

Music Department
Point Loma Nazarene University

Course Syllabus

Instructor: Ian Patrick Cler
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Office Room: Room/ Studio 216
Course: MUA 463-2 Fall 2015

Time of Class: TUESDAYS from 8:30am-1pm (Allotted 30 minute or 1 hour lessons)

Course Description:

Lessons will center around the students prior knowledge, technical ability and capacity to learn new techniques and concepts. New techniques from a jazz standpoint will be able to be applied to modern worship styles. The jazz style and feel will help develop a student's ear and dexterity on the instrument. A student is required to practice and develop skill on the guitar. Techniques that will be taught are as follows:

JAZZ TECHNIQUE:

- Inversions of Altered Dominant 7th Chords (#5, b5, #9, b9)
- Inversions of Major 7th, 9th, 13th Chords
- Melodic Minor scale modes and concepts
- Dorian and Lydian concepts over Major 7 chord
- ii7-V-Ima7 Turnaround, iiø-Valt-i6 Turnaround
- Chordal/ Scalar/ Arpeggio Fingerings
- Contouring of Major, Melodic Minor (Altered Dominant) and Diminished Scales

CLASSICAL TECHNIQUE

- Classical counterpoint movement
- Register and finger positioning
- Augmented six chord (Italian Sixth, French Sixth & German Sixth)
- Root position and inversions of Augmented six chord
- Functions of Augmented 6 chords
- Leading tone chords and substitution
- Tonicization and cadences

Required Learning: Donna Lee by Charlie Parker (160 bpm or above)
Rhythm Changes in Bb
Altered Blues form
25 Melodic and Progressive Studies, Op. 23 by Matteo Carcassi

Required Transcription Project:

Lee Morgan's Solo on Ceora (Recommended with analysis)

Course Rationale:

Private lesson curriculum is for the student that is earnestly seeking to become skillful at the instrument- to acquire a better ear, to obtain dexterity and to achieve better feel pertaining to jazz.

Recommended Reading: Jazz Theory by Mark Levine
Jazz Etudes by Greg Fishman

Recommended Albums: Upper East Side by Bobby Broom
Lee-Way by Lee Morgan
Cornbread by Lee Morgan
Blue Benson by George Benson
Boss Guitar by Wes Montgomery
Matteo Carcassi, 25 Etudes, Op. 60-6 by Lucio Matarazzo
J.S. Bach, Works for Guitar by Tilman Hoppstock

Required Albums: Impressions by Pat Martino
Blue Benson by George Benson
Matteo Carcassi, 25 Etudes, Op. 60-6 by Lucio Matarazzo
J.S. Bach, Works for Guitar by Tilman Hoppstock

Attendance Policy:

Maintain continued success by attending each class on time. If there are an `emergencies, if possible, please contact the professor ahead of time. If there needs to be a cancellation or postponed lesson, please discuss with the professor.

Required Materials: College Ruled Notebook
Pencils and an eraser
Staff Paper
Folder for material
Guitar (This one should be obvious)
Metronome (Your iPhone should have an App).

Required Books: Sight Reading for Classical Guitar, Level I-III by Robert Benedict
25 Melodic and Progressive Studies, Op. 60 by Matteo Carcassi
Jazz Etudes by Greg Fishman

Goals and/or Objectives: To achieve knowledge of popular jazz concepts and techniques and implement them into a students playing.

Academic Integrity Policy:

Hi! I'm Ian.

I will teach to the best of my ability. I will be patient and slow while teaching, but push you. If there is anything that is too difficult for you, in the moment, please alarm me. I know jazz concepts can be formidable and hard to achieve understanding in the moment. Yet, I will make the lesson curriculum congenial. I hope it will not be boring. Lastly, the lesson will be challenging but lightweight. In other words, I will push you to succeed, but won't push you off a cliff (but if I do, I'll make sure you have a parachute).

I am asking that you would take an hour (at least) to three hours each week and practice. I am asking that you would be on time. Lastly, I am asking that you would at least consider listening to jazz on your own time (any type of jazz - bebop, modal, cool jazz, west coast, smooth etc.). You don't have to become obsessed, but at least show some interest.

I hope this semester will be challenging but enjoyable for you.

Best,

Ian Patrick Cler

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