

**Music Department**  
**Point Loma Nazarene University**  
**MAJORED**

**Course Syllabus**

Instructor: Ian Patrick Cler

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Office Room: Room/ Studio 232

Course: MUA 163- Private Guitar; 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 Scale

**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.

**Course Rationale:**

Class gcurriculum 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

### **Repertoire of Tunes for Semester Recital:**

Skylark by Johnny Mercer and Hoagy Carmichael  
Matteo Carcassi, 25 Etudes, Op. 60-6 (Any selection of the given etudes)

### **Grading:**

Attendance is absolutely necessary. Although a large part of one's grade is determined by the recital, attendance is required for achieving a greater grade.

### **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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