SAINT LOUIS
COLLEGE OF MUSIC

JAZZ DEPARTMENT

DCSL64 - JAZZ COMPOSITION AND ARRANGING, MASTER

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Sede di Milano
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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

DCSL64 - Jazz Composition and Arranging, Master

General goals
(2012)
Through the deepening and completion of musical studies, it aims to provide advanced skills in the field of jazz composition and arrangement, from combo to orchestra. In particular, the course aims to broaden the knowledge of those who, already in possession of the qualifications required for admission, intend to specialize with the acquisition of further and specific professional skills through the technical-interpretative study of the repertoire for solo instrument, in ensembles and big bands, and specifically through the enrichment of the technical-instrumental knowledge of the orchestra's instruments, the analytical-interpretative study, the study of writing for strings and their use in the jazz orchestra, the deepening of the historical-stylistic knowledge of the main authors, the acquisition of an appropriate listening and relationship skills with the other instruments of the ensemble, participation in competitions, musical performances and stages.

The course offers the student the possibility of employment in the following areas:
1) composer of jazz music
2) arranger for small and large ensembles
3) composer and orchestrator for big band extended to string instruments.

Elenco prove di ammissione al biennio di 2° livello di Composizione Jazz
List of the Admission Tests to enter the Jazz Composition Master level Course

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 Composition and Arrangement.

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 1st cycle graduate students at Saint Louis:
Students who have obtained the 1st cycle academic diploma in Jazz at Saint Louis are in possession of the requirements to access the 2nd cycle diploma course and therefore do not have to take the admission tests.

Students who graduated in Saint Louis in the 1st cycle Popular Music courses and who included the Jazz Arrangement modules in their three-year study plan, can enter the 2nd cycle course by right and without admission test, otherwise they access with an educational debt to be compensated over the two years.

Students who graduated in Saint Louis in the BA of Composition or Electronic Music courses and who have included the Jazz Arrangement and Jazz Harmony modules in their three-year study plan can enter the 2nd cycle course by right and without audition, otherwise they access with an educational debt to be compensated over the two years.

For EXTERNAL CANDIDATES the admission criteria are the following ones:
1) possession of a 1st cycle academic or university degree (three-year degree or Bachelor of Music diploma)
2) specific skills of jazz harmony and arrangement for passing the admission exam to be verified by passing the relative admission tests.

Prove di Arrangiamento Jazz per ammissione al biennio di 2° livello di Composizione Jazz
Jazz Arranging Admission Test to enter the Jazz Composition Master level Course

JAZZ ARRANGING

Duration: 10 hours, carried out in isolation.
Creation of a 5 or 6 part arrangement portion of a given theme with the possibility of using the computer with a notation software.

The candidate who does not feel sufficiently prepared may ask to take the test by limiting it to a 2-part arrangement portion of a given theme with the possibility of using the computer with a notation software.

Prove di Armonia Jazz per ammissione al biennio di 2° livello di Composizione Jazz
Jazz Harmony Admission Test to enter the Jazz Composition Master level Course

Jazz Harmony

The written test and the oral interview on jazz harmony will focus on the following topics:

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 fundamental 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 chord of 7th dominant and related contextualizations
Harmonic pedals (tonic and dominant) and melodic pedals
The "Modal Interchanges"
Modes related to modal interchanges and appropriate extensions

Colloquio per ammissione al biennio di 2° livello di Composizione Jazz
Admission Interview to enter the Jazz Composition Master level course

Motivational interview

Discussion of the papers, oral verification of skills in jazz harmony, verification of piano skills, evaluation of any composition and / or arrangement work carried out by the candidate in recent years.

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

DCSL64 - Jazz Composition and Arranging, Master

First year

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

Modal Harmony CFA **7** E/ID **E** Hours **30**

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

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

tecniche compositive jazz 1 (biennio individuale) CFA **14** E/ID **E** Hours **22**

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

Campo disciplinare: Tecniche di scrittura e arrangiamento per vari tipi di ensemble - Codice settore: *CODC/05*

Jazz Arrangement CFA **6** E/ID **E** Hours **34**

Area: *Discipline compositive* - Settore artistico-disciplinare: *Orchestrazione e concertazione jazz*

Campo disciplinare: Direzione di orchestra jazz - Codice settore: *CODC/05*

Conducting CFA **4** E/ID **ID** Hours **26**

Area: *Discipline compositive* - Settore artistico-disciplinare: *Orchestrazione e concertazione jazz*

Campo disciplinare: Lettura della partitura - Codice settore: *COTP/02*

Lettura della partitura biennio CFA **10** E/ID **E** Hours **30**

Area: *Ulteriori CFA Base e Caratterizzanti* - Settore artistico-disciplinare: *Lettura della partitura*

Campo disciplinare: Orchestrazione e arrangiamento - Codice settore: *CODC/02*

Arrangement for Strings and mixed ensembles CFA **6** E/ID **E** Hours **34**

Area: *Attività affini e integrative* - Settore artistico-disciplinare: *Composizione per la musica applicata alle immagini*

Campo disciplinare: Electives - Codice settore:

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

Area: - Settore artistico-disciplinare:

DCSL64 - Jazz Composition and Arranging, Master

Second year

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

Tecniche compositive jazz 2 (biennio individuale) CFA **14** E/ID **E** Hours **22**

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

Campo disciplinare: Tecniche di scrittura e arrangiamento per vari tipi di ensemble - Codice settore: *CODC/05*

Jazz Arrangement CFA **9** E/ID **E** Hours **34**

Area: *Discipline compositive* - Settore artistico-disciplinare: *Orchestrazione e concertazione jazz*

Campo disciplinare: Direzione di orchestra jazz - Codice settore: *CODC/05*

Conducting CFA **6** E/ID **ID** Hours **26**

Area: *Discipline compositive* - Settore artistico-disciplinare: *Orchestrazione e concertazione jazz*

Campo disciplinare: Composizione per la musica applicata alle immagini - Codice settore: *CODC/02*

Music Composition for Visual Media I CFA **6** E/ID **ID** Hours **34**

Area: *Discipline compositive* - Settore artistico-disciplinare: *Composizione per la musica applicata alle immagini*

Campo disciplinare: Lettura della partitura - Codice settore: *COTP/02*

Lettura della partitura 2 biennio CFA **10** E/ID **E** Hours **30**

Area: *Discipline teorico-analitico-pratiche* - Settore artistico-disciplinare: *Lettura della partitura*

Tesi e prova finale biennio composizione jazz CFA **10**

SAINT LOUIS
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FIRST YEAR

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MODAL HARMONY

Learning outcomes
In the late 1950's, Jazz took various directions thanks to the work of great figures such as Davis, Coltrane, Shorter, Hancock, Gil Evans. In this change the modal techniques that have affected in particular the Jazz composition and Harmony are inserted. This language is aimed at the exhaustion of the harmonic language linked to the tonality and therefore to the elimination of the traditional functions of chords and cadence shapes. The objective of this course is to understand modal language through the study of the main techniques and the analysis of the music of the most important protagonists who have characterized its development

Syllabus
Harmonic systems
Construction of the unchanged diatonic modes
Construction of unchanged diatonic chords
Characteristics of unchanged diatonic chords
Construction of the modes on the minor melodic scale
Non-modal agreements
Linking chords
Upper structure
Linking the agreement process
Form
Harmonic profile
Modes and chords on the harmonic minor scale
Slash chord
Ways and agreements built on other scales
Melodic processing techniques
Interval writing
Motivation writing
Reharmonizations
Composition and orchestration of pieces with modal techniques

Bibliography
Ron Miller " Modal Jazz Composition % Harmony", Gil Goldstein "The Jazz composer's companion" Vincent Persichetti "Armonia del ventesimo secolo".

Analisi di brani di: Wayne Shorter, Herbie Hancock, Kenny Wheeler, John Taylor, Chris Potter, Maria Schneider.

Exam
Written and/or pratical test, teacher choice

JAZZ ARRANGEMENT

Learning outcomes
The main objective of the course is to equip the student with all the methodological tools useful for writing a complete arrangement for big bands. At the end of the course, after an articulate and gradual didactic path, the student will be able to compose and direct an arrangement with six parts.

Syllabus
Instrumentatio; study of the rhythm section; the percussion section specific sound (vibraphone - xylophone - marimba) and not specific sound (drums - various percussions). Keyboard instruments: piano - electric piano - organ - Synthesizers. Double bass and electric bass. The guitar.
Types of writing for the rhythm section: slash and rhythmic notation; extended notation
Analysis of comping swing, latin, funky; Melodic reading according to the style (density of the melodic rhythm);Advances and delays of quarter note, eight note and sixteenth note. (jazz, funkiness);
Writing exercises for the rhythm section of the same piece in different styles using slash, rhythmic and extended notation. (this initial part will be very thorough also to give the necessary time for the harmony program 4).
Study of the wind instruments that are most used in the jazz orchestra
The saxophones: soprano - alto - tenor - baritone. Features, range and transposition.
The woods: piccolo - flute - clarinet - bass clarinet - oboe - English horn - bassoon. Features, range and transposition.
Brass instruments: trumpet - flugelhorn - trombone - bass trombone - French horn - tuba. Features, range, transposition and study of the various sorts
Unison, octave, duet, closed position, semilate and late, quartal voicing, cluster and upper structure, mixed tones.
Elaboration of a 5 and / or 6-parts arrangement
The form: introduction; theme - possible variations; solo section; interlude - modulations; shout chorus; recovery - changes; tail. Evaluations on formal balance
THE JAZZ STYLE - LATIN - FUNKY
Evaluations on stylistic coherence
The orchestration: evaluations on tonal balance; application for mixed organic of all the studied techniques:Five narrow, semilate and late parts with doubling of the melody and / or substitution; Note of the tension chords (Tension note of the harmonization techniques to 5 different parts); Tension and correlated tension v(Observations on the ninth minor intervals); Use of the spread voicings - quartals - clusters and upper structures to achieve: special- background-shout chorus.
Appendix
The voice: features - extensions - stamp and writing; the choral for jazz vocal ensemble (isorhythmic writing (chordal); floral writing).
Conduct of the voices: melodiousness of the melodic parts; elements of jazz counterpoint.
Choral arrangement: overview of the various possibilities; relationship with the sung text; entry of the item in an arrangement: analysis of the various possibilities.

Bibliography
LOWELL Dick – PULLING Ken, Arranging for large jazz ensemble, Tecniche di scrittura per l'orchestra jazz, (Trad. ita a cura di Roberto Spadoni), Milano, Volontè & Co, 2010.
PEASE Ted, Jazz Composition - Trattato di Composizione Jazz, (Trad. it. a cura di Roberto Spadoni) Milano, Volontè & Co., 2010.
TOMARO Mike – WILSON John, Instrumental Jazz Arranging, Milwaukee, Hal Leonard, 2009.

Exam
1. Arranging and conduction of a six-part piece prepared during the course of the year for the following formation: 3 sax_2 trumpets_1 trombone_Rhythm section_Voice (opt)
2. 10-hour exam:partial writing of a 5-part arrangement on a given theme

CONDUCTING

Learning outcomes
The main goal of the course of conducting is to equip the student with the necessary tools for orchestral conducting, through a "paactical observation" of the communication processes that take place between the director and the orchestra.
The educational path is divided into two phases: a first phase of learning through participation, as an auditor, to the rehearsals of the various Saint Louis orchestras; the second phase consists in the direction of one's own arrangement and of an original composition at the end of the Academic Year.

Syllabus
1. Participation during rehearsals of the Saint Louis' various orchestras: the student can ask questions to the orchestra director about the various conducting strategies used and the scores of the arrangements of the performed pieces;
2. Discussion and elaboration of what was learned during the rehearsals;
3. Direction of an original composition and its own arrangement within the Jazz Factory at the end of the Academic Year.

Bibliography
Partiture fornite dal docente.
Eventuali dispense o testi di riferimento indicati durante l'anno.

Exam
Direction of an own arrangement and an original composition.

ARRANGEMENT FOR STRINGS AND MIXED ENSEMBLES

Learning outcomes
Element of Counterpoint and contrapuntal motion
-Exercise on four voices' chorale
-Bowed strings instruments
-Violin, Viola, Cello, Double-bass
-Tuning, Fingerings
-Double stop, triple stop and quadruple
-Bowing techniques
-Effects with and without bow/Strings quartet
-Strings harmonization
-Choice of intervals
-Melody and harmonic comping
-First melody, second melody, background
-Counterpoint/Homophony
-Writing accompaniment for a soloist
-Strings quartet and rhythmic section
-Ensemble with strings section, horn section and rhythmic section
-Late Baroque Orchestra
-Orchestration of the melody
-Unisons/Octaves (from 2 to 5 parts)
-Special combinations
-Harmonization/Homophonic writing
-Contrapuntal writing
-Division/Pizzicato
-Strings and rhythmic section
-Background of a melody or a solo
-Internal part motion of strings section

Syllabus
Element of Counterpoint and contrapuntal motion
-Exercise on four voices' chorale
-Bowed strings instruments
-Violin, Viola, Cello, Double-bass
-Tuning, Fingerings
-Double stop, triple stop and quadruple
-Bowing techniques
-Effects with and without bow
-Strings quartet
-Strings harmonization
-Choice of intervals
-Melody and harmonic comping
-First melody, second melody, background
-Counterpoint
-Homophony
-Writing accompaniment for a soloist
-Strings quartet and rhythmic section
-Ensemble with strings section, horn section and rhythmic section
-Late Baroque Orchestra
-Orchestration of the melody
-Unisons
-Octaves (from 2 to 5 parts)
-Special combinations
-Harmonization
-Homophonic writing
-Contrapuntal writing
-Division
-Pizzicato

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

LETTURA DELLA PARTITURA BIENNIO

Learning outcomes
In the two years of the course the student acquires the skills necessary for the realization of orchestral performances with virtual musical instruments, both with sampling instruments and the use of sound libraries, and with instruments with physical modeling synthesis . Great attention is paid to the knowledge of the families of orchestral instruments and the relative execution techniques, in order to simulate their expressiveness and phrasing during the virtual performance.

Syllabus
hardware and software features of the MIDI interface
- MIDI channel messages
- types of electronic musical instruments and their monotimbral and multitimbral management
- the MIDI sequencer: main window, track types and management of fundamental parameters for the assignment and management of virtual instruments
- MIDI editing: Key editor and List editor
- MIDI quantization
- Management of writing musical notes
- message programming for the management of the parameters of the virtual instruments
- Sampling sound synthesis
- Analysis and management of sound libraries
- Organization of sound articulations
- Realization of medium complex virtual orchestral performances

Bibliography
Dispense a cura del docente - Teacher's papers

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.

TECNICHE COMPOSITIVE JAZZ 1 (BIENNIO INDIVIDUALE)

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

SAINT LOUIS
COLLEGE OF MUSIC

SECOND YEAR

DCSL64 - JAZZ COMPOSITION AND ARRANGING, MASTER

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LETTURA DELLA PARTITURA 2 BIENNIO

Learning outcomes
in the two years of the course the student acquires the skills necessary for the realization of orchestral performances with virtual musical instruments, both with sampling instruments and the use of sound libraries, and with instruments with physical modeling synthesis . Great attention is paid to the knowledge of the families of orchestral instruments and the relative execution techniques, in order to simulate their expressiveness and phrasing during the virtual performance.

Syllabus
- Sintesi sonora a modelli fisici: concetti generali
- Sintesi sonora a modelli fisici: SWAM Strings
- SWAM-S: i tre pannelli principali
- SWAM-S: gestione dei keyswitch
- SWAM-S: play mode e bow gesture
- SWAM-S: cambio di direzione dell'arco, gestione della velocità e pressione dell'arco, legato, portamento, vibrato, tremolo, al ponticello. al tasto,
- Esecuzione virtuale: esercitazioni sulla programmazione dei vari tipi di articolazione: detachè, legato, portato, staccato, spiccato, gettato, marcato, vibrato, glissato, portamento, tremolo
- realizzazione di un progetto di orchestrazione virtuale di medio/alta difficoltà
- Mixer: pre, canali, gruppi, mandate, equalizzazione, processori dinamici, effetti, automazione
- Virtual Sound Stage: prime riflessioni e coda
- Export finale

Bibliography
Dispense a cura del docente - Teacher's papers

Exam
Written and/or pratical test, teacher choice

CONDUCTING

Learning outcomes
The main goal of the course of conducting is to equip the student with the necessary tools for orchestral conducting, through a "paactical observation" of the communication processes that take place between the director and the orchestra.
The educational path is divided into two phases: a first phase of learning through participation, as an auditor, to the rehearsals of the various Saint Louis orchestras; the second phase consists in the direction of one's own arrangement and of an original composition at the end of the Academic Year.

Syllabus
1. Participation during rehearsals of the Saint Louis' various orchestras: the student can ask questions to the orchestra director about the various conducting strategies used and the scores of the arrangements of the performed pieces;
2. Discussion and elaboration of what was learned during the rehearsals;
3. Direction of an original composition and its own arrangement within the Jazz Factory at the end of the Academic Year.

Through this course the student learns the techniques necessary for the direction but all the relational aspects with the musicians of the training will also be evaluated

Bibliography
Partiture fornite dal docente.
Eventuali dispense o testi di riferimento indicati durante l'anno.

Exam
Direction of an own arrangement and an original composition.

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.

TECNICHE COMPOSITIVE JAZZ 2 (BIENNIO INDIVIDUALE)

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

JAZZ ARRANGEMENT

Learning outcomes
The main objective of the course is to equip the student with all the methodological tools useful for writing a complete arrangement for big bands. At the end of the course, after an articulate and gradual didactic path, the student will be able to compose and direct an arrangement with six parts.

Syllabus
Not Yet Available

Bibliography
Bibliografia:
- Ted Pease and Kenn Pulling: Mdern jazz voicing – Arranging for small and medium jazz ensemble - Dick Lowell and Ken Pulling: Arranging for large jazz ensemble - Bill Dobbins: Jazz arranging and composition - Sammy Nestico: The complete arranger - Don Sebesky: L'Arrangiatore Moderno - Rayburn Wright: Inside the score - Ted Pease: Jazz composition - Jimmy Joyce: Scoring for voice

Exam
Written and/or pratical test, teacher choice

MUSIC COMPOSITION FOR VISUAL MEDIA I

Learning outcomes
The guidelines of the course "Music Composition for Visual Media" are mainly focused on the close linguistic-expressive relationship that exists between music and emotion. The choice of the most appropriate creative element, to interpret movie images with sounds, will be specifically analyzed in this course, both historically and structurally.
The aim of these lessons is in fact the gradual formation of a critical conscience that will allow the student to manage his professionalism within a compositional awareness such as to support, in the best way, the coexistence of a double expressive level, based on the connection of music and visual media.

Syllabus
- Composition of themes and athematic musical atmosphere based on emotional and descriptive character information.
- Analytic study of the syntactic construction connected to specific time duration;
- Choosing criteria of formal and structural solutions as a musical interpretation for a film scene (1° part);
- Comparison and analysis of some of the most professional solutions used by composers for film music (1° part);
- Harmonic, melodic and rhythmic analysis of musical scores created for visual media (1° part);
- Historic-critical deepening of the linguistic and functional evolutionary course of the used solutions for interpreting visual media from the beginning to today (1° part).
- Examples taken from the most representative authors' sequences and analysis of some technical solutions used in the field of emotion-music relation (1° part).

Bibliography
BORUM Jeremy, Guerrilla film scoring, Lanham, Rowman & Littlefield Pub Inc, 2015.
DAVIS Richard, Complete guide for film scoring, Boston, Berklee, 2010.
KARLIN Fred - RAYBURN Wright, On the track, Londra, Routledge, 2004.
MARCONI Luca, Musica, espressione, emozione, Bologna, Clueb, 2001.
MORRICONE Ennio - MICELI Sergio, Comporre per il cinema, Venezia, Marsilio, 2001.
SCHIFRIN Lalo, Music composition for film and television, Boston, Berklee Press, 2011.

Exam
Test of the program's course and discussion of the assignments done during the year.

TESI E PROVA FINALE BIENNIO COMPOSIZIONE JAZZ

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.