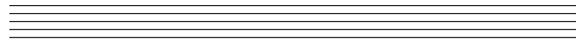


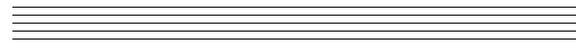
THE FIFTY-FIFTH ANNUAL
MIDWEST CLINIC
An International Band & Orchestra Conference



"The Mastery of Music Fundamentals"

Edward S. Lisk, Clinician

Assisted by
The Vandercook College Band
Dr. Charles T. Menghini, Director



Friday, December 21, 2001 3:00 - 4:00pm
Waldorf Room
Hilton Hotel

Sponsored by GIA Publications, Inc.

The Rehearsal: Mastery of Music Fundamentals *

(Volume 2, Chapter 2)

"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

I. Teaching Music Through Performance in Band

- A. Active or passive student participation
- B. Focus, time on task, rehearsal structure

II. Introducing the Circle of 4ths

- A. Expanding Musical Performance Vocabulary
- B. Transposition & Grouping Assignments
 - 1. Chord Qualities, Composer Voicing
 - 2. Chord Progressions (I-IV-I, I-V7-I, I-IIIm7-V7-I, & 7th tone chords)

III. 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

IV. LISTENING: Student Responsibilities for Balance, Blend, Intonation

- A. Are students 'active' or 'passive' participants in the musical decision making process ?
 - 1. 3 Steps to Balance, Blend and Intonation
 - 2. Beatless Tuning Process
 - a. Principal Player Responsibilities
 - 3. Full Band Tuning Process

Silence and the Space of Time**

(Volume 3, Chapter 2)

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.

V. Measuring the Space of Time

- A. Ruler of Time
- B. Teaching the "Down & UP" Beat

VI. The Space of Silence

- A. How large are rests?
- B. Does a phrase end?
- C. Teaching the right side of a note

VII. Painting a Stroke of Sound on the Canvas of Silence

- A. Looking beyond the boundaries of musical notation (no more paint by number)
- B. Discover artistic beauty beyond the "note"
- C. Control the "right" side of a note or phrase

VIII. Rehearsal Options

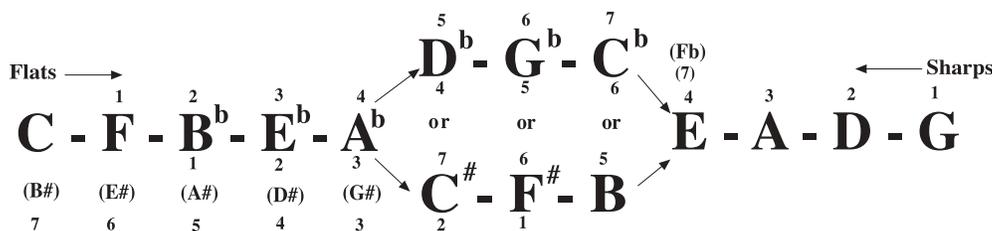
- A. Applying to Elementary, Middle School and High School band literature
- B. Other groups - Jazz Ensemble, Orchestra, Marching Band, Small Ensembles

IX. Coda.....Questions, Discussion

* Volume 2, *Teaching Music Through Performance in Band*

** Volume 3, *Teaching Music Through Performance in Band*

The Grand Master Scale Row of Pitches (Fourths)



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.

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

The Grand Master Scale

The asterisk* above the last note of each scale indicates *mind/thinking preparation* for the next scale.
This example allows 4 beats to 'think' and *prepare* for the next key signature.

The Octave of Reason !

"Establishing new musical value and worth for scale knowledge and performance"

1. Spontaneous reaction to all keys.
2. Individual and section ensemble technique!
3. Eliminate mindless repetition of technical passages found in solo or ensemble music.
4. A meaningful approach to sight reading.
5. Foundation for harmonic understanding.
6. Foundation for solo and ensemble intonation (playing in a 'pitch center').
7. Access to a full range of band literature.
8. Improvisation, Creativity

Scale Variations...

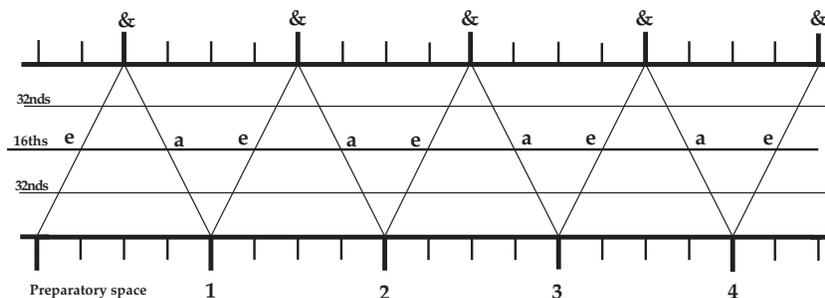
1. Ascend and Descend
2. Ascend only
3. Descend only
4. Ascend first scale and Descend next scale
5. Descend first scale and Ascend next scale
6. Ascend scale and descend chromatic scale
7. Ascend chromatic scale and descend major scale
8. Mixed meter scales

*Those unable to play all scales are to sustain the keynote (tonic) for the duration of that scale and continue to the next scale. The Grand Master Scale should not be notated... students are to rely upon scale knowledge (application of what is known).

Silence and the Space of Time

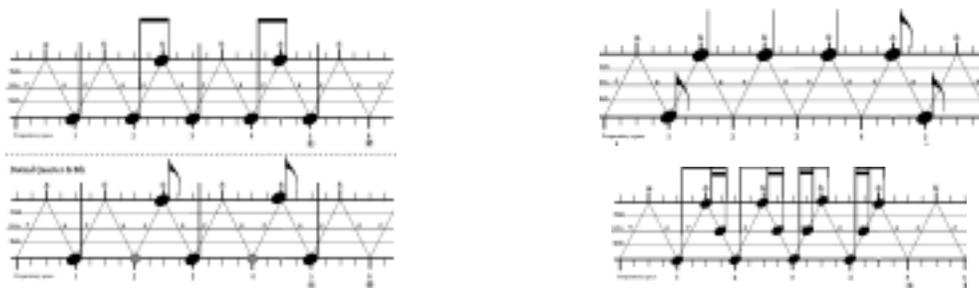
(Volume 3, Chapter 2)

The Ruler of Time

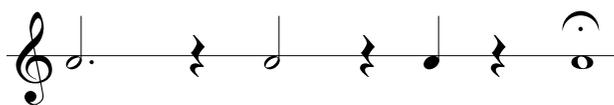


1. The length and width of the Ruler of Time are determined by tempo.
 - a. The slower the tempo, the longer and wider the space of subdivided silence.
 - b. The faster the tempo, the shorter and narrower the space of subdivided silence.
2. The lower and upper horizontal lines represent the down and up beat (arrival points).
3. The three horizontal lines between the lower and upper horizontal lines represent 16th and 32nd note subdivision.

Ruler Rhythms



A Stroke of Sound on the Canvas of Silence!



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

Controlling the "right" side of a note or phrase

F Major Chord Bb Major Chord

Group 1 *Breathe and move to the next key.* *Breathe and move to the next key.*

Group 2

Group 3

Group 4 *Breathe and move to the next key.* *Breathe and move to the next key.*



About the Clinician



Edward S. Lisk is an internationally recognized clinician, conductor and author who has traveled extensively and presented sessions at more than 450 state/national conventions and universities throughout the United States (44), Canada (4 Provinces) and Australia (Perth, Melbourne, Sydney). He has an active guest-conducting schedule that includes honor bands, all-state bands, university, and professional bands.

Mr. Lisk is an inducted member of the distinguished *American Bandmasters Association* and currently serves as the *immediate past president* of this prestigious organization founded by Edwin Franko Goldman. He is a co-author of the four-volume text, *Teaching Music through Performance in Band*, published by GIA and the author of *The Creative Director Series*, published by Meredith Music Publications.

Mr. Lisk is the recipient of many distinguished awards, titles, and citations. He is a *past-president* of the *National Band Association* ('90-'92), an appointed member of the *Midwest Clinic Board of Directors*, serves as Vice-president of Administration for the *John Philip Sousa Foundation* and is an *International Honorary Member* of *Phi Beta Mu*. In addition to his national clinic/conducting schedule, he serves as *Editor* of the *NBA National Newsletter* and *Executive Secretary-Treasurer* of the *National Band Association*.

