SAINT LOUIS
COLLEGE OF MUSIC

JAZZ DEPARTMENT

DCPL42 - JAZZ SAXOPHONE, BACHELOR

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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

DCPL42 - Jazz Saxophone, Bachelor

General goals
The Saint Louis wind instruments section is a European excellence for saxophonists, trumpeters and trombonists from all over Europe. The teaching staff includes memorable artists such as Maurizio Giammarco, Rosario Giuliani, Michel Audisso, Javier Girotto, Mario Caporilli, Claudio Corvini, Davide Di Pasquale and Mauro Massei.

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.

Instrumental enhancement is achieved through the technical and practical use of diminished, whole tone, lydian b7, altered and bebop scales, with arpeggios on seventh accords of harmonic and melodic minor scales, with extensions of chords up to ninth, diminished and altered chords. The construction of one's own personal sound passes through the conscious use of harmonics, alternative positions, high tones positions, sub tones, multiple sounds, growls, and slaps.

Jazz improvisation faces complex pieces of the modern repertoire, Coltrane changes, modal improvisation, in and out, polytonal, free.

The jazz saxophone, trumpet, and trombone lessons are individual and allow the student to personalize its own repertoire, track its own learning time, and go beyond the boundaries of the educational program by exploring the new generations of international wind instrumentalists.

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.

Much space is reserved for wind instrumentalists who have the opportunity to attend up to 3 ensembles every year, one or more orchestras, a combo and the Saint Louis Big Band, directed by Antonio Solimene, Maurizio Giammarco, Paolo Damiani, Gianni Oddi and starting from 2017 also by Vince Mendoza and Richard De Rosa.

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 February 3rd to April 30th. International students can apply from January 1st to April 30th. Subsequent applications can only be considered on the basis of the remaining places available.

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

1) INSTRUMENTAL TEST
a) Performance of the 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 per Sax Jazz
Jazz Saxophone 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

1c) READING TEST WITH THE INSTRUMENT
First-sight reading test on the instrument in ensemble

1d) TEST OF TECHNICAL KNOWLEDGE ON THE INSTRUMENT
Use of staccato, bounded and detached jumps, natural major and minor scales, progressive melodies and harmonics in all keys, major seventh, dominant, minor seventh, semi-diminished and diminished seventh chords, performing classical studies and swing, approach to improvisation on the blues and approach to other simple song forms, reading of classical and jazz scores of medium difficulty.
Repertoire: knowledge of the themes of standard jazz songs, simple improvisations about blues.

Prova di Armonia
Harmony written test

2) HARMONY - WRITTEN TEST

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

Prove di Ear Training
Ear Training Test

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

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

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

Prova di 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

DCPL42 - Jazz Saxophone, Bachelor

First year

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

Italian jazz history 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 CFA **8** E/ID **ID** Hours **34**

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

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

Jazz Saxophone I CFA **12** E/ID **E** Hours **28**

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

DCPL42 - Jazz Saxophone, Bachelor

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 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/06*

Jazz Saxophone II CFA **12** E/ID **E** Hours **28**

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

DCPL42 - Jazz Saxophone, Bachelor

Third year

Campo disciplinare: **Storia e storiografia della musica -** Codice settore: *CODM/04*

Music History and Historiography CFA **5** E/ID **E** Hours **30**

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

Campo disciplinare: **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/06*

Jazz Saxophone III CFA **12** E/ID **E** Hours **28**

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

SAINT LOUIS
COLLEGE OF MUSIC

FIRST YEAR

DCPL42 - JAZZ SAXOPHONE, BACHELOR

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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

JAZZ SAXOPHONE I

Learning outcomes
Among the educational goals of the first year of Jazz Saxophone, jazz language will play a big role, with a particular attention to the sound care and the introduction of some improvising techniques. The style of big artists of the jazz saxophone tradition will be considered as well.

Syllabus
- JAZZ TECHNIQUE
– Sixth and seventh intervals on major, melodic and harmonic minor scales;
– Scales:
– Arpeggios: seventh chords on harmonic and melodic minor scales, chords extensions (up to the ninth), diminished chords, accidentals of the dominant chord;
– Patterns: chords and II-V-I progression.

- SOUND TECHNIQUE
– Study of the harmonics, of the alternative positions, of the high and subtones.

- JAZZ IMPROVISATION
– II-V-I major and minor in all keys and relative substitutions;
– Blues form in all keys (with all the frequent substitutions), rhythm changes and study of the most important jazz standards.

- JAZZ SIGHT READING
– Rhythmic and pronunciation study for orchestral practice;
– Sight reading of various saxophonists (C. Parker, D. Gordon, P. Woods, S. Rollins, S. Getz).

Bibliography
BAKER David, How To Play Bebop, vol. 1, New York, Alfred Music, 1988.
BAKER David, How To Play Bebop, vol. 2, New York, Alfred Music, 1988.
BAKER David, How To Play Bebop, vol. 3, New York, Alfred Music, 1988.
VIOLA Joseph, Technique Of The Saxophone -Vol. 1: Scale Studies, Boston, Berklee Press, 1986.
RASCHÈR Sigurd Manfred, Top-Tones for the Saxophone: Four-Octave Range, New York, Carl Fischer Music, 1994.
AEBERSOLD Jamey – SLONE Ken (Edd.), Charlie Parker Omnibook, New York, Atlantic Music, 2009.
W. Ferling 48 Etudes e Bach 6 Suites for violoncello solo transcribed by Trent Kynaston

Exam

The exam is divided in an individual part for the technique (1°, 2° and 3° test), and in a part to be held in group (minimum with a trio) for a total of seven parts. All the pieces of the individual parts must be different from one part to the other and can not have been already presented in previous exams (pre-academic course or admission exam).
INDIVIDUAL PART
- First test: interval on major and minor scales.
- Second test: chord arpeggios with four parts on harmonic and melodic minor scales in all keys.
- Third test: diminished, whole tone, altered and lydian b7 scales with its practical use.

TEST TO BE TAKEN IN GROUP
- Fourth test: a rhythm changes piece (theme and improvisation).
- Fifth test: improvisation on the II-V-I progression in all keys (major and minor).
- Sixth test: theme and improvisation on two pieces chosen by the examination board from a list of 10 pieces presented by the student (to be played by heart).
- Seventh test: 1 piece of medium difficulty chosen by the examination board one hour before the exam; the student will have a room to practice with the own band.

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).

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.

ITALIAN JAZZ HISTORY

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 Luca Bragalini "Storie poco standard. Le avventure di 12 grandi canzoni tra Broadway e jazz", Edt, Torino 2013.

Exam
The exam takes place orally (interview of about twenty minutes) on the scheduled topics studied both through the lessons, the related listening, and the texts. There are no term papers or topics of the student's own choice.

Bibliography:

SAINT LOUIS
COLLEGE OF MUSIC

SECOND YEAR

DCPL42 - JAZZ SAXOPHONE, BACHELOR

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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

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 SAXOPHONE II

Learning outcomes
The second year of the "Jazz Saxophone" course has the main goal the deepening of advanced techniques as well as the study of modern phrasing, in relation with the modal improvisation and very complex harmonic progressions.

Syllabus
- JAZZ TECHNIQUE
  – Intervals: all intervals on the major, harmonic and melodic scales. Study of the chromatic scale's intervals;
  – Scales: deep study of the scales (execution speed, articulations) and of the different modes, atypical scales;
  – Arpeggios: extensions of all chords up to the thirteen, quartal chords;
  – Patterns: exercises on quartals and on the pentatonic scales.

- SOUND TECHNIQUE
  – Deepening of the topics covered in the previous years and expansion of alternative techniques on the instrument: multiple sounds, growl, slap.

- JAZZ IMPROVISATION
  – Study of the complex songs of the modern repertoire;
  – Coltrane changes, modal improvisation, in and out, polytone, free.

- JAZZ SIGHT READING
  – Rhythmic studies with odd meters, rhythmic movements;
  – Sight reading of solos in various styles (bebop, funk, modal) of modern saxophonists (J.Coltrane, M. Brecker, K.Garrett, B.Berg, David Sanborn).

Bibliography
NELSON Oliver, Patterns for improvisation, New Albany, Jamey Aebersold Jazz 2010
RICKER Ramon, Pentatonic Scales for Jazz Improvisation, Hollywood, Warner Bros Publications, 1983.
VIOLA Joseph, Technique of the saxophone vol 2: Chord Studies, Boston, Berklee press, 1986.
Guy Lacour 28 Etudes sur les modes à transposition limitée d'Olivier Messiaen

Exam
The exam is divided in an individual part for the technique (1°, 2°, 3° and 4° test), and in a part to be held in group (minimum with a trio) for a total of seven parts. All the pieces of the individual parts must be different from one part to the other and can not have been already presented in previous exams.

INDIVIDUAL PART
- First test: scales (major, minor, bebop, diminished, whole tone, altered, lydian b7 and various modes) at a fast tempo, intervals on major and minor scales, chromatic intervals;
- Second test: arpeggios of thirteen and accidentals of the dominant chord.
- Third test: patterns on quartal intervals;
- Fourth test: sight reading of a solo chosen by the student.

TEST TO BE TAKEN IN GROUP
- Fifth test: a piece with Coltrane Changes (theme and improvisation);
- Sixth test: theme and improvisation on two pieces chosen by the examination board from a list of ten pieces presented by the student (to be played by heart);
- Seventh test: one difficult piece chosen by the examination board one hour before the exam; the student will have a room to practice with the own band.

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.

ENGLISH LANGUAGE I

Learning outcomes
Course held by the teacher Simonetta Collatina
English 101 is meant to improve the fluency of the students and to review basic music theory in English , with a particular attention to the use of a technical terminology specific to music. The aim of the technical English course for the contemporary musician is to be integrated with ease in the environment of an international and in general multi linguistic music reality.

Course held by the teacher David Logan
Upon completion of this module, the student should have theoretical and practical knowledge of:
• English-speaking in the music studio
• Verbal and non-verbal communication skills
• Software and technical English usage
• Expression of complex ideas more effectively
• How to write a technical manual

Syllabus
Course held by the teacher Simonetta Collatina
MUSIC THEORY
· Components of the staff
· Notation: pitch, rhythm, meter
· Major scales
· Circle of fifths
· Intervals
· Minor scales
· Modes
· Chords
· Chord progressions
INSTRUMENTS
· Instruments of a classical orchestra
· Piano
· Drum kit
· Electric guitar
SONG STRUCTURE
An overview of the evolution of the structure of a song, with examples.

In order to improve the class's listening comprehension and speaking skills. The materials used are mainly videos, both on music theory and different topics about music in general.

Course held by the teacher David Logan
This course will assist student in speaking, reading and writing specifically for the modern music and recording studio. With a high- level focus on effective communication skills and also the deeper understanding and writing of software and technical equipment manuals. Through dialog and practical dialog structures students will understand how to express complex musical concepts in a more focused and effective manner.

Bibliography
Corso tenuto dalla docente Simonetta Collatina
GRAMMATICA: MURPHY Raymond, English Grammar in Use, Cambridge, Cambridge University Press, 2012 (opzionale). INGLESE TECNICO: per l'approfondimento dell'inglese tecnico è prevista la visione di video dedicati agli specifici argomenti e di video su argomenti più generali, sempre in campo musicale.

Exam
Course held by Simonetta Collatina
Oral exam to verify if the student has reached a satisfactory level of fluency and correct pronunciation. The focus of the exam, however, is to test the student's knowdledge of music theory and techinacal terminology.

Course held by the teacher David Logan
Using the techniques learned in class create the following:
• A technical journal of your compositional work • Must between 1500-2000 words long
• Can use pictures or screenshots to assist
• Must describe your technical process

COMPLEMENTARY PIANO AND KEYBOARDS II

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

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

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

REPERTORY SUGGESTIONS: purely indicative

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

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

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

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

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

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.

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 a scelta del candidato/a tra i seguenti: Luigi Onori, "Jazz e Africa. Radici miti suoni", Stampa Alternativa / Nuovi Equilibri, Viterbo 2004 (edizione print on demand 2020) Claudio Sessa, "L'età del jazz. I contemporanei", Il Saggiatore, Milano 2009. Davide Sparti, "Musica in nero. Il campo discorsivo del jazz", Bollati Boringhieri, Torino 2007. Stefano Zenni, "Che razza di musica. Jazz, blues, soul e le trappole del colore", Edt, Torino 2016.

Exam
The exam takes place orally (interview of about twenty minutes) on the scheduled topics studied both through the lessons, the related listening, and the texts. There are no term papers or topics of the student's own choice.

BIBLIOGRAPHY:

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.
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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

DCPL42 - JAZZ SAXOPHONE, BACHELOR

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

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 SAXOPHONE III

Learning outcomes
All the work will be done in anticipation of the finale diploma concert, a live performance, that has to be conceived entirely anew, and treated in every aspect – from the practical organization (chose of the location, organization and management of the band, flyer, communication and promotion, etc.) to the artistic aspects - by adding a own personal artistic mark.

Syllabus
JAZZ TECHNIQUE
- Intervals: all the jumps on major, minor, harmonic and melodic scales.
- Scales: in-depth study of scales (speed of execution, articulations) and modes, atypical scales;
- Patterns: exercises on pentatonic scales.
SOUND TECHNIQUE
- In-depth study of the topics covered in the previous year
JAZZ IMPROVISATION
- Study of complex pieces from the modern repertoire;
- Coltrane changes,
JAZZ READING
- Rhythmic studies with irregular tempos, rhythmic shifts;
- Reading solos in various styles (bebop, funk, modal) by modern saxophonists (J.Coltrane, M. Brecker, K.Garrett, B.Berg, David Sanborn).

Translated with www.DeepL.com/Translator (free version)

Bibliography
Eventuale bibliografia indicata dal docente.

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.

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)
Spring (February/March/April)

To this end, the student must be committed to finding a supervisor in time who can follow him/her in the writing of his/her thesis and respect all the deadlines assigned for the booking of the final exam. The student must have completed all exams and elective credits in the session preceding that of the discussion.

For detailed info connect to the following link https://www.slmc.it/tesi-prova-finale/

Bibliography
La bibliografia sarà concordata dall'allievo e il docente scelto come relatore a seconda dell'argomento della tesi.

Exam
The bibliography will be agreed upon by the student and the teacher chosen as supervisor depending on the topic of the thesis.

MUSIC 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.

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 : Tecniche di improvvisazione musicale - Area: Discipline interpretative d'insieme
Settore artistico-disciplinare: Tecniche di improvvisazione musicale, codice COMI/08

JAZZ IMPROVISATION III

Learning outcomes

Syllabus

Bibliography

Exam

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