

66th Annual Midwest Clinic

Chicago, IL

Friday - December 21, 2012

10:00 AM



Teaching Artistic Expression:

A New Dimension in Expressive Musicianship

Edward S. Lisk, Clinician

Oswego, New York

Assisted by

Clarence High School Wind Ensemble

William Eicher, Director

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



“We can never exhaust the multiplicity of nuances and subtleties which make the charm of music”...

Pablo Casals



“We are becoming slaves of little marks on a piece of white paper which we call music”...

....Leopold Stokowski



"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



“One piece of music is superior to another essentially only in the quality of its feeling”

...Igor Stravinsky



“Do not go where the path may lead, go instead where there is no path and leave a trail”.

Ralph Waldo Emerson



About the clinician:

Edward S. Lisk is an internationally recognized clinician, conductor, and author. He is an honored and elected member (48th) of the prestigious *National Band Hall of Fame for Distinguished Conductors*. He is a recipient of the distinguished *2009 Midwest Medal of Honor*. The *Midwest Medal of Honor* recognizes the recipients for their conspicuous efforts, worldwide recognition, and continuing influence in the development and improvement of instrumental ensembles. **He is selected to receive the 2012 Phi Beta Mu International Outstanding Contributor to Bands Award.** The distinguished award will be presented at the 2012 Midwest Clinic.

Called a “unique leader in the profession” and “a dynamic force in music education,” Edward S. Lisk has been invited to speak and conduct throughout the United States and abroad. He is an inducted member of the prestigious *American Bandmasters Association* and in the year 2000, served as the 63rd President of this distinguished organization founded by Edwin Franko Goldman. His active guest-conducting schedule includes all-state bands, honor bands, university, and professional bands. Since 1985, Mr. Lisk has served as an adjunct professor, appeared as a clinician/lecturer, adjudicator, and guest conductor throughout 85 universities in 46 states, five Canadian Provinces and Australia. He is the author of *The Creative Director Series* (9 pub.) published by Meredith Music Publications, a coauthor of the highly acclaimed 8-volume publication by GIA, *Teaching Music Through Performance in Band* and editor of the *Edwin Franko Goldman March Series* for Carl Fischer Music Publications.

Mr. Lisk serves as Vice President of the *Midwest Clinic Board of Directors*, and President and CEO of the *John Philip Sousa Foundation*. He is a past-president of the *National Band Association* ('90-'92) and served NBA as Executive Secretary Treasurer ('97-'02). He is the recipient of many distinguished awards and titles.

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Clinic Outline

"A musician's mind constantly moves in time, synchronized with other members, creating an "ensemble" of musical expression through the lyricism of melodic, harmonic, and rhythmic sounds... moving in and out of silence."....Edward S. Lisk

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

- A. Discover where "feeling" is hidden (or, the "mystery" beyond the notes)
- B. Look beyond the obvious...Is America, Beautiful?
- C. How do we exercise "expressive" playing?
 - 1. Connecting "feeling" to our emotional center

*"We tend to be inhibited by the printed score with its scarcity of expressive markings"....
Pablo Casals*

II. In Search of Beauty: The Natural Laws of Musical Expression

- A. Discovering nuance, inflection & feeling through rhythmic speech!
 - 1. Sentences, poetry, rhythms, questions, exclamation points, speech intonation, prosody
 - 2. Removing the inhibitions of signs and symbols

*"The subtle emphasis can be communicated in music by comparing it to how we speak"...
Menahem Pressler*

- B. The Energy of 'Musical Thought'
 - 1. Melodic line - horizontal flow & direction
 - A. Low Searches for High
 - B. High Searches for Low
 - C. Short Searches for Long
 - 2. Harmonic content - tension and resolution
 - 3. Four Artistic Considerations
 - A. Music is sound moving in and out of silence
 - B. Don't play square notes
 - C. Notes remain trivial until they are animated with feeling and spirit
 - D. If you can't say it, you can't play it.

*"We can never exhaust the multiplicity of nuances and subtleties which make the charm of music"...
Pablo Casals*

III. The Space of Silence

- A. Music: Sound "in and out" of Silence
- B. The Beginning of Silence ? How large are rests?
- C. *The Right Side of a Note!.....Orchestra vs. Band Sonority/Resonance/Decay*

IV. Finale....Questions

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

Speaking Rhythm Patterns



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

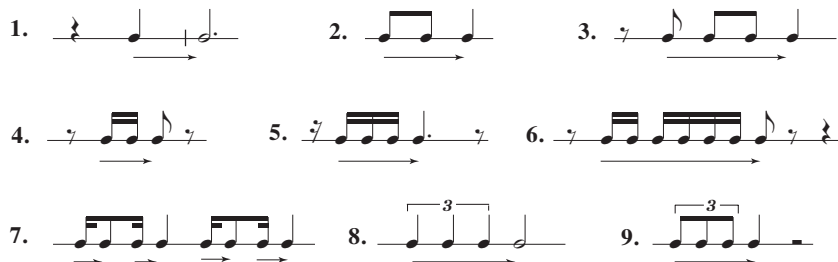


High Searches for Low



Short Looks for Long

Feel the "arrival or
discovery" of the high
note, low note, or
long note...this is the
"point of repose."



6/8 Patterns



Low to High



High to Low



Low to High



High to Low



Low to High



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

Intermezzo - "My Bonny Boy" - Folk Song Suite, Vaughan Williams

The Space of Silence

*"Just as an artist has canvas... a poet has paper...
I express my innermost thoughts and feelings through sound...
moving...in and out of silence... with a delicate touch of sound...
and a rhythmic stroke of color...this is my musical expression."*

Music is Sound moving in and out if Silence...

What is a cutoff? How large are rests? What happens to the RIGHT SIDE of a note? Does a phrase END?

Controlling the "right side" of a note or phrase

1, 2, 3, 4...1, 2, 3...1, 2.....hold

F Major Chord

Bb Major Chord

Group 1

Group 2

Group 3

Group 4

Breath and move to the next key.

An ensemble's tuning and tone quality become a part of room resonance. This listening exercise provides opportunities to enhance full ensemble resonance within the acoustical conditions of the room.

*Publications by Edward S. Lisk
are available through*

*MEREDITH Music Publications/HAL LEONARD, Inc.
GLA Publications
Carl Fischer Publications*

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