

Point Loma Nazarene University
Music Department
Private Clarinet
MUA 167, 267, 367, 467, sec. 1
Fall 2015

Catalog Description:

Private, applied instruction in a performing area is a vital part of the development of Music Majors, as well as an appropriate elective for many non-majors. Each level of study has defined materials and technical masteries to be achieved. Students are assigned to a level according to their proficiency and mastery of materials listed for a given level.

Prerequisite:

None for MUA 167. MUA 267, 367, 467 are taken only by students who have been raised to one of these levels by the faculty after juries.

Instructor: Peter De Luke
Office: CMC 223
Phone: 619-849-2632

Attendance Policy:

According to the catalog, the student may be de-enrolled with a grade of “F” after two absences. Missed lessons are made up only if they are missed due to illness or emergency and the instructor is notified in advance.

NOTATION: Written Language of Music

1. How much is correctly understood (independently learned).
2. Application to the instrument through method books, scales, etc.
3. Evaluating each student’s level of proficiency.

TONE PRODUCTION: Development of a Beautiful Singing Tone Quality

1. Understanding of the physical aspects of the human anatomy and how these parts are used to achieve the concept of the sound.
2. The instrument, mouthpiece, reed, embouchure formation.
3. Breathe support – correct breathing in and releasing of air with a thorough understanding of a controlled supply of air.
4. Tone is the object of all performance; its quality the result of all performance and practice.

EAR TRAINING: Ear Being the Focal Point of Hearing, Identifying, Comparing, and Controlling the Four Basic Aspects of a Musical Tone.

1. Pitch, loudness, rhythm, and tone quality.
2. Innate ability must be recognized and instructed accordingly.

PITCH: Ability to hear the exact Pitch of the Note and any Intonation Faults it may have.

1. Hearing a series of melodic intervals.
2. Hearing notes in a harmonic structure.
3. Performing melodic ornaments: grace notes, trills, turns, etc.
4. Changes in dynamics as in crescendo, diminuendo, attacks and releases.
5. Rhythm – Duration of each tone produced and of each rest, as well as tempo and tempo changes.
6. Tone Quality – Ability to discriminate good, bad or indifferent tone quality in oneself or others. Conception is learned through live and recorded performances particularly on ones own instrument as often and consistently as possible.

TECHNICAL FACILITY:

1. Established through neuromuscular patterns of repetition based on ear training.
2. Result of intelligent, conscientious practice of appropriate materials.
3. Scales, arpeggios, scales in 3rds, etudes, solos, etc.
4. Correct level for each student, not too easy or difficult; varied and interesting.

SIGHT READING: Combines the Students Knowledge of Notation, Tone Production, Ear Training and Technical Facility.

1. Read as much as possible, a varied style of music.
2. Portion of every lesson should be set aside for this.
3. Students should be encouraged to sight read outside of school on their own time.
4. Once controlled and developed, other aspects become easier to negotiate.