



Course Syllabus
Music Department
Point Loma Nazarene University
MAJORED

Instructor: Ian Patrick Cler

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Office Room: 210 - Cooper Music Center

Course: MUA- 4063

Time of Class: TUESDAYS & THURSDAYS (Lesson time TBA)

COURSE DESCRIPTION:

Lessons will center around the student's 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: x

JAZZ TECHNIQUE:

- Inversions of Altered Dominant 7th Chords (#5, b5, #9, b9) • Inversions of Major 7th, 9th, 13th Chords
- Bebop Style and Scales
- Jazz Blues
 - 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/OBJECTIVES:

To achieve knowledge of popular jazz concepts and techniques and implement them into a students playing.

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.

REPERTOIRE FOR RECITALS

- J.S. Bach - English Suite No. 3 In G Minor, BWV 808 • Skylark - Chord and Soloing
- Transcription - Any Jazz tune
- 2 Jazz tunes
- Sight Reading any jazz etude or jazz chart (Handed out at recital)

COURSE RATIONALE:

Class 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.

REQUIRED MATERIALS:

Electric guitar or acoustic guitar. If you do not have one, I have one for you to use only in the studio. You may not be able to take it home with you).

Pencil

Paper

Folder for assignments

Metronome (Your iPhone should have an App).

REQUIRED BOOKS:

How To Play Bebop 1 by David Baker

How To Play Bebop Vol 1 by David Baker

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

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

ASSESSMENT AND GRADING

Grades will be based on the following:

Sample Standard Grade Scale Based on Percentages

A	B	C	D	F
A 93-100	B+ 87-89	C+ 77-79	D+ 67-69	F Less than 59
A- 90-92	B 83-86	C 73-76	D 63-66	
	B- 80-82	C- 70-72	D- 60-62	

****Attendance is absolutely necessary in order to receive a grade. Although a large part of one's grade is determined by the jury performance or end-of-semester project, attendance is required for achieving a greater grade**

ATTENDANCE POLICY AND PRACTICE:

Maintain continued success by attending each class on time. If there are any emergencies, if possible, please contact the professor ahead of time. If you cannot reach me, then notify the front office of Cooper Music Hall. If there needs to be a cancellation or postponed lesson, please discuss with the professor.

STATE AUTHORIZATION

State authorization is a formal determination by a state that Point Loma Nazarene University is approved to conduct activities regulated by that state. In certain states outside California, Point Loma Nazarene University is not authorized to enroll online (distance education) students. If a student moves to another state after admission to the program and/or enrollment in an online course, continuation within the program and/or course will depend on whether Point Loma Nazarene University is authorized to offer distance education courses in that state. It is the student's responsibility to notify the institution of any change in his or her physical location. Refer to the map on [State Authorization](#) to view which states allow online (distance education) outside of California.

INCOMPLETE AND LATE ASSIGNMENTS

All assignments are to be submitted/turned in by the beginning of the class session when they are due—including assignments posted in Canvas. Incompletes will only be assigned in extremely unusual circumstances.

PLNU COPYRIGHT POLICY

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

PLNU ACADEMIC HONESTY POLICY

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

PLNU ACADEMIC ACCOMMODATIONS POLICY

While all students are expected to meet the minimum standards for completion of this course as established by the instructor, students with disabilities may require academic adjustments, modifications or auxiliary aids/services. At Point Loma Nazarene University (PLNU), these students are requested to register with the Disability Resource Center (DRC), located in the Bond Academic Center (DRC@pointloma.edu or 619-849-2486). The DRC's policies and procedures for assisting such students in the development of an appropriate academic adjustment plan (AP) allows PLNU to comply with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Section 504 prohibits discrimination against students with special needs and guarantees all qualified students equal access to and benefits of PLNU programs and activities. After the student files the required documentation, the DRC, in conjunction with the student, will develop an AP to meet that student's specific learning needs. The DRC will thereafter email the student's AP to all faculty who teach courses in which the student is enrolled each semester. The AP must be implemented in all such courses.

If students do not wish to avail themselves of some or all of the elements of their AP in a particular course, it is the responsibility of those students to notify their professor in that course. PLNU highly recommends that DRC students speak with their professors during the first two

weeks of each semester about the applicability of their AP in that particular course and/or if they do not desire to take advantage of some or all of the elements of their AP in that course.

PLNU ATTENDANCE AND PARTICIPATION POLICY

Regular and punctual attendance at all **synchronous** class sessions is considered essential to optimum academic achievement. If the student is absent for more than 10 percent of class sessions (virtual or face-to-face), the faculty member will issue a written warning of de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation. In some courses, a portion of the credit hour content will be delivered **asynchronously** and attendance will be determined by submitting the assignments by the posted due dates. See [Academic Policies](#) in the Undergraduate Academic Catalog. If absences exceed these limits but are due to university excused health issues, an exception will be granted.

Asynchronous Attendance/Participation Definition

A day of attendance in asynchronous content is determined as contributing a substantive note, assignment, discussion, or submission by the posted due date. Failure to meet these standards will result in an absence for that day. Instructors will determine how many asynchronous attendance days are required each week.

SPIRITUAL CARE

Please be aware PLNU strives to be a place where you grow as whole persons. To this end, we provide resources for our students to encounter God and grow in their Christian faith.

If students have questions, a desire to meet with the chaplain or have prayer requests you can contact the [Office of Spiritual Development](#)

USE OF TECHNOLOGY

In order to be successful in the online environment, you'll need to meet the minimum technology and system requirements; please refer to the [Technology and System Requirements](#) information. Additionally, students are required to have headphone speakers compatible with their computer available to use. If a student is in need of technological resources please contact student-tech-request@pointloma.edu.

Problems with technology do not relieve you of the responsibility of participating, turning in your assignments, or completing your class work.

FINAL EXAM POLICY

Successful completion of this class requires taking the final examination on its scheduled day. The final examination schedule is posted on the [Traditional Undergraduate Records: Final Exam Schedules](#) site. If you find yourself scheduled for three (3) or more final examinations on the same day, you are authorized to contact each professor to arrange a different time for one of those exams. However, unless you have three (3) or more exams on the same day, no requests for alternative final examinations will be granted.

The jury is the final examination. Successful completion of this class requires completing a jury on its scheduled day (See “Final Exam” above.)

- If you are a music major whose primary performing area is in this studio or you have a Music Department scholarship in your primary instrument, you are required to take a jury at the end of each term according to the requirements in the Music Department Catalog.
- Failure to do a required jury will result in course failure.
- The jury grade is considered in the student’s final grade. The final grade instructor assigns must be no more than one grade higher or lower than the jury grade. For piano, composition and instrumental juries, the jury grade counts as 1/3 of the final grade.

Content Warning*

I acknowledge that each of you come to PLNU with your own unique life experiences. This contributes to the way you perceive various types of information. In MUA, all of the class content, including that which may be intellectually or emotionally challenging, has been intentionally curated to achieve the learning goals for this course. The decision to include such material is not taken lightly. These topics include, but not limited to: chord theory, counterpart construction, harmony, melody, rhythmic devices, etc. If you encounter a topic that is intellectually challenging for you, it can manifest in feelings of discomfort and upset. In response, I encourage you to come talk to me or your friends or family about it. Class topics are discussed for the sole purpose of expanding your intellectual engagement in the area of MUA, if necessary], and I will support you throughout your learning in this course.

Trigger Warning*

I acknowledge that each of you comes to PLNU with your own unique life experiences. This contributes to the way you perceive several types of information. In [class name], we will cover a variety of topics, some of which you may find triggering. These topics include, but not limited to: chord theory, counterpart construction, harmony, melody, rhythmic devices, etc. Each time

this topic appears in a reading or unit, it is marked on the syllabus. The experience of being triggered versus intellectually challenged are different. The main difference is that an individual must have experienced trauma to experience being triggered, whereas an intellectual challenge has nothing to do with trauma. If you are a trauma survivor and encounter a topic in this class that is triggering for you, you may feel overwhelmed or panicked and find it difficult to concentrate. In response, I encourage you to take the necessary steps for your emotional safety. This may include leaving class while the topic is discussed or talking to a therapist at the Counseling Center. Should you choose to sit out on discussion of a certain topic, know that you are still responsible for the material; but we can discuss if there are other methods for accessing that material, and for assessing your learning on that material. Class topics are discussed for the sole purpose of expanding your intellectual engagement in the area of MUA, and I will support you throughout your learning in this course.

INCOMPLETE AND LATE ASSIGNMENTS

All assignments are to be submitted/turned in by the beginning of the class session when they are due—including assignments posted in Canvas. Incompletes will only be assigned in extremely unusual circumstances.

ARTIFICIAL INTELLIGENCE POLICY 2025

The use of Artificial Intelligence (AI) tools (e.g., ChatGPT, iA Writer, Marmot, Botowski, GrammarlyGo, Perplexity, etc.) is prohibited in this course for any aspect of your work, including idea generation, drafting, editing, or final submissions. This course is designed to assess your independent critical thinking, writing, and research skills without the assistance of AI technologies. Violations of this policy will be treated as breaches of academic integrity.

You are allowed to use Artificial Intelligence (AI) tools (e.g., ChatGPT, Gemini Pro 1.5, GrammarlyGo, Perplexity, etc.) to generate ideas, but you are not allowed to use AI tools to generate content (text, video, audio, images) that will end up in any work submitted to be graded for this course. If you have any doubts about using AI, please gain permission from the instructor.

You are allowed to use Artificial Intelligence (AI) tools (e.g., ChatGPT, Gemini Pro 1.5, GrammarlyGo, Perplexity, etc.) in this course. Any work that utilizes AI-based tools must be clearly identified as such, including the specific tool(s) used. Please use the following sources to guide your citations when using AI.

SEXUAL MISCONDUCT AND DISCRIMINATION POLICY

In support of a safe learning environment, if you (or someone you know) have experienced any form of sexual discrimination or misconduct, including sexual assault, dating or domestic violence, or stalking, know that accommodations and resources are available through the Title IX Office at pointloma.edu/Title-IX. Please be aware that under Title IX of the Education Amendments of 1972, faculty and staff are required to disclose information about such misconduct to the Title IX Office.

If you wish to speak to a confidential employee who does not have this reporting responsibility, you can contact Counseling Services at counselingservices@pointloma.edu or find a list of campus pastors at pointloma.edu/title-ix.

If you (or someone you know) have experienced other forms of discrimination or bias, you can find more information on reporting and resources at www.pointloma.edu/bias

A NOTE FROM YOUR PROFESSOR:

Hi! I'm Ian.

I will teach to the best of my ability. I will be patient and slow while teaching, but also challenge you. If there is anything that is too difficult for you, in the moment, please alarm me. I know jazz, classical, and modern concepts can be formidable and hard to achieve understanding in the moment. Yet, I will make the lesson curriculum congenial. That said, I am asking that you would take 3-5 hours (at least) each week to 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- the course you're paying for.

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

Best,

Ian Patrick Cler

Adjunct Professor of Guitar

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