SAINT LOUIS
COLLEGE OF MUSIC

COMPOSITION DEPARTMENT

DCSL15 - COMPOSITION FOR FILM AND TV SCORING, MASTER

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

Sede Principale
● via Baccina, 47

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

Sede di Milano
● viale Luigi Bodio, 37

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

Prove Ammissione biennio Composizione Film e TV Scoring
Admission Tests - Master in Composition for film and TV Scoring

It is possible to submit an application for participation in the admission exam to 1st and 2nd cycle academic courses from January 1st to April 30th. Subsequent applications can only be considered on the basis of the remaining places available.

1st TEST
Total duration: 1 week
- Composition of a soundtrack with virtual instruments on a given film scene, with orchestra with woodwinds (Beethovenian) and possible synthesizers.
The assignment will be handed out via email 1 week before the final interview (test 3), and will have to be submitted on the morning prior the interview itself

2nd TEST
Total duration: 8 hours
- Stylistic composition for piano, lasting 3 minutes or at least 80 bars, on a given theme
The test can be carried out online (the assignment will be handed out in a Zoom call with the evaluating teacher in the morning and will have to be submitted via email within 8 hours from the test start)

3rd TEST
- Aptitude interview with presentation of the candidate's own compositional works, test of 5th species counterpoint and piano score reading test.
The test can be carried out online via Zoom call, apart from the piano scoring test that can be carried out separately in presence before the classes start if all the other tests will be passed.

DCSL15 - Composition for Film and TV Scoring, Master

First year

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

History of music applied to images 1 (biennio) CFA **5** E/ID **ID** Hours **26**

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

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

Composition 1 (Master course) CFA **20** E/ID **E** Hours **34**

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

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

Score Reading 1 CFA **10** E/ID **E** Hours **30**

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

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

Composition for music applied to images 1 CFA **6** E/ID **ID** Hours **34**

Area: *Ulteriori CFA Base e Caratterizzanti* - Settore artistico-disciplinare: *Composizione per la musica applicata alle immagini*

Campo disciplinare: Armonia jazz - Codice settore: *CODC/04*

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

Area: *Attività affini e integrative* - Settore artistico-disciplinare: *Composizione Jazz*

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

Integrated audiovisual composition 1 CFA **6** E/ID **ID** Hours **34**

Area: *Attività affini e integrative* - Settore artistico-disciplinare: *Composizione musicale elettroacustica*

Campo disciplinare: Electives - Codice settore:

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

Area: - Settore artistico-disciplinare:

Second year

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

History of music applied to images 2 CFA **7** E/ID **E** Hours **26**

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

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

Composition 2 (Master Course) CFA **20** E/ID **E** Hours **34**

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

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

Score Reading 2 CFA **10** E/ID **E** Hours **30**

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

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

Composition for music applied to images 2 CFA **6** E/ID **ID** Hours **34**

Area: *Ulteriori CFA Base e Caratterizzanti* - Settore artistico-disciplinare: *Composizione per la musica applicata alle immagini*

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

Integrated audiovisual composition 2 CFA **8** E/ID **E** Hours **34**

Area: *Attività affini e integrative* - Settore artistico-disciplinare: *Composizione musicale elettroacustica*

Composition final assessment and dissertation CFA **9**

SAINT LOUIS
COLLEGE OF MUSIC

FIRST YEAR

DCSL15 - COMPOSITION FOR FILM AND TV SCORING, MASTER

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

Bibliography
Dispense a cura del docente.

Exam
Theoretical and practical examination of the programme

Campo disciplinare : Storia della musica applicata alle immagini - Area: Discipline musicologiche
Settore artistico-disciplinare: Storia della musica codice CODM/04

HISTORY OF MUSIC APPLIED TO IMAGES 1 (BIENNIO)

Learning outcomes
In-depth study of the history of film music through the analysis of specific scores (Hollywood sound and European cinema), the viewing of monographs by the most important composers and characters in the history of cinema. Technical analysis of the material (tonality, atonality, post-modality) on the subject of use within the image music relationship

Syllabus
Linguistic analysis of genres (Thriller, Horror, Comedy etc.) from 1900 to today Analysis of the orchestral and linguistic solutions adopted in the various periods by comparing the various historical periods. study of the characteristics of their language. Comparative listening of soundtracks chosen by the teacher in order to analyze the methods of carrying out the solutions related to the relationship of image music used by the great composers of soundtracks.Analytical considerations on the sound-image relationship in terms of psychoacoustic relationships and emotional responses of the viewe

Bibliography
Dispense e dvd a cura del docente.

Exam
Written and/or pratical test, teacher choice

Campo disciplinare : Composizione - Area: Discipline compositive
Settore artistico-disciplinare: Composizione codice CODC/01

COMPOSITION 1 (MASTER COURSE)

Learning outcomes
The course aims to deepen the professional aspect by using contemporary compositional techniques, language encounters (classic, jazz and pop) to achieve its own stylistic automnomia.
The compositions will be aimed at developing an integration between classical harmony and modern techniques supported by electronic means.

Syllabus
Study of the film scores of the great Italian and foreign authors.
Transcriptions of significant passages taken from famous soundtracks and analysis of the same.
Music composition for film scenes and library in order to build a professional student portfolio.
The course will also be based on the development of a project agreed with the teacher.
Study of the compositional techniques of the 20th century and application in original passages.
The composition of original projects will take into account the influence of compositional techniques within the film language.

Bibliography
Dispense a cura del docente.

Exam
Written and/or pratical test, teacher choice

Campo disciplinare : Lettura della partitura - Area: Discipline teorico-analitico-pratiche
Settore artistico-disciplinare: Lettura della partitura codice COTP/02

SCORE READING 1

Learning outcomes
In the two years of the course the student acquires the skills necessary for the realization of orchestral performances with virtual musical instruments, both with sampling instruments and the use of sound libraries, and with instruments with physical modeling synthesis . Great attention is paid to the knowledge of the families of orchestral instruments and the relative execution techniques, in order to simulate their expressiveness and phrasing during the virtual performance.

Syllabus
hardware and software features of the MIDI interface
- MIDI channel messages
- types of electronic musical instruments and their monotimbral and multitimbral management
- the MIDI sequencer: main window, track types and management of fundamental parameters for the assignment and management of virtual instruments
- MIDI editing: Key editor and List editor
- MIDI quantization
- Management of writing musical notes
- message programming for the management of the parameters of the virtual instruments
- Sampling sound synthesis
- Analysis and management of sound libraries
- Organization of sound articulations
- Realization of medium complex virtual orchestral performances

Bibliography
Dispense a cura del docente.

Exam
Written and/or pratical test, teacher choice

COMPOSITION FOR MUSIC APPLIED TO IMAGES 1

Learning outcomes
not yet available

Syllabus
not yet available

Bibliography
Dispense a cura del docente.

Exam
Written and/or pratical test, teacher choice

Campo disciplinare : Armonia jazz - Area: Attività affini e integrative
Settore artistico-disciplinare: Composizione Jazz codice CODC/04

JAZZ HARMONY

Learning outcomes
In the late 1950's, Jazz took various directions thanks to the work of great figures such as Davis, Coltrane, Shorter, Hancock, Gil Evans. In this change the modal techniques that have affected in particular the Jazz composition and Harmony are inserted. This language is aimed at the exhaustion of the harmonic language linked to the tonality and therefore to the elimination of the traditional functions of chords and cadence shapes. The objective of this course is to understand modal language through the study of the main techniques and the analysis of the music of the most important protagonists who have characterized its development

Syllabus
Harmonic systems
Construction of the unchanged diatonic modes
Construction of unchanged diatonic chords
Characteristics of unchanged diatonic chords
Construction of the modes on the minor melodic scale
Non-modal agreements
Linking chords
Upper structure
Linking the agreement process
Form
Harmonic profile
Modes and chords on the harmonic minor scale
Slash chord
Ways and agreements built on other scales
Melodic processing techniques
Interval writing
Motivation writing
Reharmonizations
Composition and orchestration of pieces with modal techniques

Bibliography
Ron Miller " Modal Jazz Composition % Harmony", Gil Goldstein "The Jazz composer's companion" Vincent Persichetti "Armonia del ventesimo secolo".

Analisi di brani di: Wayne Shorter, Herbie Hancock, Kenny Wheeler, John Taylor, Chris Potter, Maria Schneider.

Exam
Written and/or pratical test, teacher choice

Campo disciplinare : Composizione audiovisiva integrata - Area: Attività affini e integrative
Settore artistico-disciplinare: Composizione musicale elettroacustica codice COME/02

INTEGRATED AUDIOVISUAL COMPOSITION 1

Learning outcomes
not yet available

Syllabus
not yet available

Bibliography
Dispense a cura del docente.

Exam
Written and/or pratical test, teacher choice

SAINT LOUIS
COLLEGE OF MUSIC

SECOND YEAR

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Campo disciplinare : Storia della musica applicata alle immagini - Area: Discipline musicologiche
Settore artistico-disciplinare: Storia della musica codice CODM/04

HISTORY OF MUSIC APPLIED TO IMAGES 2

Learning outcomes
The objectives of the course are: to describe the difference between absolute and applied music; historically contextualize and analyze the dramaturgical levels of Bernard Herrmann's film music through musicological analysis and scores on the soundtracks of Citizen Kane, Vertigo, North by north West, Marnie, Psycho and Taxi driver.

Syllabus
- The historical and artistic context of Hollywood in the 1930s, 1940s, 1950s and 1960s.
- the analysis of the compositional solutions of Bernard Herrmann's tension music like: polytonality, the recurring use of seventh musical interval, the obstinate and the timbre
- the three dramaturgical levels in the music of Orson Welles' film Citizen Kane
- the music of anxiety in Vertigo
- the obstinate in North by Northwest
- tension music in Psyco
- the last period of Herrmann's activity, carried out in Europe

Bibliography
Dispense a cura del docente.
"MUSICA DA FILM-UNA BREVE INTRODUZIONE" - Kathryn Kalinak - EDT editore.
La visione di tutti i film trattati nel corso.

Exam
Written and/or pratical test, teacher choice

COMPOSITION 2 (MASTER COURSE)

Learning outcomes
The course aims to deepen the compositional aspect to the fullest in the professional field using compositional techniques of various kinds and various languages (Filmscoring, Pop, Rock) to achieve a modern and functional stylistic result in line with today's professional reality.

Syllabus
Deepening of the analytical study of the scores and film solutions of great international authors, 2nd part.
Transcriptions and arrangements of themes from famous soundtracks with hybrid organics (acoustic and electronic).
Creation of a compositional project in agreement with the student.
In-depth study of hybrid compositional languages (acoustic and virtual orchestra) on the subject of modern and contemporary compositional techniques.
The composition of the projects will also take into account stylistic aspects to be replicated in terms of temporary music.

Bibliography
Dispense a cura del docente.

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

Campo disciplinare : Lettura della partitura - Area: Discipline teorico-analitico-pratiche
Settore artistico-disciplinare: Lettura della partitura codice COTP/02

SCORE READING 2

Learning outcomes
in the two years of the course the student acquires the skills necessary for the realization of orchestral performances with virtual musical instruments, both with sampling instruments and the use of sound libraries, and with instruments with physical modeling synthesis . Great attention is paid to the knowledge of the families of orchestral instruments and the relative execution techniques, in order to simulate their expressiveness and phrasing during the virtual performance.

Syllabus
- Physical modeling sound synthesis: general concepts
- Physical modeling sound synthesis: SWAM Strings
- SWAM-S: the three main panels
- SWAM-S: keyswitch management
- SWAM-S: play mode and bow gesture
- SWAM-S: change of direction of the bow, management of the speed and pressure of the bow, tlegato, portamento, vibrato, tremolo, al ponticello. al tasto
- Virtual execution: exercises on the programming of the various types of articulation: detachè, legato, portato, staccato, spiccato, gettato, marcato, vibrato, glissato, portamento, tremolo
- realization of a medium / high difficulty virtual orchestration project
- Mixer: pre, channels, groups, sends, equalization, dynamic processors, effects, automation
- Virtual Sound Stage: early reflections and tail
- Final export

Bibliography
Dispense a cura del docente.

Exam
Written and/or pratical test, teacher choice

COMPOSITION FOR MUSIC APPLIED TO IMAGES 2

Learning outcomes
not yet available

Syllabus
not yet available

Bibliography
Dispense a cura del docente.

Exam
Written and/or pratical test, teacher choice

INTEGRATED AUDIOVISUAL COMPOSITION 2

Learning outcomes
not yet available

Syllabus
not yet available

Bibliography
Dispense a cura del docente.

Exam
Written and/or pratical test, teacher choice

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

COMPOSITION FINAL ASSESSMENT AND DISSERTATION

Learning outcomes
The second 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 second 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.