

Music Department
Point Loma Nazarene University
MAJORED

Course Syllabus

Instructor: Ian Patrick Cler
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Office Room: Room/ Studio 232
Course: MUA 463-1 Fall 2016

Time of Class: TUESDAYS (Lesson time TBA)

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

Goals and/or Objectives: To achieve knowledge of popular jazz concepts and techniques and implement them into a students playing. Level 463 requires a stronger ability to sight read.

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

Repertoire of Material for Recital:

- J.S. Bach - English Suite No. 3 In G Minor, BWV 808
- Skylark - Chord and Soloing
- Transcription - Any Jazz tune
- 3 Jazz tunes
- Sight read a jazz chart or jazz etude

Mid-Semester Concert:

(This does not apply to non-majored students)

If you are a music student, you will be given the opportunity to showcase your talent in the cafeteria mid-semester for about forty-five minutes to an hour. This is mandatory for all majored students enrolled in MUA-263.

You will perform a repertoire of five to six tunes learned from the semester with your instructor.

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

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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