SAINT LOUIS
COLLEGE OF MUSIC

JAZZ DEPARTMENT

DCSL07 - JAZZ VOCALS, MASTER

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

Sede Principale
● via Baccina, 47

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

Sede di Milano
● viale Luigi Bodio, 37

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

Elenco prove di ammissione ai Corsi di Jazz di 2° livello
List of Admission Tests to the Jazz Master level Courses

All candidates who have a Bachelor level Title - 1st cycle Academic Diploma or a University Degree - and who have the specific required skills can access the 2nd cycle academic course (Master level) in Jazz.

It is possible to submit an application for participation in the admission exam to 1st and 2nd cycle academic courses from February 3rd to April 30th. International students can apply from January 1st to April 30th. Subsequent applications can only be considered on the basis of the remaining places available.

For first cycle (Bachelor level) graduate students at Saint Louis
Students who have obtained the first cycle academic diploma in Jazz at Saint Louis are in possession of the requirements to access the second cycle diploma and therefore do not have to take the admission tests.

For EXTERNAL candidates - admission criteria:
1) FORMAL REQUIREMENT:
possession of a first cycle academic diploma or a 3-year university degree (Bachelor level)

2) PRE-SELECTION:
link to 3 video clips, containing a jazz performance of the candidate, in trio at least
fill in the admission application and insert the link to the videos inside the application form.
In case of a positive result of the pre-selection you can access the following admission tests

3) ADMISSION TESTS:
a) test of performance in ensemble, accompanied by the resident rhythm section:
- performance of four jazz standards (real book 1982) chosen by the student
- performance of two pieces at first sight, chosen by the commission from the most known and/or less known jazz standards.
b) jazz arrangement test (for rhythm section and 5 wind instruments)
c) ear training test (transcription of a mini-song without the support of any instruments)
d) jazz harmony test (see dedicated section)
e) specific tests
- for pianists: performance of a piece in solo piano, chosen by the student
- for guitarists: performance of one piece for guitar, chosen by the student
- for singers: perfomance of a song in which the candidate is self-accompanied on the piano or on the guitar

8) evaluation of any record publications

If the outcome of the tests from point b) to point e) is not sufficient in level, it is still possible to access the Course with educational debts to be compensated over the two-year period.
It is not possible to enter the two-year course if you do not pass the test referred to in point a) (Ensemble test)

Prova di Canto Jazz e improvvisazione per accesso al biennio di 2° livello
Jazz Vocals and Improvisation Test for access to the Master Course

Ensemble Test

The candidate must prepare 5 pieces from the list below to perform with the resident rhythm section. If the key is not in the Real Book 82, the candidate must bring parts or lead sheets for the rhythm section:
Waltz for Debbie
Very Early
Crystal Silence
You're Everything
Autumn Nocturne
Invitation
Hallucinations
Joy Spring
Donna Lee
Spring Can Really Hang You Up the Most
Along Came Betty
Nica's Dream
Interplay
Ask Me Now
Ruby My Dear

Jazz Improvisation Test

The candidate must perform a solo excerpt from B. Stoloff's "Scat! Vocal Improvisation Techniques" choosing from:
Miss June
How Hot the Sun
Minor 12-bar blues solo
Rhythm changes solo
The candidate must perform a historical solo choosing from:

Miles Davis's solo on "So What" from the album "Kind of Blue"
Wynton Kelly's solo on "Freddie Freeloader" from the album "Kind of Blue"
Chet Baker's vocal solo on "But Not for Me" from the album "Touch of Your Lips"
The candidate must demonstrate improvisational ability on major and minor II-V-I patterns.

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 Armonia Jazz per ammissione ai Corsi di Jazz di 2° livello
Jazz Harmony Admission Test to enter the Jazz Master level Course

Test of Jazz Harmony

Relationship between chords and modes of the major scale
Compatible extensions
The "Avoid Notes"
Harmonic substitutions: diatonic and "tritone"
The secondary dominant in major key and their substitutions
Criteria for choosing extensions (9th, 11th, 13th) based on the structure of the chords and their function
4-part arrangement in extended state of extended chords (9th, 11th, 13th)
Harmonization of the melody with 4-part extended chords
The diminished 7th chord: structural and functional characteristics
Relationship with the 7th chord (b9)
The passing diminished chord in major key
Criteria for choosing and using extensions in the diminished chord based on the key
Secondary dominant in minor key
Harmonic substitutions in minor key
Relationship between the modes of the minor scales (arm. and mel.) and the relative chords:
Compatible extensions (summary)
The "Avoid Notes"
The scales relating to the secondary dominants in major and minor keys (summary of compatible extensions and "Avoid Notes")
Harmonization techniques of a melody without given chords: chord selection criteria
5-part voicings (close parts); use of the double extension
5-part voicings (open parts):
Drop technique
Spread Voicing
Harmonic sequences with 5-voice chords
The inversions of the extended chords
The "minor blues" (basic harmonic scheme)
Rhythm Change (basic harmonic scheme)
The symmetrical “Octatonic” scales (T/S and S/T) and the related symmetrical chords and voicings
Tonal adaptation of the T/S scale in relation to the diminished chord
Possible resolutions of the dominant 7th chord
Summary of scales relating to chords of dominant 7th and related contextualizations
Harmonic pedals (tonic and dominant) and melodic pedals
The "Modal Interchanges"
Modes related to modal interchanges and appropriate extensions

Prova di Arrangiamento Jazz per ammissione ai Corsi di Jazz di 2° livello
Jazz Arranging Admission to enter the Jazz Master level Course

● Spread voicing:
- Spread voicing and avant-garde melody
- Spread voicing with independent lead (Choral)
- Use of spread voicings to create a background

● Block harmony:
- Analysis of the melody and writing of 4way close to: five close parts, semi-open (drop2) and open (drop 2 and 4) parts with doubling of the melody and/or replacement;
- Use of Block harmony to create special, background and shout chorus. Study of various timbre mixtures;
- Writing for six voices in a "tutti" section;
- The 6-voices combo (little big band);

● Insights on the form:
- Introduction;
- Theme;
- Solos Section;
- Background with 4, 5 and 6 voices;
- Shout chorus;
- Reprise - variations;
- Ending;
- Insertion of any "coda", "codette" and interludes.

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

DCSL07 - Jazz Vocals, Master

First year

Campo disciplinare: Improvvisazione allo strumento - Codice settore: *COMJ/12*

Jazz Vocals 1 - Master Course CFA **20** E/ID **E** Hours **34**

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

Campo disciplinare: Analisi delle forme compositive e performative del jazz - Codice settore: *CODM/06*

Analysis of Jazz Compositional and Performative Forms 1 CFA **7** E/ID **E** Hours **26**

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

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

Professional Jazz Ensemble - Master Course CFA **10** E/ID **ID** Hours **34**

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*

Professional Jazz Ensemble - Master Course CFA **10** E/ID **ID** Hours **34**

Area: *Attività affini e integrative* - Settore artistico-disciplinare: *Musica d'insieme jazz*

Campo disciplinare: Tecniche compositive jazz - Codice settore: *CODC/04*

Tecniche compositive jazz 1 (biennio) CFA **6** E/ID **ID** Hours **26**

Area: *Attività affini e integrative* - Settore artistico-disciplinare: *Composizione Jazz*

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

Improvvisazione Jazz 1 (biennio) CFA **6** E/ID **ID** Hours **26**

Area: *Attività affini e integrative* - Settore artistico-disciplinare: *Tecniche di improvvisazione musicale*

Campo disciplinare: Electives - Codice settore:

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

Area: - Settore artistico-disciplinare:

DCSL07 - Jazz Vocals, Master

Second year

Campo disciplinare: Improvvisazione allo strumento - Codice settore: *COMJ/12*

Jazz Vocals 2 - Master Course CFA **20** E/ID **E** Hours **34**

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

Campo disciplinare: Analisi delle forme compositive e performative del jazz - Codice settore: *CODM/06*

Analysis of Jazz Compositional and Performative Forms 2 CFA **5** E/ID **E** Hours **26**

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

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

Professional Jazz Ensemble - Master Course CFA **10** E/ID **ID** Hours **34**

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*

Professional Jazz Ensemble - Master Course CFA **10** E/ID **ID** Hours **34**

Area: *Attività affini e integrative* - Settore artistico-disciplinare: *Musica d'insieme jazz*

Campo disciplinare: Tecniche compositive jazz - Codice settore: *CODC/04*

tecniche compositive jazz 2 (biennio) CFA **6** E/ID **E** Hours **26**

Area: *Attività affini e integrative* - Settore artistico-disciplinare: *Composizione Jazz*

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

Improvvisazione Jazz 2 (biennio) CFA **6** E/ID **E** Hours **26**

Area: *Attività affini e integrative* - Settore artistico-disciplinare: *Tecniche di improvvisazione musicale*

Final Assessment and Dissertation - Jazz Master Course CFA **9**

SAINT LOUIS
COLLEGE OF MUSIC

FIRST YEAR

DCSL07 - JAZZ VOCALS, MASTER

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ELECTIVES

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

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

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

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

Bibliography
Dispense a cura del docente.

Exam
Written and/or pratical test, teacher choice

ANALYSIS OF JAZZ COMPOSITIONAL AND PERFORMATIVE FORMS 1

Learning outcomes
The main purpose of the course is to equip the student with the ability to discern, through listening and the analysis of the score, the individual elements that constitute the work being considered. To this end, some typical forms of the jazz tradition will be considered, from the 12 bar blues to rhythm changes, up to thrugh-composed and poly-thematic forms. Following this analysis work, the student will be able to write a re-composition based on the analyzed styles.

Syllabus
- MODULE A - Analysis of jazz repertoire's forms

– The blues, from the classic form of 12 bars to complex and irregular structures (singular blues);
– The Rhythm Change;
– The AABA, ABAC, ABCD form;
– Through-Composed Songs (similarity to the symphonic poem);
– Forms of Episodes (polythematic);
– Analysis of motivational and extensive compositions.

The path does not necessarily follow a historical logic but a sequence, justifiable with the didactic starting point of this form articulation model, which goes from simple to complex.

- MODULE B - The stylistic composition

Starting from the elements acquired from the analysis of Jazz form, the student will be guided in the construction of original compositions. These compositions will be inspired by style, time period and by the musicians studied and analyzed during the course.

Bibliography
PEASE Ted, Jazz Composition - Trattato di Composizione Jazz, (Trad. it. a cura di Roberto Spadoni) Milano, Volontè & Co., 2010.
Wright Wilbur, Inside the score, Delevan, Kendor Music, 1982.
Zenni Stefano, I segreti del jazz, Viterbo, Stampa Alternativa, 2015.

Exam
- MODULE A (WRITTEN TEST):
– Written analysis of a jazz composition through listening or/and the score. (3 hours maximum time).
- MODULE B (ORAL TEST):
– Discussion of one or more compositions performed by the candidate during the academic year;
– Written test discussion.

PROFESSIONAL JAZZ ENSEMBLE - MASTER COURSE

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.

Campo disciplinare : Interazione creativa in piccola, media e grande formazione - Area: Attività affini e integrative
Settore artistico-disciplinare: Musica d'insieme jazz, codice COMI/06

PROFESSIONAL JAZZ ENSEMBLE - MASTER COURSE

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.
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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.

TECNICHE COMPOSITIVE JAZZ 1 (BIENNIO)

Learning outcomes
The main objective of the course is to give the student all the methodological tools useful for writing a composition in simple and complex, regular and irregular aaba form. At the end of the course, after an articulated and gradual didactic path, the student will be able to orchestrate and direct his composition.

Syllabus
Jazz Composition
First year
- Definitions
- Melodic rhythm, density of the melodic rhythm according to a style
- Stairs
- Interval modules
- Variations of the Melody with the Modal Exchange
- Melody Construction Techniques and Formal Principles
- Repetition
- Sequence
- Motivation transformation
- Melodic manipulation of a motif
- Reasons Based on Interval Modules
- Guided Notes Based Melodies, Melodic Manipulation of a Note Line
Guide, Melodies Based on Composed Lines.
- Previous and Subsequent Phrases
- The Melodic Profile and Its Extension
- Climax
- Analysis and development of jazz forms:
- The Blues
- The Song Form (main variants)
- Through-Composed songs
- Formal elements (intro, transitions, special, background, recapitulation
thematic, shout chorus, tail, etc)

- Analysis of pieces by jazz authors

Bibliography
PEASE Ted, Jazz Composition - Trattato di Composizione Jazz, (Trad. it. a cura di Roberto Spadoni) Milano, Volontè & Co., 2010.

Exam
Written and/or pratical test, teacher choice

IMPROVVISAZIONE JAZZ 1 (BIENNIO)

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 VOCALS 1 - MASTER COURSE

Learning outcomes
During the two-year period, the student attends one-on-one Jazz Vocals lessons with one or two teachers of his/her choice.
The teaching contents of the lessons are agreed with the teacher according to the specialization that each student will want to achieve and submitted to the Academic Council for approval.
In this way, each trainee will be able to deepen stylistic areas, techniques, specific languages of his/her own interest.
The individual jazz vocals course will be aimed at the concert and recording production of an original project by each student.

Syllabus
During the two-year period, the student attends one-on-one Jazz Vocals lessons with one or two teachers of his/her choice.
The teaching contents of the lessons are agreed with the teacher according to the specialization that each student will want to achieve and submitted to the Academic Council for approval.
In this way, each trainee will be able to deepen stylistic areas, techniques, specific languages of his/her own interest.
The individual jazz vocals course will be aimed at the concert and recording production of an original project by each student.

Bibliography
Dispense a cura del docente.

Exam
Theoretical-practical verification of the program's contents.

SAINT LOUIS
COLLEGE OF MUSIC

SECOND YEAR

DCSL07 - JAZZ VOCALS, MASTER

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ANALYSIS OF JAZZ COMPOSITIONAL AND PERFORMATIVE FORMS 2

Learning outcomes
The main purpose of the course is to equip the student with the ability to discern, through listening and the analysis of the score, the individual elements that constitute the work being considered. To this end, some typical forms of the jazz tradition will be considered, from the 12 bar blues to rhythm changes, up to thrugh-composed and poly-thematic forms. Following this analysis work, the student will be able to write a re-composition based on the analyzed styles.

Syllabus
- MODULE A - Analysis of jazz repertoire's forms

– The blues, from the classic form of 12 bars to complex and irregular structures (singular blues);
– The Rhythm Change;
– The AABA, ABAC, ABCD form;
– Through-Composed Songs (similarity to the symphonic poem);
– Forms of Episodes (polythematic);
– Analysis of motivational and extensive compositions.

The path does not necessarily follow a historical logic but a sequence, justifiable with the didactic starting point of this form articulation model, which goes from simple to complex.

- MODULE B - The stylistic composition

Starting from the elements acquired from the analysis of Jazz form, the student will be guided in the construction of original compositions. These compositions will be inspired by style, time period and by the musicians studied and analyzed during the course.

Bibliography
PEASE Ted, Jazz Composition - Trattato di Composizione Jazz, (Trad. it. a cura di Roberto Spadoni) Milano, Volontè & Co., 2010.
WRIGHT Wilbur, Inside the score, Delevan, Kendor Music, 1982.
ZENNI Stefano, I segreti del jazz, Viterbo, Stampa Alternativa, 2015.

Exam
- MODULE A (WRITTEN TEST):
– Written analysis of a jazz composition through listening or/and the score. (3 hours maximum time).
- MODULE B (ORAL TEST):
– Discussion of one or more compositions performed by the candidate during the academic year;
– Written test discussion.

PROFESSIONAL JAZZ ENSEMBLE - MASTER COURSE

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.

Campo disciplinare : Interazione creativa in piccola, media e grande formazione - Area: Attività affini e integrative
Settore artistico-disciplinare: Musica d'insieme jazz, codice COMI/06

PROFESSIONAL JAZZ ENSEMBLE - MASTER COURSE

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.

TECNICHE COMPOSITIVE JAZZ 2 (BIENNIO)

Learning outcomes
The main objective of the course is to give the student all the methodological tools useful for writing a composition in abac, abca, through composed, extended and motivic compositions. At the end of the course, after an articulated and gradual didactic path, the student will be able to orchestrate and direct his composition.

Syllabus
Harmonization and re-harmonization techniques: harmonic universe

- The Masking

- Harmonic rhythm linked to musical styles

- The Technique of Diatonic and Chromatic Pitch Axis

- Pedals, obstinate, riff

- Analysis and development of jazz forms:

- Episode compositions

- Multi thematic tracks

- Extended compositions

- Motivic compositions

- Analysis of pieces by jazz authors

For each form treated compositions will be made, some of which will also be orchestrated and performed by the orchestral formations of Saint Louis

Bibliography
PEASE Ted, Jazz Composition - Trattato di Composizione Jazz, (Trad. it. a cura di Roberto Spadoni) Milano, Volontè & Co., 2010.

Exam
Written and/or pratical test, teacher choice

IMPROVVISAZIONE JAZZ 2 (BIENNIO)

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 VOCALS 2 - MASTER COURSE

Learning outcomes
During the two-year period, the student attends one-on-one Jazz Vocals lessons with one or two teachers of his/her choice.
The teaching contents of the lessons are agreed with the teacher according to the specialization that each student will want to achieve and submitted to the Academic Council for approval.
In this way, each trainee will be able to deepen stylistic areas, techniques, specific languages of his/her own interest.
The individual jazz vocals course will be aimed at the concert and recording production of an original project by each student.

Syllabus
During the two-year period, the student attends one-on-one Jazz Vocals lessons with one or two teachers of his/her choice.
The teaching contents of the lessons are agreed with the teacher according to the specialization that each student will want to achieve and submitted to the Academic Council for approval.
In this way, each trainee will be able to deepen stylistic areas, techniques, specific languages of his/her own interest.
The individual jazz vocals course will be aimed at the concert and recording production of an original project by each student.

Bibliography
Dispense a cura del docente.

Exam
Theoretical-practical verification of the program's contents.

FINAL ASSESSMENT AND DISSERTATION - JAZZ MASTER COURSE

Learning outcomes
The second level training course ends with the writing of a thesis that will be discussed by the student in one of the three available sessions:
Summer (July)
Autumn (September/October)
Spring (February/March/April)

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

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

Syllabus
The second level training course ends with the writing of a thesis that will be discussed by the student in one of the three available sessions:
Summer (July)
Autumn (September/October)
Spring (February/March/April)

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

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

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

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