2008 Midwest Clinic
Rehearsal Lab Session
December 19, 2008
1:00 - 2:00 PM
Grand & State Ballrooms - Palmer House

Edward S. Lisk, Clinician
Oswego, New York

Assisted by
Niles North HS Symphonic Wind Ensemble
Elton Eisele, Conductor

The ART of Instrumental Music
for
The Creative Director

A new dimension in teaching... thinking... practicing... and playing an instrument!

“What is best in music is not found in the notes.”
Gustav Mahler

Part 1: "The Mastery of Music Fundamentals"

"The notes of a composition do not exist in isolation; the movement of harmonic progressions, melodic contours and expressive colorations provide each interval with a specific sense of belonging and/or direction.”.....Pablo Casals

Part 2: "The Mysterious World of In-Tune Playing"

“Composers utilize the overtone series as part of their harmonic language. If the music is performed out of tune or misunderstood, then the overtone series is destroyed, and the composer’s intentions are not fulfilled.”.....Robert Jager, Composer

Part 3: "Beyond the Page"

“The written note is like a strait jacket, whereas music, like life itself, is constant movement, continuous spontaneity, free from any restrictions... There are so many excellent instrumentalists who are completely obsessed by the printed note, whereas it has a very limited power to express what the music actually means.”.....Pablo Casals

E-mail: elisk@twcny.rr.com
Web Site: http://web.me.com/elisk/Site/Welcome.html
# Clinic Outline

"The written note is like a strait jacket, whereas music, like life itself, is constant movement, continuous spontaneity, free from any restrictions... There are so many excellent instrumentalists who are completely obsessed by the printed note, whereas it has a very limited power to express what the music actually means."...Pablo Casals

## I. Introducing the Circle of 4ths

A. Expanding Musical Performance Vocabulary  
B. Transposition & Grouping Assignments  
   1. Chord Qualities, Composer Voicing, Melillo Function Chorales  
   2. Chord Progressions (I-IV-V7-I, I-V7-I, I-IIm7-V7-I, & 7th tone chords)

## II. Secret for Success: THE Grand Master Scale!

A. Why the Grand Master Scale?  
   1. Breaking 'old scale habits'  
B. Scale Variations, Articulation  
C. Learning process for Scale Mastery

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## III. The Mysterious World of In-Tune Playing

A. Student Responsibilities for Balance, Blend, Intonation  
   1. 3 Steps to Balance, Blend and Intonation  
B. Exercising Straight Line Tuning  
   1. 6 Step Tuning Process  
C. The Art of Tuning Overtones  
   1. Pitch is relative to fundamental  
   2. Tuning Unisons, Octaves, 5ths, 4ths  
D. Exercise Full Ensemble Listening  
   1. Full Band Tuning Process  
      a. Unisons, Octaves, 5ths, 4ths - Group Assignments

"We can never exhaust the multiplicity of nuances and subtleties which make the charm of music...We tend to be inhibited by the printed score with its scarcity of expressive markings."...Pablo Casals

## IV. Artistic Expression...taking the 'risk' and looking beyond the unadorned markings of musical notation.

A. The Search for Meaning (or, the “mystery” beyond the notes)  
B. How do we exercise “expressive” playing?  
   1. Filling the “gap” between mechanical and artistic performance  
C. Discovering nuance, inflection & feeling through rhythmic speech!  
   1. Word Prosody – Sentences, poetry, rhythms, questions, exclamation points, speech intonation  
D. Subtleties of ’musical thought’  
   1. Melodic line - horizontal flow & direction  
   2. Harmonic content - tension and resolution  
E. Musical Expression & Phrasing...Energy and forward movement of “timed thinking!!  
   1. Low Searches for High.....High Searches for Low.....Short Looks for Long

“A musical imagination that speaks through the beauty of sound...moving in and out of silence”....Edward S.Lisk
The graphic illustrates a connected view of Alternative Rehearsal Techniques. The foundation is based upon the Circle of 4ths. All musical elements in a warm-up or instructional (lesson) setting evolve from this central point or row of pitches. The literature demands dictate the selection of musical elements as a preparatory exercise for a rehearsal. This may include articulation, rhythm patterns, chord qualities, listening, intonation to name a few. The Circle of 4ths ties all the important elements together.

To acquaint the students with the row of pitches, simply have them play the letter pitches (whole notes) starting with their assigned (transposed) pitch and continue through the row as outlined below. Students should be instructed to play mid-range notes.

B flat Instruments: C-F-Bb-Ab-Db(C#)-Gb(F#)-Cb(B)-E-A-D-G-C
E flat Instruments: G-C-F-Bb-Ab-Db(C#)-Gb(F#)-Cb(B)-E-A-D-G
F Instruments: F-Bb-Ab-Db(C#)-Gb(F#)-Cb(B)-E-A-D-G-C-F
C Instruments: Bb-Ab-Db(C#)-Gb(F#)-Cb(B)-E-A-D-G-C-F-Bb

Major Chord Quality

<table>
<thead>
<tr>
<th>Group</th>
<th>1....Bb</th>
<th>1....D</th>
<th>1....F</th>
<th>1....A</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2....D</td>
<td>2....Bb</td>
<td>2....D</td>
<td>2....D</td>
</tr>
<tr>
<td></td>
<td>3....F</td>
<td>3....F</td>
<td>3....Bb</td>
<td>3....F</td>
</tr>
<tr>
<td></td>
<td>4....Bb</td>
<td>4....Bb</td>
<td>4....Bb</td>
<td>4....Bb</td>
</tr>
</tbody>
</table>

Minor Chord Quality

<table>
<thead>
<tr>
<th>Group</th>
<th>1....Db</th>
<th>1....Bb</th>
<th>1....Db</th>
<th>1....F</th>
<th>1....Ab</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2....Bb</td>
<td>2....Db</td>
<td>2....F</td>
<td>2....Db</td>
<td>2....Db</td>
</tr>
<tr>
<td></td>
<td>3....F</td>
<td>3....F</td>
<td>3....Bb</td>
<td>3....Bb</td>
<td>3....F</td>
</tr>
<tr>
<td></td>
<td>4....Bb</td>
<td>4....Bb</td>
<td>4....Bb</td>
<td>4....Bb</td>
<td>4....Bb</td>
</tr>
</tbody>
</table>

Dominant 7th Chord Quality

<table>
<thead>
<tr>
<th>Group</th>
<th>1....Ab</th>
<th>1....D</th>
<th>1....F</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2....D</td>
<td>2....Ab</td>
<td>2....D</td>
</tr>
<tr>
<td></td>
<td>3....F</td>
<td>3....F</td>
<td>3....Ab</td>
</tr>
<tr>
<td></td>
<td>4....Bb</td>
<td>4....Bb</td>
<td>4....Bb</td>
</tr>
</tbody>
</table>

Diminished Chord Quality

| Group | 1....G | 2....E | 3....Db | 4....Bb |
The Mysterious World of In-Tune Playing
(Volume 5, Chapter 2)

"Composers utilize the overtone series as part of their harmonic language. If the music is performed out of tune or misunderstood, then the overtone series is destroyed, and the composer's intentions are not fulfilled."....Robert Jager, Composer

The Art of Tuning Overtones

1. To determine balance: If you hear yourself above all others in your section or band, you are overpowering or over-blowing. Make an adjustment to volume by playing softer; lose your identity by making your tone become a part of the section and/or the ensemble.

2. To determine blend: If you still hear yourself and you made the volume adjustment, you are playing with poor tone quality. Adjust embouchure, breath support, posture, or equipment (instrument, mouthpiece, reed). Poor tone quality will not blend with your section or band, lose your identity by blending your tone as it becomes a part of the section and/or the ensemble.

3. To determine tuning: If you hear yourself, and you made the adjustments to balance and blend, you are playing out of tune! Adjust the length of your instrument, as outlined in "Six-Step Tuning Process".

Six-Step Tuning Process

1. As you play F concert with your section leader, listen for the beats. Are the beats fast or slow? Adjust the barrel, mouthpiece, or slide. (Move the slide/barrel in or out).

2. If the beats become faster, you moved the barrel, mouthpiece, or slide the wrong way. Adjust the length of your instrument in the opposite direction.

3. If the beats become slower, you moved the barrel, mouthpiece, or slide in the correct direction. Continue in this direction until all beats are eliminated, or until you are hearing the pitch as a straight-line.

4. If you are pinching your embouchure to eliminate beats, your instrument is too long and must be shortened.

5. If you are relaxing your embouchure to eliminate beats, your instrument is too short and must be lengthened.

6. When you and your section play the same pitch without any unnecessary embouchure adjustments and no individual sound or beats are heard (lose your identity)......you and your section are perfectly in-tune!

Exercise Straight-Line Tuning & Target Tuning

(Law of Sound = Highs never pass Lows = Highs must be in-tune with the octave below)

Principal Player Overtone Tuning

"Played softly, a low frequency tone must have ten times the energy of a midrange tone to sound as loud and almost a hundred times the energy at higher levels. Our ears are most sensitive to high tones, which require only a fraction of the energy to sound as loud as a midrange tone."....Robert Jourdain

Full Ensemble Tuning (unisons, octaves, 5ths, 4ths)

Octave.......Group 1....Bb - Eb - Ab - Db - G - C - F
5th.........Group 2....F - Bb - Eb - Ab - Db - G - C - F
5th.........Group 3....F - Bb - Eb - Ab - Db - G - C - F
Root.......Group 4....Bb - Eb - Ab - Db - G - C - F
Beyond The Page: The Natural Laws of Musical Expression

“The subtle emphasis can be communicated in music, by comparing it to how we speak.”
...Menahem Pressler, Beaux Arts Trio

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**Speaking Rhythm Patterns**

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**Three Natural Laws of Musical Expression**

“All music is nothing more than a succession of impulses that converge towards a definite point of repose.”
Igor Stravinsky

Low Searches for High

High Searches for Low

Short Looks for Long

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Oboe

Song without Words - "I'll love my love" - 2nd move: Holst Suite in F

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Intermezzo - "My Bonny Boy" - Folk Song Suite, Vaughan Williams
Circle of 4ths

The top number indicates the number of flats or sharps in that particular scale.
The bottom number indicates the correct order of flats or sharps.

### Woodwind Choir

- **Group 1**
  - Piccolo
  - Oboe
  - Eb Clarinet
  - 1st Flute
  - 1st Clarinet
  - 1st Alto Sax

- **Group 2**
  - 2nd Flute
  - 2nd Clarinet
  - 2nd Alto Sax

- **Group 3**
  - 3rd Clarinet
  - Alto Clarinet
  - Tenor Sax

- **Group 4**
  - Bass Clarinet
  - Bassoons
  - Bari Sax
  - Contra Clarinets

### Brass Choir

- **Group 1**
  - 1st Cornet
  - 1st Trumpet
  - 1st French Horn
  - 1st Trombone

- **Group 2**
  - 2nd Cornet
  - 2nd French Horn
  - 2nd Trombone

- **Group 3**
  - 3rd Cornet
  - 2nd Trumpet
  - 3rd Trombone
  - 3rd & 4th French Horn

- **Group 4**
  - Baritone
  - Euphonium
  - Tuba
  - String Bass

### Percussion

- Vibraphone (soft mallets)
- Xylophone (soft mallets)
- Marimba (soft mallets)
- Tympani

Circle of 4ths - Minor Scales

The small letter (a - d, etc.) above the shadowed capital letter indicates the relative minor scale.

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  - Eb Clarinet
  - 1st Flute
  - 1st Clarinet
  - 1st Alto Sax

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  - 2nd Flute
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  - 2nd Alto Sax

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  - 3rd Clarinet
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  - Bassoons
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  - 2nd Trombone

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  - 3rd Cornet
  - 2nd Trumpet
  - 3rd Trombone
  - 3rd & 4th French Horn

- **Group 4**
  - Baritone
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  - String Bass

### Percussion

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