SAINT LOUIS
COLLEGE OF MUSIC

JAZZ DEPARTMENT

JAZZ PIANO, 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 Piano Jazz 1, pre-accademico
Admission Test to Jazz Piano 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 rudiments of the instrument and the basic technique.

To be admitted to the first pre-academic year of Jazz Piano 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 pre-academic Jazz Piano Course of 2nd and 3rd level must be consulted.

Ammissione a Piano Jazz 2, pre-accademico
Admission Test to Jazz Piano 2, pre-academic

• Major and minor scales in parallel motion on 2 octaves (up to 4 octaves, at the discretion of the teacher)
• Close and open triads in fndamental position and inversions: connection in various successions and progressions
• Construction and execution of triads in a close position on the degrees of the major scales
• Sequential arpeggios of triads in all positions with doubling to 8th
• Triads and open inversions and related arpeggio on the left hand
• Symmetrical harmonic progression for the concatenation of triads with open parts
• Arpeggios of the triads in a fundamental position (inversions at the discretion of the teacher) on the degrees of the major scales without thumb passage (arpeggiated harmonization of the scale)
• Study of the accompaniment on songs with triadic harmony (POP repertoire)
• Seventh chords and inversions open position
• The modes of the major scale (only right hand on 1 octave starting from each note: eg C Doric, C Phrygian,C Lydian, etc.) with related seventh chords on the left hand
• Construction of 7th chords on the degrees of the major scales
• Arpeggios of 7th chords on the degrees of the major scales (arp. right hand and acc. left hand) in fundamental state (possible inversions at the teacher's discretion)
• Tonal and modulating harmonic progressions with various symmetrical combinations for the concatenation of the seventh chords in close position. Possible application of rhythmic styles.
• The swing: exercises on pronunciation
• Study and practice of improvisation
• II V I, Turn Around and other harmonic sequences in major keys. with seventh chords in close parts
• Notes on II V I in minor key
• Notes on the triads superimposed on a bass (Compound Chords)
• Study of pieces with seventh chords (Repertoire POP and JAZZ)
• Notes on pentatonic scales
• BLUES (traditional form with 3 chords): themes, comping, simple improvisation
• RAGTIMES (Facilitated version)

INDICATIVE REPERTORY
Bag’s Groove - Blues in The Closet - C Jam Blues - Autumn Leaves - Easy To Love - Sweet Gerrgia Bright - When Lights Are Low - Blue Moon.

Ammissione a Piano Jazz 3, pre-accademico
Admission Test to Jazz Piano 3, pre-academic

• Major scales in reverse motion
• Major and minor scales in parallel motion on 4 octaves
• Pentatonic major and minor scales: only right hand on 1 or 2 octaves with accompaniment on the left hand
• The modes of the major scales on 2 octaves of extension with relative chord
• The 1st - 2nd - 5th modes of the harmonic minor scale (right hand only on 1 octave in all keys)
• The modes of the minor melodic scale (all) starting from each note on 1 octave extension
• Triads interrupted Arpeggios and inversions with octave without thumb passage (ex. C E G C - E G C E, etc.)
• Arpeggios of the triads in a fundamental position on the degrees of the major scales without passing the thumb: (both hands in a close position; left hand in a lateral position and right hand in a close position)
• Triads arpeggios with thumb passage over 2 octaves of extension
• Construction of the seventh chords in a close position on the degrees of the harmonic minor scales
• II V I and Turn Around in major and minor keys
• Seventh chords in an open position (drop 2)
• Notes on drops 3 and 2/4
• Symmetrical harmonic progression for the concatenation of the 7th chords in drop 2
• Rhythmic exercises for the Swing accompaniment (in drop 2)
• The essential voicing (fundamental 3rd 7th) with application to II V I in major key in the two possible positions
• Harmonization of the melody on the basis of the essential voicing (4 voices overall)
• Improvisation: study of diatonic and chromatic approaches and indirect resolutions
• Improvisation on II V I and Turn Around of major and minor keys
• Harmonic substitutions: diatonic and tritone
• Using the altered modes on the V in major key
• Other chords of the minor key: the use of the IV, VI and VII degree and more extensive successions
• First exercises on the WALKING BASS
• The BLUES (with harmonic variations): themes, comping, improvisation
• Study of triads of passage or harmonic support in use in the blues and gospel
• Gospel-style accompaniment exercises
• THE MINOR BLUES (in simple form)
• The "Bossa Nova"
• Chords with 4-part extensions without fundamental (L.H.V.) in a close position
• Practice on the jazz repertoire

INDICATIVE REPERTORY
Tenor Madness - Now's The Time - Blue Monk - Afternoon In Paris - Satin Doll - Lover Man - Tune Up - Night & Day - Cantaloupe Island - How High The Moon - Blue Bossa - There's No Greater Love - Beautiful Love - Django - Easy To Love.

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.

First year

Jazz Piano - Technique and Repertoire I Pre-Academic	E/ID	**E**	Hours	**26**
Harmony I Pre-Academic	E/ID	**E**	Hours	**34**
Ear Training I Pre-Academic	E/ID	**E**	Hours	**34**
Classical Piano I - Pre-Academic	E/ID	**E**	Hours	**16**
Ensemble Pre-Academic	E/ID	**ID**	Hours	**45**
Jazz Improvisation Pre-Academic	E/ID	**ID**	Hours	**40**

Second year

Jazz Piano - Technique and Repertoire II Pre-Academic	E/ID **E** Hours **26**
Harmony II Pre-Academic	E/ID **E** Hours **34**
Ear Training II Pre-Academic	E/ID **E** Hours **34**
Classical Piano II - Pre-Academic	E/ID **E** Hours **16**
Rhythm Section I Pre-Academic	E/ID **E** Hours **24**
Ensemble Pre-Academic	E/ID **ID** Hours **45**
Jazz Improvisation Pre-Academic	E/ID **ID** Hours **40**
	E/ID Hours

Third year

Jazz Piano - 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**
Rhythm Section II Pre-Academic	E/ID **E** Hours **24**
Classical Piano 3	E/ID **E** Hours **16**
Ensemble Pre-Academic	E/ID **ID** Hours **45**
Vocal Improvisation Pre-Academic	E/ID **E** Hours **40**
Music Technology Pre-Academic	E/ID **ID** Hours **22**
	E/ID Hours

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FIRST YEAR

JAZZ PIANO, FOUNDATION YEARS

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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.

JAZZ PIANO - TECHNIQUE AND REPERTOIRE I PRE-ACADEMIC

Learning outcomes
The first level of the jazz piano course has the goal of studying harmonic and melodic material considered to be the “basis” of jazz piano. This material helps the student with the jazz language. At the end of the instrument’s first teaching year, the student will gradually start to built awareness as a piano player within oneself stylistic context.

Syllabus
● Major and minor scales on parallel motion over two octaves (up to four octaves, at the teacher's discretion);
● Major scale modes (only right hand over an octave starting from every single note: example C Dorian, C Phrygian, C Lydian, etc.) with relative seventh chords played by the left hand;
● Triads arpeggios in all positions without the thumb passage;
● Triads and inversions in open position and relative arpeggio played by the left hand;
● Harmonic symmetric progressions built over the triads connection in open positions;
● Construction and execution of triads in closed position over the major scale degrees;
● Triads arpeggios in root position over the major scale degrees without the thumb passage (harmonic arpeggios of the scale);
● Comping study of songs with triadic harmony (pop repertoire);
● Swing: exercises on the right pronunciation;
● Deepening of the improvisation’s study and practice;
● Seventh chords and inversions in closed position;
● Symmetric harmonic progressions over the connection of seventh chords in closed position;
● II V I and turn around in the major key with seventh chords in closed position;
● Study of songs with seventh chords (pop and jazz repertoire);
● The Blues (traditional form with three chords): theme, comping, simple improvisation;
● Ragtime (simplified version);
● Indicative repertoire: Bag’s Groove – Blues in The Closet – C Jam Blues – Autumn Leaves – Easy To Love – Sweet Georgia Bright – When Lights Are Low – Blue Moon.

Bibliography
TECNICA: POZZOLI, “Tecnica giornaliera del pianista” HANON, “Il pianista virtuoso”; V. MANNINO, “Le scale per pianoforte”
JAZZ: O.PETERSON, “Jazz exercices” AA.VV., “The Real Book”
ALTRI STILI : AA.VV., “Ragtimes facilitati” – Raccolta CHICK COREA, “Children’s songs” MARK HARRISON, “Blues Piano”
REPERTORIO: Real books

Exam
● First test: course’s subjects examination (technical exercises, scales, chords and inversions, arpeggios, progressions, improvised harmonic bound);
● Second test: one technical study (classical);
● Third test: one song taken from the piano literature (classical);
● Fourth test: one pop song (comping);
● Fifth test: one blues song with theme exposition and improvisation;
● Sixth test: two jazz standards.

CLASSICAL PIANO I - PRE-ACADEMIC

Learning outcomes
The first level of the classical pre-academic piano course has the main objective of introducing the student to the study of a classical repertoire, starting from simple difficulty songs that offer the possibility of applying the studied piano technique at the repertoire; at the same time the students will have the opportunity to know parts of the important classical repertoire.

Syllabus
• TECHNICAL PIECES:
- Four pieces from "Duvernoy", (Scuola Primaria, 25 studi facili e progressivi per pianoforte, Op. 176) or of equal difficulty and technical aspects for the study of "Legato" and "Staccato"

• BAROQUE:
- A piece by J.S. Bach from "My first Bach" or similar.

• CLASSIC:
- Two pieces by Mozart, "Aria - Canzonetta", from Cesi-Marciano Ant. Pianistica Vol. I

ADDED TO THE EXAM PROGRAM AT THE DISCRETION OF THE TEACHER:
- Simple or figurative chorales by J.- S, Bach
- My 1st Beethoven

Bibliography
DUVERNOY Victor Alphonse, Scuola del meccanismo op. 120, Milano, Ricordi, 2012.
CESI Sigismondo – MARCIANO Ernesto, Antologia pianistica per la gioventù fasc. 1, Milano, Ricordi, 1984.
POZZOLI Ettore [ED.], Il mio primo Bach, Milano, Ricordi, 2012.

Exam
Practical exam of the program, which will take place within the examination of "Piano 1 (Technique and Repertoire)", by requiring the execution of some songs from the repertoire prepared during the year's 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

HARMONY I PRE-ACADEMIC

Learning outcomes
The first level of the pre-academic harmony course has the educational goal of introducing the student to the study of this discipline through an extremely clear and structured path of well-defined didactic units. Throughout the course, the harmony, a similar learnable subject to the "mathematic" aspects of music, is always faced with its practical application. In fact, theoretical lessons are always supported by musical examples (listening) and concrete references; This gives the student the opportunity to contextualize, in his own "musical universe", what has been studied during the lesson. During the first year, the study of basic elements, such as the equal temperament, major and minor scales, triads and three-voices arrangements (for example sus4, sus2, major b5), etc. are being faced, up to classical harmony with the aim of better understanding the "horizontal" view of harmony: an idea that takes into account the classical rules of the parts movements, concluding with a first approach to harmonic analysis of seventh chord progressions and the study of pentatonic and blues scales.

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).

SAINT LOUIS
COLLEGE OF MUSIC

SECOND YEAR

JAZZ PIANO, FOUNDATION YEARS

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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

JAZZ PIANO - TECHNIQUE AND REPERTOIRE II PRE-ACADEMIC

Learning outcomes
The technical and theoretical/practical studies of the second level of the jazz piano pre academic course have the main formative goal of equipping the student with a “execution practice” in line with the style and the jazz tradition, through the interpretation aspect, the melodic paraphrases, the improvisation study over simple harmonic progressions and the comprehension of the harmonic language.

Syllabus
● Major scales in contrary motion;
● Major and minor scales in parallel motion over four octaves;
● Pentatonic major and minor scales: only right hand over one or two octaves;
● Minor scales modes (only right hand over one octave starting from each single note);
● Broken arpeggios of triads and inversions with octave without the thumb passage (example C E G C - E G C E, etc.);
● Arpeggios of triads in root position over the major scale degrees without the thumb passage:
a) Both hands in closed position;
b) Left hand in open position and right hand in closed position.
Creation of seventh chords in closed position on the major and harmonic minor scales’ degrees;
Seventh chords in open position (drop 2); Hints over the drop 2, 3 and 4; Symmetric harmonic progressions built over the connection of seventh chords in drop 2 position; Rhythmic exercises for swing comping (drop 2 position); The essential voicing (root note – third – seventh) with application to the II V I turn around in the major key in the two forms;
Harmonization of the melody on the base of the essential voicing (four parts total);
Improvisation: study of the diatonic and chromatic approaches and the indirect resolution; II V I progression and turn around in the major keys with improvisation exercises; Harmonic substitutions: diatonic and triton; Introduction to the minor key: the II V I progression and the use of the IV and VI grade; First exercises over the walkin’ bass; The blues (with harmonic variations): themes, comping, improvisation (pentatonic/blues or mixer scale); The minor blues (simple form); Exercises over the gospel and/or R&B style comping; Jazz repertoire practice; Hints of chords’ extensions; Chords with four parts extensions without root note in closed position; Indicative repertoire: Tenor Madness - Now’s The Time - Blue Monk - Afternoon In Paris - Satin Doll - Lover Man - Tune Up - Night & Day - Cantaloupe Island - How High The Moon - Blue Bossa - There’s No Greater Love - Beautiful Love - Django - Easy To Love.

Bibliography
TECNICA: HANON, “Il pianista virtuoso” OSCAR BERINGER, “Daily technical studies”
REP. JAZZ: O. PETERSON, “Jazz exercices” RAY SANTISI, “Brani jazz scritti” AA.VV., “The R. Book” ed altre raccolte
ALTRI STILI: KURT COWLING, “Gospel Piano” (Hal Leonard Series) AA.VV., “Ragtimes” – Raccolta CHICK COREA, “Children’s songs” MARK HARRISON, “Jazz-Blues Piano”
DISPENSE DEL DOCENTE: eventuali

Exam
● First test: examination of the course’s program (scales, modes, chords, closed and open position inversions, arpeggios, progressions, harmonic progressions as presented in the program);
● Second test: a technical study (classical);
● Third test: one song taken from the pianist's literature (classical);
● Fourth test: a pop song (with exposition of the theme and/or comping);
● Fifth test: one gospel or R&B study;
● Sixth test: one blues song (theme and improvisation);
● Seventh test: one blues minor song (theme and Improvisation);
● Eight test: two jazz standards (theme and improvisation);

CLASSICAL PIANO II - PRE-ACADEMIC

Learning outcomes
During the second year of the classical piano course, the repertoire under consideration is further enriched, with the addition of songs belonging to the romantic period.
The aim of the course is to develop the student's technical and interpretative skills and impromptu reading skills

Syllabus
• TECHNICAL PIECES:
2 pieces by Czerny, “The School of Speed, 40 Ex. Op. 299,
or from Czerny, "24 studies of the small speed" op. 636
or by C. Gurlitt "School of Velocity" op. 141

• BAROQUE:
1 piece by J.S. Bach "2-part invention"
or from the "Notebooks of Anna Magdalena"
or from "Little Preludes and Fugues"

• CLASSIC:
1 Beethoven, "Sonatina in G" from Cesi-Marciano Ant. Pianistica Vol. I
or Mozart "Sonatina in C" K 545 (2nd Mov. in G major)

• ROMANTIC:
1 Chopin, “Prelude n. 8 in E minor "
or Chopin "Waltz in A minor", B150, KK 1238-1239
or Chopin "Mazurka in A minor" op 68 n. 2

Bibliography
DUVERNOY Victor Alphonse, Scuola del meccanismo op. 120, Milano, Ricordi, 2012.
CESI Sigismondo – MARCIANO Ernesto, Antologia pianistica per la gioventù fasc. 1, Milano, Ricordi, 1984.
POZZOLI Ettore [ED.], Il mio primo Bach, Milano, Ricordi, 2012.
Partiture indicate dal docente.

Exam
Practical test to verify the program carried out, subdivided in 2 tests:
1 mid-term and one end-of-term exams, carried out in the context of a lesson at the end of each four-month period.
Also during the examination of main instrument of "Piano 2 (Technique and Repertoire)" the commission will ask for the performance of 1 technical study and 1 piece of classical piano literature agreed with the teacher of classical piano and studied during the year.

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.

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.

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

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.

SAINT LOUIS
COLLEGE OF MUSIC

THIRD YEAR

JAZZ PIANO, FOUNDATION YEARS

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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

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.

JAZZ PIANO - TECHNIQUE AND REPERTOIRE III PRE-ACADEMIC

Learning outcomes
At the end of the third year of the jazz piano course, the student will have developed a good mastery of the swing pronunciation and jazz style, due to the application of the melodic-harmonic material gained in the area of these styles. The gained knowledge will allow the student to access the academic course, as well as taking the first steps in the professional field.

Syllabus
● Major and minor scales with parallel and contrary motion;
● Pentatonic scales with standard motion over two octaves;
● Harmonic and melodic minor scales modes (only right hand over two octaves starting from every single note);
● Construction of seventh chords in closed position on the degrees of the melodic minor scales (revision of the harmonic minor scales);
● Arpeggios over two octaves (at least three) with the thumb passage;
● Disconnected arpeggios of triads and inversions with the doubling of the bass note: (for example: G E C - E C G E – G E C G – C G E C and back);
● II V I and turn around in the minor key with relative improvisation;
● More extended and articulated progressions in the minor key;
● Four-parts chords without root note and with extensions in open position (drop 2);
● Three-parts chords without root note and with extension (third, seventh + extension or fifth);
● Symmetric harmonic progressions built over the connection of extended chords in closed and open position;
● Depending of the melodic elaboration models for improvisation (more articulated forms of indirect resolution, double chromaticism, total sense of the phrase);
● Melodies harmonization (ballad) with more extended chords (five parts total);
● Harmonic substitution: modal interchange;
● Ragtime and the approach to stride piano in non complex form (root note and fifth note alternated with third and seventh/sixth notes) in the two combinations;
● The blues in the bebop era and the minor blues with substitutive progressions formulas;
● Exercises over comping in the gospel and/or funk style;
● Music and rhythmic styles: bossa nova, even eights;
● Piano solo: use of two or three parts for the left hand (root note, third or tenth note, seventh note in the various combinations - Bud Powell);
● Rhythm changes in the traditional form;
● Indicative repertoire: All The Things You Are - Misty - Someday My Prince Will Come - Solar - What is This Thing Called Love - I Love You - There Will Never Be Another You - My Romance - My Funny Valentine - Just Friends - Lady Bird - Dolphin Dance - So Wath - Blue In Green - Maiden Voyage - The Shadow Of Your Smile - Once I Loved - Desafinado - Billie's Bounce - Straight No Chaser.

Bibliography

TECNICA: O. BERINGER, "Daily technical studies"
JAZZ: AA.VV., Real books, dispense o testi suggeriti dal docente
ALTRI STILI: KURT COWLING, "Gospel piano"; GAIL JOHNSON, "Funk keyboards", (Hal Leonard)
CHICK COREA, "Children's songs"
RAGTIME: AA.VV., "Ragtimes" (raccolta in versione originale)

Exam
To be held in solo piano and in ensemble, minimum in trio.

SOLO PIANO EXAM:
1. Examination of the program's subjects (scales, modes, chords and closed/open inversions, arpeggios, progressions, harmonic progressions as studied in the program);
2. First sight-reading of a score based on chords and melody;
3. One gospel or funk study;
4. A classical or ragtime song (original version);
5. A jazz song (chosen among ballad, swing, Brazilian, Latin) including an improvised part.

ENSEMBLE EXAM:
One blues and five standards (including a ballad and a bossa nova or even eight song) by heart.
N.B. All songs have to be different from one test to the other one and cannot have been presented in previous exams.

CLASSICAL PIANO 3

Learning outcomes
During the third year of the classical piano course, the repertoire is further enriched with compositions from the modern period.
The aim of the course is to further develop the student's technical and interpretative skills through the knowledge and deepening of a part of classical literature.

Syllabus
• TECHNICAL PIECES:
1 piece from “Cramer”, "60 pezzi scelti" n. 1 or 2
or from Czerny “L’arte di rendere agili le dita” 50 studi op. 740
or from Czerny “La scuola della velocità” 40 Ex. op 299

• BAROQUE:
1 from J.S. Bach “invenzioni a 3 voci” (in major MI or another one, free choice)
or from J.S. Bach “Suites Inglesi” (exctract)

• CLASSICAL:
- “F. Kuhlau”, Sonatina Op. 55 n° 1 from Cesi-Marciano Ant. Pianistica

• MODERN:
1 “Debussy”, Children’s Corner from Doctor Gradus ad Parnassum
or 1 from Chick Corea “Children’s songs”.

Bibliography
Partiture indicate dal docente.

Exam
Practical test to verify the program carried out, subdivided in 2 tests:
1 mid-term and one end-of-term exams, carried out in the context of a lesson at the end of each four-month period.
Also during the examination of main instrument of "Piano 3 (Technique and Repertoire)" the commission will ask for the performance of 1 technical study and 1 piece of classical piano literature agreed with the teacher of classical piano and studied during the year.

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.

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.

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

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.