
-Mixed Meters
-Metric Modulations
-Tuplets (sixteenths’ quintuplet, sixteenths’ septuplets, ecc…)
-Mixing quarter note based figures (irregular meters mix)
-Concept of Polyrhythm
-Triplet Quarter
-Rhythmic figure built on triplet quartet notes
-Quintuplet eighth notes
-Rhythmic figures built on quintuplet eighth notes
-Septuplet eighth notes
-Rhythmic figures built on septuplet eighth notes
-Examples of triplet quarter notes used in 3:4/5:4
-Examples of quintuplet eighth notes used in 3:4/5:4
-Examples of septuplet eighth notes used in 3:4/7:4
-Examples of polyrhythms

Bibliography
MAGADINI Peter, Musician's guide to Polyrhythms, New York, Alfred Music, 1995.
BELLSON Louis – BREINES Gil, Odd Time Reading Text, New York, Alfred Music, 1999.
THIGPEN Ed, Rhythm Brought to Life: A Rhythmic Primer, New York, Alfred Music, 2000
CHAFFEY Gary - Rhythm & Meter Patterns
REED Ted - Syncopation For The Modern Drummer
ALBRIGHT Fred - Rhythmic Analysis For The Snare Drum

Exam
Practical verification assessment of the course's program.

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.

POPULAR MUSIC HISTORY I

Learning outcomes
The course has the aim to retrace the history of rock music, from the beginnings (blues, Robert Johnson, rhythm&blues, boogie-woogie, country-western, the charts from 1946 to 1969), up to the seventies. The study of the history and the guided listenings supply the student with a complete and coherent vision of the music heard and studied everyday. This vision is useful to complete and to give depth to the own cultural background.

Syllabus
Blues, Robert Johnson, the father of blues. Rhythm & blues, boogie-woogie, country-western, the charts from 1946 to 1969.
Further study: birth of rock'n roll, the genius of Elvis Presley, the imitators, the vocal groups, Ray Charles, the Beatles, the Rolling Stones, the sound “war” between the Beatles and the Beach Boys, 1967, discographies month by month, the genius of Sgt. Pepper's track by track, Psychedelia, Jimi Hendrix (R&B + Psychedelia), 1967 in Italy: “the complexes”, the White Album track by track, the Woodstock Festival. Video: Robert Johnson, documentary by Martin Scorsese on the blues, previews from the movie “Ray” (biography of Ray Charles), Woodstock the movie.

Bibliography
Eventuali dispense a cura del docente.

Exam
Written test of the program.

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

ROCK-BLUES IMPROVISATION I

Learning outcomes
The aim of the course is to test and improves the student's ability of improvisation on given and first sight harmonic-rhythmic structures (blues, II-V-I, etc.). Exercises given at first sight and as study will be proposed during the course, with progressive difficulty levels.

Syllabus
- Harmonic structures: most typical blues structures (12, 8, 16 bars);
- Study and application of the pentatonic system;
- Study of the seventh dominant chord;
- Diatonic aspect: major and minor key;
- Application of major and minor scales on simple progressions, such as major and minor cadences; recognition of scale's degree and their purpose on the cadence;
- Study of three-voices harmonies on major and minor cadences;
- Application of three-voices arpeggios;
- Checking the student's ability to play by compelling the use of chord notes and the combination with scales;
- Study of chords and their relative seventh arpeggios. Exercises on the application of arpeggios on II V I cadences or major/minor turn around with the study of diatonic substitutions;
- Study of cadences and pentatonic scales, arpeggios and pentatonic application on a jazz blues structure without tensions;
- Modal system: improvisation on harmonic structures, including combinations of modes.
- The course repertoire will be recommended lesson per lesson.

Bibliography
Eventuali partiture e dispense a cura del docente.

Exam
Exams will be divided into two parts, a mid term assessment and a final assessment after the course's end, with two exercises pre-assigned over two principal topics. The final exam includes the participation of all teachers of the rock-blues improvisation course, with the aim of evaluating in the most correctly way the results reached by the students.

COMPLEMENTARY PIANO AND KEYBOARDS I

Learning outcomes
The complementary piano course aims to provide the student with the technical skills necessary to apply and develop on the piano the theoretical concepts addressed in the harmony and arrangement courses, but also, especially for singers, as a valid harmonic support for the study of the repertoire.

Syllabus
- Execution of 3 standards or songs of the Pop Repertoire with 7th chords, piano accompaniment and singing
- Execution of 2 standards or songs of the Pop Repertoire with 7th chords, chords and melody on the piano
- Accompaniment of Blues in F and C in the rhythmic style appropriate to your course of study
- Turn Around in 4 major keys with 7th chords
- II V I in 4 minor keys

Note: For non-singers the pieces must be considered entirely instrumental.

REPERTOIRE SUGGESTIONS: Purely indicative

JAZZ - Vocal: "Autumn leaves", "Easy To Love", "A Child is Born", "All of Me", "Blue monk"
JAZZ - Instrumental: "Tune Up" (swing), "Alice in Wonderland", "My Funny Valentine", "My Favorite Things", "Just Friends" (ballad), "Moon River" (Waltz)
POP - Vocal: "Ain't no sunshine", "Life on mars", "Let it Be", "Heaven in a Room", "The Cat and the Fox", "I'll Be There" (Jackson Five)
POP - Instrumental: "Heaven in a Room", "La Vie en Rose"

Bibliography
TECNICA:
• HANON Charles Louis, Il pianista virtuoso, Milano, Curci, 2014.
• POZZOLI Ettore, Tecnica giornaliera del pianista, Milano, Ricordi, 1984.
LETTURA:
• PETERSON Oscar, Jazz Exercises, Milwaukee, Hal Leonard, 2005.
ARMONIA APPLICATA:
• DE GREG Phil, Jazz keyboard harmony, New Albany, Aebersold, 1994.
• HARRISON Mark, The Pop Piano Book, Milwaukee, Hal Leonard, 2000.
Dispense a cura del docente - Teacher's papers

Exam
Written and/or practical test on the programme's topics

POP-ROCK HARMONY

Learning outcomes
The course provides the student with a series of harmonic and melodic strategies useful for composition, analysis and arrangement in the Pop-Rock context. During the academic year, the student learns how to master melodic writing, studies the harmonic mechanisms that reside behind the tonality (modal interchange, secondary dominant, etc ...), understands the techniques and the secrets of melodic harmonization and reharmonization, all through theoretical-practical lessons.

Syllabus
Quick summary of the main elements of harmony covered during the pre-academic years;
The voicings of the chords: the construction and the mastery of the voicings within a harmonic chord progression, from triads to extended seventh chords; The compound chords;
Melodic analysis. The concept of tension and resolution into a melody. Melody construction techniques and formal principles: motivic repetition; sequence; motivic transformation; melodic manipulation of a motif. Interval patterns and compound lines. Antecedent and consequent phrases and melodic profile;
The concept of harmonic families in major and minor keys, harmonic tension and reolution;
In-depth study of tonality enrichment techniques: modal interchange and secondary dominant chords; the principle of "harmonic universe" in major and minor keys;
Harmonic analysis and guided listening of songs from the pop-rock tradition containing the harmonic enrichment strategies of the tonality;
Melody harmonization techniques with triads and seventh chords (melodic analysis, bass-melody relationship, the use of inversions);
The re-harmonization of a harmonic chord progression;
Melodic writing techniques on a given harmonic progression.

Bibliography
Andrea AVENA, Teoria & Armonia, quarta parte, Milano, Sinfonica Jazz, 2015.
Andrea AVENA, Teoria & Armonia, terza parte, Milano, Sinfonica Jazz, 2015.
Jack PERRICONE, Melody in Songwriting, Boston, Berklee Press, 2000.
Mark SIMMONS, Songwriting Strategies, Boston, Berklee Press, 2014.
Randy FELTS, Reharmonization Technique, Boston, Berklee, 2002.
Ted PEASE, Jazz Composition, teoria e pratica (trad. it. Di Robero Spadoni), Milano, Volontè, 2010.
Eventuali dispense a cura del docente.

Exam
Written exam related to the topics discussed along the course. During the examination, it's allowed using one's instrument or the piano.

POP-ROCK BASS I

Learning outcomes
The first level of the bass guitar level has the main goal of developing the instrumental technique, with a particular attention to important aspects for a pop bass guitarist, such as the rhythmic precision, groove, but also the ability of sight-reading a score. The attention is also given to the construction of one's own sound.

Syllabus
INSTRUMENTAL TECHNIQUE
• Diminished Scales, whole tone scale, augmented scale, modes and structures, seventh chords with tensions and inversions, detailed modes built on major, harmonic and melodic minor scales ascending (various fingering on five frets) and in first position (root position);
• Pentatonic scales (third and fourth intervals);
• Slap and pick technique.

SIGHT-READING
• Rhythmic sight-reading
• Melodic sight-reading of classical studied adapted to the bass guitar, swing, funk, latin, pop, reggae feeling.

COMPING
• Comping study: groove, rhythmic precision, duration, and analysis of the appropriate notes of the Popular style taken into consideration.

IMPROVISATION
• Construction of bass lines on different rhythms using the rhythmic and harmonic knowledge gained in previous studies.

SOLO TRANSCRIPTIONS
• Consolidation of the transcription techniques for melodic lines, by using the bass;
• Study and analysis of some of the greatest pop songs' authors.
• Transcriptions taken from some of the most important bassists in the international scene (the main musical styles of Pop of the past and present) will be studied and performed, including Pino Palladino, Nathan East, Francis Rocco Prestia, Marcus Miller, Jaco Pastorius , Tony Levin, Sting, Paul McCartney, etc.
• Transcription and analysis performed by the student during the programmed exercises of the course.
• Pop's repertoire: the forms, the Blues, open parts, songs to memorize as common repertory material.
• Live sound creation, correct us of the amplifier, wiring, pedal and digital effects.

Bibliography
APPLEMAN Rich, Reading Contemporary Electric Bass, Boston, Berklee Press, 1986.
ENSIGN Marc, The Groove Book: A Study in Musical Styles for Bass, Fenton, Mel Bay, 1999.
FRIEDLAND Ed, Bass Grooves: Develop Your Groove & Play Like the Pros in Any Style, Milwaukee, Hal Leonard, 2004.
HOUGHTON Steve – WARRINGTON Tom, Essential Styles for the Drummer and Bassist, Volume 1, New York, Alfred Music, 1996.
OPPENHEIM Tony, Slap It: Funk Studies for the Electric Bass, King of Prussia, Theodore Presser, 1981.

Exam
To be taken as a group (minimum as a trio)
First test: chords and major/minor progressions with grooves and fills; Second test: sight-reading; Third test: application of theory questions on the bass; Fourth test: 1 song related to the style analysis; Fifth test, in group: 3 or 4 songs chosen by the examination board from a list of 8 multistilistic songs presented by the student (by heart), at least 6 songs in rock-blues style and at least 2 songs from the jazz and latin repertoire; Sixth test: simple bass line transcription to be done in 15 minutes; Seventh test, to be taken as a group: a song of medium difficulty assigned by the examination board one hour before the exam.

RHYTHM SECTION 3

Learning outcomes
The main aim of the course is the development and the analysis of the rhythm section instrument' interplay, and their respective role in the setting of the different styles of jazz music.
Furthermore, this course expects to reach progressively the development of sight-reading and interpretation abilities of written music, with particular attention to the specific indications for the rhythm section on the score.

Syllabus
• Study and consolidation of topics and structures within the rhythm section (Drums, Bass, Guitar, Keyboards, etc.) in the different styles;
• Consolidation of a repertoire which includes songs with a “blues structure” (12 bars), AAB structure, AABA structure (32 bars), classic standards, ballads, latin-jazz songs, etc.

Bibliography
SONG BOOK MULTISTILISTICO, interamente originale, corredato di CD e Partiture.

Exam
Final examination of the course's topics.

PROFESSIONAL POP MUSIC ENSEMBLE

Learning outcomes
Ensembles are held in small groups of students which are led by teachers, who are art directors and band musicians at the same time.
The aim of the ensembles is the performance, which includes difficult songs taken from the pop repertoire and originals, with arrangements and opportunities for interplay and improvisation.
The bands will play gigs during the academic year, with its own repertoire, during the events organized by the Saint Louis in the renowned music clubs and festivals of Rome:
– Lab on The Roads – weekly gig, from January till June
– Gigs and Simply the Best – end of the year shows
Furthermore, the best projects will be promoted for professional concerts in live clubs, festivals and events in Italy.
The Ensemble attendance is mandatory.

Syllabus
The course contents (repertoire) vary according to the stylistic or thematic typology of the ensemble. An aspect that is treated transversely in the various ensemble music workshops is the development of the ability to interact within a training, addressing any problems arising from the shared study of a repertoire, with particular attention to one's own role within the band.

Bibliography
Partiture fornite dal docente.

Exam
Evaluation of the live performance and of the entire learning path.

SAINT LOUIS
COLLEGE OF MUSIC

SECOND YEAR

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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

SOLOS AND TRANSCRIPTIONS

Learning outcomes
The learning program carried out during the course has the principal aim to accustom the student to transcribe various solos in different styles in order to access those elements (timing, swing...) that can not be written on the score. The solos, before they are being written down, have to be learned by heart and performed in unison with the help of the instrument (connection between the theoretical and practical aspects).

Syllabus
● The development of an "analytical listening" of the solo aimed at grasping the audio-tactile aspects of the performance;
● The process of transposing the solo on one's own instrument, with particular attention to the reproduction of the dynamics and the audio-tactile aspects, with the aim of achieving unison faithful to the original performance;
● Decoding on the staff: transcription techniques.
the existing relationships with the graphic symbol and the possibility of expressing all aspects of a music listened to.
The strength to pass down difficult or impossible aspects orally to express with the graphic symbol

Bibliography
Il corso non prevede una bibliografia specifica in quanto il programma si basa essenzialmente sull'ascolto-esecuzione-decodifica di assoli estrapolati dalla discografia di riferimento di ciascun allievo.

Exam
The final exam is divided into three parts: submission of the transcriptions done during the academic year; execution by heart of three solos chosen from the transcriptions done by the student during the academic year; transcription and execution of a new solo chosen one hour before, with the help of the instrument.

POPULAR MUSIC HISTORY II

Learning outcomes
The second year of the Popular Music History course has the aim to study the stylistic evolution of rock and pop from the sixties (proto-prog: from Sgt. Peppers to the first Pink Floyd, from the Procol Harum to the Moody Blues, from the Colosseum to the Nice) up to this day (the birth of new styles such as ska, reggae, disco music and hard rock).

Syllabus
Proto-prog: from Sgt. Peppers to the first Pink Floyd, from the Procol Harum to the Moody Blues, from the Colosseum to the Nice. The golden age of progressive-rock 1969-1976: King Krimson, Genesis, Emerson Lake & Palmer, Yes, Jehtro Tull, Van Deer Graaf Generator, Gentle Giar, Traffic, Machine, Hatfield And The North, Robert Wyatt, Henry Cow. The Italian scene: Perigeo, Banco Del Mutuo Soccorso, PFM, Orme, Area, Balletto Di Bronzo. The charts from 1976 to 1984: pop, disco, ska, reggae and hard-rock.
Video clips: Classic Album, from the Jehtro Tull to the Yes, from the Pink Floyd to the Queen, from the Who to Frank Zappa.

Bibliography
Eventuali dispense a cura del docente.

Exam
Written assessment of the program.

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.

POP-ROCK ARRANGEMENT 1

Learning outcomes
The course has a two-year duration and aims to provide the student with the knowledge and first experiences in arranging and providing creative inspiration for the orchestration of a musical song in the field of popular music, starting from a simple melody with an initial harmonic sequence that can be, if necessary, developed or rethought radically.
The didactic program is designed to use directly a software for the musical production (Cubase, Logic, etc.) following the usual modern production process, which aims to have an immediate sound response when pre-producing, during the writing of the various musical parts.

Syllabus
The course addresses the various issues concerning the arrangement of a piece:

• Use of softwares for music production;
• Analysis and development of the structure of the piece: intro, stanzas, refrains, specials, etc.;
• Analysis of the melody and the conception of adequate harmonization;
• Analysis, conception and drafting of the parts of the basic instruments: drums, bass, acoustic and electric piano, guitars;
• String instruments;
• Use of rhythmic loops;
• Use of synthesizers.

The topics will be developed with theoretical and practical lessons, alternated according to the achievement of the various objectives.

In the first year the knowledge of the single instrumental sections and the writing of the relative musical parts will be developed.
In the second year, the ability to conceive the complete orchestration of all the instrumental sections of a piece will be developed with particular attention to the use of strings.
At the end of the course the student will be able to create arrangements of complete music pieces.

Bibliography
Dispense a cura del docente - Teacher's papers

Exam
Written and/or pratical test, according to the teacher's 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
Theoretical and practical examination of the programme

ROCK-BLUES IMPROVISATION II

Learning outcomes
The course focuses on harmonic models and improvisation applications, typical of fusion and jazz-rock. The aim is to lead the rock-blues student to know and use the basis of fusion and jazz-rock's language, by considering this academic step a crucial and adequate one, in order to handle the wide spectrum of modern music.

Syllabus
Initially the major scale and the relative modes, the major and minor pentatonic scale, the major and minor blues scale, will be used, by inserting within the scale structures chromatic formulas and jazz-like metric accents and by applying melodic content to harmonic functions such as the major and minor II-VI turn around or simple harmonic changes. This is followed by a detailed study of the melodic and harmonic minor scale, the diminished and whole tone scale, by reaching the formulation of a phrasing based on the main modes derived from each scale, the exemplification of triads arpeggios contained in it and the melodic combination of the various harmonic functions, the creation and interpretation of altered chords; as a reference for their application the major and minor II-V-I turn around and common turn around will be used and eventually the improvisation on songs chosen by the teacher from the classical modern repertoire, considered suitable for the practice and possible influenced by variations will be studied.

Bibliography
Dispense a cura del docente.

Exam
- Demonstration of technical knowledge on the instrument of the arguments which were previously named;
- Improvisation test on the basis of a major or minor blues with turn arounds, chosen from the songs studied during the academic year;
- Further improvisation test over a song, chosen by the student and agreed upon by the teacher, which contains same characteristics and difficulties.

COMPLEMENTARY PIANO AND KEYBOARDS II

Learning outcomes
The second level of the complementary piano course aims to further refine the various technical aspects of piano performance and to introduce the student to more advanced harmonic and accompaniment contents, with the aim of providing him/her with the technical background necessary for the accompaniment (with or without melody) of a piece from the Pop and Jazz Repertoire.

Syllabus
- Execution of 3 standards or pieces of the Pop Repertoire of medium difficulty (piano accompaniment and singing), of which
  1 Latin and 1 jazz-waltz (only for the jazz course)
- Execution of 3 standards or pieces of the Pop Repertoire of medium difficulty (chords and melody on the piano) of which
  1 Latin or jazz-waltz (only for the jazz course)
- Accompaniment with Walking Bass in 2, of blues in 2 keys
- Turn Around with secondary dominants and tensions in 4 major keys
- Turn Around in 2 minor keys using chords with tensions
- Extemporaneous reading of a simple piece (comping with 7th chords and tensions)

Note: for non-singers the pieces must be considered entirely instrumental

REPERTORY SUGGESTIONS: purely indicative

JAZZ - Vocal: "There will never be Another You", "Waltz For a Lonely Wife", "Blue Monk", "But Beautiful", "A Foggy Day", "Alone Togheter", "Black Orpheus", "Lullaby of Birdland", "Like Someone in Love"
JAZZ - Instrumental: "Three Flowers", "Stella by Starlight", "Blue in Green", "Bluesette", "Dancing on tha Ceiling", "The days of Wine and Roses", "Django", "Night and Day", "All The Things You Are", "A Foggy Day", "Peace"
POP - Vocal: "Living for the City", "Ticket to Ride", "Hold The Line", "If I Ain't Got You", "Sunny" (Latin-rock), "Roxanne"
POP - Instrumental: "Michelle"

Bibliography
TECNICA:
• BERINGER Oscar, Studi tecnici per il pianoforte (Trad. It. a cura di Giacomo Franzoso), Volontè & Co., 2013.
• POZZOLI Ettore, Tecnica giornaliera del pianista, Milano, Ricordi, 1984.
LETTURA:
• PETERSON Oscar, Jazz Exercises, Milwaukee, Hal Leonard, 2005.

ARMONIA APPLICATA:
• DE GREG Phil, Jazz keyboard harmony, New Albany, Aebersold, 1994.

REPERTORIO: Varie raccolte di brani jazz e pop (R. Books vari)
Dispense a cura del docente - Teacher's papers

Exam
Theoretical and pratical test on the programme's topics.

BASS GUITAR II POPULAR

Learning outcomes
The second level bass guitar course has the aim of deepening various styles with a special focus on the development of timing and personal sound, also through the use of electronic supports (effects, EQ, etc.). Much relevance will be given, at this point of the instructional path, to the development of the repertoire.

Syllabus
INSTRUMENTAL TECHNIQUE
- Deep study of major and minor scales (scale modes built on major scales, harmonic and melodic minor ascending scales) in 3rd, 4th, 5th, 6th and 7th intervals, and dyads in 10th intervals major and minor;
- Pentatonic scales in 3rd, 4th, 5th, 6th and 7th intervals;
- Improvement of the slap and plectrum advanced technique;
- Rhythmic sight-reading;
- Melodic sight-reading of classical studies adapted to the bass guitar, swing, funk, latin, pop, reggae sight-reading, with right interpretation of the score and relative personalization.

COMPING

- Deepening study of comping: groove, rhythmic precision, duration and analysis of notes congruous of the examined popular style.

IMPROVISATION

- Creation of basslines over different rhythms in an improvised way, by using the rhythmic and harmonic knowledge, acquired during the previous studies.
- Improvisation techniques.

SOLO TRANSCRIPTIONS
- Solo transcriptions of some of the most important bassists of the international scene (taken from the main musical pop styles from the past and present) will be studied and performed, including Pino Palladino, Nathan East, Francis Rocco Prestia, Marcus Miller, Jaco Pastorius , Tony Levin, Sting, Paul McCartney, etc.
- Deepening study of the pop repertoire: the form, blues, open parts;
- Perception of internal timing, advanced studies on the click;
- Creation of the studio sound from EQ to dynamics, compressors, limiters, modulation effects: delay, reverb, distortion, envelope filter, bass synth, etc.

Bibliography
APPLEMAN Rich, Reading Contemporary Electric Bass, Boston, Berklee Press, 1986.
ENSIGN Marc, The Groove Book: A Study in Musical Styles for Bass, Fenton, Mel Bay, 1999.
FRIEDLAND Ed, Bass Grooves: Develop Your Groove & Play Like the Pros in Any Style, Milwaukee, Hal Leonard, 2004.
HOUGHTON Steve – WARRINGTON Tom, Essential Styles for the Drummer and Bassist, Volume 1, New York, Alfred Music, 1996.
JUSTMAN Paul, Standing in the Shadows of Motown [DVD], New York, Artisan Entertainment, 2002.
OPPENHEIM Tony, Slap It: Funk Studies for the Electric Bass, King of Prussia, Theodore Presser, 1981.
PASTORIUS Jaco, Modern Electric Bass [DVD], New York, Alfred Music, 2002.

Exam
TECHNIQUE EXAM
- First test: comping of a progression on different styles: classic, rock, funk, metal, new rock;
- Second test: sight-reading;
- Third test: questions on applied theory;
- Fourth test: construction of an original bassline over an original song (created together with the teacher in the month preceding the exam).

PRACTICAL EXAM
To be taken as a group (minimum as a trio)
Eight tracks including at least a jazz-ballad, a modal piece, a piece with odd meters, a fast piece, a rhythm change piece, and two pieces of non-jazz style. In addition to the eight songs, a final complex song will be assigned by the examination board three days before the concert. All songs can not have been presented in previous exams.

RHYTHM SECTION 3

Learning outcomes
The main aim of the course is the development and the analysis of the rhythm section instrument' interplay, and their respective role in the setting of the different styles of jazz music.
Furthermore, this course expects to reach progressively the development of sight-reading and interpretation abilities of written music, with particular attention to the specific indications for the rhythm section on the score.

Syllabus
- Study and consolidation of motifs and structures within the rhythm section (Drums, Bass, Guitar, Keyboards, etc.) in the different styles;
- Consolidation of a repertoire which includes songs with a “blues structure” (12 bars), AAB structure, AABA structure (32 bars), classic standards, ballads, latin-jazz songs, etc.

Bibliography
SONG BOOK MULTISTILISTICO, interamente originale, corredato di CD e Partiture.

Exam
Final examination of the course's subjects.

TECNICHE COMPOSITIVE (SONGWRITING II)

Learning outcomes
The main objective is to provide the student with all those necessary tools useful for the process of coding and rationalizing his/her own musical ideas and inspirations (song form: perfect synthesis; verse, refrain, refusal of both; harmonization of a melodic line; construction of a melodic line on an existing harmonic loop through material provided by the teacher in all musical styles), in order to make him/her increasingly aware of the technical aspects related to the composition

Syllabus
Melodic composition techniques on patterns, progressions, and pieces through the various styles and languages.
Length and beginning of phrases, space, maintaining the rhythm and changing the shape, repetitions, choice of notes and the relationship with harmony, use of arpeggios and scale lines. Insights into the relationship between harmony, melody, rhythm and text. Harmonization techniques of sung and non-sung melodies, creation and length of harmonic patterns for the various sections of the pieces, chord rhythm, use of diatonic and non-diatonic progressions,
Use of modulations within the sections and in the piece, the choice of chords and the relationship with harmony through the various styles and languages. Insights into the relationship between harmony, melody, rhythm and text. Composition techniques starting from a loop, sample, groove, an arrangement of an instrument section, an ostinato, a riff, using different structures.
Analysis of harmonic and melodic techniques in the composition of the most representative songwriters in Italy and abroad.

Bibliography
Eventuali dispense a cura del docente.

Exam
At the end of the course each student will create different songs in different styles and one or more songs of his/her own free creation.

PROFESSIONAL POP MUSIC ENSEMBLE

Learning outcomes
Ensembles are held in small groups of students which are led by teachers, who are art directors and band musicians at the same time.
The aim of the ensembles is the performance, which includes difficult songs taken from the pop repertoire and originals, with arrangements and opportunities for interplay and improvisation.
The bands will play gigs during the academic year, with its own repertoire, during the events organized by the Saint Louis in the renowned music clubs and festivals of Rome:
– Lab on The Roads – weekly gig, from January till June
– Gigs and Simply the Best – end of the year shows
Furthermore, the best projects will be promoted for professional concerts in live clubs, festivals and events in Italy.
The Ensemble attendance is mandatory.

Syllabus
The course contents (repertoire) vary according to the stylistic or thematic typology of the ensemble. An aspect that is treated transversely in the various ensemble music workshops is the development of the ability to interact within a training, addressing any problems arising from the shared study of a repertoire, with particular attention to one's own role within the band.

Bibliography
Partiture fornite dal docente.

Exam
Evaluation of the live performance and of the entire learning path.

SAINT LOUIS
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THIRD YEAR

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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

POP 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.

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
- 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
- Equalizatio,
- Dynamic processors, effects
- Automation, mastering, audio export

Bibliography
Dispense a cura del docente.

Exam
Creation of a short music production on a given theme

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.

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
Not Yet Available

Bibliography
Dispense a cura del docente.

Exam
Written and/or pratical test, teacher choice

POP COMPOSITION AND ARRANGEMENT II

Learning outcomes
The course has a two-year duration and aims to provide the student with the knowledge and first experiences in arranging and providing creative inspiration for the orchestration of a musical piece in the field of pop music, starting from a simple melody with an initial harmony sequence that can, if necessary, be developed or rethought radically.
The educational program is designed to use directly a music production software (Cubase, Logic, etc.), following the usual modern production process, which aims to have an immediate sound response at the pre-production phase and during the writing of the various music parts.

Syllabus
During the course, various topics concerning the arrangement of a song will be faced:

• Use of a music production software;
• Analysis and development of song's structure: intro, verses, choruses, special, etc.;
• Analysis of the melody and the conception of an adequate harmonization;
• Analysis, conceptualization and development of basic instrument parts: drums, bass, acoustic and electric piano, guitars;
• Bowed string instruments;
• Use of rhythmic loops;
• Use of synthesizers;

The topics will be developed with theoretical and practical lessons, alternated based on the achievement of the various objectives.

During the first year the knowledge of the single instrumental sections and the writing of the relative musical parts will be developed.
During the second year the ability to conceive the complete orchestration of all the instrumental section of a song with particular attention to the use of the arches will be developed.

At the end of the course the student will be able to arrange complete musical songs.

Bibliography
Eventuale bibliografia indicata dal docente.

Exam
Written and practical test of the work done during the year.
1° YEAR:
Creation of a song arrangement for rhythm section and at least two harmonic instruments.
Time available: 3 hours
2° YEAR:
Creation of a song arrangement for string quartet.
Time available: 3 hours

BASS GUITAR III POPULAR

Learning outcomes
The final year is dedicated to the practical use of the technical and theoretical knowledge gained throughout the years. The student must reach a high level of developed personality and artistic creativity, by addressing the talents towards the conception and practical realization of a original musical project. The student will be confronted with the study and the arrangement of a challenging level jazz repertoire.

Syllabus
All the work will be done in anticipation of the diploma's final concert, a live performance that the student will have to invent from the beginning, by following it in every aspect - from the practical organization (choice of the venue, organization and management of the group, flier, communication and promotion, etc.) to the artistic content - by fully demonstrating the own personal artistic mark.

Bibliography
Bibliografia indicata dal docente.

Exam
DIPLOMA CONCERT
A live performance which will include at least eight songs chosen by the student, who will define with the own teacher the repertoire, band formation and arrangements. Moreover, the student must present the prepared work in front of the examination board, and create the promotion of the event. Through the concert, the student must demonstrate to have reached a high level of the instrument's playing, through original arrangements, original songs, and difficult jazz standards. This concert can be organized during the day or in the evening, at the Saint Louis or in other locations around Rome, on request of the student and at the school's management discretion.

POP-ROCK RHYTHM SECTION IN RECORDING STUDIO 2

Learning outcomes
This fieldwork allows the student to closely measure his/her own abilities in solving problems inherent to the musician profession

Syllabus
- The study and care of the sound on one's own instrument;
- Interaction with technicians for everything related to sound management
- Management of listening through headphones
- Recording live tracks
- Correction of minor execution errors

all aspects that strongly contribute to the professionalization of the student.
This fieldwork allows the student to closely measure his/her own abilities in solving the problems inherent to the musician profession

Bibliography
Dispense a cura del docente.

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

TECNICHE COMPOSITIVE (SONGWRITING II)

Learning outcomes
The main objective of the course of compositional techniques is to provide the student with all the tools necessary for coding and rationalizing his own ideas and musical inspirations (acquisition and imitation of the different compositional styles typical of pop music from the 1950s up to this day; the song form; the perfect synthesis; verse, chorus, refusal of both; harmonization of a melodic line; creation of a melodic line over an existing harmonic turn around), with the aim of make the student more and more aware of the "technical" aspects connected to composing.

Syllabus
The course is divided into two main and fundamental subjects:
1) STYLISH SONGWRITING It includes the study and the analysis of songs composed by famous songwriters from the national and international scene. It is useful to understand how some musical styles are similar to the ideas of the student; therefore it's useful to learn how to use them to create and original composition.
2) CREATIVE SONGWRITING It expects the practical exercise of a song composition. It's possible to start from a melodic idea; or from a chord progression; or from an already written test; it is possible to find inspiration from a bass and drums groove or from a guitar riff. The important thing is that the student will be able to bring out his personality and compositional talent.
The course is further divided in two areas: international and italian
INTERNATIONAL
Writers: Sam Cooke; Al Green; Muscle Scholas; Dow up; Beach Boys; bob Dylan; Beatles; Rolling Stones; Police; Ray Charles; Stenie Wonder; James Taylor; Elton John; Steely Dan; Doobie Brothers; Michael Mc Donald; Earth Wind & fire; John Hall; Leon Russel; Kenny Loggins; Burth Bacarach; Sly Stone; Jimi Hendrix; Byrds; Carol King.
Essential aspects:
- Acquisition and imitation of the various compositional styles typical of pop music from the 1950s up to this day;
- Song form: perfect summary;
- Verse, chorus, refusal of both;
- Harmonization of a melodic line;
- Building a melodic line on an existing harmonic turn around.

ITALIAN SONG SECTION AND SINGER-SONGWRITERS
Singer-songwriters: Lucio Battisti; Francesco De Gregori; Claudio Baglioni; Fabrizio De Andrè; Paolo Conte; Gino Paoli; Umberto Bindi; Franco Battiato; Domenico Modugno.
Essential aspects:
- Analysis of the classics of the Italian song and analysis of the musical language of each single singer-songwriter;
- Selection of key choruses and verses within famous songs and analysis of the relationship between melody, harmony and rhythm;
- Construction of a melodic line on a predetermined harmonic turn around;
- Construction of a melodic line starting from a rhythmic unit.

Bibliography
Eventuali dispense a cura del docente.

Exam
At the end of the course each student will create different songs in different styles and one or more songs of his own free creation.

PROFESSIONAL POP MUSIC ENSEMBLE

Learning outcomes
Ensembles are held in small groups of students which are led by teachers, who are art directors and band musicians at the same time.
The aim of the ensembles is the performance, which includes difficult songs taken from the pop repertoire and originals, with arrangements and opportunities for interplay and improvisation.
The bands will play gigs during the academic year, with its own repertoire, during the events organized by the Saint Louis in the renowned music clubs and festivals of Rome:
– Lab on The Roads – weekly gig, from January till June
– Gigs and Simply the Best – end of the year shows
Furthermore, the best projects will be promoted for professional concerts in live clubs, festivals and events in Italy.
The Ensemble attendance is mandatory.

Syllabus
The course contents (repertoire) vary according to the stylistic or thematic typology of the ensemble. An aspect that is treated transversely in the various ensemble music workshops is the development of the ability to interact within a training, addressing any problems arising from the shared study of a repertoire, with particular attention to one's own role within the band.

Bibliography
Partiture fornite dal docente.

Exam
Evaluation of the live performance and of the entire learning path.