SAINT LOUIS
COLLEGE OF MUSIC

POPULAR MUSIC DEPT.

DCSL67 - SONGWRITING, 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

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

Lista Test di Ammissione Biennio Songwriting Master in Songwriting, List of Admission Tests

It is possible to submit the application for participation in the entrance exam to the master courses of Popular Music song-writing from 3 February to 30 April. Applications submitted subsequently will be taken into consideration only on the basis of the remaining places available.

0) PRE-SELECTION: send through the application form one or more links to 2 original pieces written by the candidate, one of which created and produced with an electronic sequencer (Cubase, Logic, etc..), the other performed in any form (piano and voice, guitar and voice, full arrangement etc.).
In the event of a positive outcome, the candidate will be accepted for the subsequent admission tests. Otherwise, it will be possible to enroll in pre-academic courses and participate in auditions for inclusion in the correct starting level.

Admission tests
- Song writing test on a given melodic incipit (6 hours)
- Analysis of at least 3 original compositions (text and music) of the candidate, to be delivered in Wav or Mp3 format
- Pop arrangement rehearsal with virtual instrument (6 hours)
- Test of harmony and rhythmic analysis
- Instrument and singing test: 2 original songs and 4 songs of your choice chosen from pop standards in which the candidate accompanies himself with guitar or piano
- Ear training test (transcription of a mini-song without the aid of instruments)
- Evaluation of eventual recording publications.

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

Armonia per l'ammissione ai Corsi di Pop-Rock di 2° livello
Harmony Test to enter the Pop-Rock Master level Courses

● Compound chords
● The Jazzy Blues
● The modes of the harmonic minor scale
● The modes of the minor melodic scale and the recontextualization of some chords
● Relationship between the modes and chords of the minor scales (arm. and mel.)
  - Compatible extensions
  - The “avoid notes”, harmonic-modal analysis in minor key
● The Maj7 chord (# 5) as 1st altered degree in major key: possible uses and resolutions
● Modes and inversions related to minor dominants in minor key (V / II, V / IV, V / V, V / VI)
● Melody harmonization techniques with a total of 4 parts based on Leadsheet and melody
● The diminished 7th chord: - structural and functional characteristics - relationship with the 7 (b9) chord - the diminished passage chord - harmonic analysis relating to the use of diminished chords - the diminished octatonic scale (T/S) - criteria for choosing and using the inversions in the diminished chords based on the
key - the diatonic adaptation of the diminished T/S scale
● The "correlated" II
● Modulation techniques (2): - with the tritone - with the cad, by deception - through the resolution of the secondary dominants
● The minor blues: insights; harmonic elaborations and substitutions
● 5-part voicings (close parts); use of the double extension.
● 5-part voicings (open parts): - Low Interval Limits (L.I.L) - drops technique - "Spread Voicings"
● Harmonic sequences with connection of 5-voices chords
● Harmonization of the melody with a total of 5 voices
● The "Rhythm Change"
● The S/T octatonic / dominant scale and the relationship with the altered dominant
● The possible resolutions of the 7th dominant chord
● Tonic and Dominant harmonic pedals
● Modal interchanges and relative modes
● Harmonic analysis with the contents studied so far

Produzione musicale per l'ammissione ai Corsi di Pop-Rock di 2° liv.
Music Production Test to enter the Pop-Rock Master level Courses

Creation of a short music production on a given theme using a Daw of your own Choice (Cubase, Logic, etc.)

- Sound libraries
- 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

Arrangiamento pop-rock - Corsi di Pop-Rock di 2° livello
Pop-rock Arranging Test - Pop-Rock Master level Courses

Eight-hours Arrangement of a short given song for rhythm section and strings and/or winds using your favourite notation program(Finale, Sibelius, Musescore)

Piano pop-rock per l'ammissione ai Corsi di Pop-Rock di 2° livello
Piano Pop-rock Admission Test to enter the Pop-Rock Master level Courses

• In-depth knowledge of pentatonic scales with application to various harmonic-improvisational contexts
• Seventh chord arpeggios over 2 octaves with thumb passage: 7, min7, min7(b5), dim7
• Spread Voicings (5-voice positions with tensions)
• Quartal voicings in 3, 4, and 5 voices
• Quartal voicings built on pentatonic scales with each note in the melody (3, 4, and 5 voices)
• Symmetrical octatonic scales in improvisation and their related extended chords (Whole/Half and extended dominant chords; Half/Whole and extended diminished chords)
• SON CUBANO: study of the "Montuno," with and without Tumbao, in the most common harmonic progressions of the style (I IV V IV and II V I in major and minor keys; Turn Around in major). Study and application of rhythmic variations to the basic model
• Polychords and Upper Structures

Ensemble test to be performed with the resident Rhythm Section.

The candidate must perform:

2 pieces chosen by the commission from a list of 10 pieces proposed by the candidate. This list must be communicated in the application form. The candidate must provide the sheet music for the pieces, in the chosen key, for the entire ensemble.

2 pieces from the pop-rock tradition chosen by the commission and communicated to the candidate 15 days before the test

Technical proficiency test on the instrument

Basso elettrico pop-rock per l'ammissione ai Corsi di Pop-Rock di 2° livello
Pop-rock Bass Admission Test to enter the Pop-Rock Master level Courses

Basso elettrico, prova tecnica

• Scale Diminuite, Esatonale, Aumentata, Modi e Strutture, accordi di 7a con tensioni e rivolti e approfondimento Modi costruiti su Scale Maggiori, Minore Armonica e Minore Melodica Ascendente geometrici (varie diteggiature in Box da 5 tasti) ed in prima posizione.
• Scale Pentatoniche per salti di 3a e 4a.
• Tecnica dello Slap e del plettro.
Approfondimento di Scale Maggiori e Minori (Modi costruiti sulle Scale Maggiori, Minore Armonica e Minore Melodica Ascendente) per salti di 3a, 4a e 5a, 6a e 7a e bicordi di 10a maggiori e minori;
Scale Pentatoniche per salti di 3a, 4a, 5a, 6a e 7a;
Perfezionamento della tecnica dello Slap e del plettro avanzate;
Accompagnamento nei vari stili della musica pop

Prova di ensemble da sostenere con la Sezione Ritmica residente.

Il candidato dovrà eseguire:
- 2 brani scelti dalla commissione da un elenco di 10 brani proposto dal candidato. questo elenco dovrà essere comunicato nella domanda di ammissione. Il candidato dovrà fornire le partiture dei brani, nella tonalità prescelta, per l'intero ensemble.
- 2 brani della tradizione pop-rock a scelta dalla commissione comunicati al candidato 15 giorni prima della prova
- Prova di conoscenza tecnica sullo strumento

Batteria elettrico pop-rock per l'ammissione ai Corsi di Pop-Rock di 2° livello Pop-rock Drums Admission Test to enter the Pop-Rock Master level Courses

Pop-Rock Drums, Technical Test

• Polyrhythms, Odd Time Signatures, Linear Patterns and Phrasing, Rhythmic Illusions, Analysis of Acoustic and Electronic Instrumentation (Pads-Triggers)

• Drum Solos: The student, guided by the teacher, will apply one of the solos from Wilcoxon's "Modern Rudimental Swing Solos" (or similar) across the entire drum set of their choice.

• A snare drum solo (Wilcoxon) applied to the drum set
• Methods of interpreting solos from "Syncopation" executed on the snare drum and drum set in the following styles: swing, funk, Latin, Brazilian, rock
• Exercises in Jazz, Latin, and Rock styles extracted from the studied methods
Application of Linear Patterns and Phrasing, Odd Time Signatures, and Rhythmic Illusions
• Wilcoxon (or similar methods) "Modern Rudimental Swing Solos" (Three Camps, Three Camps in Paradiddles, Three Camps in Ratamacues, Lorraine Post Dug Out, Elyria Four Stroke, Paradiddle Johnnie, Rudimental Jam, Loosen Up, Rhythmania, Yankee Doodle Stomp, Rolling in Rhythm), Ted Reed's "Syncopation" and interpretation methods – compound – rudiments applied to the drum set and to binary and ternary patterns – double stroke technique on single pedal, double pedal technique (groups of four, eight (16'-32') Binary – three and six (8'-16') Ternary
• Assessment of overall technical knowledge

Ensemble Test to be performed with the Resident Rhythm Section

The candidate must perform:

2 pieces chosen by the commission from a list of 10 pieces proposed by the candidate. This list must be communicated in the application form. The candidate must provide the sheet music for the pieces, in the chosen key, for the entire ensemble.
2 pieces from the pop-rock tradition chosen by the commission and communicated to the candidate 15 days before the test.
Technical proficiency test on the instrument.

Batteria elettrico pop-rock per l'ammissione ai Corsi di Pop-Rock di 2° livello
Pop-rock Drums Admission Test to enter the Pop-Rock Master level Courses

Pop-rock Drum Kit, Technical Test

• Polyrhythms, Odd Time Signatures, Linear Patterns and Phrasing, Rhythmic Illusions Analysis of acoustic and electronic instrumentation (Pad-Triggers)

• Drum Solos: The student will apply, guided by the teacher, one of the solos from Wilcoxon's "Modern Rudimental Swing Solos" (or similar) on the entire chosen set.

• A drum solo (Wilcoxon) applied to the set;
• Methods of interpreting syncopation solos performed on the drum and set in the following styles: swing – funk- latin - brazilian – rock
• Exercises in Jazz, Latin, and Rock styles taken from the methods covered
Application of Linear patterns and Phrasing, Odd Time Signatures and Rhythmic Illusions
• Wilcoxon (or similar methods) “Modern Rudimental Swing Solos (Three camps, Three camps in Paradiddles, Three camps in Ratamacues, Lorrain Post Dug out, Elyria four stroke, Paradiddle Johnnie, Rudimental Jam, Loosen Up, Rhytmania, Yankee Doodle Stomp, Rolling in Rhythm) Ted Reed’s “Syncopation” and interpretation methods – composed – rudiments applied to the set and to binary and ternary patterns – double stroke technique on single pedal, double pedal technique (groups of four, eight (16’-32’) Binary – three and six (8’-16’) Ternary.
• Verification of overall technical knowledge

Ensemble test to be taken with the Resident Rhythm Section

The candidate must perform:

2 songs chosen by the committee from a list of 10 songs proposed by the candidate. This list must be communicated in the admission application. The candidate must provide scores of the songs, in the chosen key, for the entire ensemble.
2 pop-rock tradition songs chosen by the committee and communicated to the candidate 15 days before the test.
Technical knowledge test on the instrument.

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

Test di Composizione
Composition test

Songwriting test, written and in audio form:

Composition of a song in "American Song" form (Tin Pan Alley form), namely:
Verse / Prechorus / Chorus / Verse / Prechorus / Chorus / Middle 8 / Chorus / Outro
on a written thematic beginning given by the commission, which the candidate can use freely.
Writing of the lead sheet with chords and creation of the audio file in wave, mp3 or aiff format for voice and harmonic instrument (piano or guitar).

Analisi di composizioni originali
Analysis of original compositions

Analysis of at least 3 original compositions (lyrics and music) by the candidate

- Analysis of structure, melody and harmony used and of the musical parts of three original songs presented by the candidate.

- Presentation of the lead sheet (melody and chords) of all three songs.

Prova di Arrangiamento
Pop Arrangement Test

• Use of software for music production;
• Analysis and development of the structure of the piece: intro, verses, 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, synthesizers.

Necessary equipment: computer, daw, microphone and midi controller, headphone and/or speakers

DCSL67 - Songwriting, Master

First year

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

Music Production 1 CFA **9** E/ID **ID** Hours **34**

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

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

Pop-rock Composition Techniques 1 CFA **6** E/ID **ID** Hours **26**

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

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

Songwriting (one-on-one) 1 CFA **12** E/ID **E** Hours **18**

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

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

Pop-Rock Professional Ensemble CFA **10** E/ID **ID** Hours **34**

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 forms, systems and languages 1 CFA **10** E/ID **ID** Hours **34**

Area: *Ulteriori CFA Base e Caratterizzanti* - Settore artistico-disciplinare: *Composizione e arrangiamento pop-rock*

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

Main instrument or Vocals 1 CFA **6** E/ID **ID** Hours **18**

Area: *Attività affini e integrative* - Settore artistico-disciplinare: *Strumento o canto pop rock a scelta*

Campo disciplinare: Electives - Codice settore:

Electives CFA **7** E/ID **ID** Hours

Area: - Settore artistico-disciplinare:

DCSL67 - Songwriting, Master

Second year

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

Music Production 2 CFA **7** E/ID **E** Hours **26**

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

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

Songwriting (one-on-one) 2 CFA **12** E/ID **E** Hours **18**

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

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

Pop-rock Composition Techniques 2 CFA **6** E/ID **ID** Hours **26**

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

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

Pop-Rock Professional Ensemble CFA **10** E/ID **ID** Hours **34**

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

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

Main instrument or Vocals 1 CFA **6** E/ID **ID** Hours **18**

Area: *Attività affini e integrative* - Settore artistico-disciplinare: *Strumento o canto pop rock a scelta*

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

Pop forms, systems and languages 2 CFA **10** E/ID **E** Hours **34**

Area: *Ulteriori CFA Base e Caratterizzanti* - Settore artistico-disciplinare: *Composizione e arrangiamento pop-rock*

Final Assessment and Dissertation - Pop-rock Master Course CFA **9**

SAINT LOUIS
COLLEGE OF MUSIC

FIRST YEAR

DCSL67 - SONGWRITING, 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

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

ELECTIVES

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

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

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

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

Bibliography
Dispense a cura del docente.

Exam
Written and/or pratical test, teacher choice

POP-ROCK PROFESSIONAL ENSEMBLE

Learning outcomes
Ensembles are held in small bands 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 complex songs taken from the pop repertoire and original songs, with arrangements, interplay and improvisation opportunities.
The bands will play gigs during the academic year with own repertoire and during the events organized by the Saint Louis in the renowned music clubs and festivals of Rome. The best projects will be promoted for professional concerts in live clubs, festivals and events throughout Italy.

Syllabus
The contents of the course (repertoire) vary according to the stylistic and thematic subject of the ensemble. An aspect which is handled crosswise in all the ensembles, is the development of the interaction capacity within the band, which deals with all the possible issues resulting from a shared study of a repertoire, with particular attention to its own role within the band.

Bibliography
Per i corsi di musica d'insieme non esiste una bibliografia specifica.

Exam
Evaluation of the live performance and of the entire learning path (musical growth) during the academic year.

POP-ROCK COMPOSITION TECHNIQUES 1

Learning outcomes
not yet available

Syllabus
not yet available

Bibliography
Dispense a cura del docente.

Exam
Written and/or pratical test, teacher choice

MUSIC PRODUCTION 1

Learning outcomes
not yet available

Syllabus
not yet available

Bibliography
Dispense a cura del docente.

Exam
Written and/or pratical test, teacher choice

SONGWRITING (ONE-ON-ONE) 1

Learning outcomes
During the course we will analyze genres and structures close to the expressive modalities of the student together with different musical and textual solutions in the tonal and modal field. The rhythmic dimension will be particularly important contextually with musical analyzes related to the concept of groove and solutions related to the rhythmic section of the song.

Syllabus
The main purpose of the course is to continue and strengthen the acquisition of a creative awareness linked to the development of analytical skills in terms of songwriting techniques today and in the past as it began in the academic three-year period. oriented towards personal production, that is to the genre more suited to the student. Even if you consider exercises on the theme of stylistic songwriting, the student will be able to deepen his / her personal expression tools more than to strengthen his / her own style through theoretical, practical and analytical paths in the music field and text

Bibliography
Dispense a cura del docente.

Exam
Written and/or pratical test, teacher choice

POP FORMS, SYSTEMS AND LANGUAGES 1

Learning outcomes

Each student will produce under the guidance of the teacher two tracks and will develop the necessary skills to manage musical production projects in all stages of development, from writing (review of the most important Songwriting guidelines) to pre-production (Choice of key, bpm, groove, "feel", style), then the arrangement with real and virtual instruments passing and recording in your home recording studio (obtaining maximum results using the equipment and the available environments, the choice and position of microphones, monitoring via speakers and/or headphones) and in a Commercial recording studio, the executive production, the mix and the Mastering on its own account and on behalf of third parties.

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 balance between text, melody, harmony, rhythm, structure, arrangement and artistic production
Differences between a home and commercial recording studio, how to get the best result with the equipment and the environment available.
Production of the two chosen pieces of the student through the following steps :
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 for 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 thoroughly evaluate your mix by 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

MAIN INSTRUMENT OR VOCALS 1

Learning outcomes
not yet available

Syllabus
not yet available

Bibliography

Exam

SAINT LOUIS
COLLEGE OF MUSIC

SECOND YEAR

DCSL67 - SONGWRITING, 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

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-ROCK PROFESSIONAL ENSEMBLE

Learning outcomes
Ensembles are held in small bands 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 complex songs taken from the pop repertoire and original songs, with arrangements, interplay and improvisation opportunities.
The bands will play gigs during the academic year with own repertoire and during the events organized by the Saint Louis in the renowned music clubs and festivals of Rome. The best projects will be promoted for professional concerts in live clubs, festivals and events throughout Italy.

Syllabus
The contents of the course (repertoire) vary according to the stylistic and thematic subject of the ensemble. An aspect which is handled crosswise in all the ensembles, is the development of the interaction capacity within the band, which deals with all the possible issues resulting from a shared study of a repertoire, with particular attention to its own role within the band.

Bibliography
Per i corsi di musica d'insieme non esiste una bibliografia specifica.

Exam
Evaluation of the live performance and of the entire learning path (musical growth) during the academic year.

POP-ROCK COMPOSITION TECHNIQUES 2

Learning outcomes
not yet available

Syllabus
not yet available

Bibliography
Dispense a cura del docente.

Exam
Written and/or pratical test, teacher choice

FINAL ASSESSMENT AND DISSERTATION - POP-ROCK MASTER COURSE

Learning outcomes
not yet available

Syllabus

Bibliography
Dispense a cura del docente.

Exam
Written and/or pratical test, teacher choice

MUSIC PRODUCTION 2

Learning outcomes
not yet available

Syllabus
not yet available

Bibliography
Dispense a cura del docente.

Exam
Written and/or pratical test, teacher choice

SONGWRITING (ONE-ON-ONE) 2

Learning outcomes
In the second year the artistic and expressive objectives will be completed with particular reference to the personal vision of the student's musical language.
Analytical and structural insights into the comparison between the various genres and repertoires will complete the specific training.
The educational pathway will be particularly focused on the professional aspects.

Syllabus
The work of analysis inherent in genres and structures begun in the first year will be deepened with particular reference to contemporary compositional modes and mixed styles (tonal, modal and so on). Particular attention will also be paid to the textural and structural analysis and the text of their own pieces and selected from the Italian and foreign repertoire.

Bibliography
Dispense a cura del docente.

Exam
Written and/or pratical test, teacher choice

POP FORMS, SYSTEMS AND LANGUAGES 2

Learning outcomes
Each student will produce under the guidance of the teacher some songs using all the information and experience acquired in the previous year.Particular attention will be given to productions for third parties, various uses and applications such as record productions, TV, gaming, advertising and cinema synchronization.

Syllabus
Listening and selection of the 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 balance between text, melody, harmony, rhythm, structure, arrangement and artistic production
Production of the chosen pieces of the student through the following steps :

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 for 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 thoroughly evaluate your mix by 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
Dispense a cura del docente.

Exam
Written and/or pratical test, teacher choice

MAIN INSTRUMENT OR VOCALS 1

Learning outcomes
not yet available

Syllabus
not yet available

Bibliography

Exam