SAINT LOUIS
COLLEGE OF MUSIC

ELECTRONIC MUSIC DEPT.

DCSL34 - ELECTRONIC MUSIC, MUSIC PRODUCTION SPECIALIZATION, 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

It is possible to submit an application for participation in the admission exam to 1st and 2nd cycle academic 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.

ADMISSION TEST

1 - individual interview

2 - written multiple answers test on music technologies questions: digital audio fundamentals, sound synthesis, MIDi protocol

3 - 5-hours test during which the student will have to produce a song in 2 different versions, without stylistic boundaries, starting form a given vocal track.

DCSL34 - Electronic Music, Music Production specialization, Master

First year

Campo disciplinare: Tecnologie e tecniche della ripresa e della registrazione audio - Codice settore: *COME/04*

Recording technologies and techniques 1 CFA **6** E/ID **ID** Hours **34**

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

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

Compositional Analysis CFA **8** E/ID **ID** Hours **34**

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

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

Electro-acoustic music composition 1 CFA **22** E/ID **E** Hours **34**

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

Campo disciplinare: Storia delle tecnologie elettroacustiche - Codice settore: *COME/04*

History of electro-acoustic technologies 1 CFA **8** E/ID **E** Hours **34**

Area: *Ulteriori CFA Base e Caratterizzanti* - Settore artistico-disciplinare: *Elettroacustica*

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

Pop-rock composition techniques 1 CFA **10** E/ID **E** Hours **26**

Area: *Attività affini e integrative* - Settore artistico-disciplinare: *Composizione e arrangiamento pop-rock*

Campo disciplinare: Electives - Codice settore:

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

Area: - Settore artistico-disciplinare:

Second year

Campo disciplinare: Tecnologie e tecniche della ripresa e della registrazione audio - Codice settore: *COME/04*

Recording technologies and techniques 2 CFA **6** E/ID **E** Hours **34**

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

Campo disciplinare: Forme, sistemi e linguaggi musicali - Codice settore: *CODC/01*

Music forms, systems and languages CFA **8** E/ID **E** Hours **34**

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

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

Electro-acoustic music composition 2 CFA **22** E/ID **E** Hours **34**

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

Campo disciplinare: Diritto d'autore e royalties - Codice settore: *COCM/01*

Copyright and Royalties CFA **5** E/ID **E** Hours **26**

Area: *Attività affini e integrative* - Settore artistico-disciplinare: *Organizzazione, diritto e legislazione dello spettacolo musicale*

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

Pop-rock composition techniques 2 CFA **10** E/ID **E** Hours **26**

Area: *Attività affini e integrative* - Settore artistico-disciplinare: *Composizione e arrangiamento pop-rock*

Music Production final assessment and dissertation CFA **9**

SAINT LOUIS
COLLEGE OF MUSIC

FIRST YEAR

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ELECTIVES

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

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

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

Credits can be obtained mainly by taking elective subjects.
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

RECORDING TECHNOLOGIES AND TECHNIQUES 1

Learning outcomes
Specialization in the role of Music Producer.
Each student will produce two tracks under the guidance of the teacher and will develop the ability to manage musical production projects in all stages of development, from the writing of the song to pre-production (Choice of tonality, bpm, groove, "feel", style)then the arrangement with real and virtual instruments and the recording in your Home recording studio (obtaining maximum results using the equipment and the available environments, the choice and location of microphones, monitoring via speakers and/or headphones) and in a commercial recording studio, executive production, the mix and the Mastering on its own account and on behalf of third parties.
It acquires full knowledge of the historical evolution of music production and the techniques of producing products for the recording industry and for the media.

Syllabus
Listening and selection of the 2 pieces to be produced by each student , analysis of the chosen pieces, deepening and resolution of any problems, improvement of any weaknesses within the composition, considerations on contrasts and unpredictability created by musical elements (rhythm, harmony and melody) on the relationship between text, melody, harmony, rhythm, structure, arrangement and artistic production, Differences between a home and commercial recording studio, how to achieve the best result with the equipment and environment available.
Production of the two chosen tracks of the student through the following steps :
Songwriting: considerations on the structure of the song and the sections within it, the relationship between text, melody, harmony, the harmonic and melodic patterns, considerations on repetitions, the use of musical sequences associated with rhymes, repetitions and variations, construction and location of the most intense moment emotionally , examples of parallel, relative and surprising key, importance of a "Hook" or "Riff"
Preproduction: Choice of tonality, constant or variable bpm, groove, feel and style, basic tracks recording)
Arrangement (choice of musical habitat and acoustic and electronic instrumentation, their families, density', parts for the chosen instruments, dynamics and voicings, importance of doubling, types of phrasing, counterpoint, embellishments
Rehearsals: importance of rehearsals before recording, organization of rehearsals with a band or with single musicians, practice and verification of the part before recording each instrument, importance of the performance " Full take", pressure and optimization of study time)
Recording and Overdubbing: optimization of the sound of the environments available for recording in the home recording studio, choice and location of microphones, positive and negative aspects of live recordings or overdubbing, accuracy of performance by intonation, timing, dynamics and sound),
Editing: importance of acquiring an excellent recording, correction tolerance index depending on the musical context and the result you want to achieve, pitching and time operation, comping)
Mixing : understand and use different types of signal processors: equalizers, compressors, gates, reverbs, delay, chorus, flangers, use automation techniques, analyze and evaluate your mix thoroughly comparing it with others, identify the main mixing trends for contemporary music styles)
Mastering: Choose signal processors for the mastering chain, importance of the processor order, Eq, Compressors, Multiband Compressor, Limiter, Stereo Imaging, Desser, Reverb

Bibliography
Eventuali dispense a cura del docente.

Exam
Written and/or pratical test, teacher choice

COMPOSITIONAL ANALYSIS

Learning outcomes
the course aims to provide the student with the tools, tools and skills necessary in the field of production, using with awareness all the skills already in their possession
midi programming
audio recording and editing
synthesis techniques
mixing techniques
all teaching activities are carried out on projects similar to those that would happen to a professional in the real world of work

Syllabus
the program has as its main focus the knowledge and in-depth use of the functions of the DAW, and of the synthesis techniques, and is carried out through the implementation of various projects.
By way of example only:

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

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

Sound synthesis: realization of the timbres of various known pieces

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

The activities are designed to simulate real work projects

Bibliography
Eventuali dispense a cura del docente.

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

ELECTRO-ACOUSTIC MUSIC COMPOSITION 1

Learning outcomes
The student will have to propose two or more music production projects that he will have to carry out under the supervision of the teacher, based on his own composition or on material from other artists

Syllabus
The student will have to propose two or more music production projects that he will have to carry out under the supervision of the teacher, based on his own composition or on material from other artists

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

HISTORY OF ELECTRO-ACOUSTIC TECHNOLOGIES 1

Learning outcomes
Evolution of the role of the music producer in recent decades, the different approaches of some of the most important figures in the history of music production.
Influence of technological evolution in the musical production and realization process
The sound design in the production of a piece: techniques and ideas for the timbre characterization of the productions

Syllabus
Evolution of the role of the music producer in recent decades, the different approaches of some of the most important figures in the history of music production.
Influence of technological evolution in the musical production and realization process
The sound design in the production of a piece: techniques and ideas for the timbre characterization of the productions

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

POP-ROCK COMPOSITION TECHNIQUES 1

Learning outcomes
Physical Model Music Instruments - SWAM Strings

- Introduction to PM synthesis
- SWAM-S description of the panels: Main, Options, MIDI mapping
- Keyswitch
- Continuous and momentary excitement - Bowed, Pizzicato, Col legno
- Bow Gesture: management of the movement of the bow: speed, pressure, position, lifting
- Bow Change: change of direction, attack transient, release
- Exercises on the management of movement, speed, pressure and position of the bow
- Main articulations: Detachè, tied, carried, hammered, staccato, staccato, tremolo, vibrato, fingered tremolo, glissato
- Exercises on the virtual reproduction of the joints
- interpretation exercises of various complexity

Syllabus
Physical Model Music Instruments - SWAM Strings

- Introduction to PM synthesis
- SWAM-S description of the panels: Main, Options, MIDI mapping
- Keyswitch
- Continuous and momentary excitement - Bowed, Pizzicato, Col legno
- Bow Gesture: management of the movement of the bow: speed, pressure, position, lifting
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- Exercises on the virtual reproduction of the joints
- interpretation exercises of various complexity

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

SAINT LOUIS
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SECOND YEAR

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Campo disciplinare : Tecnologie e tecniche della ripresa e della registrazione audio - Area: Discipline della musica elettronica e delle tecnologie del suono
Settore artistico-disciplinare: Elettroacustica, codice COME/04

RECORDING TECHNOLOGIES AND TECHNIQUES 2

Learning outcomes
Module dedicated to mixing and mastering of multi-stylistic music sessions.

Syllabus
Module dedicated to mixing and mastering of multi-stylistic music sessions.

Bibliography
Eventuali dispense a cura del docente

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

MUSIC FORMS, SYSTEMS AND LANGUAGES

Learning outcomes
Analysis of the compositional, structural and expressive techniques of music genres representative of popular music of the last decades

Syllabus
Analysis and reproduction by DAW and electronic musical instruments of the compositional, structural and expressive techniques of musical genres representative of popular music of the last decades

Bibliography
Eventuali dispense a cura del docente.

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

ELECTRO-ACOUSTIC MUSIC COMPOSITION 2

Learning outcomes
The student will have to propose two or more music production projects that he/she will have to carry out under the supervision of the teacher, based on his/her own composition or on material from other artists

Syllabus
The student will have to propose two or more music production projects that he/she will have to carry out under the supervision of the teacher, based on his/her own composition or on material from other artists

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

COPYRIGHT AND ROYALTIES

Learning outcomes
Knowledge of the main regulations relating to the sector is the basis for understanding how copyright and royalties can be the main sources of remuneration for those who produce music

Syllabus
Knowledge of the main regulations relating to the sector is the basis for understanding how copyright and royalties can be the main sources of remuneration for those who produce music

Bibliography
Eventuali dispense a cura del docente.

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

POP-ROCK COMPOSITION TECHNIQUES 2

Learning outcomes
the course aims at acquiring the knowledge of the playing techniques of numerous acoustic and electric musical instruments and the ability to program MIDI on the DAW necessary to reproduce realistic and expressive virtual performances
all teaching activities are carried out on projects similar to those that would happen to a professional in the real world of work

Syllabus
the course aims at acquiring the knowledge of the playing techniques of numerous acoustic and electric musical instruments and the ability to program MIDI on the DAW necessary to reproduce realistic and expressive virtual performances

programming and arrangement on the DAW of acoustic and electric piano parts using virtual instruments
programming and arrangement on the DAW of acoustic drum parts using virtual instruments
programming and arrangement on the DAW of electric bass parts with finger and slap techniques using virtual instruments
programming and arrangement on the DAW of scores for large orchestra using virtual instruments

Bibliography
Eventuali dispense a cura del docente.

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

MUSIC PRODUCTION 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.