

**Masterclass on Vibraphone and Marimba  
in application to jazz, improvisation techniques and contemporary music**

**Teacher M° Andrea Dulbecco**

The course will start on 28 January 2024 until 2 June. One day per month.  
June 30, a sharing day and final concert for all course participants.

**The course will be structured as follows:**

1- Three classes, from January to March, dedicated to the repertoire for jazz vibraphone and improvisation. Description, Fees, and Calendar below.

2- Three classes, from April to June, dedicated to the repertoire for vibraphone and marimba in contemporary music. Description, Fees and Calendar below.

**It is possible to choose to attend only the dedicated classes, or the entire cycle.**

For registration and information send mail to [info@salottoinprova.it](mailto:info@salottoinprova.it)

The entire course will take place at Auditorium Cavalli Musica [Visit Site](#)  
Via Artigiani n° 1 Castrezzato (Brescia) [Maps](#)

**M° Andrea Dulbecco**

He graduated with top marks in percussion instruments with **Franco Campioni** from the 'Giuseppe Verdi' Conservatory in Milan, studied composition and obtained a diploma in piano. He also specialised in vibraphone with **David Friedman**. As a soloist, he has played with the Angelicum Orchestra of Milan, the Orchestra of the Higher Conservatory of Graz, the R.A.I. of Milan, the San Remo Symphony Orchestra and the Italian String Orchestra, the Virtuosi Italiani and the Novosibirsk Symphony Orchestra. As a chamber musician, he has performed for the most prestigious Italian societies such as the Società del Quartetto and the Società dei Concerti of Milan, Unione Musicale of Turin, Accademia di Santa Cecilia Rome, Amici della Musica of Perugia and Florence, Accademia Chigiana, Teatro alla Scala. Andrea Dulbecco has collaborated with prestigious artists such as Ugorski, Brunello, Lucchesini, Markus Stockhausen, De Maria, Fisk, Carmignola, Sollima, Morricone. **He is the permanent percussionist of the ensemble 'Sentieri Selvaggi'** directed by composer Carlo Boccadoro, who has also dedicated compositions to him. In addition to his career as a classical musician, he is intensively active as a Jazz vibraphonist. He plays and records with many internationally renowned artists such as Fresu, Rava, Moroni, Dicastri, Trovesi, Coscia, Negri, Gaslini, Ambrosetti, Schneider, Liebman, Nussbaum, Swallow, Harrell, Favre, Friedman, McCandless, Mainieri, Elgart. He has performed at major festivals such as Umbria Jazz and Roccella Jonica. He has toured the United States, Mexico, Africa and the Far East. He has numerous recordings to his credit for the Splash, Egea and Abeat labels. Andrea Dulbecco teaches percussion instruments at the Conservatorio 'Giuseppe Verdi' in Milan.

[Interview](#)

## PROGRAM COURSE ON VIBRAPHONE IN APPLICATION TO JAZZ AND IMPROVISATION TECHNIQUES

**1- Approach to the study of the instrument** - The study of scales and arpeggios using tonal centres, progressions (modulating, diatonic, chromatic) and their application also in relation to any other technical problems such as divarications, double-sticking, double notes, chords and so on. Use of improvisational and creative criteria in technical study.

**2- Commonly used methods** - Analysis and comments on some studies from the Methods, interpretive approach and study techniques. Correct use of dampening and pedal. Reading at first sight and the use of pieces composed for other instruments.

**3- An ideal study method** - Warming up, duration and organisation of the study, methods to facilitate memorisation, studying together, listening. Studies for vibraphone - Analysis and study of pieces taken from the collections commonly used in Italian conservatories such as: Friedman, Molenhof, Wiener, Musser etc.

**4- Studies for vibraphone** - Analysis and study of pieces taken from the collections commonly used in Italian conservatories such as: Friedman, Molenhof, Wiener, Musser etc.

**5- The study of improvisation** - Approach and study techniques, aleatory improvisation, jazz improvisation and its vocabulary. Chronological study of jazz improvisation from be-bop to the present day, through listening and formal and harmonic analysis of the most commonly used forms (standards, modal jazz, free jazz, contemporary jazz). Comments and in-depth studies on the greatest exponents of jazz history and analysis of some of their compositions. The great jazz vibraphonists.

**6- Learning to harmonise** – Initial studies on voicings, the movement of parts, synthesising a chord, alteration notes, revolutions, substitutions and passing chords.

**7- Soloing** - Harmonising a theme, how to juggle solo lines and accompaniment, first studies related to this.

**8- Composing a piece** - The improviser and the composer, the compositional idea and its development within the piece, analysis of some compositions.

**9- Chamber music** - Free group improvisation or theme improvisation.

- At the end of the Course Final Concert of the students
- The course is addressed to students of the Academic Courses and also open to pre-academic courses.
- The course starts with a minimum of 5 participants.
- A certificate of attendance will be issued.

### **Fees**

- **Three classes:** euro 602,00 divisible into two instalments.

The first at registration, the second March 2024.

- **Full course:** euro 1,102,00 divisible into two instalments, as above.

# CALENDAR VIBRAPHONE JAZZ

JANUARY | JUNE 2024

MONTH	DAY	DATE	TIME TABLE
JANUARY	SUNDAY	28	10:30 / 13:30 14:30 / 17:30
FEBRUARY	SUNDAY	25	10:30 / 13:30 14:30 / 17:30
MARCH	SUNDAY	24	10:30 / 13:30 14:30 / 17:30
JULY	SUNDAY	7	Rehearsal from 10:30 Concert 18:00

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## CONTEMPORARY COURSE PROGRAMME

**1- The study of the instrument** - Specific exercises to profitably tackle the study of the contemporary repertoire. Techniques and practices to improve reading, including examples of new spellings and unconventional signs used in the repertoire.

**2- Methods of study** - Presentation of various published methods that can help to approach with contemporary repertoire with more suitable means.

**3- An ideal study method** - How to set up an ideal study session to get the best possible result.

**4- Authors and pieces** - During the course you will work mainly on the following authors and pieces:

**Vibraphone** - **Stockhausen** Vibra-Elufa, **Hurel** Loops II, **Donatoni** Omar I and II, **Manoury** Le livre des claviers.

**Marimba** - **Donatoni** Mari I and II, **Henze** Five scenes from the snow country, **Druckman** Reflections on the nature of water, **Hurel** Loops IV, **Takemitsu** Gitimalya for marimba and orchestra.

Course participants are also invited to propose chamber music pieces in which vibraphone and marimba, have prominent parts. This includes composers such as **Reich, Takemitsu, Berio, Donatoni, Fedele, Francesconi, Boccadoro, Montalbetti and so on.**

**5- Improvisation** - The practice of improvisation in the solo and chamber repertoire in contemporary music.

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## CALENDAR CONTEMPORARY

APRIL | JUNE 2024

MONTH	DAY	DATE	TIME TABLE
APRIL	SUNDAY	21	10:30 / 13:30 14:30 / 17:30
MAY	SUNDAY	26	10:30 / 13:30 14:30 / 17:30
JUNE	SUNDAY	2	10:30 / 13:30 14:30 / 17:30
JULY	SUNDAY	7	Rehearsal 10:30 Concert 18:00

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