

## 1 **Diving Into Expression by Looking into One's Self**

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## 2 **Some things that are important to me**

- Music is derived from the human experience.
- Perception is reality.
  - No matter the situation or context, this is what people see.
  - This is the world we live in; filled with judgement, assumptions, and expectations.
  - You are always teaching people about who you are.
- Who we are today is a result of what we did yesterday. The person you are today, defines who you will be tomorrow. You only get to tomorrow by living today.
- I do everything I can to allow myself to live life, not just let life happen.
- Journaling allows you a space to reflect, discover, negotiate, and begin to unpack the complexities we create in our minds.
  - In order to break down the walls we build, we need to understand why we built them.

## 3 **Who are you as an expressive conductor?**

- Write down what you think, whatever that means to you.
- Write down how you think others view you as a conductor, or who you hope they see.
- Anyone want to share?
- Ask yourself, "How different are these two people?"
- Answer "Why?"
- How many of you are being honest? Are you this honest with yourself all the time?
  - If you cannot be honest with yourself, you are a fool to you and to others.

## 4 **What does it mean to dive?**

By definition, dive means:

- to plunge into water intentionally and especially head first.

- to come or drop down precipitously (very steeply).
- to plunge into some matter or activity.

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What do they all have in common?

- Desire
- Trust
- Confidence

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All could only occur because you first...

- wanted to know/understand.
- were willing to take a risk.
- made yourself vulnerable.
- expressive, since birth.

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## 5 Vulnerability

By definition, vulnerability is:

- capable of being physically or emotionally wounded.
- open to attack or damage.

But vulnerability means weak, scared, soft, exposed, unsure, emotional.

- No...it means honesty, humility, and humanity.
- Embrace discomfort and align language with action.
- Must put ego, fear, and self aside.
- Is music the ink on the page or what happens in-between?
- Do you show what you feel or are you just a living metronome?

## 6 As teachers (people), we are

Good at:

- the technical, binary aspects of music.
- the behavioral aspects of music.
- talking about expression and telling our students what to do.

We might not be good at/with:

- allowing ourselves to be musically expressive through gesture.

- allowing ourselves to let emotion motivate and inform our gestures.
- practicing our conducting.
- trusting that our students will respond to our gestures and do the right thing.

## 7 So what can we do?

We all go to these sessions with aspirations to find a different brush, paint, and canvas to steal and use when creating our musical masterpieces at home.

I want us to discover how different strokes, lighting, and perspective can enhance what we already do on the podium. Some of this we already possess but maybe do not allow ourselves to utilize.

The following could help you and your students dive into expression:

- Move
- Laban Gestures
- Journaling

## 8 Move

*“Feeling must prompt gestures. Gestures without such internal feelings end up being musically meaningless” (Lisk, p. 6).*

*“Gestures are born out of a need that arises only during music making... They cannot be determined” (Leinsdorf in Lisk, p. 13).*

*“Once an individual is willing to take the risk of shaping and creating the sounds dictated by the melodic, harmonic, and rhythmic flow of the composition, we experience the truth and integrity of musical expression (Lisk, p. 12).*

- This exercise allows:
  - personal discovery of how to show sound through space and expression.
  - freedom “break the rules” and live “outside of the box.”
  - to be vulnerable; focus on YOU, not others.
- Allow yourself space, eyes closed, 3-passes:
  - First pass, listen, and watch.
  - Second pass, just move in macro/gross motor movements.

- Third pass, shape the music.

## 9 Laban Gestures

## 10 Journaling

- Is an investment and requires patience for discovery to occur.
- Demands discipline and respect for the process.
- Is a relationship fostered by initiative and integrity.
- Is different but the same for everyone; balance is key.
- Like building muscle, it takes time, repetition, and willingness to feel pain to achieve gains (Coyle, 2018).
- All of these apply vulnerability with your expressive conducting.
- Try!!! Allow yourself to be vulnerability; focus on YOU, not others.
  - What do you think so far and why?
  - What do you wish to better understand and why?

## 11 Journaling

And it's not just for you (explain 11-30-17 WS RH):

- *First Suite in Eb* (Holst), *An American Elegy* (Ticheli), *KHAN* (Giroux)

Google Doc setup with RH flow, and the only instructions were:

- Throughout RH, please write down what comes to mind.
  - Think more than just "People are missing notes," "Tuning is bad," "Balance is poor."
  - Think about what music you hear, what you see, and how/why it makes you feel.
- DO NOT use your name.
- DO NOT delete or add to someone's sentence.
- DO NOT call-out what other people write.
- Please be inspired by the comments of others, but DO NOT directly criticize someone else's comments.
- I wanted to know what they knew/understood, took a risk with their discipline and integrity regarding social media, and them to be vulnerable.

## 12 Closing:

- I respect, admire, and empathize with everything that you do for students.

- I know time is always of the essence. I know that you have lives outside of your job.
  - Expression is the elephant in the room, hopefully we found a way to manage it's existence.
  - Nothing here was new but hopefully different enough to inspire thought and motivation as begin your year.
  - The more you create, the better you perform, the better they respond.
  - Allow yourselves to be vulnerable take risks in understanding what you do not.
- “Once a student overcomes their shyness, you will be amazed at how expressive their playing becomes”* (Lisk, p. 23).
- “To be human is to be musical, the two cannot be separated”* (Blacking, 1973).

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### 14 **Thank You!**

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