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**String Orchestra Rehearsal Laboratory**  
**Mark Laycock, clinician**

**featuring the**  
**Glendale High School Chamber Orchestra**  
**Andy Johnston, director**

**Missouri Music Educators Association In-Service Workshop**  
**Osage Beach, MO**  
**January 31, 2015**

**Session Repertoire**

Cinema Paradiso (gr. 4). Morricone, arr. Krogstad. Hal Leonard, 2011.  
St. Paul's Suite (gr. 5). Gustav Holst. Kalmus, 1913.  
Suite for Strings (gr. 3). Charpentier, arr. McCashin. FJH, 2013.

**Rehearsal Planning/Execution**

Our approach must be different from that of the professional orchestra conductor.  
Long range, daily plans.  
Address a variety of elements in each rehearsal.  
Students should be taught to prioritize.  
Vary the intensity within the rehearsal.  
Consider the workload of each ensemble member.  
Plan rehearsals so as to include all personnel at least some of the time.  
Ensemble rehearsal should be reserved for those activities that cannot be accomplished individually.  
Incorporate as many players as possible even when addressing something elsewhere in the ensemble.  
Encourage critical listening from those not playing.  
Don't just correct—explain why.  
Spotlight students who are well prepared.  
Nurture independent musicianship.  
Solicit student input.  
Encourage student leadership.  
Enable skill transfer.  
Develop holistic awareness.

**Interpersonal Skills**

Use inclusive language.  
Know your ensemble.  
Program judiciously.  
Model expected behavior.  
Share your thoughts, feelings behind your program choices.  
Trust your players; collaborate rather than dictate.  
Don't take it personally when students make mistakes.  
Teach students rather than music.  
Conduct the musicians, not the music.  
Conduct collaboratively.

### Recommended Resources

Jordan, James, *The Musician's Soul*. Chicago: GIA Publications, 1999.

- key to effective communication with an ensemble is self-knowledge
- conductor must subsume his/her own personality to promote expression of individual members

Ulrich, Jerry, "Preparing the Conductor as Teacher." *Music Educators Journal* 95, no. 3 (March 2009): 48-52.

- conducting training should focus on the roles of teacher, musical collaborator, pedagogue
- ensemble members should be taught to make interpretive judgments, decisions in rehearsal, performance

Wis, Ramona M., *The Conductor As Leader: Principles of Leadership Applied to Life on the Podium*. Chicago: GIA Publications, 2007.

- five spheres of leadership: vision, trust, teaching, persuasion, character
- clarifying our leadership role allows us to focus on things that really matter

Zander, Rosamund Stone and Benjamin Zander, *The Art of Possibility: Transforming Professional and Personal Life*. New York: Penguin Books, 2000.

- Rosamund, a family therapist, and Benjamin, a conductor, offer prescriptions for personal and professional fulfillment
- provides practical paradigms in which leaders may minimize or eliminate the inherent conflict between "individuals and the collective"

### Additional Bibliography

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Blum, David, *Casals and the Art of Interpretation*. Berkeley: University of California Press, 1980.

Boonshaft, Peter, *Teaching Music with Passion*. Galesville, MD: Meredith Music Publications, 2002.

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Farkas, Philip, *The Art of Musicianship*. Bloomington, IN: Musical Publications, 1976.

Godfrey, James H., ed., *The Best of The Soundpost*. National School Orchestra Association, 1989.

Kjelland, James, *Orchestral Bowing: Style and Function*. Van Nuys, CA: Alfred Publishing, 2004.

Korn, Richard, *Orchestral Accents*. New York: Farrar, Straus, and Cudahy, 1956.

LaRue, Jan. *Guidelines for Style Analysis* (2nd ed.). Warren, MI: Harmonie Park Press, 2001.

Lisk, Edward S., *The Creative Director: Conductor, Teacher, Leader*. Galesville, MD: Meredith Music Publications, 2006.

Lisk, Edward S., *The Musical Mind of the Creative Director*. Galesville, MD: Meredith Music Publications, 2010.

Littrell, David, ed., *Teaching Music through Performance in Orchestra*, v. 1-3. Chicago: GIA Publications, 2008.

McGill, David, *Sound in Motion: A Performer's Guide to Greater Musical Expression*. Bloomington, IN: Indiana University Press, 2007.

Thurmond, James Morgan, *Note Grouping: A Method for Achieving Expression and Style in Musical Performance*. Ft. Lauderdale, FL: Meredith Music Publications, 1991.

VanderCook, Hale A., *Expression in Music*. Chicago: Rubank, 1942.

White, John D., *Comprehensive Musical Analysis*. Metuchen, NJ: Scarecrow Press, 1994.