

The Chef's Table:

*Conducting and rehearsal techniques to
engage and Inspire!*



NAZARETH COLLEGE

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Session Overview: Just as a great meal is dependent upon having fresh ingredients, an inspiring recipe, a masterful chef with skilled technique, and great service; leading a performance requires great repertoire, score study, skilled conducting technique, and thoughtful engaging rehearsals. This session is for the music educator who would like to learn new conducting and rehearsal techniques to help lead engaging and inspired musical rehearsals.

"Our chief want is someone who will inspire us to be what we know we could be" -**Ralph Waldo Emerson**

"If I create from the heart, nearly everything works; if from the head, almost nothing." -**Marc Chagall**

"Have no fear of perfection, you'll never reach it." -**Salvador Dali**

*"A note-perfect performance which does not realize the essence of the music is of no value.
An impassioned performance which is full of inaccuracies is also without meaning."* -**Bruce Adolphe**

Only the Best Ingredients – Great Repertoire

"First of all, for me the secret is in the ingredients. The better the ingredient, the littler that needs doing to it."
-**Gordon Ramsay**

The most important questions

How will you and your students grow as musicians through this?

Will this piece allow you and your students to express something in a truly meaningful way?

Is this piece by a reputable composer? What are they trying to express?

Is there music that you have a "friendship" with?

Does the music reflect the diversity of our world?

Important questions

Will this piece go with the others on the concert to create a great experience for the audience and the performer?

How will this piece fit within both a short and a long term curriculum/plan?

Will this piece technically stretch my students vs. will this piece emotionally challenge them?

How much rehearsal time do I have?

Less important questions

Will the students like the music?

How will I keep the percussionist busy?

How much money do you have for new music?

Are there any specific events surrounding the concert (Holiday, Homecoming, Halloween, etc.)?

Instrumentation concerns? Will you have good oboes, clarinets, trombones, etc.

Is there a balance of styles, aesthetics, depth, etc.?

Time well spent

All of this takes time, but what a joy to rediscover curriculum every couple of months

Plan repertoire in advance

Use the end of the school year/summer

Ask colleagues, former teachers, keep wish lists and utilize available resources

Search for music with depth! Be careful, the most superficial music is accompanied by the most sophisticated advertising and promotion

Learn the Recipe - Score Study

Goals of Score Study

- Develop an inner hearing of the work
- Discover what the composer is trying to say
- Develop your interpretation
- Locate potential conducting problems
- Anticipate potential ensemble problems
- Develop teaching strategies for your interpretation

Score Study: Four Important Questions

1. What is Happening?

- Developing an aural concept
- Recordings vs. Piano
- Staying "ahead" of the ensemble
- Score Analysis (Form, Rhythm, Melody, Harmony, Orchestration, Phrasing, Dynamics, Articulation)
- Score Marking
- Learn the written language of the composer and score

2. Why is it happening? What is the composer trying to say?

- Have a curious mind
- Gather information about the composer
- Has he/she written about the inspiration of the piece
- Gather information about the composition
- Learn about the subject of composition

3. What does it mean to me personally?

Emotional Analysis

- Adjectives that describe the music
- What is the music saying to you?
- Metaphors
- Write into the score

Five Basic Human Emotions (see Parrott's Emotion Classification)

1. Anger (rage, disgust, exasperation, envy, torment)
2. Sadness (disappointment, neglect, suffering, rejection, loneliness)
3. Joy (cheerfulness, pride, optimism, zest, relief...)
4. Fear (horror, nervousness, worry, panic...)
5. Love (longing, lust, affection...)

4. What am I going to do about it?

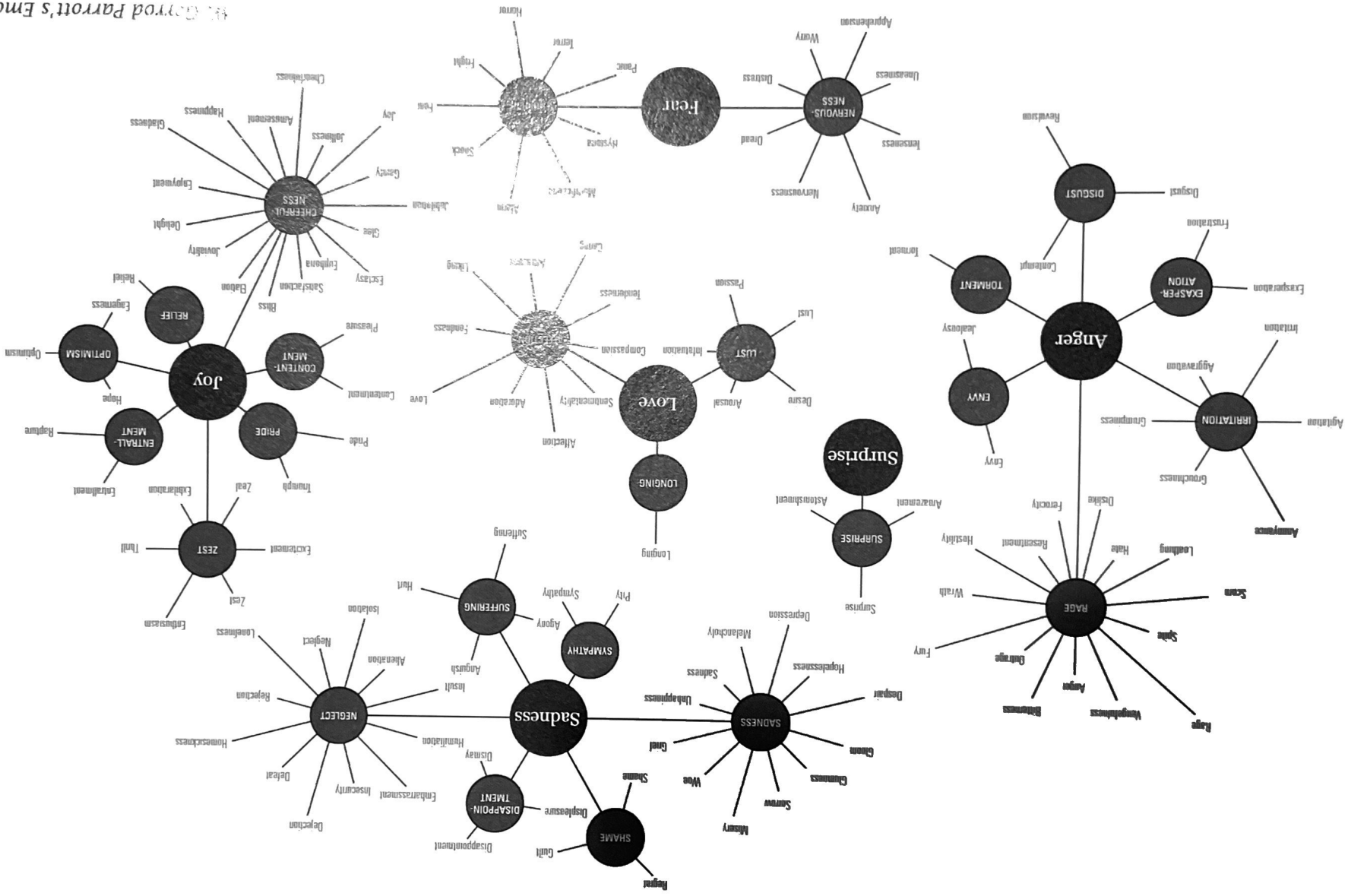
- Interpretive Decisions (tempo, balance, climaxes, phrasing)
- Developing rehearsal strategies

"Recipes don't work unless you use your heart!"

-Dylan Jones

W. Dillwyn Parrott's Emotion Classification

Parrott, W. Dillwyn. *Emotion Classification: A System of Psychology*. Philadelphia: Psychological Press, 1906.



Hotel Bar

Peter McCoy, Director

Master Your Craft - Conducting Technique

"The most profoundly inspiring performances of a lifetime were those where the performer's technique was so superb that we forgot it existed. Music spoke its own language in its own way, uninfluenced by human frailty."

-Elizabeth Green

Prerequisite Study of the conductor

Knowledge of music history, performance practices, style, and access to resource material

Familiar with musical forms and compositional techniques

Aural skills development

Listening to great artist performers

Achieve a high artistic level as a performer on a solo instrument

"In art, the hand can never execute anything higher than the heart can imagine."

-Ralph Waldo Emerson

Left hand

Objective vs Subjective

Sense of touch - Front vs back of hand

Independence exercises

Moving toward or away from ensemble

Facial expression

Come from personal connection and empathy to score

Everyone uses their face expressively when working with children

What parts of the face create expression

What do you show?

Phrasing

Dynamic nuances and inflection

Line Shape

Releases

Balance

Tone Color

Articulation/Diction

Teach your ensemble to learn, understand, and react to your expressive gestures

Watching you is not enough, they must observe and react otherwise you are giving "tacet approval"

Combine gestures with words to teach connection

Expressive movement without words

Use expressive gestures from the beginning in warmups and initial rehearsals

Pick one piece that you always rehearse non-verbally

"Cooking is an art, but all art requires knowing something about the techniques and materials"

- Nathan Myhrvold

Serve the Meal - Rehearsal Techniques

"The last thing you add will be the first thing to leave under the pressure of performance"
- John Hagstrom (2nd trumpet in Chicago Symphony Orchestra)

Establish a Music First Atmosphere

A rehearsal should be where musicians come together to learn each other's parts, not their own

Like a potluck dinner, everyone brings something

They must know their parts well enough to listen to each other

Make the composer's message the most important thing and inject it into all areas of your rehearsal

Repertoire must allow for the potential of teaching beautiful sounds and phrases, it can't be all about technique

Playing without the conductor

Most conductors supply only the beat/objective conducting

Nothing helps to "tighten up" an ensemble more than removing the conductor

Forces group to listen to each other

Once you establish that they don't always need the beat, you are free to show them more music

Composers are not trying to communicate meter! No one was ever inspired by *4/4!*

Efficiency of Language

Communicate nonverbally first

Use the minimum amount of words to convey your feelings.

Use thoughts/feelings from emotional analysis, not just soft/louder, shorter/longer, etc.

Use inclusive Us/We language instead of Me/I language

ABOUT TODAY'S CLINICIAN

Dr. Jared Chase

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Education: DMA Wind Conducting: Cincinnati College-Conservatory of Music, MM Trumpet Performance: Cincinnati College-Conservatory of Music, BME University of Colorado, Boulder.

Jared Chase is a professional conductor, trumpet performer, and associate professor of music on the faculty at Nazareth College in Rochester, NY. He has extensive experience conducting bands, orchestras, and choirs throughout the United States and Canada. He is the music director for the New York State Ballet, Pittsford Presbyterian Church, and at Nazareth College. Dr. Chase is the Director of Wind Studies. Since arriving at Nazareth in 2012 the program has more than doubled in size and includes the Wind Symphony, Symphonic Band, Night Flyers Campus-Community Band, Pep Band, Chamber Winds, Brass Choir, Saxophone Ensemble, and Jazz Ensembles. Part of this growth includes the development of the Jane and Laurence Glazer Music Performance Center (550-seat performance hall and education center to open in fall 2018) the new home for musical performances at Nazareth College. Dr. Chase

conducts the Wind Symphony, Symphonic Band, and Chamber Winds, teaches courses in conducting, rehearsal techniques, and music education, as well as performs in the Wilmot Brass Quintet. Under his direction, the Nazareth College Wind Symphony has been invited to perform at the College Band Directors National Association (CBDNA) Eastern Division in 2018 and 2022, New York State School Music Association (NYSSMA), and New York State Band Directors Association (NYSBDA) conferences in 2015 and 2022. The Wind Symphony will be traveling to Ireland in May of 2022.

Dr. Chase received degrees in music education and trumpet performance from the University of Colorado, Boulder where he studied trumpet with Terry Sawchuk and conducting with Allan McMurray and Robert Carnochan. He received his Master of Music in trumpet performance and Doctorate of Musical Arts in wind conducting from the University of Cincinnati College-Conservatory of Music (CCM). At CCM he studied wind conducting with Terence Milligan and Rodney Winther as well as choral conducting with Steven Coker and Brett Scott. His trumpet studies were with Alan Siebert, Kim Pensyl, and Phil Collins. While at CCM, he also served as music director of the Cincinnati Youth Wind Ensemble, and music director of First Presbyterian Church of Fort Thomas, Kentucky. He founded the Seven Hills Brass (a professional brass ensemble) which was invited to perform for the opening ceremony of the 14th International WASBE (World Association of Symphonic Bands and Ensembles) Conference in 2009 and still performs concerts around Cincinnati, OH.

As a trumpeter he continues to be an active freelance performer and has performed with the Rochester Chamber Orchestra, Dayton Philharmonic Orchestra, Springfield Symphony, Blue Ash Symphony, Kentucky Symphony, Lima Symphony Orchestra, Richmond Symphony Orchestra, Salina Symphony, Hutchinson Symphony, Cincinnati Vocal Arts Ensemble, the Bach Society of Dayton, Boulder Broadway Company, Colorado Light Opera, and the Boulder Dinner Theater. While attending CCM he performed as principal trumpet of the nationally acclaimed CCM Chamber Players, the CCM Wind Symphony, Philharmonia Orchestra and as a member of the Cincinnati Brass Quintet.

Dr. Chase has taught courses at the Eastman School of Music, Cincinnati College-Conservatory of Music, Bethany College, Sinclair Community College, Central State University and grades 4-12 band and choir in the public schools of Ohio. As a passionate and committed music educator he is in regular demand as a guest conductor for honor bands, adjudicator for festivals, and clinician for bands of all ages throughout the country and Canada.

Check out his personal website: www.jaredgchase.com