SAINT LOUIS
COLLEGE OF MUSIC

# JAZZ DEPARTMENT

## *DCPL05 - JAZZ DRUMS AND PERCUSSION*


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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*

DCPL05 - Jazz Drums and Percussion

**General goals**
During the Bachelor of Arts, the characteristics of one's personal style in jazz, tradition, be-bop and contemporary jazz are developed to the highest possible level; this includes an advanced technique, creativity, rhythmic sense, improvisation language, comping and a Jazz, Jazz-blues, Fusion and Latin style soloing.

The instrumental improvement on the Drum Set is achieved through the technical and practical deepening of drum technique, swing, polyrhythms, metric modulation, shuffle-blues, afro-cuban rhythms (bembè, nanigo, mambo, guaracha, guaguanco, Songboa, Mozambique, Merengue, Jaleo, cha-cha, reggae, calipso), Brazilian rhythms (samba, baiao, tumbao, maracatù, frevo, samba march, bossa nova, samba do alto) and jazz-specific improvisation for drummers.

The study of contemporary Jazz harmony and modal harmony and arrangement techniques for rhythmic section and woodwinds are completed and deepened. Particular care will be devoted to digital pre-production, with sequencing and virtual instruments, and in the production of orchestral scores for recording sessions with "real" musicians.

Each graduate will master all the major music software used by musicians and producers of the contemporary music industry.

In the last year of the course, each student will be able to develop his own original artistic project, record it under the guidance of an artistic director and publish it with the Saint Louis discography series: the Jazz Collection.

**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 January 1st 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 compulsory pieces of the jazz 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 WITH AN ENSEMBLE, WITH A TRIO THE MINIMUM

**2) MUSICAL THEORY AND HARMONY TEST**
Harmony written and oral test (see dedicated section below)

**3) EAR TRAINING TEST**
a) Melodic, modal, rhythmic, harmonic and harmonic functions dictation (see dedicated section below)
b) Oral solfeggio test and recognition and intonation of intervals and chords (see dedicated section belowt)

**4) INTEGRATIVE TESTS**
a) Complementary Piano test (excluding pianists)
b) Evaluation of the candidate's artistic and didactic curriculum
c) Evaluation of any original compositions, recordings and / or record productions of the candidates
d) Musical, general and motivational interview
e) Rhythmic Analysis Test (for drummers only)
f) Score reading test (for guitarists only)

**Prova strumentale di Batteria Jazz**
**Jazz Drums test**

**1a) PRACTICAL TEST IN ENSEMBLE**
GROUP repertoire test (minimum in trio): the student can take the exam with the resident band, choosing 10 songs from the Jazz list, one for each sub-section at least.

BLUES and MINOR BLUES section
1) Straight no Chaser 2) Tenor Madness 3) Billie's Bounce 4) All blues 5) Blue Train 6) Mr. P.C. 7) Israel 8) Stolen moments 9) Footprints

BOSSA NOVA / EVEN 8th / LATIN section
1) Moon and Sand 2) Meditation 3) Black Orpheus 4) Once I loved 5) Recordame 6) Desafinado 7) Estate 8) 500 Miles high 9) Caravan 10) On green dolphin street 11) Phase Dance 12) A night in Tunisia 13) Spiral 14) St. Thomas

FUNK / ELECTRIC section
1) The Chicken 2) Chameleon 3) Butterfly (Hancock version)

SWING BEBOP section
1) Alone Togheter 2) But not for me 3) Doxy 4) Moanin 5) Four on six 6) All the things you are 7) Well you needn't 8) Voyage 9) Tune up 10) Lady Bird 11) Satin doll 12) Scrapple from the apple 13) Blue moon 14) Four 15) Solar 16) Just friends 17) There will never be another you

RHYTHM CHANGE section
1) Lester leaps in 2) Anthropology 3) Rhythm a Ning 4) Oleo 5) I got Rhythm

BALLAD section
1) Blue in green 2) Quite no 3) My Funny Valentine 4) Stella by starlight 5) Misty 6) It could happen to you 7) Laura 8) For all we know 9) You've changed

**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) TECHNICAL TEST ON THE INSTRUMENT**
Drums technique: basic rudiments, application of rudiments to snare solos, roller combinations: single, double, rebounds, multiples; use of the different pressures for the rollers listed above and exercises for the fingers, wrists and arms; solfeggio applied to the drum. The Stone Killer
(Part 1) Drums solos taken from: "150 All American Drummers" - "Modern Rudimental Swing Solos".
Reference texts: C.Wilcoxon books; Master Studies; Stick control; Variations of Drumming (R. Pace).
Drums performance: approach to the instrument (set-up); tuning; basic independence (Basic Indip.Ex.); independence and coordination (Basic Jazz Coordination - 1st and 2nd part) - (Frasing in 8th - 16th notes + 8th note triplets).
Reference texts: Syncopation; Advanced Tecnique (J.Chapin); New Breed Part 1 (G. Chester).
Listening and analysis of styles: jazz, funk, latin, pop-rock, brazilian. Song-forms such as: standards with structure AB, AAB, AABA.
Rhythm-section: development of the musical relationship between the instruments composing the rhythm section, in particular bass and drums.
Drums technique 2: From the "Master Studies": Accent Studies; Buzz Roll Studies; Stroke Combination Studies. Sticking Variations. The Stone Killer (Part 2-3). Drum solos taken from Modern Rudimental Swing Solos. Syncopation interpretation methods: Rolling in
8th and 16th note Triplets Rolling in 16th and 32nd note double. Rolling in 16th note Paradiddles.
Drums performance 2: jazz-comping 1st part; independence exercises focusing on hi-hat, bass-drum and snare-drum; Swingin 'the Syncopation; Linear Playing and Linear Phrasing; Triplet Orchestration.

**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**

*For this test, it is necessary to have an electronic device to download the track, as well as headphones to listen to it, along with a sheet of paper, a pencil, and an eraser.*

**3a) WRITTEN TEST - Dictation**
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 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

# DCPL05 - Jazz Drums and Percussion

## First year

Campo disciplinare: **Storia delle musiche afroamericane** - Codice settore: *CODM/06*

**Jazz History and Aesthetics 1** CFA **6** E/ID **E** Hours **30**

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

Campo disciplinare: **Prassi esecutive e repertori** - Codice settore: *COMJ/09*

**Complementary Piano and Keyboards I** CFA **6** E/ID **ID** Hours **34**

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

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

**Jazz Harmony I** CFA **6** E/ID **E** Hours **30**

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

Campo disciplinare: **Prassi esecutive e repertori jazz** - Codice settore: *COMI/06*

**Professional Jazz Ensemble** CFA **10** E/ID **E** Hours **48**

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

Campo disciplinare: **Interazione creativa in piccola, media e grande formazione** - Codice settore: *COMI/06*

**Small Jazz Ensemble** CFA **6** E/ID **ID** Hours **48**

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

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

**Jazz Improvisation I for Drummers (Drum Impro)** CFA E/ID Hours

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

Campo disciplinare: **Prassi esecutive e repertori** - Codice settore: *COMJ/11*

**Drums and Percussion I** CFA **12** E/ID **E** Hours **28**

Area: *Discipline interpretative del jazz, delle musiche improvvisate e audiotattili* - Settore artistico-disciplinare: *Batteria e Percussioni Jazz*

# DCPL05 - Jazz Drums and Percussion

## Second year

Campo disciplinare: **Storia del jazz** - Codice settore: *CODM/06*

**Jazz History: The Great Jazz Musicians** CFA **6** E/ID **E** Hours **30**

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

Campo disciplinare: **Prassi esecutive e repertori** - Codice settore: *COMJ/09*

**Complementary Piano and Keyboards II** CFA **6** E/ID **E** Hours **34**

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

Campo disciplinare: **Interazione creativa in piccola, media e grande formazione** - Codice settore: *COMI/06*

**Small Jazz Ensemble** CFA **6** E/ID **ID** Hours **48**

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

Campo disciplinare: **Prassi esecutive e repertori jazz** - Codice settore: *COMI/06*

**Professional Jazz Ensemble** CFA **10** E/ID **E** Hours **48**

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

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

**Jazz Improvisation II for Drummers (Drum Impro)** CFA E/ID Hours

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

Campo disciplinare: **Prassi esecutive e repertori** - Codice settore: *COMJ/11*

**Drums and Percussion II** CFA **12** E/ID **E** Hours **28**

Area: *Discipline interpretative del jazz, delle musiche improvvisate e audiotattili* - Settore artistico-disciplinare: *Batteria e Percussioni Jazz*

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

**Electives** CFA **10** E/ID Hours

Area: - Settore artistico-disciplinare:

Campo disciplinare: **Lingua straniera comunitaria** - Codice settore: *CODL/02*

**English/Italian language I** CFA **2** E/ID **ID** Hours **20**

Area: *Discipline linguistiche* - Settore artistico-disciplinare: *Lingua straniera comunitaria*

Campo disciplinare: - Codice settore:

CFA E/ID Hours

Area: - Settore artistico-disciplinare:

# *DCPL05 - Jazz Drums and Percussion*

## 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: **Prassi esecutive e repertori jazz** - Codice settore: *COMI/06*

**Professional Jazz Ensemble** CFA **10** E/ID **E** Hours **48**

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

Campo disciplinare: **Interazione creativa in piccola, media e grande formazione** - Codice settore: *COMI/06*

**Small Jazz Ensemble** CFA **6** E/ID **ID** Hours **48**

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

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

**Jazz Improvisation III** CFA **8** E/ID **E** Hours **34**

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

Campo disciplinare: **Prassi esecutive e repertori** - Codice settore: *COMJ/11*

**Drums and Percussion III** CFA **12** E/ID **E** Hours **28**

Area: *Discipline interpretative del jazz, delle musiche improvvisate e audiotattili* - Settore artistico-disciplinare: *Batteria e Percussioni Jazz*

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

**Electives** CFA **13** E/ID Hours

Area: - Settore artistico-disciplinare:

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

**Final Diploma Dissertation** CFA **6** E/ID **E** Hours **1**

Area: - Settore artistico-disciplinare:

Campo disciplinare: - Codice settore:

CFA E/ID Hours

Area: - Settore artistico-disciplinare:

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# FIRST YEAR

## *DCPL05 - JAZZ DRUMS AND PERCUSSION*


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# SMALL JAZZ ENSEMBLE

**Learning outcomes**

**Syllabus**

The Small Ensembles are conducted in small groups of students under the guidance of a teacher, acting as both an artistic director and a musician member of the band. The aim of the ensemble is performance, with high standards drawn from the traditional jazz repertoire as well as original pieces, original arrangements, and space for improvisation and interplay. The groups will perform throughout the year, showcasing their own repertoire at events organized by Saint Louis in major clubs and festivals in Rome. Moreover, the best projects will be further promoted for professional engagements in live clubs, festivals, and showcases in Italy.

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

**Exam**

The student is evaluated based on live performances and according to the educational (and "musical growth") path undertaken throughout the year.

*Campo disciplinare : Armonia jazz - Area: Discipline compositive*
*Settore artistico-disciplinare: Composizione Jazz codice CODC/04*

# JAZZ HARMONY I

**Learning outcomes**
The principal aim of the course is the gradual growth and development of the student's knowledge of the voicing structure (polychords, upper structure and quartal voicings), and the internal motion of the parts, with specific attention to the harmony used in modal and contemporary jazz. Special relevance will be the analysis of some significant harmonic progressions, such as the "jazzy blues" and the "Coltrane changes". A course section is dedicated to the "block harmony", with the aim of equipping the student the first useful tools for the composition of harmonized melodic lines to be used, for example, in an "orchestrated section" setting.

**Syllabus**

1. Refresh of the main topics of the previous course.
2. Reharmonization (1).
3. Polychords and upper structure.
4. Inversions of extended chords: rules for the parts arrangement.
5. Melodic motion in the inner part of the chords.
6. Quartal voicings of three to six parts.
7. Multifunctional aspect of the pentatonic scales: adaptation and connection with chords and complex harmonic sequences.
8. Third interval connection and "Coltrane Changes"
9. Comparison of different types of jazz blues: distinctive traits of Parker and Coltrane.
10. Melodic analysis, harmonization techniques and voicings connected to the "block harmony".

SECTION RELATING TO THE BLOCK HARMONY
• Melodic analysis according to the block harmony: passing tone, approach notes (diatonic and chromatic), tensions, double chromatic, indirect resolution, tensions that resolutes on a degree, top note independent;
• Melodic anticipation and delay;
• Low interval limit in the lower register;
• "Block" harmonization techniques of the melody according to the melodic categories: diatonic with the diminished chord, dominant, corresponding;
• Four parts harmonization with double lead part (lower octave): close parts, drop 2, drop 3, drop 2-4.
• Substitution of internal parts of the chords;
• Five parts voicing by substituting the double melody;
• Four, five, six spread voicings total for the creation of backgrounds;
• Quartal voicings with three, four and five parts;
• Cluster voicings with three, four and five parts;
• Voicing with upper structures with three (extracted triads technique), four, five and six parts.

**Bibliography**
AVENA Andrea, Analisi e arrangiamento, terza parte, Milano, Sinfonica Jazz, 2015.
PEASE Ted - PULLIG Ken, Modern Jazz Voicing – Tecniche di scrittura per piccoli e medi ensemble, (Trad. ita a cura di Roberto Spadoni), Milano, Volontè & Co, 2008.
Dispense.

**Exam**
Written and oral assessment of the course's program.

# PROFESSIONAL JAZZ 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.

# JAZZ IMPROVISATION I

**Learning outcomes**

The principal aim of the course is to equip the student with all the tools necessary to develop the creative potentials and to cultivate the awareness and the understanding of the mechanisms that control tensions and resolution in music. The final aim is to increase the ability to create an improvised phrasing as an expression of thoughts and emotions. A lot of relevance is given to the study of the theme improvisation as a starting point for a solo and for the thought of “improvisation” as a “variation” of an existing theme.

**Syllabus**

- Study of the connections between the key's degrees applied to the practical improvisation on the main harmonic progressions: V-I; IV-V-I; II-V-I; I-VI-II-V;
- Study of the chromatic and diatonic approaches on the notes of the arpeggios and the introduction of chromatic elements within scales (bebop scales);
- Study and analysis of simple patterns in order to understand the phrasing methods;
- Study of the pronunciation and of the accents, to create phrasing expression without ignoring rhythmic ideas;
- Study of the traditional blues built on 3 chords (for example “Blue Monk”);
- Study of the blues with simple harmonic substitutions: “Billie's Bounce” or so called “Blues Bebop”;
- Study of the minor blues: “Mr PC”, “Equinox”;
- Solo Analysis of the “great jazz musicians” (for example C. Parker, D. Gordon, D. Gillespie, B. Powell, T. Monk, etc.);
- Study of some dominant chord types with relative scales.

**Bibliography**

D'ANDREA Franco – ZANCHI Attilio, Enciclopedia comparata delle scale e degli accordi, Lainate, Carish, 2013.
AEBERSOLD Jamey, Vol. 1, How to play jazz and improvise, New Albany, Jamey Aebersold Jazz, 2000.
AEBERSOLD Jamey, Vol. 3,The II/V/I Progression, New Albany, Jamey Aebersold Jazz, 2000.

**Exam**

1) Execution of one solo transcribed and studied during the academic year
2) Execution of one song studied during the academic year including improvisation
3) Execution of one blues to be chosen by the student without modulation

# DRUMS AND PERCUSSION I

**Learning outcomes**

The main goal of the first year of the course "Drums and Percussion" consists of the consolidation of the aspects connected to the technique, sight-reading and interpretation of different styles, as well as dealing with some basic concepts of solo improvisation. The instructional schedule includes a specific study of the drum's technique, a deeper insight of the swing style, of the polyrhythms and metric modulations, as well as the study of the shuffle, blues, funk/R&B, afro-cuban and brazilian styles.

**Syllabus**

● DRUM TECHNIQUE: table for the development of the single stroke roller; procedure for developing the double stroke roller; continuous rollers in sixteenths with mixed sticking; time table; progression of the reels at five, six, seven strokes; progression of single and double paradiddle; constant roller in eighth note triplets with the application of flam accents; constant roller triplets of sixteenths; constant roller in sixteenths with the application of single, double and triple paradiddle; study of the double inverted roller; study of the roller in sixteenth note triplets with the application of the single, double and triple paradiddle; constant roller in 32nd with double strokes; study of the double roller in thirty-second using the paradiddle-diddles;
● SWING: swing accompanying compendium part one and two; swing interpretation method of the text syncopation using 10 different sticking in triplets; top-bottom (hands-feet) interpretation method applied to the syncopation text; linear phrasing (performance patterns) from the text "the art of modern jazz drumming" (J. Dejohnette-C. Perry); reading the exercises of the syncopation text with the binary and ternary (swing) split time; readings in time of 4/4 with the case of notes with a sixteenth value, collected in groups of one, two, three, hands in constant alternating movement; swing design shift on the ride plate, while the limbs maintain the swing interpretation of the sync text exercises; swing transposition of the 72 stick control exercises using the four limbs; linear phrasing in swing mode (patterns 3, G. Chaffee);
● POLYRITHMS (P. Magadini); metric unit overlays; metric modulations;
● SHUFFLE / BLUES: texas shuffle, chicago shuffle, two step, blues / swing / rock shuffle, stubborn shuffle-swing applied syncopation text exercise readings, half-time shuffle designs. Rhythms of New Orleans (Second Line Rhythms): Zideco, Bo Diddley Pattern, study and application of the styles of Ziggy Modeliste, James Black, Johnny Vidacovich, Herlin Riley, etc .;
● FUNK / R & B: code for applying linear phrasing in funk style; study of "fat back"; exercises reading from the text "variation of drumming" the groups of one, two and three sixteenths; development in 6 steps of the "sophystafunk", method of elaboration of funk drawings; variations applied to the drumset of the single, double and triple paradiddle;
● AFRO-CUBAN RHYTHMS: club of 6/8, club of bembè, club of rumba and basic rhythms: bembè, nanigo, mambo, guaracha, guaguanco, songo, mozambique, merengue, jaleo, cha-cha, reggae, calipso, etc.;
● BRAZILIAN RHYTHMS: samba, baiao, tumbao, maracatù, frevo, samba march, bossa nova, samba do partido alto, etc.;
● SOLO IMPROVISATION CONCEPTS: application of basic rudiments on the drumset; application of odd groups; use in linear form of the four limbs for parallel modes (unison top-bottom) and transverse modes (linear phrasing); rhythmic analysis of the solos of the most representative drummers; open solo concept, solo on vamp, exchanges on the basis of 2, 4, 8, 16, 32 bars; analysis of the shapes of the pieces.

**Bibliography**

REED Ted, Progressive Steps to Syncopation for the Modern Drummer, New York, Alfred Music, 1996.
BELLSON Louis – BREINES Gil, Modern Reading Text in 4/4 For All Instruments, New York, Alfred Music, 1985.
PACE Ralph, Variations of Drumming, White Plains, Drum Book Music, 1949.
MORELLO Joe, Master Studies, Fairfield, Modern Drummer Publications, 1986.
STONE Lawrence George, Stick Control (Trad. Ita. a cura di Ricky Turco), Milano, Volontè & Co., 2010.
WILCOXON Charles, Modern Swing Solos for the Modern Drummer, Cleveland, Ludwig Masters, 1941.

**Exam**

To be held in group (minimum trio):
1. Snare Drum solo from Wilcoxon book(X° to XIV°); 2. Methods of Interpretation for the Syncopation Solos, to be played on the drumset in the following styles: swing - latin funk - brazilian (cut time);
3.An execution with the help of a big band score (chosen by the student); 4.Open drum solo;
5 Performance Group (three songs minimum, selected by the faculty among ten songs, choosen by the student (by heart);6.One Sight Reading Performance: a song of medium difficulty assigned by the Faculty board one hour before the exam. Every Song List presented at the Exams must be different from the previous programs. (An Instance: A what so never composition included in a previous evaluated List of Songs CANNOT be re-utilized.

# 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.

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

# 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).

# JAZZ HISTORY AND AESTHETICS 1

**Learning outcomes**

Reconstructing the "generative" music of jazz and the path of this music (of Afro-American origin) in American society and, over time, its diffusion in Europe and Italy. This will be analyzed and illustrated in a parallel process, with comprehensive references to Italian jazz. Examine the various scenarios and styles of jazz, from its origins to the 1950s included.
Focusing on the music and cultural components, the characteristics of styles and languages. The main artists.
The story always starts from the "sound text" (with listening and visions on which the didactic path hinges) to arrive at the socio-economic "context". Enhance the analysis of the sound document. In addition to listening-visions, the use of concept maps and images is envisaged to better establish concepts and dynamics.

**Syllabus**
COURSE OF JAZZ HISTORY - 1st year (17 lessons)
CANAL STREET BLUES - ROOTS, BIRTH AND ROARING TWENTIES - From the heart of Africa, all roads lead to the city of Delta - TALES OF THE JAZZ AGE - GREAT PROTAGONISTS FORGING STYLES AND LANGUAGE - The first landing in the Old Continent - YOU LET ME DOWN, THE SOUND SCENE BETWEEN THE CRISIS OF 1929 AND THE FIRST THIRTIES - Features and masterpieces - RHYTHM IS OUR BUSINESS - THE SWING ERA - Popular in America, jazz also spreads in Europe - TO BE OR NOT TO BOP - THE GREAT TURNS Rebuilding and the "boom" up to the 1950s

LESSONS ARTICULATION:
01 CANAL STREET BLUES ROOTS, BIRTH AND ROARING TWENTIES - From the heart of Africa all roads lead to the city of the Delta - RING SHOUT, THE BIRTH OF BLACK MUSIC
2a THE SONG OF THE BODY AND THE RURAL BLUES - 2b BAMBOULE, GIGHE, CAKE DANCE, MAPLE LEAVES - A whole world inside a piano (Ragtime)
3a YOU DON'T KNOW WHAT - IT MEANS TO MISS - NEW ORLEANS (Jazz as half-breed language) - 3b FROM TIGER RAG TO CLARINET - MARMALADE The New Orleans style becomes Dixieland02 TALES OF THE JAZZ AGE - GREAT PROTAGONISTS FORGING STYLES AND LANGUAGE - The first landing in the Old Continent
4a THE CHICAGO SCENE - 4b KING PORTER STOMP (J.R.Morton)
5a THE CLASSIC BLUES AND THE BLUESWOMEN - 5b POTATO HEAD BLUES (L. Armstrong)
6a IN THE DARK, IN A MIST (B. Beiderbecke) - 6b CLASSICAL MUSIC AND JAZZ
7a THE STAMPEDE (orchestras in the 1920s) - 7b THE DAWN OF JAZZ IN EUROPE
8a THE JAZZ BETWEEN GRAND DEPRESSION AND NEW DEAL - 8b THE TERRITORY BAND, VEHICLE OF AN EXPANDING MUSIC - 8c GREAT SOLOISTS, GREAT IMPROVISERS
9a THE MASTERPIECES OF THE FIRST ELLINGTON - 9b EARL HINES AND ART TATUM: THE PIANO TOWARDS MODERNITY
10a LADY DAY AND LADY TIME (B.Holiday, E.Fitzgerald) - 10b SATCHMO (L.Armstrong) AND GLOBAL POPULARITY -
11a LET'S DANCE, A MUSIC FOR DANCE - 11b SING, SING, SING (white orchestras) - 11c GET RHYTHM (black orchestras)
12a CONCERT FOR COOTIE (D. Ellington) - 12b SEVEN COME ELEVEN (the small groups) - 12c SOLO FLIGHT (guitar and C. Christian)
13a CONTINENTAL SWING (Jazz in Europe) - 13b MARAMAO WHY ARE YOU DEAD? (Jazz in Italy)
14a THE SECOND POST WAR AND THE ADVENT OF THE BEBOP - 14b MANTECA SUITE (L'afrocubop)
15a THINGS TO COME (bebop and its impact on the jazz scene) - 15b THE SCHOOL OF LENNIE TRISTANO
16a WESTERN SUITE (Californian Jazz), 16b TUBA AND CORNO, THE EUROPEAN SOUND (Tuba Band)
17a THE NEW JAZZ SCENE IN EUROPE - 17b TIME AND RELATIONSHIP (The new jazz scene in Italy)

**Bibliography**
LUIGI ONORI / RICCARDO BRAZZALE / MAURIZIO FRANCO, "Storia del Jazz", Hoepli Editrice, Milano 2020 (in particolare le prime cinque sezioni del testo, sino a pagina 223 con uso della realtà aumentata - immagini). Un volume a scelta del candidato/a tra i seguenti di Gunther Schuller: "Il Jazz/Il periodo classico. Le Origini: Oliver, Morton Armstrong", EdT, Torino 1996;
"Gli anni venti: Bix, Bessie Smith, Henderson, Ellington", Edt, Torino 1996; "Il Jazz / L'era dello Swing. I grandi maestri: Goodman, Ellington, Armstrong", Edt, Torino 1999;
"Le grandi orchestre nere: Lunceford, Basie, Hines, Hampton", Edt, Torino 2001; "I grandi solisti: Hawkins, Tatum, Billie Holiday, Charlie Christian", Edt, Torino 2008.
"Le orchestre bianche e i complessi: Glenn Miller, Artie Shaw, Woody Herman, Nat King Cole", Edt, Torino 2010. oppure

SAINT LOUIS
COLLEGE OF MUSIC

# SECOND YEAR

## *DCPL05 - JAZZ DRUMS AND PERCUSSION*


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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*

# SMALL JAZZ ENSEMBLE

**Learning outcomes**

**Syllabus**

The Small Ensembles are conducted in small groups of students under the guidance of a teacher, acting as both an artistic director and a musician member of the band. The aim of the ensemble is performance, with high standards drawn from the traditional jazz repertoire as well as original pieces, original arrangements, and space for improvisation and interplay. The groups will perform throughout the year, showcasing their own repertoire at events organized by Saint Louis in major clubs and festivals in Rome. Moreover, the best projects will be further promoted for professional engagements in live clubs, festivals, and showcases in Italy.

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

**Exam**

The student is evaluated based on live performances and according to the educational (and "musical growth") path undertaken throughout the year.

# PROFESSIONAL JAZZ 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.

# DRUMS AND PERCUSSION II

**Learning outcomes**
The second year of the course "drums and percussion," has the main goal to consolidate and expand of the technical aspects covered during the first year's course, with a further deepening of the concepts linked to the solo improvisation and the various languages (rhythm analysis of the most representative drummers' solos; open solo concept, solo on the vamp, solo exchanges on the basis of 2, 4, 8, 16, 32 bars; analysis of tracks forms).

**Syllabus**
● DRUM TECHNIQUE: table for the developing drum roll with single shots; method for the development of the drum roll with double shots; continuous sixteenth drum rolls with mixed sticking; time table; five, six, seven drum rolls progression; single and double paradiddle progression; constant eighths triplets drum roll with the use of flam accents; constant sixteenth triplets drum roll; constant sixteenth drum roll with the application of the single, double or triple paradiddle; study of the double inverted drum roll; study of the sixteenth triplets drum roll with the use of the single, double and triple paradiddle; constant thirty-second drum roll with double shots; study of the double drum roll by using the paradiddle-diddles;
● SWING: swing accompanying compendium part one and two; swing interpretation method of the syncopation book by using 10 different triplets sticking; top-bottom interpretation method (hands-feet) applied to the syncopation book; linear phrasing (performance patterns) from the book "the art of modern jazz drumming" (J. Dejohnette-C.Perry); sight-reading of the syncopation book's exercises with the drum bass in binary and ternary cut time (swing); sight-reading in 4/4 time with the drum bass in sixteenth, gathered in groups of one, two, three and the hands in constant reciprocating motion; swing pattern movement on the ride, while the limbs keep the swing interpretation of the syncopation book's exercises; swing transposition of the 72 stick control exercises by using the four limbs; linear phrasings in swing mode (patterns 3, G. Chaffee);
● POLYRHYTHMS (P. Magadini); overlapping metric units; metrics modulations;
● SHUFFLE/BLUES: texas shuffle, chicago shuffle, two step, blues/swing/rock shuffle, ostinatos shuffle-swing applied, sight-reading of the syncopation book's exercises, half time shuffle patterns (half-time shuffle). Rhythms of New Orleans (Second Line Rhythms): Zideco, Bo Diddley Pattern, study and application of different styles: Ziggy Modeliste, James Black, Johnny Vidacovich, Herlin Riley, etc.;
● FUNK/R&B: rules for the application of the linear phrasing in funk style; study of the "fat back"; sight-reading exercises from the book "variation of drumming" groups of one, two and three sixteenths; development in 6 steps of the "sophystafunk", execution method of funk patterns; variations applied to the drumset of single, double and triple paradiddle;
● AFRO-CUBAN RHYTHMS: 6/8 clave, bembé clave, rumba clave and son - basic rhythms: bembé, nanigo, mambo, guaracha, guaguanco, songo, mozambique, merengue, jaleo, cha-cha, reggae, calypso, etc...;
● BRAZILIAN RHYTHMS: samba, baiao, tumbao, maracatù, frevo, samba march, bossa nova, samba do partido alto, etc...;
● SOLO IMPROVISATION CONCEPTS: application of the basic rudiments on the drumset; application of odd groups; use in linear form of the four limbs in parallel modes (unison top-bottom) and cross modes (linear phrasing); rhythmic analysis of the most representative drummers' solos; open solo concept, solo on the vamp, split solos on the basis of 2, 4, 8, 16, 32 bars; analysis of songs' forms.

**Bibliography**
REED Ted, Progressive Steps to Syncopation for the Modern Drummer, New York, Alfred Music, 1996.
BELLSON Louis – BREINES Gil, Modern Reading Text in 4/4 For All Instruments, New York, Alfred Music, 1985.
PACE Ralph, Variations of Drumming, White Plains, Drum Book Music, 1949.
MORELLO Joe, Master Studies, Fairfield, Modern Drummer Publications, 1986.
STONE Lawrence George, Stick Control (Trad. Ita. a cura di Ricky Turco), Milano, Volontè & Co., 2010.
WILCOXON Charles, Modern Swing Solos for the Modern Drummer, Cleveland, Ludwig Masters, 1941.

**Exam**
1. Drum solo (chosen by the examination board);
2. Drum set solo;
3. Execution of one song (with band or playback) chosen by the student, never presented before in other exams;
4. Examination of all the technical knowledge.

# JAZZ IMPROVISATION II

**Learning outcomes**
The aim of the course is to deepen the language (phrasing) over chords and the use of more complex harmonic elements (harmonic substitutions of medium difficulty, deepening of the II-V-I turn around, use of chromaticisms etc ...). During the course, the student will memorize and analyze some of the "great jazz" solos (for example C. Parker, D. Gordon, D. Gillespie, B. Powell, T. Monk etc.).

**Syllabus**
- All types of dominant chords and relative scales;
- Study of "Rhythm Changes" ("I Got Rhythm");
- II-V progression minor/major (for example "All Things You Are");
- II-V-V ALT.-I progression (bridge part of "Invitation");
- II-V progression descending by tone;
- II-V-I major and minor progression descending by tone;
- Minor key (for example "Yesterdays", "Autumn Leaves");
- Jazz waltz ("Someday My Prince Will Come", "Alice in Wonderland", etc.);
- Study and application of modal, pentatonic, blues, diminished, altered exatonic and bebop scales;
- The use of chromatism (N. Slonimsky).

**Bibliography**
D'ANDREA Franco – ZANCHI Attilio, Enciclopedia comparata delle scale e degli accordi, Lainate, Carish, 2013.
SLONIMSKY Nicolas, Thesaurus of Scales and Melodic Patterns, Logan, AMSCO Music, 1999.
MILLER Ron, Modal Jazz Composition & Harmony, Vol. 1, Rottenburg, Advance Music, 2015.

**Exam**
1) Performance of a solo transcribed by the student chosen by the commission from a list of three solos presented by the student;
2) Analysis of a song given for the exam;
3) Execution of the song with improvisation;
4) Performance of a song studied during the year with improvisation;
5) Performance of a blues chosen by the student with given modulation;
6) Rhythm changes with given modulation.

# 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

*Campo disciplinare : Storia del jazz - Area: Discipline musicologiche*
*Settore artistico-disciplinare: Storia del jazz, delle musiche improvvisate e audiotattili codice CODM/06*

# JAZZ HISTORY: THE GREAT JAZZ MUSICIANS

**Learning outcomes**
Examining the various scenarios and styles of jazz, from the 1960's to the 20's of the 2000s included, both in American society and in Europe and in Italy. This will be analyzed and illustrated in a parallel process. Focus on the musical and cultural components, the characteristics of the styles and languages, the main artists (the great jazz musicians) to whom the necessary emphasis will be given. The story, as in the first year, always starts from the "sound text" (with plays and visions on which the educational path is based) to get to the socio-economic "context". Further enhancement of the analysis of the sound document.
In addition to listening-visions, the use of concept maps and images is envisaged, to better establish concepts and dynamics.

**Syllabus**
JAZZ HISTORY COURSE - 2nd year (17 lessons)
BLUES MARCH, SEEDS AND FRUITS OF A CONTINUOUS RENEWAL, New Thing, Modal Playing, Miles, Monk, Mingus. The new unstoppably advances - BITCHES BREW, FROM THE SPIRITUALITY OF COLTRANE TO THE “TOTAL” PERSPECTIVE OF THE SIXTY-EIGHT. Jazz opens up to youth counterculture - SKIES OF EUROPE, THE OLD CONTINENT IN SEARCH OF IDENTITY - Jazz expands its boundaries - ANATOMY OF A GROOVE - THE M-BASE METROPOLITAN JAZZ MEETS THE HIP HOP. In the new Jazz Age by Wynton Marsalis also serves the laboratory of the Knitting Factory - FROM GAGARIN POINT OF VIEW. TOWARDS THE END OF THE MILLENNIUM, BETWEEN VANGUARDS AND MANIERISMS. USA and Europe, jazz and world, instrumentalists and vocalists BROOKLYN BABYLON. THE JAZZ “CONTACTS AND MAKES DIALOGUE - CULTURES” (UNESCO). Between the proliferation of languages, migrations and exchanges, the "mission" of jazz.

LECTURES ARTICULATION:
1a MOANIN '(Hard bop) - 1b THELONIOUS (Monk): THE DRESS MAKES THE MONK - 1c THE POST-BOP PIANO By Bill Evans, to stay in a trio with interplay
2a EXTENDED FORMS AND THE POETICS OF CHARLES MINGUS - 2b THE AFFIRMATION OF JAZZISTIC MODALISM - 2b THE ZENITH OF COMPOSITION Gil Evans, George Russell, Duke Ellington
3a THIS IS OUR MUSIC (informal jazz) - 3b THE SACRED IN JAZZ Duke Ellington, Mary Lou Williams and John Coltrane - 3c GREAT VOICES AND VOCALESE
4a JOHN COLTRANE, A COSMIC RESEARCH - 4b GREAT BLACK MUSIC, FROM CHICAGO TO THE WORLD (The AACM)
5a BLUE NOTE: WAYNE (Shorter) FOR LION - 5b MILES DAVIS, TOWARDS THE PRIMORDIAL BROTH OF THE FUTURE - 5c PIANO IMPROVISATIONS (Between acoustic instrument and keyboards)
6a I SING THE BODY ELECTRIC ("Bitches Brews" and the consequences) - 6b IN THE NAME OF HENDRIX (Electric guitarists)
7a THE THIRD WORLD - 7b AFRICA AND JAZZ: THE CASE OF SOUTH AFRICA
8a A SEA OF FACES (Jazz in Italy in the 70s) - 8b JAZZ IN FRANCE
9a JAZZ IN GERMANY - 9b DUTCH MASTERS Jazz in Holland - 9c JAZZ IN ENGLAND
10a MASQUALERO Jazz from the deep north (Scandinavian) - 10b REAL SOCIALISM AND THE REALITY OF JAZZ (in the Countries of the Warsaw Pact) - 10c SOVIET JAZZ From the Revolution to Glasnost
11a BLACK CODES (neo hard bop) - 11b RHYTHM IN MIND: M-BASE E STEVE COLEMAN - 11c THE MAN WITH THE HORN AND THE ARRANGER WITH THE BAND Gil Evans and Miles Davis
12a KNITTING FACTORY, WHERE THE AVANT-GARDE IS GROWN (J.Zorn) - 12b BIRDLAND: NOW'S THE FUSION TIME (from Weather Report to Steps Ahead)
13a THE "NEW WAVE" OF ITALIAN JAZZ (The 1980s) GLOBE UNITY, THE EUROPEAN ENSEMBLE
14a SONG X (from O.Coleman to Matana Roberts) - 14b BRAXTON AND THE BRAXTONIANS
15a THE VOICE, AGAIN (from D.D. Bridgewater to E.Spalding, from B.McFerrin to G.Porter) - 15b WORLD JAZZ - 15c A WORLD OF PIANO (the piano at the end of the 20th century)
16a LES VIOLENCES DE RAMEAU (Jazz in Europe at the end of the millennium) - 16b THE STREETS OF ITALIAN JAZZ (1990s)
17a THE LANGUAGE OF THE MULTIPLE (Italian jazz of the 21st century) - 17b THE CHAMBER MUSIC EFFECT (European jazz of the 21st century) 17c CHICAGO FOREVER (from H. Threadgill to M.McCraven) - 17d NEW YORK, NEW ORLEANS, PANAMA. WHERE DOES JAZZ GO? (the latest trends)
(Possible lesson 18, in addition to the "obligations" and programs, to treat the topics of lesson 17 with larger breadth)

**Bibliography**
LUIGI ONORI / RICCARDO BRAZZALE / MAURIZIO FRANCO, “Storia del Jazz”, Hoepli Editrice, Milano 2020 (in particolare le sezioni da 6 a 11 del testo, da pagina 224 a pagina 573, con uso della realtà aumentata - immagini). Un volume

# ENGLISH/ITALIAN LANGUAGE I

**Learning outcomes**

**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 technical terminology.

Course held by the teacher David Logan

Using the techniques learned in class create the following:

# 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**
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**Bibliography**
Dispense a cura del docente.

**Exam**
Written and/or pratical test, teacher choice

SAINT LOUIS
COLLEGE OF MUSIC

# THIRD YEAR

## *DCPL05 - JAZZ DRUMS AND PERCUSSION*


**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*

# SMALL JAZZ ENSEMBLE

**Learning outcomes**

**Syllabus**

The Small Ensembles are conducted in small groups of students under the guidance of a teacher, acting as both an artistic director and a musician member of the band. The aim of the ensemble is performance, with high standards drawn from the traditional jazz repertoire as well as original pieces, original arrangements, and space for improvisation and interplay. The groups will perform throughout the year, showcasing their own repertoire at events organized by Saint Louis in major clubs and festivals in Rome. Moreover, the best projects will be further promoted for professional engagements in live clubs, festivals, and showcases in Italy.

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

**Exam**

The student is evaluated based on live performances and according to the educational (and "musical growth") path undertaken throughout the year.

# PROFESSIONAL JAZZ 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.

# DRUMS AND PERCUSSION III

**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.

**Syllabus**

The student will be confronted with the study and the arrangement of a jazz repertoire of challenging level. All the work will be done in sight of the final diploma concert, a live performance, which the student has to plan in every detail, by following the project in every aspect – artistic, but also on the organizational and promotional level – by fully demonstrating the own personal artistic mark.

**Bibliography**

REED Ted, Progressive Steps to Syncopation for the Modern Drummer, New York, Alfred Music, 1996.
BELLSON Louis – BREINES Gil, Modern Reading Text in 4/4 For All Instruments, New York, Alfred Music, 1985.
PACE Ralph, Variations of Drumming, White Plains, Drum Book Music, 1949.
MORELLO Joe, Master Studies, Fairfield, Modern Drummer Publications, 1986.
STONE Lawrence George, Stick Control (Trad. Ita. a cura di Ricky Turco), Milano, Volontè & Co., 2010.
WILCOXON Charles, Modern Swing Solos for the Modern Drummer, Cleveland, Ludwig Masters, 1941.

**Exam**

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.

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

# FINAL DIPLOMA 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)
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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.

*Campo disciplinare : Storia e storiografia della musica - Area: Discipline musicologiche*
*Settore artistico-disciplinare: Storia della musica codice CODM/04*

# 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.

# JAZZ IMPROVISATION III

**Learning outcomes**

**Syllabus**

**Bibliography**

**Exam**

# ELECTIVES

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**Syllabus**
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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