

Interpretation

Finding the Music

Conductor's role

Responsibilities... ..musical and non-musical.

Non-musical:

- Budgets, attendance, fund raising, parent conferences, professional development, etc.
- **DOES IT EVER END??**

Conductor's role

Musical:

- **Curriculum, Programing**
- **keeping current with literature and trends**
- **developing your musicians (teaching)**
- **professional and personal musical development**

Conductor's responsibility!

To influence and inspire musicians to recreate the composer's intentions and therefore instilling a genuine love for music in musicians and audiences.

Becoming a conductor

- Study of conducting:
 - Physical aspects and technique
 - Navigating the score
 - Rehearsal organization and planning
 - Repertoire
- Musical expression.....?
 -oops! Out of time!!

Becoming a musician

- Intense private study on your instrument!
- Listening!
- Expression in music is individual and unique.
- Musical notation is limited to a sophisticated series of symbols that we must learn to negotiate.
- Expression cannot be notated.
- A conductor's decisions are based on things that are often intangible.
- Notation such as crescendos and text can influence.

Becoming a musical conductor

For a musician to be to become a good conductor we must be consumed with the sounds being produced not just negotiating the symbols on the page.

HOW?

- Much more than....telling a story, drilling the notes, perfect execution, or total focus on fingers and technique.
- Avoid sound alike bands/orchestras....
 - Bands/orchestras that are only concerned with execution of the notes on the page.
- Where is your imagination and creativity? Apply what you have learned in private study.
- Bring the printed page to life!!
 - *When reading a score do you see notes or do you hear music?*

HOW?

- * *When reading a score do you see notes or do you hear music?*
- * Our studies and practice of music was primarily focused on notation. As a conductor and teacher, we have a critical responsibility to shift our paradigm and approach. Moving from signs and symbols into a discovery of musical expression.

Some basics.....

4 considerations....

1. Music is sound moving in and out of silence.
.....consider the left and right side of each note.
Left side determines expression.....right side determines style.
2. Don't play square notes.
.....each note has it's own personality and is either moving toward something or away from something.
3. Notes remain trivial until they are animated with feeling and spirit.
4. Music is found in that millisecond between the notes and behind the notes. (You are behind the notes!)

Basics.....

- * Music is not a bunch of separated notes strung together, but rather one note that swims from pitch to pitch on a line. Notes are containers through which the music passes. (David McGill, *Sound in Motion*, 266)
- * Like parts of speech, all notes have their functions. Phrasing begins with understanding those functions and concludes with bringing those functions in performance. (McGill)

Three natural laws of expression:

- 1. Low searches for High.**
- 2. High searches for Low.**
- 3. Short searches for Long.**

(“searches” implies energy, motion and forward movement looking for a point of repose.)



- * **Second Suite in F, Holst**

- * **Movement II, “Song Without Words”**

- * <https://www.youtube.com/watch?v=PLpd6CMapeA>

Music is sound moving in and out of silence.

- * ***Resplendent Light, Tyler S. Grant, FJH Music***
- * <https://www.jwpepper.com/sheet-music/search.jsp?keywords=resplendent+light>

Don't play square notes

*** *Bach Cello Suite #1***
“Prelude,” Pablo Casals,
EMI Classics.



Notes remain trivial until they are animated with feeling and spirit

* ***An American Elegy, Frank Ticheli,
Manhattan Beach Music.***



Three natural laws.....

- 1. Low search for High**
- 2. High search for Low**
- 3. Short search for Long**

Notes remain trivial until they are
animated with feeling and spirit

* I Vow to Thee My Country - Gustav
Holst (1874 - 1934) - arr. Geoff
Knorr

* <https://www.youtube.com/watch?v=4fiemmZgZ4I>

Some ideas.....

- * Allow opportunities for students to be expressive with the melody or counter melody of a piece being studied. Ask them to interpret using the “natural laws.”
- * Play a melody slowly, i.e.; a march strain or trio, and let students decide on expression/shape/contour.
- * Ask students to make decisions on note length and articulation that is in context with the character and stylistic considerations or the piece.

Engaging Students in the ensemble rehearsal.

* See handout.