SAINT LOUIS
COLLEGE OF MUSIC

POPULAR MUSIC DEPT.

DCPL67 -POP-ROCK DRUMS AND PERCUSSIONS, BACHELOR

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

Sede Principale
● via Baccina, 47

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

Sede di Milano
● viale Luigi Bodio, 37

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

DCPL67 -Pop-rock Drums and Percussions, Bachelor

General goals
A three year Bachelor of Arts course which is rooted in jazz music and explores countless contaminations and affinities with soul music, contemporary rock-blues, fusion, black music and electronic jazz.

During the course, one's own personal style's features are being developed to the highest possible level. Therefore following aspects are being explored: advanced technique, creativity, rhythmic sense, improvisation, comping and styling soloing, in perfect balance between jazz, rock-blues and popular music.

The jazz course with popular music orientation differs from the standard jazz course for its specificity of the repertoire, both in the ensembles courses as in the study of one's own instrument. It also differs in the different language studied in the improvisation courses.

The study of contemporary harmony includes also the most current arrangement techniques, both in the aspect of digital pre-production, with sequencing and virtual instruments, as 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 and have acquired several hours of experience in the recording studio as a session musician.

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 obligatory pieces of the pop-rock 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 IN ENSEMBLE, TRIO THE MINIMUM

2) MUSIC THEORY AND HARMONY TEST
Harmony written and oral test (see Harmony test)

3) EAR TRAINING TEST
a) Melodic, modal, rhythmic, harmonic and harmonic functions dictation (see Ear Training Test)
b) Oral solfeggio test and recognition and intonation of intervals and chords (see Ear Training test)

4) INTEGRATIVE TESTS
a) Rhythmic Analysis Test
b) Complementary Piano Test (excluding pianists)
c) Music Technology Test
d) Evaluation of the candidate's artistic and educational curriculum
e) Evaluation of any original compositions, recordings and/or record productions of the candidates
f) Music general and motivational interview

Prova strumentale di Batteria Pop-Rock
Pop-rock Drums Test

1a) PRACTICAL TEST IN ENSEMBLE
For admission, students must prepare 10 pieces chosen among the ones listed below, two for each section. The Commission will decide how many and which songs to listen to; they could also decide to listen to them all, or to some parts of the song only.
The pieces will be performed with the rhythmic section made available by Saint Louis (bass, piano, guitar). It is not possible to perform with backing tracks.

REPERTOIRE for the access to the Pop Performance Bachelor Course:

Funk section
1) Call my name (Prince) 2) Superstition (Stevie Wonder) 3) Roof Garden (Al Jarreau) 4) Papa's got a brand new bag (James Brown) 5) Cissy strut (the Meters)
Rock section
1) Hysteria (Muse) 2) Whole lotta love (Led Zeppelin) 3) Hearts on fire (John Cafferty) 4) Cult of personality (Living colour) 5) Grace (Jeff Buckley)
Pop section
1) Rosanna (Toto) 2) Solsbury Hill (Peter Gabriel) 3) Seven Days (Sting) 4) Ain't nobody (Chaka Khan) 5) That's what I like (Bruno Mars)
Blues section
1) Hide Away (Freddie King) 2) Stormy Monday (The Allman Brother Band) 3) Revelation (Yellow Jackets) 4) Pride and Joy (Stevie Ray Vaughan) 5) Please set a date (Robben Ford)
Latin, Raggae, Brazilian section
1) Mas que nada (Sergio Mendez) 2) I shot the Sheriff (Bob Marley) 3) Mambo Diablo (Tito Puente) 4) Afro Blue (Mongo Santamaria) 5) Sina (Djavan)

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; different pressures for the rollers above listed and exercises for the fingers, wrists and arms; solfeggio applied to the drums. The Stone Killer.
Drum 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 music relationship between the instruments composing the rhythm section, in particular bass and drums. Study of pop, rock, R&B, funk, jazz, brazilian repertoire. Drum technique: From the "Master Studies": Accent Studies; Buzz Roll Studies; Stroke Combination Studies. Sticking Variations. The Stone Killer (Part 2-3). Drums 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.
Drum 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.
Study of musical styles, such as: jazz, funk, R&B, pop, rock, Brazilian, Afro-cuban, second line.
Rhythmic solfeggio applied to the instrument.
Reading and interpretation of course scores.
Rhythm section: application of interpretation techniques and styles tackled, through the laboratories of Bass &

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 Analisi Ritmica
Rhythm Analysis Test

Counting techniques for Mixed-Subdivisions and related Hand-Motions methods
Reading and Execution of a score in Mixed-Subdivisions
Compound times: 3:8/6:8/9:8/12:8
Use of the semiquaver duplet subdivision in compound times
Use of the semiquaver triplets subdivision in compound times
Use of the demisemiquaver quadruplets in compound times
Subdivision combination of semiquaver duplets and semiquaver triplets in compound times
Subdivision combination of semiquaver duplets / semiquaver triplets / demisemiquaver quadruplets in compound times
Clave concept
6:8 Clave
Clave of Bembe
Afro-Cuban 6: 8
Counter-Rhythms and metric modulations in 6:8
Practical examples from repertoire pieces and related applications
Rumba Clave (3:2 / 2:3)
Son Clave (3:2 / 2:3)
Cascara (3:2 / 2:3)
Tumbao
Recognition of the Clave
Practical examples from repertoire pieces and related applications
Permutations of a note on Rumba Clave
Cut-Time applied to the swing conversion of a score on subdivision of eighths (using Counting / Hand-Motion in semiquaver triplets - using Swing pronunciation of the eighths)
Swing conversion of the quatrain of sixteenth notes and derived rhythmic figures.
Swing pronunciation of the quatrain of sixteenths and derived rhythmic figures
Application of the above topics on repertoire pieces
Quantization and interpretation of the Swing pronunciation of the sixteenth notes

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

Prova di Music Technology
Music Technology Test

Acoustic Sound Chain

Sound Properties
Subjective Sound Parameters
Objective Sound Parameters and their Measurement Units
Electronic Sound Chain
Electric Current and Voltage
Analog and Digital Audio Signals
Types of Analog Audio Signals
Connections for Analog Audio Signals
Basics of A/D and D/A Conversion
Communication Interfaces Used on Audio Interfaces
Direct Monitoring Function of Audio Interfaces
Hi-Z Function of Audio Interfaces
Microphone Polar Patterns
Key Characteristics of Piezoelectric, Dynamic, and Condenser Microphones
Main Components of a Computer: CPU, RAM, Mass Storage, Communication Interfaces and their relevance to music software
Audio Recording Management in a DAW (Digital Audio Workstation)
Basic Operation of a Mixer

DCPL67 -Pop-rock Drums and Percussions, Bachelor

First year

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: **Ritmica della musica contemporanea -** Codice settore: *COTP/06*

Rythmic Analisys CFA **5** E/ID **ID** Hours **30**

Area: *Discipline teorico-analitico-pratiche* - Settore artistico-disciplinare: *Teoria, ritmica e percezione musicale*

Campo disciplinare: **Storia della popular music -** Codice settore: *CODM/06*

Popular Music History I CFA **6** E/ID **E** Hours **30**

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

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

Music Production I CFA **2** E/ID **ID** Hours **20**

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

Campo disciplinare: **Prassi esecutive e repertori -** Codice settore: *COMJ/10*

Complementary Piano and Keyboards I CFA **3** E/ID **E** Hours **24**

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

Campo disciplinare: **Prassi esecutive e repertori -** Codice settore: *COMP/04*

Drums and Percussion I Popular CFA **12** E/ID **E** Hours **30**

Area: *Discipline interpretative del pop-rock, delle musiche improvvisate e audiotattili* - Settore artistico-disciplinare: *Batteria e percussioni Pop-Rock*

Campo disciplinare: **Armonia Pop-rock -** Codice settore: *CODC/07*

Pop-Rock Harmony CFA **7** E/ID **E** Hours **34**

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

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

Professional Pop music Ensemble CFA **4** E/ID **ID** Hours **45**

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

Campo disciplinare: **Tecniche di realizzazione di specifici assetti ritmico fonici -** Codice settore: *COMI/09*

Rhythm Section 3 CFA **3** E/ID **ID** Hours **22**

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

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

Rock-Blues improvisation for Drummers I CFA **6** E/ID **E** Hours **30**

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

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

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

Area: - Settore artistico-disciplinare:

DCPL67 -Pop-rock Drums and Percussions, Bachelor

Second year

Campo disciplinare: **Prassi esecutive e repertori -** Codice settore: *COMJ/10*

Complementary Piano and Keyboards II CFA **3** E/ID **E** Hours **24**

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

Campo disciplinare: **Ear Training -** Codice settore: *COTP/06*

Solos and Transcriptions for Drummers CFA **6** E/ID **E** Hours **30**

Area: *Discipline teorico-analitico-pratiche* - Settore artistico-disciplinare: *Teoria, ritmica e percezione musicale*

Campo disciplinare: **Storia della popular music -** Codice settore: *CODM/06*

Popular Music History II CFA **6** E/ID **E** Hours **30**

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

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

Music Production II CFA **2** E/ID **ID** Hours **20**

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

Campo disciplinare: **Prassi esecutive e repertori -** Codice settore: *COMP/04*

Drums and Percussions II Popular CFA **12** E/ID **E** Hours **30**

Area: *Discipline interpretative del pop-rock, delle musiche improvvisate e audiotattili* - Settore artistico-disciplinare: *Batteria e Percussioni Pop-Rock*

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

Pop-rock Arrangement 1 CFA **6** E/ID **E** Hours **30**

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

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

Professional Pop music Ensemble CFA **4** E/ID **ID** Hours **45**

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

Campo disciplinare: **Tecniche di realizzazione di specifici assetti ritmico fonici -** Codice settore: *COMI/09*

Rhythm Section 3 CFA **3** E/ID **ID** Hours **22**

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

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

Rock-Blues improvisation for Drummers II CFA **6** E/ID **E** Hours **30**

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

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

Tecniche Compositive (Songwriting II) CFA **6** E/ID **ID** Hours **34**

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

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

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

Area: - Settore artistico-disciplinare:

DCPL67 -Pop-rock Drums and Percussions, 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: **Informatica Musicale -** Codice settore: *COME/05*

Music Production III CFA **3** E/ID **E** Hours **34**

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

Campo disciplinare: **Prassi esecutive e repertori -** Codice settore: *COMP/04*

Drums and Percussion III Popular CFA **12** E/ID **E** Hours **30**

Area: *Discipline interpretative del pop-rock, delle musiche improvvisate e audiotattili* - Settore artistico-disciplinare: *Batteria e Percussioni Pop-rock*

Campo disciplinare: **Tecniche di realizzazione di specifici assetti ritmico fonici -** Codice settore: *COMI/09*

Pop-rock rhythm section in recording studio 2 CFA **7** E/ID **ID** Hours **24**

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

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

Professional Pop music Ensemble CFA **4** E/ID **ID** Hours **45**

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

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

Pop Composition and Arrangement II CFA **6** E/ID **E** Hours **30**

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

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

Tecniche Compositive (Songwriting II) CFA **6** E/ID **ID** Hours **50**

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

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: **Electives -** Codice settore:

Electives CFA **9** E/ID **ID** Hours

Area: - Settore artistico-disciplinare:

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

Pop Final Assessment and Dissertation CFA **6** E/ID **E** Hours **1**

Area: - Settore artistico-disciplinare:

SAINT LOUIS
COLLEGE OF MUSIC

FIRST YEAR

DCPL67 -POP-ROCK DRUMS AND PERCUSSIONS, 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

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).

RYTHMIC ANALISYS

Learning outcomes
The principal aim of the course is to provide to the student all the knowledge to analyze the rhythm and to develop visual and physical relationship with it, especially with the subdivision of meters. Benefits resulting from a greater awareness of all rhythmic features are related to a greater rhythmic awareness on its own instrument.

Syllabus
-Odd Rhythms
-5:4/7:4/5:8/7:8/9:8/10:8/11:8/13:8
-Counting technics and identification of different odd times
-Concept of “Reference Clave” in odd times
-Mixed Meters
-Metric Modulations
-Tuplets (sixteenths’ quintuplet, sixteenths’ septuplets, ecc…)
-Mixing quarter note based figures (irregular meters mix)
-Concept of Polyrhythm
-Triplet Quarter
-Rhythmic figure built on triplet quartet notes
-Quintuplet eighth notes
-Rhythmic figures built on quintuplet eighth notes
-Septuplet eighth notes
-Rhythmic figures built on septuplet eighth notes
-Examples of triplet quarter notes used in 3:4/5:4
-Examples of quintuplet eighth notes used in 3:4/5:4
-Examples of septuplet eighth notes used in 3:4/7:4
-Examples of polyrhythms

Bibliography
MAGADINI Peter, Musician's guide to Polyrhythms, New York, Alfred Music, 1995.
BELLSON Louis – BREINES Gil, Odd Time Reading Text, New York, Alfred Music, 1999.
THIGPEN Ed, Rhythm Brought to Life: A Rhythmic Primer, New York, Alfred Music, 2000
CHAFFEY Gary - Rhythm & Meter Patterns
REED Ted - Syncopation For The Modern Drummer
ALBRIGHT Fred - Rhythmic Analysis For The Snare Drum

Exam
Practical verification assessment of the course's program.

MUSIC PRODUCTION I

Learning outcomes
The course aims to provide the student with the knowledge and the technical competences necessary to face with awareness all the steps of a modern music production, with methods, modality and current technologies, as a musician and as an art producer. At the end of the course, the student will have obtained the necessary musical competences and a certain artistic maturity, and be ready to handle a music production, directly or by supporting it throughout all the steps: songwriting, arrangement, pre-production, audio recording, mix, mastering, printing, distribution and promotion. The student will be able to relate with ease and in a profitable way with the various professionals operating in this area (musicians, arrangers, sound engineer, companies for the aggregators supports printing for the online distribution, online distribution platforms, etc.).

Syllabus
- differences between analog and digital domain
- MIDI interface: hardware features
- MIDI interface: channel messages
- Types of electronic musical instruments, management of monotimbral and multitimbral instruments;
- Introduction to the use of the MIDI sequencer
- Cubase: project creation and saving
- Cubase: the project window
- Cubase: virtual instrument management and MIDI recording
- Cubase: key editor, list editor, quantization, destructive and non destructive MIDI editing;

- Practical exercises

Bibliography
Dispense a cura del docente.

Exam
Written test of the course's program.

POPULAR MUSIC HISTORY I

Learning outcomes
The course has the aim to retrace the history of rock music, from the beginnings (blues, Robert Johnson, rhythm&blues, boogie-woogie, country-western, the charts from 1946 to 1969), up to the seventies. The study of the history and the guided listenings supply the student with a complete and coherent vision of the music heard and studied everyday. This vision is useful to complete and to give depth to the own cultural background.

Syllabus
Blues, Robert Johnson, the father of blues. Rhythm & blues, boogie-woogie, country-western, the charts from 1946 to 1969.
Further study: birth of rock'n roll, the genius of Elvis Presley, the imitators, the vocal groups, Ray Charles, the Beatles, the Rolling Stones, the sound “war” between the Beatles and the Beach Boys, 1967, discographies month by month, the genius of Sgt. Pepper's track by track, Psychedelia, Jimi Hendrix (R&B + Psychedelia), 1967 in Italy: “the complexes”, the White Album track by track, the Woodstock Festival. Video: Robert Johnson, documentary by Martin Scorsese on the blues, previews from the movie “Ray” (biography of Ray Charles), Woodstock the movie.

Bibliography
Eventuali dispense a cura del docente.

Exam
Written test of the program.

ROCK-BLUES IMPROVISATION FOR DRUMMERS I

Learning outcomes
The first year of the rock-blues improvisation course for drummers, aims to provide the student with the technical and stylistic relevance requirements useful for performing a solo on a predefined structure, on a vamp or an "open solo".

The aim of the subject is also to focus on techniques to count odd and compound meters, how to develop rhythmic modulation tphrasing and how to use polyrhythms

Syllabus
● Acquisition of the main improvisation techniques through the use of "COMPOUND STICKINGS":
- Sticking of 3-4-5-6-7-8 in the various possibilities of accentuation applied to 4 / 4,12 / 8. ("Sticking Patterns", "G.Chaffee": Group A, B, C, D, E Exercises in 4/4 and 12/8);

● Cataloging of the main improvisation modalities through the concept of "LINEAR PHRASING":
- Acquisition and practice of pulsing and structure counting techniques;
- Cataloging of the main "rhythmic cells" obtained through the use of melodic coordination (3-4-5-6-7-8);
- Application of the same in the form of rhythmic cycles "similar" to the cell form (for example 5/4 for the cell of 5);
- Application on "Regular" cycles (for example 5 bars in 4/4 for "Gruppo Di 5") in 4/4 and 12/8, on the basis of eighths, sixteenths, triplets of sixteenths, thirty-second quatrains;
- Study of the "Accent Variation" in the groups and application of the same in the "Regular Cycles";
- Combination of different groups for the creation of a sentence;
- Groove intervals-only within predefined structures;
- Introduction to the use of "Alternative Linear Phrases" (Extra Groups);
- Use of pauses and combination of the above executive techniques ("Linear Workout", D.Chiantese Cap.1, 2, 3, 4, 5, 9).

● Odd Ruffs;
● Orchestration techniques on the drum set;
● Basic technique of double pedal / double box. ("Power Pattern", D.Pomo);
● Practice on "click-track", sequences and minus-one tracks appropriately chosen or programmed;
● Improvisation on a structure respecting the "obliged" ("The Drummer Soloist", S.Hoghton).

Bibliography
CHAFFEE Gary, Time Functioning Patterns, New York, Alfred Music, 1994.
HOUGHTON Steve, The Drumset Soloist, New York, Alfred Music, 1996.
Polyrhythms (P.Magadini)
Rhythmic Analysis Of The Snare Drum With Introduction To Polyrhythms (F.Albright)

Exam
Practical verification of the program carried out.

ELECTIVES

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

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

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

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

Bibliography
Dispense a cura del docente.

Exam
Theoretical and practical examination of the programme

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 - Teacher's papers

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

POP-ROCK HARMONY

Learning outcomes
The course provides the student with a series of harmonic and melodic strategies useful for composition, analysis and arrangement in the Pop-Rock context. During the academic year, the student learns how to master melodic writing, studies the harmonic mechanisms that reside behind the tonality (modal interchange, secondary dominant, etc ...), understands the techniques and the secrets of melodic harmonization and reharmonization, all through theoretical-practical lessons.

Syllabus
Quick summary of the main elements of harmony covered during the pre-academic years;
The voicings of the chords: the construction and the mastery of the voicings within a harmonic chord progression, from triads to extended seventh chords; The compound chords;
Melodic analysis. The concept of tension and resolution into a melody. Melody construction techniques and formal principles: motivic repetition; sequence; motivic transformation; melodic manipulation of a motif. Interval patterns and compound lines. Antecedent and consequent phrases and melodic profile;
The concept of harmonic families in major and minor keys, harmonic tension and reolution;
In-depth study of tonality enrichment techniques: modal interchange and secondary dominant chords; the principle of "harmonic universe" in major and minor keys;
Harmonic analysis and guided listening of songs from the pop-rock tradition containing the harmonic enrichment strategies of the tonality;
Melody harmonization techniques with triads and seventh chords (melodic analysis, bass-melody relationship, the use of inversions);
The re-harmonization of a harmonic chord progression;
Melodic writing techniques on a given harmonic progression.

Bibliography
Andrea AVENA, Teoria & Armonia, quarta parte, Milano, Sinfonica Jazz, 2015.
Andrea AVENA, Teoria & Armonia, terza parte, Milano, Sinfonica Jazz, 2015.
Jack PERRICONE, Melody in Songwriting, Boston, Berklee Press, 2000.
Mark SIMMONS, Songwriting Strategies, Boston, Berklee Press, 2014.
Randy FELTS, Reharmonization Technique, Boston, Berklee, 2002.
Ted PEASE, Jazz Composition, teoria e pratica (trad. it. Di Robero Spadoni), Milano, Volontè, 2010.
Eventuali dispense a cura del docente.

Exam
Written exam related to the topics discussed along the course. During the examination, it's allowed using one's instrument or the piano.

RHYTHM SECTION 3

Learning outcomes
The main aim of the course is the development and the analysis of the rhythm section instrument' interplay, and their respective role in the setting of the different styles of jazz music.
Furthermore, this course expects to reach progressively the development of sight-reading and interpretation abilities of written music, with particular attention to the specific indications for the rhythm section on the score.

Syllabus
• Study and consolidation of topics and structures within the rhythm section (Drums, Bass, Guitar, Keyboards, etc.) in the different styles;
• Consolidation of a repertoire which includes songs with a “blues structure” (12 bars), AAB structure, AABA structure (32 bars), classic standards, ballads, latin-jazz songs, etc.

Bibliography
SONG BOOK MULTISTILISTICO, interamente originale, corredato di CD e Partiture.

Exam
Final examination of the course's topics.

DRUMS AND PERCUSSION I POPULAR

Learning outcomes
The primary goal of the first annual drum and percussion course within the popular course, is to introduce the student to a deepened didactic path on drumming applied to various styles from rock, pop, funk, blues, jazz, rock and fusion. In addition to studying the techniques, a stylistic and musical development is expected, as well as further enhancement of the sight reading capacity.

Syllabus
- Class of drum technique: Wilcoxon (or similar methods) Modern Rudimental Swing solos (Three camps, Three camps in Paradiddles, Three camps in Ratamacues,Lorrain Post Dug out,Elyria four stroke, Paradiddle Johnnie,Rudimental Jam,Loosen Up,Rhytmania,Yankee Doodle Stomp,Rolling in Rhythm) Ted Reed's "Syncopation" and interpretation methods - compounds - rudiments applied to the drum set and binary and ternary pattern - double strike technique on single pedal, double pedal technique (groups of four eights (16'-32') binaries - three and six (8'-16') ternaries;

- Drum class: advanced technique for the coordination and independence in pop, rock, progressive, metal, blues, latin and jazz;

- Class of study and application of musical styles;

- Sight-reading class: poly rhythmic, advanced independence (linear patterns and phrasing, odd meters and rhythmic illusions) study and click analysis and interpretation of the metronomic time: study on a minus-one tracks, music development class: this class is designed to provide the students a wider musical baggage through harmony lessons, complementary piano, rock ear training;

- Drum solo study class: application of the Wilcoxon methods (or correspondent) on the drum set for the creation of "drum solos".

Bibliography
CHAFFEE Gary, Time Functioning Patterns, New York, Alfred Music, 1994 (o altri metodi Gary Chaffee).
HARRISON Gavin, Rhythmic Illusions, Hollywood, Warner Bros, 1998.
LOMBARDO Dave, Power Grooves, Milwaukee, Hal Leonard, 2000.
REED Ted, Progressive Steps to Syncopation for the Modern Drummer, New York, Alfred Music, 1996.
WILCOXON Charles, Modern Swing Solos for the Modern Drummer, Cleveland, Ludwig Masters, 1941.
POMO Daniele, Power Pattern, Roma, Saint Louis DOC, 2016.
CHAPIN Jim, Advanced Techniques for the Modern Drummer, New York, Alfred Music, 2002.
RILEY John, The Art of Bop Drumming, New York, Alfred Music, 1994.
MALABE Frank - WEINER Bob, Afro-cuban Rhythms for Drumset, New York, Alfred Music, 1994.
DA FONSECA Duduka – WEINER Bob, Brazilian Rhythms for Drumset, New York, Alfred Music, 1993.

Exam
1. One drum solo applied to the drum set;
2. Interpretation methods of the syncopation solos performed on the drum and on the drum set in the following styles: swing - funk - latin - brazilian - rock;
3. Exercises in the jazz, latin and rock styles selected from the studied methods;
4. Linear patterns application and phrasing, odd meters and rhythmic illusions;
5. Execution of at least three songs chosen by the commission among ten songs presented by the student (by heart).

PROFESSIONAL POP MUSIC ENSEMBLE

Learning outcomes
Ensembles are held in small groups 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 difficult songs taken from the pop repertoire and originals, with arrangements and opportunities for interplay and improvisation.
The bands will play gigs during the academic year, with its own repertoire, during the events organized by the Saint Louis in the renowned music clubs and festivals of Rome:
– Lab on The Roads – weekly gig, from January till June
– Gigs and Simply the Best – end of the year shows
Furthermore, the best projects will be promoted for professional concerts in live clubs, festivals and events in Italy.
The Ensemble attendance is mandatory.

Syllabus
The course contents (repertoire) vary according to the stylistic or thematic typology of the ensemble. An aspect that is treated transversely in the various ensemble music workshops is the development of the ability to interact within a training, addressing any problems arising from the shared study of a repertoire, with particular attention to one's own role within the band.

Bibliography
Partiture fornite dal docente.

Exam
Evaluation of the live performance and of the entire learning path.

SAINT LOUIS
COLLEGE OF MUSIC

SECOND YEAR

DCPL67 -POP-ROCK DRUMS AND PERCUSSIONS, BACHELOR

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

POPULAR MUSIC HISTORY II

Learning outcomes
The second year of the Popular Music History course has the aim to study the stylistic evolution of rock and pop from the sixties (proto-prog: from Sgt. Peppers to the first Pink Floyd, from the Procol Harum to the Moody Blues, from the Colosseum to the Nice) up to this day (the birth of new styles such as ska, reggae, disco music and hard rock).

Syllabus
Proto-prog: from Sgt. Peppers to the first Pink Floyd, from the Procol Harum to the Moody Blues, from the Colosseum to the Nice. The golden age of progressive-rock 1969-1976: King Krimson, Genesis, Emerson Lake & Palmer, Yes, Jehtro Tull, Van Deer Graaf Generator, Gentle Giar, Traffic, Machine, Hatfield And The North, Robert Wyatt, Henry Cow. The Italian scene: Perigeo, Banco Del Mutuo Soccorso, PFM, Orme, Area, Balletto Di Bronzo. The charts from 1976 to 1984: pop, disco, ska, reggae and hard-rock.
Video clips: Classic Album, from the Jehtro Tull to the Yes, from the Pink Floyd to the Queen, from the Who to Frank Zappa.

Bibliography
Eventuali dispense a cura del docente.

Exam
Written assessment of the program.

SOLOS AND TRANSCRIPTIONS FOR DRUMMERS

Learning outcomes
The main purpose of the program is to accustom the student to the transcription of various drum solos in different styles to access all information (timing, swing ...) that can not be indicated on the score.

Syllabus
The course aims to encourage the transcription and execution on one's own instrument of solos chosen by the student or indicated by the teacher.

Bibliography
Eventuali partiture indicate dal docente.

Exam
– Execution by heart of three solos studied during the year;
– Transcription and execution of a solo assigned one hour before the exam, through the help of the own instrument.

MUSIC PRODUCTION II

Learning outcomes
The main objective of the course is to bring the student, through the study of subtractive synthesis, to the creation of medium complexity timbres through the use of modular and compact synthesizers, both hardware and software.
At the end of the academic year, musical projects are made that can be used in advertising, video games and soundtracks

Syllabus
- Sound synthesis, historical notes: from the first modular to compact synthesizers
- Module classes: modifier sources and controls
- Analysis and explanation of the main modules and control signals of the synthesizer: VCO, VCF, VCA, CV, gate, envelope generator, portamento, Keyboard tracking, velocity
- audio-rate modulations: AM, Ring Modulation, FM
- Block diagrams: exercises on creating electronic sounds
- Doepfer A-100 synthesizer
- Voltage Modular synthesizer
- Minimoog synthesizer
- Practical exercises on the reproduction of various types of sounds

Bibliography
Dispense a cura del docente.

Exam
Creation of a short musical production on a given theme.

ROCK-BLUES IMPROVISATION FOR DRUMMERS II

Learning outcomes
In the second year, the improvisation course for rock has as its first objective the consolidation of improvisation techniques studied during the first year. The same topics will be enriched using embellishments and variations deriving from the "rudimentary" language, applied on the odd times and using polyrhythms.

Syllabus
● Use of "COMPOUND STICKINGS" IN 20/16 AND 14/16 ("Sticking Patterns", G. Chaffee Cap. A, B, C, D, E Exercises in 20/16 and 14/16);

● Acquisition of the beautification-variation techniques of the melodic coordination cells studied in the First Year:
- Embellishments applicable to "linear" groups on the basis of accent variations;
- Embellishments applicable to "linear" groups by implementing the use of a double pedal / double box;
- Embellishments / variations of the groups through the use of the "Single Paradiddle". ("Linear Workout", D. Chiantese Chapter 6,7).

● Linear Extra Groups:
- Execution of melodic coordination phrases obtained by combining "Compound Stickings" with notes played by the box;
- Study of combinations of Extra Groups and creation of own phrases using them. ("Linear Workout", D.Chiantese Cap.8).

● Use of Rhythmic Modulations and "Beat Desplacement" in one or as a fill / variation of a groove. (Rhythmic Illusions, G. Harrison).

● polyrhythms:
- Study and application in a solo context of further numerical subdivisions of the value of 1: 4: "5: 4", "6: 4", 7: 4 ";
- Study and application of further subdivisions in a numerical solemn context with a value of 2: 4: "3: 2", "5: 2", "7: 2" (Rhythm & Meter Patterns, G.Chaffee; Musicians Guide To Polyrhythms, P. Magadini).

● Creation of own phrases by combining the acquired technical contents and conception of a single one according to different musical needs ("Linear Workout", D.Chiantese Cap.10);

● Conception of a stubborn and use of the same in improvisation;

● Advanced double pedal / double box techniques.

Bibliography
CHAFFEE Gary, Time Functioning Patterns, New York, Alfred Music, 1994.
MAGADINI Peter, Polyrhythms, The Musician's Guide, Milwaukee, Hal Leonard, 2002.
HARRISON Gavin, Rhythmic Illusions, Hollywood, Warner Bros, 1998.

Exam
Practical verification of the program carried out.

POP-ROCK ARRANGEMENT 1

Learning outcomes
The course has a two-year duration and aims to provide the student with the knowledge and first experiences in arranging and providing creative inspiration for the orchestration of a musical song in the field of popular music, starting from a simple melody with an initial harmonic sequence that can be, if necessary, developed or rethought radically.
The didactic program is designed to use directly a software for the musical production (Cubase, Logic, etc.) following the usual modern production process, which aims to have an immediate sound response when pre-producing, during the writing of the various musical parts.

Syllabus
The course addresses the various issues concerning the arrangement of a piece:

• Use of softwares for music production;
• Analysis and development of the structure of the piece: intro, stanzas, refrains, specials, etc.;
• Analysis of the melody and the conception of adequate harmonization;
• Analysis, conception and drafting of the parts of the basic instruments: drums, bass, acoustic and electric piano, guitars;
• String instruments;
• Use of rhythmic loops;
• Use of synthesizers.

The topics will be developed with theoretical and practical lessons, alternated according to the achievement of the various objectives.

In the first year the knowledge of the single instrumental sections and the writing of the relative musical parts will be developed.
In the second year, the ability to conceive the complete orchestration of all the instrumental sections of a piece will be developed with particular attention to the use of strings.
At the end of the course the student will be able to create arrangements of complete music pieces.

Bibliography
Dispense a cura del docente - Teacher's papers

Exam
Written and/or pratical test, according to the teacher's choice

ELECTIVES

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

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

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

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

Bibliography
Dispense a cura del docente.

Exam
Theoretical and practical examination of the programme

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.

DRUMS AND PERCUSSIONS II POPULAR

Learning outcomes
During the second year of the drum course, some specific topics are being faced such as the development of the solo aspect and, in particular, the training of the student in the recording studio, with the aim of developing the technique mastery that will equip the student with the ability of easily unraveling himself in a professional context.

Syllabus
● Drum Class: Polyrhythmic, Odd Meters, Linear Patterns and Phrasing, Rhythmic Illusions, Analysis of Acoustic and Electronic Instrumentation (Pad-Triggers);

● Drum Solo Composition Class: The student will apply one of Wilcoxon's "Modern Rudimental swing solos" (or similar) of his choice through the use of the whole drumset. The student will be supervised by the teacher. The student will have also to transcribe the solo using notation programs such as "Sibelius" or "Finale";

● Styles specialization class: In this section of the course the student has the possibility to refine in detail the musical styles that he prefers. In addition, the different problems and technical needs for the professional activity will be analyzed.

Bibliography
CHAFFEE Gary, Time Functioning Patterns, New York, Alfred Music, 1994 (o altri metodi Gary Chaffee).
HARRISON Gavin, Rhythmic Illusions, Hollywood, Warner Bros, 1998.
LOMBARDO Dave, Power Grooves, Milwaukee, Hal Leonard, 2000.
REED Ted, Progressive Steps to Syncopation for the Modern Drummer, New York, Alfred Music, 1996.
WILCOXON Charles, Modern Swing Solos for the Modern Drummer, Cleveland, Ludwig Masters, 1941.
POMO Daniele, Power Pattern, Roma, Saint Louis DOC, 2016.
CHAPIN Jim, Advanced Techniques for the Modern Drummer, New York, Alfred Music, 2002.
RILEY John, The Art of Bop Drumming, New York, Alfred Music, 1994.
MALABE Frank - WEINER Bob, Afro-cuban Rhythms for Drumset, New York, Alfred Music, 1994.
DA FONSECA Duduka – WEINER Bob, Brazilian Rhythms for Drumset, New York, Alfred Music, 1993.

Exam
1. One drum solo (Wilcoxon) applied to the set;
2. Methods of interpreting syncopation's solos performed on the drum set in the following styles: swing - funk - latin - brazilian – rock
3. Exercises in jazz, latin and rock styles chosen from the methods studied during the academic year
4. Application of linear patterns and phrasing, odd meters and rhythmic illusions
5. Group performance of at least 3 songs selected by the examination board from ten songs presented by the student (by heart)
6. Verification of the overall technical knowledge.

RHYTHM SECTION 3

Learning outcomes
The main aim of the course is the development and the analysis of the rhythm section instrument' interplay, and their respective role in the setting of the different styles of jazz music.
Furthermore, this course expects to reach progressively the development of sight-reading and interpretation abilities of written music, with particular attention to the specific indications for the rhythm section on the score.

Syllabus
- Study and consolidation of motifs and structures within the rhythm section (Drums, Bass, Guitar, Keyboards, etc.) in the different styles;
- Consolidation of a repertoire which includes songs with a “blues structure” (12 bars), AAB structure, AABA structure (32 bars), classic standards, ballads, latin-jazz songs, etc.

Bibliography
SONG BOOK MULTISTILISTICO, interamente originale, corredato di CD e Partiture.

Exam
Final examination of the course's subjects.

TECNICHE COMPOSITIVE (SONGWRITING II)

Learning outcomes
The main objective is to provide the student with all those necessary tools useful for the process of coding and rationalizing his/her own musical ideas and inspirations (song form: perfect synthesis; verse, refrain, refusal of both; harmonization of a melodic line; construction of a melodic line on an existing harmonic loop through material provided by the teacher in all musical styles), in order to make him/her increasingly aware of the technical aspects related to the composition

Syllabus
Melodic composition techniques on patterns, progressions, and pieces through the various styles and languages.
Length and beginning of phrases, space, maintaining the rhythm and changing the shape, repetitions, choice of notes and the relationship with harmony, use of arpeggios and scale lines. Insights into the relationship between harmony, melody, rhythm and text. Harmonization techniques of sung and non-sung melodies, creation and length of harmonic patterns for the various sections of the pieces, chord rhythm, use of diatonic and non-diatonic progressions,
Use of modulations within the sections and in the piece, the choice of chords and the relationship with harmony through the various styles and languages. Insights into the relationship between harmony, melody, rhythm and text. Composition techniques starting from a loop, sample, groove, an arrangement of an instrument section, an ostinato, a riff, using different structures.
Analysis of harmonic and melodic techniques in the composition of the most representative songwriters in Italy and abroad.

Bibliography
Eventuali dispense a cura del docente.

Exam
At the end of the course each student will create different songs in different styles and one or more songs of his/her own free creation.

PROFESSIONAL POP MUSIC ENSEMBLE

Learning outcomes
Ensembles are held in small groups 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 difficult songs taken from the pop repertoire and originals, with arrangements and opportunities for interplay and improvisation.
The bands will play gigs during the academic year, with its own repertoire, during the events organized by the Saint Louis in the renowned music clubs and festivals of Rome:
– Lab on The Roads – weekly gig, from January till June
– Gigs and Simply the Best – end of the year shows
Furthermore, the best projects will be promoted for professional concerts in live clubs, festivals and events in Italy.
The Ensemble attendance is mandatory.

Syllabus
The course contents (repertoire) vary according to the stylistic or thematic typology of the ensemble. An aspect that is treated transversely in the various ensemble music workshops is the development of the ability to interact within a training, addressing any problems arising from the shared study of a repertoire, with particular attention to one's own role within the band.

Bibliography
Partiture fornite dal docente.

Exam
Evaluation of the live performance and of the entire learning path.

SAINT LOUIS
COLLEGE OF MUSIC

THIRD YEAR

DCPL67 -POP-ROCK DRUMS AND PERCUSSIONS, BACHELOR

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

Sede Principale
● via Baccina, 47

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

Sede di Milano
● viale Luigi Bodio, 37

SAINTLOUIS.EU

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

POP FINAL ASSESSMENT AND 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 PRODUCTION III

Learning outcomes
The aim of the course is to give the student the knowledge necessary to manage the main functions of the sound manipulation software, from the creation of a music project to the mix, to the audio-video synchronization, to the use of destructive and non-destructive editing, time stretch, pitch shift, bit slicing, etc.

Syllabus
- Advanced Cubase key editor, midi programming on multiple lane controllers
- Sound libraries, management of articulation changes in Cubase
- introduction to the virtual orchestra
- Time track management
- Sound cards, drivers, latency
- Digital audio: sampling rate, bit depth, storage
- Main formats of linear and compressed audio files
- Sound cards, drivers, latency
- Destructive and non destructive audio editing
- Time stretch, pitch shift, bit slicing
- Bpm of loops
- Audio mixer
- Equalizatio,
- Dynamic processors, effects
- Automation, mastering, audio export

Bibliography
Dispense a cura del docente.

Exam
Creation of a short music production on a given theme

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

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.

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
Not Yet Available

Bibliography
Dispense a cura del docente.

Exam
Written and/or pratical test, teacher choice

POP COMPOSITION AND ARRANGEMENT II

Learning outcomes
The course has a two-year duration and aims to provide the student with the knowledge and first experiences in arranging and providing creative inspiration for the orchestration of a musical piece in the field of pop music, starting from a simple melody with an initial harmony sequence that can, if necessary, be developed or rethought radically.
The educational program is designed to use directly a music production software (Cubase, Logic, etc.), following the usual modern production process, which aims to have an immediate sound response at the pre-production phase and during the writing of the various music parts.

Syllabus
During the course, various topics concerning the arrangement of a song will be faced:

• Use of a music production software;
• Analysis and development of song's structure: intro, verses, choruses, special, etc.;
• Analysis of the melody and the conception of an adequate harmonization;
• Analysis, conceptualization and development of basic instrument parts: drums, bass, acoustic and electric piano, guitars;
• Bowed string instruments;
• Use of rhythmic loops;
• Use of synthesizers;

The topics will be developed with theoretical and practical lessons, alternated based on the achievement of the various objectives.

During the first year the knowledge of the single instrumental sections and the writing of the relative musical parts will be developed.
During the second year the ability to conceive the complete orchestration of all the instrumental section of a song with particular attention to the use of the arches will be developed.

At the end of the course the student will be able to arrange complete musical songs.

Bibliography
Eventuale bibliografia indicata dal docente.

Exam
Written and practical test of the work done during the year.
1° YEAR:
Creation of a song arrangement for rhythm section and at least two harmonic instruments.
Time available: 3 hours
2° YEAR:
Creation of a song arrangement for string quartet.
Time available: 3 hours

DRUMS AND PERCUSSION III POPULAR

Learning outcomes
All the work will be done in anticipation of the diploma's final concert, a live performance that the student will have to invent from the beginning, by following it in every aspect - from the practical organization (choice of the venue, organization and management of the group, flier, communication and promotion, etc.) to the artistic content - by fully demonstrating the own personal artistic mark.

Syllabus
The last year of the instrument's course is dedicated to the practical use of the theoretical knowledge acquired throughout the previous years, by developing the maximum personality and artistic creativity of the student, and addressing the skills to the creation and practical production of an original musical project .
The student will also face the study and arrangement of a challenging level repertoire.

Bibliography
CHAFFEE Gary, Time Functioning Patterns, New York, Alfred Music, 1994 (o altri metodi Gary Chaffee).
HARRISON Gavin, Rhythmic Illusions, Hollywood, Warner Bros, 1998.
LOMBARDO Dave, Power Grooves, Milwaukee, Hal Leonard, 2000.
REED Ted, Progressive Steps to Syncopation for the Modern Drummer, New York, Alfred Music, 1996.
WILCOXON Charles, Modern Swing Solos for the Modern Drummer, Cleveland, Ludwig Masters, 1941.
POMO Daniele, Power Pattern, Roma, Saint Louis DOC, 2016.
CHAPIN Jim, Advanced Techniques for the Modern Drummer, New York, Alfred Music, 2002.
RILEY John, The Art of Bop Drumming, New York, Alfred Music, 1994.
MALABE Frank - WEINER Bob, Afro-cuban Rhythms for Drumset, New York, Alfred Music, 1994.
DA FONSECA Duduka – WEINER Bob, Brazilian Rhythms for Drumset, New York, Alfred Music, 1993.

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.

POP-ROCK RHYTHM SECTION IN RECORDING STUDIO 2

Learning outcomes
This fieldwork allows the student to closely measure his/her own abilities in solving problems inherent to the musician profession

Syllabus
- The study and care of the sound on one's own instrument;
- Interaction with technicians for everything related to sound management
- Management of listening through headphones
- Recording live tracks
- Correction of minor execution errors

all aspects that strongly contribute to the professionalization of the student.
This fieldwork allows the student to closely measure his/her own abilities in solving the problems inherent to the musician profession

Bibliography
Dispense a cura del docente.

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

TECNICHE COMPOSITIVE (SONGWRITING II)

Learning outcomes
The main objective of the course of compositional techniques is to provide the student with all the tools necessary for coding and rationalizing his own ideas and musical inspirations (acquisition and imitation of the different compositional styles typical of pop music from the 1950s up to this day; the song form; the perfect synthesis; verse, chorus, refusal of both; harmonization of a melodic line; creation of a melodic line over an existing harmonic turn around), with the aim of make the student more and more aware of the "technical" aspects connected to composing.

Syllabus
The course is divided into two main and fundamental subjects:
1) STYLISH SONGWRITING It includes the study and the analysis of songs composed by famous songwriters from the national and international scene. It is useful to understand how some musical styles are similar to the ideas of the student; therefore it's useful to learn how to use them to create and original composition.
2) CREATIVE SONGWRITING It expects the practical exercise of a song composition. It's possible to start from a melodic idea; or from a chord progression; or from an already written test; it is possible to find inspiration from a bass and drums groove or from a guitar riff. The important thing is that the student will be able to bring out his personality and compositional talent.
The course is further divided in two areas: international and italian
INTERNATIONAL
Writers: Sam Cooke; Al Green; Muscle Scholas; Dow up; Beach Boys; bob Dylan; Beatles; Rolling Stones; Police; Ray Charles; Stenie Wonder; James Taylor; Elton John; Steely Dan; Doobie Brothers; Michael Mc Donald; Earth Wind & fire; John Hall; Leon Russel; Kenny Loggins; Burth Bacarach; Sly Stone; Jimi Hendrix; Byrds; Carol King.
Essential aspects:
- Acquisition and imitation of the various compositional styles typical of pop music from the 1950s up to this day;
- Song form: perfect summary;
- Verse, chorus, refusal of both;
- Harmonization of a melodic line;
- Building a melodic line on an existing harmonic turn around.

ITALIAN SONG SECTION AND SINGER-SONGWRITERS
Singer-songwriters: Lucio Battisti; Francesco De Gregori; Claudio Baglioni; Fabrizio De Andrè; Paolo Conte; Gino Paoli; Umberto Bindi; Franco Battiato; Domenico Modugno.
Essential aspects:
- Analysis of the classics of the Italian song and analysis of the musical language of each single singer-songwriter;
- Selection of key choruses and verses within famous songs and analysis of the relationship between melody, harmony and rhythm;
- Construction of a melodic line on a predetermined harmonic turn around;
- Construction of a melodic line starting from a rhythmic unit.

Bibliography
Eventuali dispense a cura del docente.

Exam
At the end of the course each student will create different songs in different styles and one or more songs of his own free creation.

PROFESSIONAL POP MUSIC ENSEMBLE

Learning outcomes
Ensembles are held in small groups 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 difficult songs taken from the pop repertoire and originals, with arrangements and opportunities for interplay and improvisation.
The bands will play gigs during the academic year, with its own repertoire, during the events organized by the Saint Louis in the renowned music clubs and festivals of Rome:
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Furthermore, the best projects will be promoted for professional concerts in live clubs, festivals and events in Italy.
The Ensemble attendance is mandatory.

Syllabus
The course contents (repertoire) vary according to the stylistic or thematic typology of the ensemble. An aspect that is treated transversely in the various ensemble music workshops is the development of the ability to interact within a training, addressing any problems arising from the shared study of a repertoire, with particular attention to one's own role within the band.

Bibliography
Partiture fornite dal docente.

Exam
Evaluation of the live performance and of the entire learning path.