SAINT LOUIS
COLLEGE OF MUSIC

JAZZ DEPARTMENT

JAZZ DRUMS, FOUNDATION YEARS

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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

Ammissione ai corsi pre-accademici di Jazz e Popular Music
Admission Tests to the Jazz and Pop Foundation Courses

Auditions for admission to the Foundation courses of Jazz and Popular music are usually held in June and September, subject to availability.
International students can sit the Auditions online.

The pre-academic course lasts from one to three years depending on the level of entry and the study pace of each student.

The entrance exam focuses on:
1) instrument or singing test, that is the main test that establishes the pass/fail of the enttire Admission Test process.
2) harmony test
3) ear training test
4) complementary piano test

To be admitted to the first pre-academic year, a period of previous studies of at least 2-3 years is required.

It is also possible to access the upper levels directly, in which case the requirements for admission to instrument /vocals of 2nd and 3rd level must be consulted.

At the end of the entrance exam you will be assigned to an appropriate level for each subject, based on actual knowledge.

Therefore, it is quite frequent to be inserted at different levels, for example with instrument/vocals on 3rd level, ear training on 1st level and harmony on the 2nd level. In this case each subject will follow its own progress path.

Subsequent access to the Academic level courses (Bachelor level)will depend exclusively on the completion of the 3rd level of your instrument/vocals. Other subjects can be carried on as educational debts (within the limits set by the academic regulation) and completed during the following three-years first cycle Academic course.

Ammissione a Batteria 1, pre-accademico
Admission Test to Drums 1, pre-academic

The candidate can present some pieces of his/her choice, that can be performed with the support of backing tracks.
The Commission will evaluate the candidate's preparation with specific questions on the basics of drums and the basic technique.

To be admitted to the first pre-academic year of drums, a period of previous studies of at least 2-3 years is required.

It is also possible to access the upper levels, in which case the requirements for admission to the pre-academic Drums course of 2nd and 3rd level must be consulted.

Ammissione a Batteria 2, pre-accademico
Admission Test to Drums 2, pre-academic

● SNARE DRUM TECNIQUE:
Wilcoxon solos number: 5,8,19,20,33,62,96, 132, 133,136,139,150; Syncopation book interpretation methods: rolling in 8th note triplets (pag 53 to 58) + pag 34 to 37 (swing time convertion applied);
Rolling in 16th Notes (alternated hand motion) applied at Syncopation book pag 60 to 63 + R. Pace 16th note groups of one.

● DRUM SET STUDIES FOR INDEPENDENCE, COORDINATION AND STYLES:
1. Jazz style:
Basic jazz coordination part one and part two (30 methods); Swing time convertion applied at Syncopation book (preliminary exercises + 8 solos); Jazz comping part one (5 methods); From J. Riley's book: "The Art of Bop Drumming" comping examples 1 and 2.
2. Shuffle style:
Chicago blues shuffle bass drum comping (no ghost notes); Half time shuffle bass drum comping (no ghost notes); Rock - funk - R&B styles: fat back exercises from G. Chaffee's Book 3) + power patterns from D. Pomo's book; Reading Syncopation book (pages 34 to 37 + 38 to 45) in 4/4 binary code; Reading R. Pace 16th notes (groups of 1,2,3) either with BD and SD.
3. Brazilian styles:
Samba preliminary exercises, reading R. Pace 16th notes with snare drum (alt. Hand motion); Bossa nova, baiao and samba march basic exercises.
4. Latin and afro-cuban styles:
Clave concept; Basic mambo patterns for montuno; Basic exercises for developing independence and coordination over 6/8 and bembe 'clave.

Ammissione a Batteria 3, pre-accademico
Admission Test to Drums 3, pre-academic

● SNARE DRUM TECHNIQUE:
- C. Wilcoxon "Modern Rudimental Swing Solos": loosen up, three camps, three camps in paradiddles, three camps in ratamacues, paradiddle johnny, rolling in rhythm;
- From "AAD 150" solos: 132, 133, 136, 139, 150 (higher speed range);
- From T. Reed Syncopation book: rolling in 8th note triplet (HSR);
- Rolling in 8th note triplet with flam accents; rolling in 16th note triplets;
- Reading Syncopation solos in cut time on SD.

● DRUMSET STUDIES FOR INDEPENDENCE, COORDINATION AND STYLES:
1. Jazz Style:
- Jazz comping part one (5 methods);
- Comping examples # 1 and # 2 from J. Riley's "The Art of Bop Drumming";
- "Performance Patterns" from De Johnnette - C. Perry "The Art of Modern Jazz Dumming" book;
- Exercises 1a, 1b, 1c, 1d, from Jim Chapin's "Advanced Tecnique for The Modern Drummer" book.
2. Shuffle Styles:
- Shuffle swing ostinatos;
- Texas, chicago, two-step shuffles;
- Shuffle-rock, shuffle-funk, half time reggae shuffle;
- Bass-drum comping on Chicago blues shuffle and half time shuffle (w. Ghost notes);
3. Rock-funk - R&B styles:
- Advanced fat-back studies from G. Chaffee books;
- "Power Patterns" from D. Pomo's Book;
- LINEAR FUNK CODE applied @ T. Reed Syncopation solos.
4. Brazilian Styles:
- Developing independence and coordination for samba, baiao, tumbao using R. Pace reading book (16th note, groups of 1, 2, 3);
- Reading Syncopation solos over samba style (8th note comping on "caixa marchino" SD and cymb);
- Samba batucada patterns.
5. Afro-Cuban Styles:
- Son & rhumba clave and related cascara patterns;
- Bembe ', nanigo and half-time nanigo;
- 6/8 afro-cuban exercises;
- Songo.

Prova di accesso diretto ad Armonia 2, pre-accademico
Test for the direct Admission to Harmony 2, pre-academic

ESSENTIAL ELEMENTS OF THE WESTERN MUSICAL SYSTEM
Sound: Pitch, intensity, and timbre; Tone and semitone (unit of measure of the distance between two frequencies); Staff and treble and bass clefs; Relationship between sounds on the staff (treble and bass clefs) and piano keyboard (pitch); Natural and altered sounds; Enharmonics (correct use of the graphical symbol in ascending and descending melodic writing); Commonly used Anglo-Saxon nomenclature (alphabetical system).
SCALES (PART 1) - Major scale: interval structure (tones and semitones) and degrees; Natural minor scale: interval structure (tones and semitones), degrees, and relationship between major and minor scales.
INTERVALS
Natural, altered, and inverted intervals: systems for calculating the distance between two sounds and defining the quality of the interval (quantity of tones and semitones, the two sounds in relation to the natural major scale); simple and compound, diatonic and chromatic, consonant and dissonant, harmonic and melodic intervals; circle of fifths.
SCALES (PART 2) - Key signature and interval matrix starting from the tonic; The scale as a sequence of intervals in relation to the tonic (e.g., natural minor scale: 1 2 b3 4 5 b6 b7); Construction of all major and natural minor scales, visualizing intervals relative to the tonic; Harmonic and melodic minor scale: interval structure, numerical interval matrix relative to the tonic (e.g., harmonic minor scale: 1 2 b3 4 5 b6 7); Introduction to the concept of tonal music and tonality (the "weight" of various melodic functions of scales also in relation to the series of harmonic sounds); Major and minor pentatonic scales and blues scales.
TRIADS
Various types of triads (major, minor, augmented, diminished, sus and add and related symbols); The concept of chord voicing: inversion and the importance of the bass in harmonic progression and for the voicing of the chord itself; the use of doubling a voice (four-part triads); brief overview of classical numerals; close and open positioning; Harmonization of major and natural, harmonic, and melodic minor scales with triadic harmony; Harmonic functions in major keys; Harmonic functions in minor keys and peculiarities of the minor "harmonic world" (one key, three reference scales); Harmonic families (harmonic groups) in major and minor keys (concept of preparation, tension, and resolution); Harmonic relationship with three- and four-voice triads (using doubling) and part motion (direct, contrary, oblique); Use of inversions to promote the fluidity of the bass line (fourth voice of chords); Introduction to the concept of tension and resolution in melodic and harmonic contexts and to the construction of tonal harmonic sequences, resolution of the dominant seventh chord in major and minor keys (anticipation of the concept of seventh chord applied only to the fifth degree); Typical harmonic cadences and progressions (perfect, plagal, deceptive, avoided, suspended, imperfect, Phrygian, consonant and dissonant composite, Picardy, II-V-I, turnaround, IV-V-I, I-V-VI-IV, major and minor 12-bar blues); Harmonic rhythm; Introduction to harmonic analysis (with triadic harmony).
SEVENTH CHORDS
Various types of seventh chords and related symbols (abbreviations); 6 and m6 chords. Harmonization of major and minor scales (natural, harmonic, and melodic) and their harmonic functions with seventh chords; Harmonic relationship with seventh chords. Use of inversions (to achieve a linear construction of the bass melodic line); Proper voicing management to obtain a satisfactory sound (positioning of the chord in the correct range, distance between parts, less important voices, minor ninths, and clusters); Harmonic analysis with seventh chords in major and minor keys (pieces drawn from jazz and pop repertoire).

Prova di accesso diretto ad Armonia Jazz 3, pre-accademico
Test for the direct Admission to Harmony 3, pre-academic

● Harmonization of the melodic minor scale
● Major key: 7th chord link in the fundamental state with 4 narrow and open parts. Selection criteria for the use of complete / incomplete positions and movements of the 3rd and 7th based on the distance between the ends of the chords. Turn Around and other successions in major and minor key.
● Notes on the "Modal Loan" with reference to the most commonly used chirds (IV m7, bVImaj7, etc.)
● The "Modes" of the major scale (1): construction techniques
● Non-extended secondary dominants in major key
● Diatonic replacements. Summary of the 3 main harmonic functions (tonic, subdominant, dominant) and the chords that carry them out. Other specific functions (III and VI)
● Tritone substitution in major. Application of the tritone to the main and secondary dominants. Relative mode.
● Harmonic analysis of pieces in major key with the studied features
● Non-extended secondary dominants and minor tonal tritone
● Harmonic analysis in minor key
● General introduction to the tensions of the chords (9th, 11th, 13th)
9th chords (Major, minor, augmented)
- Possibilities and methods of use based on the quality of the chord (Maj7, M6, 7, min7)
- 4-part voicings with fundamental state inversions (distance between parts, omissions, positioning tension.
- Voicings with obligatory "Top Note"
- Notes on the implications relating to the function and key of the chord
- Harmonic connections with the use of 9th: progressions, II V I, Turn Arounds
- Criteria for the application or renunciation of the "Harmonic Link", 7th and 3rd movements in the connections
● The 11th chords (Right and Augmented) - See details of the previous point relating to 9th - Harmonic connections with the use of 9th and 11th
● The 13th chords (Major and Min.) - See details of the previous points relating to 9th and 11th
● Harmonic connections with the use of 9th, 11th and 13th
Relationship between the methods and the related agreement:
- Compatible inversions (summary) The "Avoid Notes"
● Harmonic-modal analysis in major key. Modulation: - Direct modulation - Modulation with common agreements (indirect)
● The tensions of the V7 in a minor key. The modes related to the secondary dominant in major key. Notes on b2b6 misolidium and b6 misolidium.
● Other scales: hexatonal, major harmonic (with reference to the “Modal Exchanges”) and relative harmonization
● Turnaround processing with secondary dominants and relative tritons, referring to relative modes.
● Harmonic analysis
● Minor key: comparison between the seventh chords of all the minor scales and considerations on their use.
- The II V I minor
● Criteria for choosing and using extensions. (9a, 11a, 13a) for chords of the minor key.
● Minor sequences:
- Turn Around in minor and other successions with extended chords; - chromatic movements of the 7th and 5th on the chords of I and IV degree in minor
● Harmonic analysis of passages in minor key

Prova di accesso diretto ad Ear training 2, pre-accademico
Test for direct Admission to Ear Training 2, pre-academic

SOLFEGGIO:
Spoken solfeggio; Rhythmic solfeggio, compound bars (first exercises in 6-9-12);
Sung Solfeggio: all diatonic intervals within the octave in key of C major - first songs in key of F and G (it will be good to also insert songs built on the major pentatonic scale).

EAR TRAINING:
1. Recognition of the following melodic and harmonic intervals (Bicords): Major and minor second; 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.
2. Melodic dictation: Eight-bar melodies or short melodic fragments (licks) built on the C major scale and possibly in F and G (it will be good to also dictate licks built on the major pentatonic scale).
3. Rhythmic dictation: Figurations taken from the text D. Agostinì Vol.1, simple bars up to n 94 (End of the first part) Vol.2, composed bars (first exercises in 6-9-12).
4. Harmonic dictation (recognition of triads and triads with added note): Major, minor, augmented and diminished triads; Triads sus4, sus2 and b5; major add2 and add9; minor than add2, add4 and add9.
5.Declaration of harmonic functions: short harmonic sequences (four bars the most) built with major tonic, subdominant and dominant chords (in various major and even more complex tones). For such writing the slash and rhythmic notation with the chords will be used.

THEORY:
Sounds, notes and staff; The reading keys; The double pentagram; The musical figures;
Simple dot (3-6-12-parts) double (7 parts) triple (15 parts); ligatures; crowned dot; measure, measuring bar, time; classification of times: (simple regular times: numerator 2 - 3 - 4; compound regular times: numerator 6 - 9 - 12; relationships existing between simple and compound times).
Time analysis based on: unit of measure (or beat); units of time (or movement or division);
subdivision unit (first and second degree);
Irregular figures: the triplet and the sestina; syncope and mishap.
Note: during the course the "Final" course will be used for writing short melodies with the studied intervals.

Prova di accesso diretto ad Ear training 3, pre-accademico
Test for direct Admission to Ear Training 3, pre-academic

SOLFEGGIO:
1. Sung solfeggio: all diatonic and chromatic intervals within the octave in keys of up to four-five alterations, major, minor natural, harmonic and melodic.
In classic style: Pozzoli I corso, Pozzoli App. AI I corso, Lazzari, Silvestri;
In modern style: Pop rock omnibook - real book
2. Introduction to mobile DO: unitary sung solfeggios, relationships between mobile DO and setticlavio.

EAR TRAINING:
1. Melodic dictation: melodies of eight bars or short melodic fragments (lick) in classic and modern style (major and minor pentatonic) in key (major and minor) up to four-five alterations;
2. Recognition of linked bichords, in isorhythmic (semibreve versus semibreve) and flowery (dictated by two voices) styles;
3. Recognition of the triads on a given note in the fundamental state, first and second inversion;
4. First, second, third and fourth species seventh chords (in one fundamental position);
5. Dictation of harmonic functions: short harmonic sequences (four-eight bars) built on the most common harmonic turns also with the use of inversions (in various major and minor tones). For such writing the slash and rhythmic notation with the chords will be used.
6. Transcriptions of easy pieces with triadic harmony taken from the national and international pop repertoire with the use of slash and rhythmic notation with initialling of the chords to be made at home with the use of the instrument. Rhythmic drum grooves and bass riffs, trying to transcribe them.

THEORY:
● Classification of times: Simple irregular times: numerator 5-7; Irregular compound times: numerator 15-21; Existing relationships between simple and compound irregular times.
● Analysis of times based on: Unit of measure (or beat); Time unit (or movement or division); Subdivision unit (first and second degree).
● The irregular figures: Triplets in two and four strokes; Sestine; Duine; Quatrains; Quintine (in a time); Septines (in one go).
● Abbreviations and conventional signs: Embellishments (outline); Musical Trends; Derived and subordinate times; Dynamic and expression signs.

"Finale" is used for writing short melodies with the studied intervals.

Prova di accesso diretto ad Armonia applicata al piano 1, pre-accademico
Test for direct Admission to Harmony Applied to Piano 1, pre-academic

● Setting on the instrument
● Elements of instrumental technique: articulation, falls, tied, ex for the 5 fingers
● Reading in double staves: classical and/or modern repertoire
● Natural major and minor scales for parallel motion on 1 octave extension
(2 at the discretion of the teacher) on the keys built on the white keys

● Triads and inversions in narrow parts (Major; Minor; Augmented; Diminished; b5; sus4; sus2; add2)
● Voice leading
● Harmonic sequences with the use of the voice leading (II V I, T. Around etc.)
● Exercises on impromptu accompaniment based on triadic harmony
● Major and minor triads progression with narrow parts for 4th and 5th jumps, and other intervals proposed by the teacher.
● Accompaniment of songs with triadic harmony (Popular repertoire)
● Study of rhythmic advances and delays to be applied to the accompaniment
● Seventh chords with narrow parts in the fundamental state
● Rhythmic accompaniment styles: Pop ballad; Pop-rock; Reggae.

Prova di accesso diretto ad Armonia applicata al piano 2, pre-accademico
Test for direct Admission to Harmony Applied to Piano 2, pre-academic

- Technical studies necessary to carry out the program
- The major scales for parallel motion on 2 octaves of extension (all keys)
- The harmonic and melodic minor scales for parallel motion on 1 octave extension (2 at the discretion of the teacher) in the keys built on the white keys
- The modes of the major tonic scale constant for 1 octave with the right hand only starting from notes C, F and G and with the relative chord on the left hand
- Inversions of seventh chords and voice leading
- Reading in double stave: classic and/or modern repertoire
- Construction of the chords of 7th on the degrees of the major scales in keys up to 3 # and 3 b
- Construction of 7th chords on the degrees of the harmonic minor scales in A-, D-, E-, G-
- Harmonic progressions for 4th for the study and concatenation of 7th chords
- II V I and Turn Around with seventh chords in narrow position in major key
- II V I in the indicated minor keys (Am, Dm, Em, Gm, Bm). Any others at the discretion of the teacher
- The "Blues" and the blues scale
- Techniques of playing the accompanied melody: close chords and melody

First year

Drums - Technique and Repertoire I Pre-Academic	E/ID	**E**	Hours	**28**
Harmony 1 - Foundation	E/ID	**E**	Hours	**34**
Ear Training I Pre-Academic	E/ID	**E**	Hours	**34**
Ensemble Pre-Academic	E/ID		Hours	
Piano Technique - Beginners level - Pre-Academic	E/ID	**E**	Hours	**32**
Jazz Improvisation Pre-Academic	E/ID	**ID**	Hours	**40**
Snare madness 1 - Foundation	E/ID	**ID**	Hours	**20**

Second year

Drums - Technique and Repertoire II Pre-Academic	E/ID	**E**	Hours	**28**
Harmony II Pre-Academic	E/ID	**E**	Hours	**34**
Ear Training II Pre-Academic	E/ID	**E**	Hours	**34**
Harmony applied to the Piano I Pre-Academic	E/ID	**E**	Hours	**21**
Ensemble Pre-Academic	E/ID		Hours	
Rhythm Section I Pre-Academic	E/ID	**E**	Hours	**24**
Jazz Improvisation Pre-Academic	E/ID	**ID**	Hours	**40**
Snare madness 2	E/ID	**ID**	Hours	**20**
Rhythmic Analysis Pre-Academic 1	E/ID	**E**	Hours	**32**
	E/ID		Hours	

Third year

Drums - Technique and Repertoire III Pre-Academic	E/ID **E** Hours **26**
Harmony III Pre-Academic	E/ID **E** Hours **34**
Ear Training III Pre-Academic	E/ID **E** Hours **34**
Harmony applied to the Piano II Pre-Academic	E/ID **E** Hours **21**
Ensemble Pre-Academic	E/ID Hours
Rhythm Section II Pre-Academic	E/ID **E** Hours **24**
Vocal Improvisation Pre-Academic	E/ID **E** Hours **40**
Music Technology Pre-Academic	E/ID **ID** Hours **22**
Rhythmic Analysis Pre-Academic 2	E/ID **E** Hours **34**
	E/ID Hours

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FIRST YEAR

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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

HARMONY 1 - FOUNDATION

Learning outcomes
During the first year of the harmony course, the foundations of the Western music system are studied. It starts from the fundamental elements of music (intervals, major and minor scales, alterations, etc.), up to the triads and seventh chords and the harmonic continuity: a first step for writing and arranging a chord progression.

Syllabus
1. ESSENTIAL ELEMENTS OF THE WESTERN MUSIC SYSTEM
The Sound: pitch, intensity, and timbre; Tone and half-tone (measurement unit of the distance between two frequencies); Pentagram and treble and bass clefs; Relationship between the sounds on the staff (treble and bass clef) and the piano keyboard, as a visual and acoustic reference (pitch); Natural and altered sounds (sharp, flat, and natural, meaning and graphic symbols); Enharmony (correct use of the graphic symbol in ascending and descending melodic writing); Anglo-Saxon nomenclature currently in use (alphabetical system).

2. SCALES (PART 1) - interval approach starting from any sound
Chromatic scale;
Major scale: interval structure (tones and halftones) and name of the various degrees;
Natural minor scale: interval structure (tones and halftones), name of the various degrees, and concept of the relationship between the major scale and the minor scale.

3. INTERVALS
Natural, altered, and inverted intervals: systems for calculating the distance between two sounds and the definition of the quality of the interval (quantity of tones and semitones, the two sounds in
relation to the natural major scale);
Types of intervals: simple and compound interval, diatonic and chromatic, consonant and dissonant, harmonic and melodic;
Introduction to the concept of the circle of fifths.

4. SCALES (PART 2) - key signature and interval matrix starting from
the root;
The key signature and its relationship with the circle of fifths (major scales and minor scales);
The scale as a sequence of intervals in relation to the tonic (e.g. minor natural scale: 1 2 b3 4 5 b6 b7);
Construction of all the natural major and minor scales, displaying the intervals compared to the tonic;
Harmonic and melodic minor scale: interval structure, numerical matrix of intervals with respect to the tonic (e.g. harmonic minor scale: 1 2 b3 4 5 b6 7);
Introduction to the concept of tonal music and tonality (the "weight" of the various melodic functions of the scales also in relation to the series of harmonic sounds);
The major and minor pentatonic scales and the blues scales.

5. THE TRIADS
Various types of triads (major, minor, augmented, diminished, sus, and add and related symbols);
The concept of chord voicing: the inversion and importance of the bass in the harmonic chord progression and for the voicing of the chord itself; the use of doubling a voice (4-part triads); notes on classical numerics; open and close position;
Harmonization of the natural, harmonic, and melodic major and minor scales with triadic harmony;
Harmonic functions in major keys;
Harmonic functions in a minor key and peculiarities of the minor "harmonic world" (one key, three reference scales);
Harmonic families (harmonic groups) in major and minor keys (concept of preparation, tension and resolution);
The voice leading with three-voice and four-voice triads (with the use of doubling) and the motion of the parts (straight, opposite, oblique);
The use of inversions to favor the fluidity of the bass line (fourth voice of the chords);
Introduction to the concept of tension and resolution in the melodic and harmonic field and to the construction of tonal harmonic sequences, the resolution of the dominant seventh chord in major and minor keys (anticipation of the concept of the seventh chord applied only to the fifth degree);
Typical harmonic cadences and progressions (perfect, plagal, deceptive, avoided, suspended, imperfect, Phrygian, compound consonant and dissonant, Picardy, II-V-I, turnaround, IV-V-I, I-V-VI-IV, the 12-bar cadence major and minor blues);
The harmonic rhythm;
Introduction to the concept of harmonic analysis (with triadic harmony).

6. THE SEVENTH CHORDS
Various types of seventh chords and related symbols; 6th and m6th chords;
Harmonization of major and minor scales (natural, harmonic, and melodic) and related harmonic functions with seventh chords;
The voice leading with seventh chords (movement of the parts, suppression of the fifth, inversion of the third and seventh, doublings and omissions);
The use of inversions (as a function of a linear construction of the melodic bass line);
The correct management of voicing in order to obtain a satisfactory sound (positioning of the chord in the correct range, the distance between the parts, [illegible] minor ninths, and clusters);

PIANO TECHNIQUE - BEGINNERS LEVEL - PRE-ACADEMIC

Learning outcomes
Studying the piano aims to provide students with important support in three main areas:
1. The study of theory and harmony (for the application and verification of theoretical concepts);
2. Songs comping (essential for singers and precious for all the other instrumentalists involved in comping and/or improvisation as expected by the repertoire);
3. Composition and arrangement.
The first level of the course is based on a program that begins with the study of the instrument's setting, up to reading on a double pentagram and comping songs with the triadic harmony.

Syllabus
- Instrument's setting;
- Elements of instrumental technique: articulation, caduta, legato, exercises for the 5 fingers;
- Reading on double pentagram: classical and/or modern repertoire;
- Major and natural minor natural scales over parallel motion on an octave extension (two at the discretion of the teacher) in the tonal quality of the white keys;
- Triads and inversions in closed position (Major, Minor, augmented, diminished, b5, sus4, sus2, Add2);
- Harmonic connection;
- Harmonic progressions with the use of the harmonic connection (II V I, turn around etc.);
- Study of extemporaneous comping based on triadic harmony;
- Triads progressions (in closed position) over quartal and fifth interval;
- Songs comping with triadic harmony (popular repertory);
- Study of anticipations and rhythmic delays applicable to comping;
- Seventh chords in closed and fundamental position;
- Rhythmic comping style: Pop ballad; Pop-rock; Reggae.

Bibliography
TECNICA: POZZOLI, tecnica giornaliera del pianista e/o HANON, Il Pianista Virtuoso
LETTURA: OSCAR PETERSON, Jazz Exercices (vari volumi ed edizioni)
ARM. APPLICATA: Dispense del docente
MARK HARRISON, The Pop Piano Book - Hal Leonard Corp.
REPERTORIO: VARI

Exam
1. Examination of the technical-harmonic part;
2. Execution of two short studies or songs from the modern or classic repertoire;
3. Song comping mainly based on triadic harmony;
4. Test on the extemporaneous harmonic chord connection.

EAR TRAINING I PRE-ACADEMIC

Learning outcomes
The pre-academic ear training course is divided into three areas of study: solfège, ear training and theory. The first year of the course involves the study of the spoken solfège, which in itself concentrates the ability to recognize the duration of sound and silence and the name distinction of the notes on the pentagram; the rhythmic solfège, which consists of a specific work of reading and decoding rhythmic aspects and the sung solfège, which implies the development of the ability to properly sing in tune a melody by reading on the pentagram. The second study area, during the first year, follows a path that, starting from the recognition of simple intervals (within the octave), includes the dictation of short melodies; the development of the ability to discriminate triads, even with added notes (sus4, sus2, b5, add2, add4, add9); the rhythmic and harmonic functions dictation. The theory, the third area of study, has the purpose of providing the student with the tools to theoretically decipher what has been studied in the aural section of the course. The first level of the pre-academic ear training course provides some basic theory notions, with particular attention to time studying.

Syllabus
SOLFÈGE:
Spoken solfège; Rhythmic solfège, composed bars (first exercises in 6-9-12);Sung solfège: all diatonic intervals within the octave of the C major key - first songs in the key of F and G (it will be good to include songs built on the pentatonic scale);

EAR TRAINING:
1. Recognition of the following melodic and harmonic intervals (dyads):major and minor second; major and minor thirds (avoid the term: augmented second); perfect fourth and augmented fourth (for the augmented fourth and the diminished fifth the word tritone will be used because it is impossible to differentiate the enharmonic); perfect fifth; major and minor sixth (the term: minor sixth, at this stage, will be preferred to the enharmonic of the augmented fifth, since, lacking the discriminating intermediate sound, the interval will sound like imperfect consonance rather than dissonance); major and minor seventh (avoide the term: augmented sixth); perfect octave.
2. Melodic dictation: eight bars melodies or short melodic fragments (licks) built on the C major scale and possibly in F and G (it will be good to dictate also the licks built on the pentatonic scale).
3. Rhythmic dictation:figurations taken from the D. Agostini Vol.1 text book, simple bars up to n° 94 (end of first part) Vol.2, composed bars (first exercises in 6-9-12).
4. Harmonic dictation (recognition of triads and triads with added note):
major, minor, augmented and diminished triads; sus4, sus2 and b5 triads; major chords with add2 and add9; minor chords with add2, add4,
and add9.
5. Harmonic functions dictation: brief harmonic progressions (up to four bars) built with tonic, subdominant and dominant major chords (in several keys, also complex keys). For this writing, the slash and rhythmic notation with the chords abbreviations will be used.

THEORY:
Sounds, notes and pentagrams; clefs; the double pentagram; musical figures; simple point (3-6-12-parts) double (7 parts) triple (15 parts);
the tie; fermata , measure, bar line measure, time; tempo classification:simple regular tempo: numerator 2,3 4 – Regular composed tempo: numerator 6,9,12 - Connection between simple and composed tempo.
Tempo analysis based on: Meter unit (or beat); Time unit (or of movement or division); Subdivision unit (first and second degree);
Irregular figures: the triplet and the sestet; syncope and syncopation.
Note: during the course, the notation software "Finale" to write short melodies containing the studied intervals will be used.

Bibliography
AGOSTINI Dante, Solfège rythmique, Volume 1 e 2, Parigi, Agostini, 2000 / KÁROLYI Ottò, La grammatica della musica, Torino, Piccola Biblioteca Einaudi, 2000 / POZZOLI Ettore, Solfeggi Parlati e Cantati, I Corso, Milano, Ricordi, 1984 /RICCI Claudio, Solfeggio parlato, Preparatiorio – I Pre-Accademico, Roma, Saint Louis DOC, 2016.

Exam
The final exam is divided into two parts:
1. Oral test: sung, spoken and rhythmic solfège;
2. Written test: melodic, rhythmic and harmonic dictation.

SNARE MADNESS 1 - FOUNDATION

Learning outcomes
The aim of the course is to offer a specific look at the many problems related to the hands tecnique, allowing the student to deal with the vast panorama of needs and possibilities that our instrument requires of us.
Jack
Blow
Movement
Unaccented strokes technique
Accented strokes technique
Rudiments
Reading

Syllabus
Introduction to the different types of grip:
Traditional grip, Matched grip, Finger Stroke

Blow:
Bounce Stroke, Control bounce stroke, Multibounce stroke

Movement:
Arm motion

Unaccented strokes technique:
Uniformity of shots

Accented Strike Technique:
Up-down tecnique

Rudiments:
Approach to the rollers:single stroke roll, double stroke roll (long roll), roller 3, roller 5, roller at 7, roller at 9, open stroke roll technique, closed stroke roll technique, paradiddles, drags

Analysis and performance of easy readings to improve the student's skills
interpretation of the score

Bibliography
George Lawrence Stone, Stick Control
George Lawrence Stone , Accent and Rebound
John Wooton books
Charley Willcoxon, books
N.A.R.D.
Dispense proposte dal docente
Louis Bellson reading text in 4/4
Dante Agostini solfeggio ritmico 1

Exam
First-sight reading of a score of medium difficulty

ENSEMBLE PRE-ACADEMIC

Learning outcomes
Ensembles are organized in small groups of students, formed by the examination commission on the basis of the admission test. The goal is to form a complete band entrusted with the mentoring of a teacher. The assembled bands will perform throughout the year, with their own repertoire, in events organized by Saint Louis at the major club festivals in Rome. Participation in ensembles is meant to make the student aware of the pathway to live performance with other musicians, from the repertoire's choice, to rehearsals up to the concert.

Syllabus
Course contents vary depending on the chosen thematic ensemble.

Bibliography
Eventuale bibliografia indicata dal docente.

Exam
Live performance during the course and final performance during the Saint Louis events with a final vote (this vote will be part of the average grade of the student's general study path). The student who will not be considered fit for the test attempt or exceeds the maximum number of absences allowed must repeat the same course in the following year.

JAZZ IMPROVISATION PRE-ACADEMIC

Learning outcomes
The jazz improvisation course level 1 gives the tools to get into both language and phasing in making solos.
at the end of the course students can improvise on a major blues form and will manage rhytmical phrasing in other harmonic forms. they will be using blues and mixolidian scales guide tone lines patterns and will be able to write and sing a simple walking bass line.

Syllabus
Phrasing: Swing 8th vs even 8th, accents and first patterns (Bob Stoloff: Scat!, rhythm etudes 1 to 4 and practical application on various harmonic patterns starting from the blues);
Rhythmic reading of themes and their use as patterns on different structures;
Rhythmic analysis of famous Songs (Gershwin, Porter, Hart) and swing rewrite;
The Blues and relative scales (major and minor pentatonic, blues scale, mixolydian scale);
Study of blues themes and related solos;
The "guide tone lines";
The bass line;
The modes of the major scale: arpeggios and agility exercises, inversions, digital patterns;
The Vocalese (overview, listening, exercises);
Study of solos recommended by the teacher, instrumental and scat.

Bibliography
Eventuali dispense a cura del docente

Exam
exam will be as follows
1. singing a blues theme and free improvisation
2. singing a blues solo choose among the ones studied in the course
3. singing a guide tone line
4. singing a walking bass line
5. rhythmic improvisation using classic swing era patterns

DRUMS - TECHNIQUE AND REPERTOIRE I PRE-ACADEMIC

Learning outcomes
The first year of the pre-academic drum course has the goal, on one side, to consolidate the technical bases through specific snare drum studies (Syncopation book interpretation method, rolling in 16th notes - alternated hand motion - applied to syncopation), and on the other side the main styles of contemporary music, from jazz to latin are systematically studied.

Syllabus

● SNARE DRUM TECHNIQUE:
– Wilcoxon solos number: 5,8,19,20,33,62,96,132,133,136,139,150;
– Syncopation book interpretation methods: rolling in 8th note triplets (page 53 to 58) + page 34 to 37 (swing time conversion applied);
– Rolling in 16th Notes (alternated hand motion) applied to the syncopation book page 60 to 63 + R. Pace 16th note groups of one.

● DRUM SET STUDIES FOR INDEPENDENCE, COORDINATION AND STYLES:
1. Jazz style:
– Basic jazz coordination part one and part two (30 methods);
– Swing time conversion applied to the syncopation book (preliminary exercises + 8 solos);
– Jazz comping part one (5 methods);
– From J. Riley's book: "The Art of Bop Drumming" comping examples 1 and 2.

2. Shuffle style:
– Chicago blues shuffle bass drum comping (no ghost notes);
– Half time shuffle bass drum comping (no ghost notes);
– Rock – funk - R&B styles: fat back exercises from G. Chaffee's Book 3) + power patterns from D. Pomo's book;
– Reading Syncopation book (page. 34 to 37 + 38 to 45) in 4/4 binary code;
– Reading R. Pace 16th notes (groups of 1,2,3) either with BD and SD.

3. Brazilian styles:
– Samba preliminary exercises, reading R. Pace 16th notes with snare drum (alt. hand motion);
– Bossa nova, baiao and samba march basic exercises.

4. Latin and afro-cuban styles:
– Clave concept;
– Basic mambo patterns for montuno;
– Basic exercises for developing independence and coordination over 6/8 and bembe's clave.

Bibliography
CHAFFEE Gary, Time Functioning Patterns, New York, Alfred Music, 1994.
PACE Ralph, Variations of Drumming, White Plains, Drum Book Music, 1949.
POMO Daniele, Power Pattern, Roma, Saint Louis DOC, 2016.
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.

Exam
Practical verification of the program's subjects.

SAINT LOUIS
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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

HARMONY APPLIED TO THE PIANO I PRE-ACADEMIC

Learning outcomes
Core objective of the course "Harmony applied to the Piano I" consists in studying and deepening the major scales (and relative modes) and harmonic and melodic minor scales, as well as the study of seventh chords applied in the most "simple" keys. During the course, the execution's techniques of comping the melody are examined.

Syllabus
● Technique studies necessary for the program's execution;
● Major scales in parallel motion on two octaves of extension (all keys);
● Harmonic and melodic scales in parallel motion on an octave extension (two octaves at the teacher's discretion) in the following keys: C, D, E,F, G, A, B;
● The major scale modes on an octave played with the right hand starting from the notes C, F and G and with the left hand playing the chords;
● Seventh chords inversions;
● Sight-reading on double staff: classical and/or modern repertoire;
● Construction of 7th chords on the major scales' degrees in the keys up to 3 ♯ and 3 ♭;
● Construction of 7th chords on the harmonic minor scales in the keys of A-, D-, E-, G-;
● Harmonic progressions in quartal intervals for the study and connection of 7th chords;
● II V I and turn around with seventh chord in closed position in the major key;
● The blues and the blues scale;
● Techniques for performing the comping melody: closed chords and melody.

Bibliography
TECNICA: POZZOLI, tecnica giornaliera del pianista e/o HANON, Il pianista virtuoso OSCAR BERINGER, Daily Technical Studies
LETTURA: OSCAR PETERSON, Jazz Exercices (vari volumi ed edizioni)
ARM. APPLICATA: Dispense del docente; PHIL DE GREG "Jazz Keyboard Harmony"
MARK HARRISON, The Pop Piano Book - Hal Leonard Corp.
REPERTORIO: Real Books (Varie edizioni); Vari

Exam
1. Verification of the technical part (scales, chords and inversions, arpeggios, harmonization of the scales in the key up to three alterations, harmonic sequences;
2. Execution of a short study or song of modern character (pop, swing or blues) based on a score in double pentagram;
3. Comping of two songs that also use seventh chords (pop or jazz ballad repertoire);
4. Extemporaneous comping of a harmonic sequence based on chords (triads and sevenths) given at the exam's moment.

RHYTHM SECTION I PRE-ACADEMIC

Learning outcomes
The first level of the course includes lessons aimed at developing the relationship between the bass and drums and their relative function within the styles of modern music. The study of different styles such as POP, ROCK, R & B, FUNK, BLUES, LATIN, BRAZILIAN, JAZZ etc. is faced only as a reflection and as a result of the work done during the instrument's lesson. This study expects, in the first level, the use of simple grooves of the above-mentioned styles in order to allow a progressive development of the reading and interpretation of written music.

Syllabus
The course will be enriched by a repertoire including songs with a "blues-form" (12 bars), AAB Form, AABA Form (32 bars) - R&B Classic Standards - Pop, Latin and Funk Grooves.

- 8th-Notes Pop/Rock Style

- 16th-Notes Funk Style

- Bossa Nova

- Shuffle

- Half-Time Shuffle

- Swing 16th notes feel

Bibliography
Partiture fornite dal docente.

Exam
Practical examination of the course's program.

SNARE MADNESS 2

Learning outcomes
In this second year, the attention is more focused on the deepening of rudimentary language, examining the "alphabet" of the drummer.
This work aims to develop a greater "familiarity" with the syntax of our tool.
N.A.R.D. (26 rudiments)
P.A.S. (14 rudiments)
Buddy Rich (snare drum rudiments)
John Wooton (the drummer's rudimental reference book)
In addition to the specific work on the individual rudiments, ample space will be given to the executive repertoire of the drum, examining various authors.
Finally, the aim of the course will also be to improve the student's reading skills

Syllabus
N.A.R.D.
26 rudimenti
Mister rudiments
Sweet and easy
The gob's

John Pratt:
Drum corps on parade
Stomping throught the bar line

William j. Schinstine:
Control contorsion

Mark Spede
Speed trap

Sperie Karas
Hot news

Ed Freitag:
Funky fat

Rick Beckham:
Snare drum exercise

Buddy Rich:
exercises employing rudiments
advanced rhythmic studies

Joe Morello:
master studies

Reading:
Dante Agostini, solfeggio ritmico 1
Louis Bellson modern reading text in 4/4
Dante Agostini, solfeggio ritmico misure composte

Bibliography
Dispense a cura del docente - Teacher's papers
N.A.R-D
Ed Freitag, Rudimental Cookbook
John Pratt
Alberto Botta

RHYTHMIC ANALYSIS PRE-ACADEMIC 1

Learning outcomes
During the second anniversary, attention is given to the study of particular complex concepts, in particular to cut times and composite measures as well as irregular figures such as the quarter note triplet.

Syllabus
- Cut-time: binary time (80/100 bpm);
- Cut-time swing fill;
- Introducing thirty-second notes;
- Introducing sixteenth note triplets;
- Mixed subdivision;
- Introducing the quarter note triplet;
- Composite measures 3/8, 6/8, 9/8, 12/8;
- Repertoire songs with clear reference to the musical values faced.

Bibliography
BELLSON Louis – BREINES Gil, Modern Reading Text in 4/4 For All Instruments, New York, Alfred Music, 1985.
REED Ted, Progressive Steps to Syncopation for the Modern Drummer, New York, Alfred Music, 1996.
THIGPEN Ed, Rhythm Brought to Life: A Rhythmic Primer, New York, Alfred Music, 2000.

Exam
Practical verification of the course's program.

HARMONY II PRE-ACADEMIC

Learning outcomes
In the second year of the pre-academic harmony course, the contemporary functional harmony is being fully explored. During the course, the student will increasingly become aware of particularly relevant topics, such as harmony arising from the major and minor scales, concepts such as modal interchange, modes, secondary dominants, and tritone substitutions, avoid notes, compound chords, extensions of the various seventh chords types.

Syllabus
Recap of the seventh chords and explanation of the inversions; harmonic bond with seventh chords;
Recap of the harmonization of major and minor scales with seventh chords and melodic minor scale harmonization;
Major key: connection of seventh chords in root position (closed position and inversions) with possible variation between complete and incomplete chords within the turn-around; Other harmonic progressions in the major and minor key;
"Modal interchange" with reference to the most commonly used chords (IV m7, bVImaj7, etc...);
The major scale "modes" (1): creation techniques;
Secondary dominant not extended (in the major key);
Diatonic substitutions. Recap of the three main harmonic functions (tonic, sub dominant, dominant); other specific functions (III and VI).
Tritone substitution in the major key and relative mode. Application of the tritone to the secondary dominants;
Harmonic analysis of major keys with the studied functions;
Non-extended secondary dominants and tritone in the minor key;
Harmonic analysis in minor key;
General introduction to the chords' extensions (ninth, eleventh and thirteenth); Ninth chords (major, minor, augmented): Four-parts voicing in the root position; Voicings with forced top note; Hints on the relative implications of the chords' function and key; Voice leading (Harmonic connections) with the use of the ninth: progressions, II V I, turn around.
Eleventh chords (perfect and augmented): see the details of the previous point relating to the ninth;
Thirteenth chords (major and minor): see the details of the previous point for the ninth and eleventh.
Harmonic connections with the use of the ninth, eleventh and thirteenth; Modes connection and the relative chord: Compatible extensions (recap); The "avoid notes";
Harmonic-modal analysis in major key;
Modulation: direct modulation; modulation with common chords (indirect);
V7 tensions in the minor key. The secondary dominant modes (in the major key); hints on mixolydian b2b6 and on mixolydian b6.
Other scales: whole tone scale, harmonic, major and relative harmonization;
Turn around construction with secondary dominants and related tritones, referring to the relative modes;
Harmonic analysis;
The minor key: comparison of seventh chords of all minor scales and considerations of their use; Minor II V I;
Criteria for choosing and using extensions (ninth, eleventh and thirteenth) for minor key chords;
Minor key progressions: turn around in the minor key and other progressions with extended chords; chromatic movements of the seventh and fifth voice on the I and V chords' degree; Harmonic analysis of songs in the minor key.

Bibliography
AVENA Andrea, Teoria & Armonia, seconda parte, Milano, Sinfonica Jazz, 2015.
AVENA Andrea, Teoria & Armonia, terza parte, Milano, Sinfonica Jazz, 2015.
DE GREG Phil, Jazz keyboard harmony, New Albany, Aebersold, 1994.
JAFFE Andy, Jazz Harmony, Mainz, Advance Music, 2015.
LEVINE Mark, The jazz theory book, Petaluma, Sher Music, 1995.
SPADONI Roberto, Jazz Harmony. Le basi della teoria e dell'armonia, Milano, Volontè & Co., 2013.
WYATT Keith – SCHOEDER Carl, Harmony & Theory, Hollywood, Musician Institute Press, 1998.
Dispense.

Exam
Written and oral test to verify the program's topics.

EAR TRAINING II PRE-ACADEMIC

Learning outcomes
The second level of the pre-academic course of ear training continues to be articulated into three areas of study: solfège, ear training and theory. As for the solfège, the second level includes the study of the classical and modern choral singing, as well as the introduction of the movable Do system, an innovative and particularly functional technique that allows, through the tonicization in C major (and minor) of all keys, to have a very useful instrument for reading and tune in melodies. As for the dictation, the dictation of linked dyads, the triads inversions, and the seventh chords in root position are introduced. The dictation of harmonic functions in various keys is further strengthen.

Syllabus
SOLFÈGE:
1. Sung solfège: all diatonic and chromatic intervals within the octave in the key of C, G, D, A, E, B, F, Bb, Eb, Ab, Db (major, natural, melodic and harmonic minor).
- In the classical style: Pozzoli I corso, Pozzoli App. al I corso, Lazzari, Silvestri;
- In the modern style: Pop rock omnibook – real book
2. Introduction to the movable Do solfège: one tone sung solfège, relationship between the movable Do and the singular singing soles, relationships between DO mobile and seven clefs.

EAR TRAINING:
1. Melodic Dictation: eight bars melodies or short lick melodies (licks) in classical and modern style (major and minor pentatonic) in the keys (major and minor) up to four-five alterations;
2. Recognition of linked dyads, in isorhythmic (whole note against whole note) and flowered (two parts dictation) style;
3. Triads recognition on a a given note, in root position, first and second inversion;
4. Seventh chords of first, second, third and fourth species (only in root position);
5. Harmonic functions dictation: short harmonic progressions (four-eight bars) built on the most common harmonic turn arounds even with the use of inversions (in several major and minor keys). For this writing, the slash and rhythmic notation and chords symbols will be used.
6. Transcriptions of easy songs with triadic harmony from the pop and international repertoire with the use of slash and rhythmic notation and chords symbols to be made at home using one's own instrument. In the course of the year, students will be introduced also to rhythmic grooves and bass riffs, by trying to transcribe them.

THEORY:
● Time classification: Simple irregular meters: numerator 5-7; Irregular compound meters: numerator 15-21; Relationships between simple and compound irregular meters.
● Time analysis based on: Measuring unit (or beat); Time unit (or of movement or division); Subdivision units (first and second degree).
● Irregular figures: Triplets in two and four beats; Sextuplet; Duplet; Quadruplet; Quintuplet (in one time); Septet (in one time);
● Abbreviations and conventional signs: Grace note; Musical progression; Derivative and subordinate times; Dynamic and expression signs.
Note: during the course, the notation software "Finale" to write short melodies containing the studied intervals will be used.

Bibliography
LAZZARI Antonio, Solfeggi cantati, Milano, Ricordi, 2014.
POZZOLI Ettore, Solfeggi Parlati e Cantati, Appendice al I Corso, Milano, Ricordi, 2012.
POZZOLI Ettore, Solfeggi Parlati e Cantati, I Corso, Milano, Ricordi, 1984.
SILVESTRI Loris, Metodo teorico e pratico per lo studio del solfeggio cantato, Milano, Curci, 2012.
RICCI Claudio, Solfeggio parlato, Preparatiorio – II Pre-Accademico, Roma, Saint Louis DOC, 2016.

Exam
The final exam is divided into two parts:

1. Oral test: sung, spoken and rhythmic solfège (with the movable Do);
2. Written test: melodic, rhythmic and harmonic dictation according to the content of the course.

ENSEMBLE PRE-ACADEMIC

Learning outcomes
Ensembles are organized in small groups of students, formed by the examination commission on the basis of the admission test. The goal is to form a complete band entrusted with the mentoring of a teacher. The assembled bands will perform throughout the year, with their own repertoire, in events organized by Saint Louis at the major club festivals in Rome. Participation in ensembles is meant to make the student aware of the pathway to live performance with other musicians, from the repertoire's choice, to rehearsals up to the concert.

Syllabus
Course contents vary depending on the chosen thematic ensemble.

Bibliography
Eventuale bibliografia indicata dal docente.

Exam
Live performance during the course and final performance during the Saint Louis events with a final vote (this vote will be part of the average grade of the student's general study path). The student who will not be considered fit for the test attempt or exceeds the maximum number of absences allowed must repeat the same course in the following year.

JAZZ IMPROVISATION PRE-ACADEMIC

Learning outcomes
The jazz improvisation course level 1 gives the tools to get into both language and phasing in making solos.
at the end of the course students can improvise on a major blues form and will manage rhytmical phrasing in other harmonic forms. they will be using blues and mixolidian scales guide tone lines patterns and will be able to write and sing a simple walking bass line.

Syllabus
Phrasing: Swing 8th vs even 8th, accents and first patterns (Bob Stoloff: Scat!, rhythm etudes 1 to 4 and practical application on various harmonic patterns starting from the blues);
Rhythmic reading of themes and their use as patterns on different structures;
Rhythmic analysis of famous Songs (Gershwin, Porter, Hart) and swing rewrite;
The Blues and relative scales (major and minor pentatonic, blues scale, mixolydian scale);
Study of blues themes and related solos;
The "guide tone lines";
The bass line;
The modes of the major scale: arpeggios and agility exercises, inversions, digital patterns;
The Vocalese (overview, listening, exercises);
Study of solos recommended by the teacher, instrumental and scat.

Bibliography
Eventuali dispense a cura del docente.

Exam
exam will be as follows
1. singing a blues theme and free improvisation
2. singing a blues solo choose among the ones studied in the course
3. singing a guide tone line
4. singing a walking bass line
5. rhythmic improvisation using classic swing era patterns

DRUMS - TECHNIQUE AND REPERTOIRE II PRE-ACADEMIC

Learning outcomes
The second year of the pre-academic drum course, has its main goal to further develop the snare technique (rolling in 8th note triplet with flam accents, rolling in 16th note triplets, reading syncopation solos in cut time on SD, etc...), and to progressively study the various styles with reference to some great literature methods related to the drums.

Syllabus
● SNARE DRUM TECHNIQUE:
– C. Wilcoxon “Modern Rudimental Swing Solos”: loosen up, three camps, three camps in paradiddles, three camps in ratamacues, paradiddle johnny, rolling in rhythm; From “AAD 150” solos: 132, 133, 136, 139, 150 (higher speed range); From T. Reed Syncopation book: rolling in 8th note triplet (HSR); Rolling in 8th note triplet with flam accents; rolling in 16th note triplets; Reading Syncopation solos in cut time on SD.

● DRUM SET STUDIES FOR INDEPENDENCE, COORDINATION AND STYLES:
1. Jazz Style: Jazz comping part one (5 methods); Comping examples #1 and #2 from J. Riley’s “The Art of Bop Drumming”; “Performance Patterns” from De Johnnette - C. Perry “The Art of Modern Jazz Dumming” book; Exercises 1a, 1b, 1c, 1d, from Jim Chapin’s “Advanced Technique for The Modern Drummer” book.

2. Shuffle Styles: Shuffle swing ostinatos; Texas, chicago, two-step shuffles; Shuffle-rock, shuffle-funk, half time reggae shuffle; Bass-drum comping on Chicago blues shuffle and half time shuffle (w. ghost notes);

3. Rock-funk - R&B styles: Advanced fat-back studies from G. Chaffee books; “Power Patterns” from D. Pomo’s Book; LINEAR FUNK CODE applied @ T. Reed Syncopation solos.

4. Brazilian Styles: Developing independence and coordination for samba, baiao, tumbao using R. Pace reading book (16th note, groups of 1, 2, 3); Reading Syncopation solos over samba style (8th note comping on “caixa marchino” SD and cymb); Samba batucada patterns.

5. Afro-Cuban Styles: Son & rhumba clave and related cascara patterns; Bembe’, nanigo and half-time nanigo; 6/8 afro-cuban exercises; Songo.

Bibliography
CHAFFEE Gary, Time Functioning Patterns, New York, Alfred Music, 1994.
CHAPIN Jim, Advanced Techniques for the Modern Drummer, New York, Alfred Music, 2002.
DEJOHNETTE Jack – PERRY Charlie, The Art of Modern Jazz Drumming, New York, Drum Center Publications, 1988.
PACE Ralph, Variations of Drumming, White Plains, Drum Book Music, 1949.
POMO Daniele, Power Pattern, Roma, Saint Louis DOC, 2016.
REED Ted, Progressive Steps to Syncopation for the Modern Drummer, New York, Alfred Music, 1996.
RILEY John, The Art of Bop Drumming, New York, Alfred Music, 1994.
WILCOXON Charles, Modern Swing Solos for the Modern Drummer, Cleveland, Ludwig Masters, 1941

Exam
Practical verification of the program's subjects.

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THIRD YEAR

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● 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

HARMONY APPLIED TO THE PIANO II PRE-ACADEMIC

Learning outcomes
The second level of the "Harmony applied to the Piano" course provides - in a particular way - an in-depth analysis of the harmonic aspects as a result of the comping of standards with seventh chords and possible tensions. At the end of the course, the student acquires the necessary autonomy for studying and deepening the harmonic concepts dealt with during the academic course.

Syllabus
- Technique studies necessary for the program's execution;
- Harmonic and melodic minor scales in parallel motion on two octaves of extension in all keys;
- Review and deepening of the major scale's modes;
- Seventh chords in root position without the doubling of the root note and their connection (in the II V I progression alternating complete and incomplete positions, that is without the fifth);
- II V I and turn around with seventh chords in minor keys;
- Harmonization techniques of the melody and their execution;
- Rhythmic styles for comping: swing (in-depth analysis), funk and bossa nova;
- Chord extensions (three parts + extension omit 5);
- Comping of standards with seventh chords and possible extensions.

Bibliography
TECNICA: OSCAR BERINGER, Daily Technical Studies
LETTURA: VARIE
ARM. APPLICATA: PHIL DE GREG, jazz keyboard harmony - Jamey Aebersold Jazz, inc.
JIMMY AMADIE, Rifondaz. armonica per il Jazz e la Popular Music - Ed. Piccolo conservatorio Nuova Milano Musica
REPERTORIO: Real Books (Varie edizioni); Vari

Exam
1. Test of the technical part (scales, chords and inversions, arpeggios, scales harmonization in the keys up to three alterations, harmonic sequences);
2. Comping of two songs that also use seventh chords and some extensions (pop or jazz ballad repertoire);
3. Performance of a song including the playing of the melody (harmonized melody or right hand playing the melody and left hand playing the chords);
4. Extemporaneous comping of a harmonic sequence based on chords (triads and sevenths) submitted at the time of the exam.

RHYTHM SECTION II PRE-ACADEMIC

Learning outcomes
The first level of the course includes lessons aimed at developing the relationship between the bass and drums and their relative function within the styles of modern music. The study of different styles such as POP, ROCK, R & B, FUNK, BLUES, LATIN, BRAZILIAN, JAZZ etc. is faced only as a reflection and as a result of the work done during the instrument's lesson. This study expects, in the first level, the use of simple grooves of the above-mentioned styles in order to allow a progressive development of the reading and interpretation of written music.
The second level of the course introduces the use, in addition to the bass and drums, of the piano (and/or keyboards) or the guitar.

Syllabus
The study expects the use of song scores for all the styles mentioned in the "rhythm section I" program at a superior level of complexity in comparison to the first level.

Bibliography
Partiture fornite dal docente.

Exam
Practical examination of the course's program.

MUSIC TECHNOLOGY PRE-ACADEMIC

Learning outcomes
The course expects an in-depth analysis of the the analog and digital audio management through the use of dedicated software. The purpose of this theoretical-practical study is to provide the student with the basic knowledge needed to use software and DAW to create their own music project.

Syllabus
- Specific features of the MIDI protocol;
- Experienced use of the MIDI protocol;
- Knowledge and use of the CUBASE sequencer software;
- Structural analysis of a MIDI music track;
- Programming rhythmic tracks;
- Programming lead tool;
- Step-by-step and real-time programming;
- Arranging a MIDI music song;
- Practice with the midi mixer;
- Creating and arranging a MIDI music track;
- Sound synthesis techniques with the help of editing software for synthesizers and samplers;
- Audio recording systems;
- Sync codes;
- Theoretical knowledge of Hard Disk Recording;
- How to record digital audio;
- Hardware Softwares;
- Software systems;
- Waveform editing through wave editors software;
- Destructive and non-destructive editing;
- Plug-ins;
- Full production cycle: from creation to mastering.

Bibliography
Dispense a cura del docente.

Exam
Examination of the course's program.

DRUMS - TECHNIQUE AND REPERTOIRE III PRE-ACADEMIC

Learning outcomes
At the end of the third year of the pre-academic drum course, the student will acquire all the technical skills and the different music languages' knowledge needed to access the academic course and to take the first steps in a professional work environment. During the year, in addition to further technical consolidation, the various styles studied in previous years are further deepened.

Syllabus
● SNARE DRUM TECHNIQUE:
– Ten (10) snare drum solos from C. Wilcoxon “Modern Rudimental Swing Solos”, including: loosen up, three camps, three camps in paradiddle, three camps in ratamacue, paradiddle johnny, rolling in rhythm, (HSR) adding: rudimental jam, lorraine post dug-out, the new downfall, sweet susan (basic speed range);
– Ted Reed Syncopation interpretation methods: a) rolling in 16th note triplets, using short-long mode; b) 16th note paradiddles code.

● DRUM SET TECHNIQUE APPLICATIONS AND STYLES:
1. Jazz style: From A. Dawson comping systems n. 5 – 6; From John Riley “the art of bop drumming” comping examples 3 from Jim Chapin ex. 1c + 1d.

2. Funk/rock style: G. Chaffee “fat back ex’s”; D. Pomo “power patterns in 6/8” ; D. Pomo power shuffle patterns, reggae patterns;
From K. Plainfield “Advanced Concepts” latin funk grooves in cut time and 6/8.

3. Brazilian style: Samba do partido alto; Samba cruzado and batucada; Maracatu’; Frevo.

4. Latin and afro-cuban styles: Traditional mambo; Mozambique and variations; Guaguanco; Conga; Merengue and jaleo; Bembe’, nanigo, half time nanigo; Guaracha.

Repertoire for Admission to the Pop Bachelor
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)

Repertoire for Admission to the Jazz Bachelor
BLUES AND MINOR BLUES SECTION
1) Straight no Chaser 2) Tenor Madness 3) Billie’s Bounce 4) All blues 5) Blue Train 6) Mr. P.C. 7) Israel 8) Stolen moments 9) Footprints
BOSSA NOVA / EVEN 8th / LATIN SECTION
1) Moon and Sand 2) Meditation 3) Black Orpheus 4) Once I loved 5)Recordame 6)Desafinado 7)Estate 8) 500 Miles high 9) Caravan 10)On green dolphin street 11) Phase Dance 12) A night in Tunisia 13)Spiral 14) St. Thomas
FUNK / ELECTRIC SECTION
1) The Chicken 2) Chameleon 3) Butterfly (Hancock version)
SWING BEBOP SECTION
1) Alone Togheter 2) But not for me 3) Doxy 4) Moanin 5) Four on six 6) All the things you are 7) Well you needn’t 8) Voyage 9) Tune up 10) Lady Bird 11) Satin doll 12) Scrapple from the apple 13) Blue moon 14) Four 15) Solar 16) Just friends 17) There will never be another you
RHYTHM CHANGE SECTION
1) Lester leaps in 2) Anthropology 3) Rhythm a Ning 4) Oleo 5) I got Rhythm
BALLAD SECTION
1) Blue in green 2) Quite no 3) My Funny Valentine 4) Stella by starlight 5) Misty 6) It could happen to you 7) Laura 8) For all we know 9) You’ve changed

Bibliography
CHAFFEE Gary, Time Functioning Patterns, New York, Alfred Music, 1994.
CHAPIN Jim, Advanced Techniques for the Modern Drummer, New York, Alfred Music, 2002.
PLAINFIELD Kim, Advance Concepts, New York, Alfred Music, 1993.
POMO Daniele, Power Pattern, Roma, Saint Louis DOC, 2016.
RAMSAY John, The Drummer's Complete Vocabulary As Taught by Alan Dawson, New York, Alfred Music, 1998

RHYTHMIC ANALYSIS PRE-ACADEMIC 2

Learning outcomes
The last year of the rhythmic analysis course has the main goal of analyzing and understanding odd meters that are of great use in contemporary music. Compound and poly rhythmic irregular times will also be considered, in addition to the various irregular groups.

Syllabus
- Odd meters;
- Composed odd meters: 5/8, 7/8, 10/ 8, 11/8, 13/8;
- Irregular groups;
- Polyrhytms.

Bibliography
THIGPEN Ed, Rhythm Brought to Life: A Rhythmic Primer, New York, Alfred Music, 2000.
BELLSON Louis – BREINES Gil, Modern Reading Text in 4/4 For All Instruments, New York, Alfred Music, 1985.
BELLSON Louis – BREINES Gil – ADLER Henry, Odd Time Reading Text, Hollywood, Warner Bros, 1999.
AGOSTINI Dante - Mesure Composées

Exam
Practical verification of the course's program.

HARMONY III PRE-ACADEMIC

Learning outcomes
The third level of the harmony pre-academic course is the last step before accessing the academic courses. The topics dealt with, during the year, although having a high degree of complexity, are easy to learn after having followed the previous levels of the harmony pre-academic course. At the end of the third year, the student will be able to properly harmonize a given melody, with or without chords, by applying all the rules studied throughout the entire course.

Syllabus
1. Compound chords
2. The Jazzy Blues
3. The minor harmonic scale's modes.
4. The modes of the melodic minor scale and the context analysis of some chords;
5. Relationship between the modes and chords of the minor scales (harmonic and melodic): The compatible extensions; The "avoid notes".
6. Harmonic-modal analysis in the minor key.
7. The maj7(#5) chord as the first degree of alteration in the major key: possible resolutions.
8. Modes and tensions related to the secondary dominants in the minor key (V/II, V/IV, V/V, V/VI).
9. Harmonization techniques of the melody with four parts total based on lead sheet and melody.
10. The diminished seventh chord:
Structural and functional features; Relationship with the 7(b9 chord); The diminished chord (transition chord); The diminished octatonic scale (T/S);
11. Choosing criteria and use of the extensions in the diminished chord according to the key. The diatonic adaptation of the diminished scale T/S;
12. The second "correlated" degree;
13. Modulation Techniques (2):With the tritone; With the interrupted cadence; Through the resolution of secondary dominants.
14. The minor blues; in-depth study, elaborations and harmonic substitutions;
15. Five parts voicing (closed parts). Use of the double extension;
16. Five parts voicing (open position): Low Interval Limits (L.I.L.); Drops technique; "Spread voicings".
17. Harmonic progressions with chords connection (five parts);
18. Melody harmonization with five parts overall;
24. The "rhythm change";
25. The octatonic/dominant S/T scale and the relationship with the altered dominant;
26. Possible resolutions of the dominant seventh chord;
27. Tonic and dominant harmonic pedals;
28. Modal interchanges and related modes;
29. Harmonic analysis with the contents studied so far.

Bibliography
AVENA Andrea, Teoria & Armonia, quarta parte, Milano, Sinfonica Jazz, 2015.
DE GREG Phil, Jazz keyboard harmony, New Albany, Aebersold, 1994.
JAFFE Andy, Jazz Harmony, Mainz, Advance Music, 2015.
LEVINE Mark, The jazz theory book, Petaluma, Sher Music, 1995.
SPADONI Roberto, Jazz Harmony. Le basi della teoria e dell'armonia, Milano, Volontè & Co., 2013.
WYATT Keith – SCHOEDER Carl, Harmony & Theory, Hollywood, Musician Institute Press, 1998.
Dispense.

Exam
Written and oral test to verify the program's topics.

EAR TRAINING III PRE-ACADEMIC

Learning outcomes
The goal of the last pre-academic ear training course is to lead the student to full mastery of the singing solfège, with particular emphasis on the movable Do method. Concerning the melodic and harmonic dictation, the ultimate goal is to provide the student with all the tools needed to transcribe short "mini songs" including a melodic line, extended harmony or slash notation, bass line and possible rhythmic indications (for example kick over or drum set ensemble).

Syllabus
SOLFÈGE:

1. Sung solfège: A. Solimene "Solfeggi cantati in stile classico e moderno" (first part);
2. Creation of sung solfèges built on song's harmonic progressions (pop and jazz) with the following techniques: Tonic; Tonic and fifth; Arpeggios of triads, seventh and extensions; Target note; Unison and choral.
3. Sung solfèges with the movable Do method. Songs with modulations.

EAR TRAINING:

1. Recognition of the following melodic and harmonic intervals (dyads): Major and minor ninth; Major and minor tenth; Perfect and augmented eleventh; Perfect twelfth; Major and minor thirteenth.

2. Melodic dictation: 8-bars melodies with close-tone modulation or short melodies (licks) in the classical and modern style (major and minor pentatonic, blues scale and modes) in all keys.

3. Modal Dictation: All major scale modes - the octatonic (ST and TS) and whole tone scale.

4. Harmonic Dictation: Seventh chords inversions I - II - III and IV species on a given note; All seventh chords (built on the major scale, harmonic minor and melodic minor scale degrees).

5. Dictation of harmonic progressions with lead voice and bass: Short harmonic progressions (4-8 beats) built on the most common harmonic progressions with seventh chords and also with the use of inversions.

Bibliography
SOLIMENE Antonio, Solfeggi cantati in stile classico e moderno, Roma, Saint Louis DOC, 2016.

Exam
The final exam is divided into two parts:
1. Oral test: sung solfège (also with the movable Do system);
2. Written test: transcription of a "mini song".

ENSEMBLE PRE-ACADEMIC

Learning outcomes
Ensembles are organized in small groups of students, formed by the examination commission on the basis of the admission test. The goal is to form a complete band entrusted with the mentoring of a teacher. The assembled bands will perform throughout the year, with their own repertoire, in events organized by Saint Louis at the major club festivals in Rome. Participation in ensembles is meant to make the student aware of the pathway to live performance with other musicians, from the repertoire's choice, to rehearsals up to the concert.

Syllabus
Course contents vary depending on the chosen thematic ensemble.

Bibliography
Eventuale bibliografia indicata dal docente.

Exam
Live performance during the course and final performance during the Saint Louis events with a final vote (this vote will be part of the average grade of the student's general study path). The student who will not be considered fit for the test attempt or exceeds the maximum number of absences allowed must repeat the same course in the following year.

VOCAL IMPROVISATION PRE-ACADEMIC

Learning outcomes
The jazz improvisation course level 1 gives the tools to get into both language and phasing in making solos.
at the end of the course students can improvise on a major blues form and will manage rhytmical phrasing in other harmonic forms. they will be using blues and mixolidian scales guide tone lines patterns and will be able to write and sing a simple walking bass line.

Syllabus
Phrasing: Swing 8th vs even 8th, accents and first patterns (Bob Stoloff: Scat!, rhythm etudes 1 to 4 and practical application on various harmonic patterns starting from the blues);
Rhythmic reading of themes and their use as patterns on different structures;
Rhythmic analysis of famous Songs (Gershwin, Porter, Hart) and swing rewrite;
The Blues and relative scales (major and minor pentatonic, blues scale, mixolydian scale);
Study of blues themes and related solos;
The "guide tone lines";
The bass line;
The modes of the major scale: arpeggios and agility exercises, inversions, digital patterns;
The Vocalese (overview, listening, exercises);
Study of solos recommended by the teacher, instrumental and scat.

Bibliography
Eventuali dispense a cura del docente.

Exam
exam will be as follows
1. singing a blues theme and free improvisation
2. singing a blues solo choose among the ones studied in the course
3. singing a guide tone line
4. singing a walking bass line
5. rhythmic improvisation using classic swing era patterns