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And don't try to erase my name from it.

That's it! Pretty simple. Be ethical.
I don't mind helping out fellow educators.



Ready...Set...BOW! Establishing an Orchestra Program At Your School

Originally
Presented
October 20, 2023

12:00 pm
Room 226
Long Reach HS

MMEA
Fall In-Service



Facilitator: Mr. Kerry J. Gilliard • DuVal High School • Lanham, Maryland

About The Clinician



kjgilliard.com

Kerry J. Gilliard

Master of Music in Conducting (*Wind Concentration*), Messiah University (2019)
Master of Arts in Teaching, Grand Canyon University (2013)
Bachelor of Science Music Education, Bowie State University (2001)
22 Years in Prince Georges' County Public School System
Music Department Chairperson at DuVal High School (Lanham, MD)
3 concert bands • 2 string orchestras • percussion ensemble • jazz band • marching band • chamber ensembles

Served on State Music Review Committees for Band and Orchestra
Former State Music List Chairperson for Maryland Orchestra Directors' Association
Fort Washington Symphonic Winds (founding member)
Past Presenter/Facilitator for MMEA and PGCPSS
Adjudicator and Clinician
Self-Published Composer for Band and Orchestra (7th Letter Music)
Kappa Kappa Psi National Honorary Band Fraternity, Incorporated (Honorary, HX Spring 2018)
Phi Beta Sigma Fraternity, Incorporated (Spring 1995, J.M. Chapter)
Phi Beta Mu International Bandmasters' Fraternity (AI Chapter, Spring 2023)

DJ and Producer (30 years)
Husband to Danielle (5215 days and counting) who also teaches band and orchestra





So you want to start an Orchestra Program....



Violin
Davis

Viola
Davis

Cello
Davis

Double-Bass
Davis

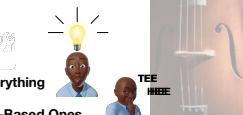




So you want to start an Orchestra Program....

Immediate Benefits To You

- Improved Aural Skills 
- Exposure to New Literature 
- Increasing Your Problem Solving 'Toolbox' 
- The Growth Of a Unified Musical Theory of Everything 
- Replacing 'General' Classes with Performance-Based Ones 



TEE
HERE



So you want to start an Orchestra Program....

Immediate Benefits To Your School Culture

- Discover, Create And Grow New Musicians 
- Raise The Formality of Your School Culture 
- Create A New Ambassador Group For Your School's Profile 



Fears Exposed...



If strings aren't your primary instrument, you may feel very apprehensive about teaching it.



Terror

"What if I don't do a good job?"
"What if I mess someone's kid up?"



Mild Discomfort

"I don't know anything about strings! I'm a band person!"
"I don't understand how 'they' work."
"I don't know how to fix their problems!"
"I don't know where to get help!"



Discouragement/Inadequacy

"I'm afraid I'll mess up too much along the way."
"Where's the fingering chart?"
"Reading Alto Clef is hard."
"I don't think the literature will be fun like band music."



Concern/Obsessiveness

"I HAVE TO get this perfectly correct or I'll die!"
"I have to attend every conference!"
"I must read every book!"
"Too many books to read!"

Something else ? A combination of these ?

There is hope.....



There are less differences than you realize.
The key is being able to translate what you already know and apply it.

Understanding the differences will help you be more effective.
They will also strengthen you in other areas.

Practice on school instruments while no one's looking.

If all your kids are brand new, you can probably keep up with your beginners. Be honest with the older kids, but know enough to help them.

You do not have to *play* every instrument, but being able to *explain* how to create the best sounds is helpful.

You will become a stronger musician and your ear will change.

EVERYTHING IS ON THE OUTSIDE. You can see it and fix it faster than with wind instruments.

Your administration will like the academic achievement data associated with orchestra students.

Same Goal



Good Characteristic Tone Quality

Good Intonation (solo, sectional, ensemble)

Balance (sectional, ensemble)

Good Technique, Rhythmic Accuracy and Clean Articulations

Expressiveness, Good Phrasing, Style and Tempo

Overall Musicality and Artistry

That



WHAT WE WILL COVER TODAY



Advocacy and Establishment

Pitching it to YOU
Pitching it to your admin
Pitching it to students

Pedagogy Issues

Quick Overview
Tuning, Warm-up
Fixing problems
Order of Learning

*more on pedagogy
At MMEA Spring 2024

Equipment Care and Supplies

General Instrument Care
Some Instrument-Specific Care

Brands

Parting Word of Encouragement

Resources

Textbooks
texts to help you

Method Books
Current and Slightly Older

Stuff On The Internet
Free • Free • Free-ish • Paid

Advocacy



10 REASONS TO JOIN ORCHESTRA

WE HAVE LOTS OF FUN
WE DO FUN THINGS AND GET TO
WE MAKE NEW FRIENDS IN ORCHESTRA
WE CAN BE CREATIVE AND EXPRESS OURSELVES
WE DEVELOP LOTS OF SKILLS FOR COLLEGE AND FOR LIFE
YOU BECOME A PART OF A FAMILY!

Image courtesy of Spring Grove Area Intermediate School, Spring Grove, PA

Advocacy



The Data says that having Orchestra is a benefit to the school culture and climate.

A new study from the John F. Kennedy Center for the Performing Arts reveals that even a modest investment in music education, paired with a commitment from the school to include music as part of a well-rounded education, often in conjunction with other initiatives, returns a number of benefits. Researchers explored music education instruction, specialists and curriculum at Turnaround Arts schools, finding a relationship between higher quality music education and improvements in school climate, lower levels of suspensions, and higher student achievement. - May 20, 2019

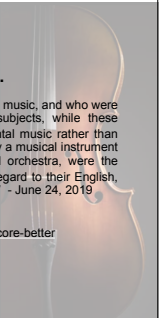
<https://turnaroundarts.kennedy-center.org/wp-content/uploads/2019/05/NAMMxTA-research-PR-Quality-Music-Education-Access-Contributes-to-Overall-Improvements-in-School-Climate.pdf>

Also see:

Reinvesting in Arts Education: Winning America's Future Through Creative Schools

<https://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/naappd/reinvesting-in-arts-education-winning-americas-future-through-creative-schools>

Advocacy

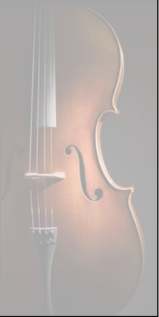


The Data says that having Orchestra is a benefit to the student.

"Students who participated in music, who had higher achievement in music, and who were highly engaged in music had higher exam scores across all subjects, while these associations were more pronounced for those who took instrumental music rather than vocal music," he said. "On average, the children who learned to play a musical instrument for many years, and were now playing in high school band and orchestra, were the equivalent of about one academic year ahead of their peers with regard to their English, mathematics and science skills, as measured by their exam grades." - June 24, 2019

American Psychological Association
<https://www.apa.org/news/press/releases/2019/06/music-students-score-better>

Advocacy

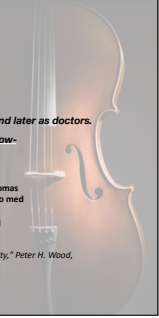


The Data says that having Orchestra is a benefit to the community.

College-age musicians are emotionally healthier than their non-musician counterparts. A study conducted at the University of Texas looked at 362 students who were in their first semester of college. They were given three tests, measuring performance anxiety, emotional concerns and alcohol related problems. In addition to having fewer battles with the bottle, researchers also noted that the college-aged music students seemed to have surer footing when facing tests. -

Houston Chronicle, January 11, 1998

Advocacy



The Data says that having Orchestra is a benefit to the community.

Premed students who are musicians cultivate skills that can help them succeed in medical school and later as doctors.
<https://www.usnews.com/education/blogs/medical-school-admissions-doctor/articles/how-a-music-background-can-help-premed-students> -Nov. 2, 2021

Music majors are the most likely group of college grads to be admitted to medical school. Physician and biologist Lewis Thomas studied the undergraduate majors of medical school applicants. He found that 66 percent of music majors who applied to med school were admitted, the highest percentage of any group. For comparison, (44 percent) of biochemistry majors were admitted. Also, a study of 7,500 university students revealed that music majors scored the highest reading scores among all majors including English, biology, chemistry and math.

"The Comparative Academic Abilities of Students in Education and in Other Areas of a Multi-focus University," Peter H. Wood, ERIC Document No. ED327480 (1990)

"The Case for Music in Our Schools" - Phi Delta Kappan, v75 n6 p459-61 Feb 1994

Advocacy



The Data says that having Orchestra is a benefit to human flourishing.

Zendel, B., Alain, C. (2010). Musicians experience less age-related decline in central auditory processing. *Psychology and Aging*. 2012 Jun;27(2):410-7

https://www.rotman-baycrest.on.ca/files/publicationmodule/@random45f5724eba2f8/Zendel_and_Alain_2012_Musicians_experience_less_age_related_decline_in_central_auditory_processing.pdf



Advocacy

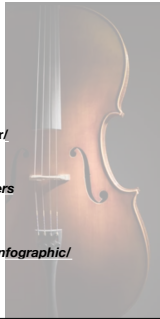


Starters For Your Research

<https://nafme.org/advocacy/advocacy-resource-center/>

<https://www.nammfoundation.org/why-music-matters>

<https://www.musicnotes.com/blog/music-benefits-your-mind-infographic/>



Advocacy



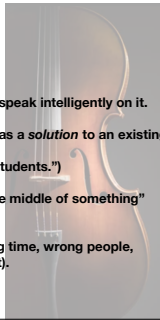
Tips:

Be knowledgeable. You don't have to know everything, but know enough to speak intelligently on it.

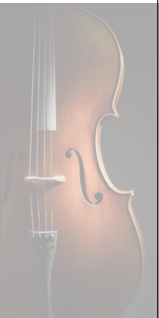
Be persuasive, NOT COMBATIVE. This may mean you present your request as a *solution* to an existing problem (e.g. "this class would be helpful in serving this underserved community of students.")

Be persistent, but not annoying. Sometimes, administrators are really "in the middle of something" every time you see them.

Be hopeful, but be realistic. Sometimes, your dream may be deferred (wrong time, wrong people, wrong students, wrong school, administration may want something different).

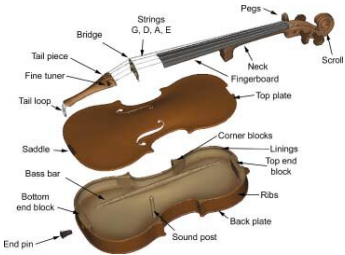


Advocacy

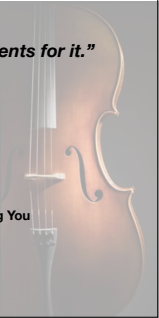


PITCHING IT TO STUDENTS:
“This is your chance to have a new musical experience!”
“You might not like band instruments, but this might fit you!”
“You look like a viola player.”
Use videos of people who make it look easy *and* fun
(LOOK UP TwoSetViolin on YouTube and Tiktok)
The ambush technique (use with caution).

ESTABLISHMENT



ESTABLISHMENT



OPTION #1
“We’ll give you a class if you have students for it.”
IN THIS CASE:
Feeder Forms or Other Data from Guidance/Master Scheduler
PICK students based on math scores and overall GPA
Get students from General Music/Music Survey with an Interest
Get recommendations from Middle or Elementary Schools Feeding You

IF YOU NEED AT LEAST 15 FOR A CLASS, GET 25.

ESTABLISHMENT



OPTION #1

"We'll give you a class if you have students for it."

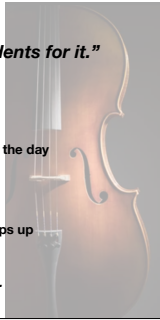
IN THIS CASE (CONTINUED):

COLLABORATE with the Master Scheduler to get the kids early in the day *if possible*.

Join the scheduling committee (if one exists)

Volunteer as tribute...er...back up scheduler if the opportunity pops up

IF YOU NEED AT LEAST 15 FOR A CLASS, GET 25.



ESTABLISHMENT



OPTION #2

"Demonstrate there's an interest and we'll see what we can do."

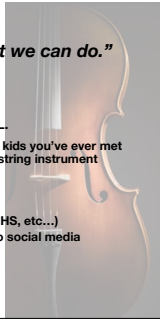
IN THIS CASE:

OFFER TO START AN ORCHESTRA CLUB AFTER SCHOOL

- ✧ You will attract some of the nerdiest, but most genuine kids you've ever met
- ✧ You may get a few band kids who want to double on a string instrument

CREATE PERFORMANCE OPPORTUNITIES FOR THEM

- ✧ School assemblies (Honor Roll, Black History Month, NHS, etc...)
- ✧ Live stream pre-recorded mini-concerts of 1-3 songs to social media (with parent permission of course)



ESTABLISHMENT



OPTION #2

"Demonstrate there's an interest and we'll see what we can do."

IN THIS CASE (CONTINUED):

MAKE IT ENJOYABLE AND SOCIAL

- ✧ Congratulations, you've filled an SEL need
- ✧ Choose 'fun' repertoire that is still musically sound
- ✧ ENCOURAGE them to bring a friend

INVOLVE THE PARENTS IN ADVOCATING FOR A CLASS

- ✧ You only need THAT one parent to ask about it once
- ✧ Have them use the talking points from earlier in this presentation
- ✧ Make it an EQUITY issue (advocating for a full music education, not just a club)



ESTABLISHMENT

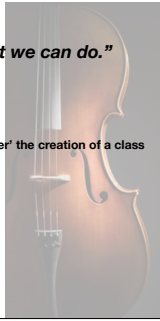
OPTION #2

“Demonstrate there’s an interest and we’ll see what we can do.”

IN THIS CASE (CONTINUED):

OBJECTIVE

✧ “CRITICAL MASS” - the number of students that will ‘trigger’ the creation of a class



EXCURSUS: PLANNING AHEAD



What's Your End Goal ?

I try to plan out 5 years from today.

In 2015, I came to DuVal and there was 1 string orchestra divided between two classes (with one class only having 5 students).

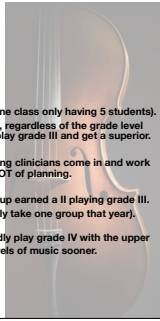
My long term goal was to develop two string orchestras, both performing at a superior level, regardless of the grade level of music they had in front of them. Specifically, I wanted to build capacity in the students to play grade III and get a superior.

There was an entire road I travelled to get there including clinics, books, workshops and having clinicians come in and work with my kids over the years. There was also scheduling, recruitment and a LOT of planning.

In 2019, the lower orchestra earned a Superior at assessment playing grade II, the upper group earned a II playing grade III.

In 2023, the upper orchestra earned a Superior at assessment playing grade III (I could only take one group that year).

After the interruption of covid, I planned out the next 5 years (2021-2026). The goal is to solidly play grade IV with the upper group and develop my own skill set so I can move incoming students to higher levels of music sooner.



EXCURSUS: PLANNING AHEAD



What's Your End Goal ?

One ensemble ?

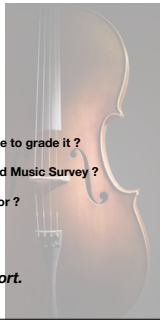
Two ensembles on different levels ?

Continue with just a club because it's enjoyable and you don't have to grade it ?

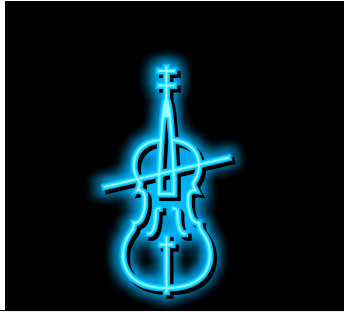
Are you trying to get different class offerings on your schedule beyond Music Survey ?

Are you trying to grow as a musician and music educator ?

Think about it before you invest the time and effort.



PEDAGOGY



PEDAGOGY



QUICK OBSERVATIONS

1. Everything's on the OUTSIDE. If you can see it, you can fix it.



PEDAGOGY



QUICK OBSERVATIONS

1. Everything's on the OUTSIDE. If you can see it, you can fix it.

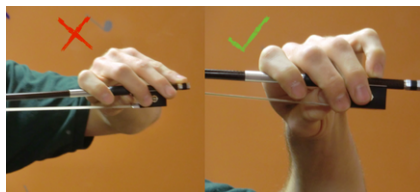


PEDAGOGY



QUICK OBSERVATIONS

1. Everything's on the OUTSIDE. If you can see it, you can fix it.



PEDAGOGY



QUICK OBSERVATIONS

1. Everything's on the OUTSIDE. If you can see it, you can fix it.

Hand Position (no pancake wrist on left hand)

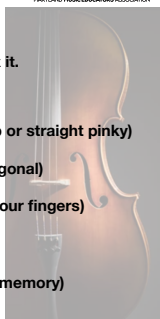
Correct Bow Hold (not a death grip, no banana thumb or straight pinky)

Correct Bow Angle (flat or tilted as needed, never diagonal)

Instrument Position (10:00, not 12:00...no looking at your fingers)

Instrument Angle (never leaning, always straight)

Finger Position and Spacing (trained through muscle memory)



PEDAGOGY



QUICK OBSERVATIONS

2. Tune first, then warm up.

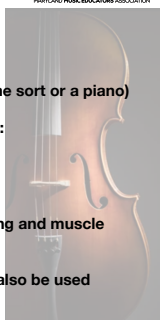
ALWAYS use a reference pitch (usually a drone of some sort or a piano)

The 'usual' tuning order (based on violin open strings):
A, D, G, C, E

Tune A, then tune perfect intervals between strings

Warm-Ups are usually scales (to reinforce aural training and muscle memory of fingers on left hand)

Various rhythmic patterns on each scale degree may also be used



PEDAGOGY



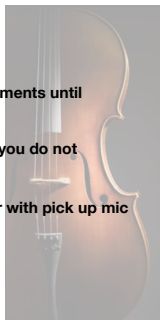
QUICK OBSERVATIONS

2. Tune first, then warm up.

If you are PEG TUNING, make very VERY small adjustments until you get near the exact pitch.

Then use your FINE TUNERS to get the note *exact* (if you do not have fine tuners, you'll be using the pegs).

A clip on tuner (Snark or others) or a Chromatic Tuner with pick up mic can be used for reference and reinforcement



PEDAGOGY



QUICK OBSERVATIONS

2a. Tape and Shoulder Rests (Violin & Viola)



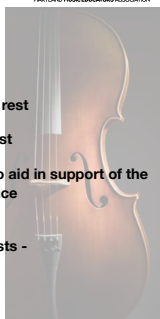
Younger players can use a 'sponge' shoulder rest

I recommend using a mechanical shoulder rest

The objective is to have you use something to aid in support of the instrument using just your jaw/side of your face (and thus, less weight on your left hand)



Some people do not recommend shoulder rests - Preference varies by teacher and player



PEDAGOGY



QUICK OBSERVATIONS

2a. Tape and Shoulder Rests (Violin & Viola)

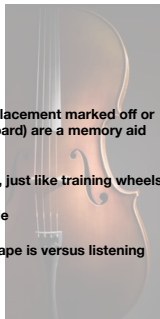


Tape (usually in one adhesive strip with finger placement marked off or individual stripes that you place on the fingerboard) are a memory aid for younger players

Tape is good for the first few months of playing, just like training wheels

Tape doesn't help you train your ear after a while

Tendency to look at fingers or 'feel' where the tape is versus listening

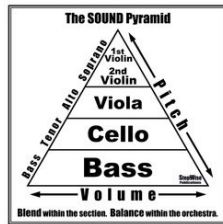


PEDAGOGY



QUICK OBSERVATIONS

3. The Sound Concept Is Generally The Same



*Exceptions Apply: For example, role in the music determines volume (am I the melody, harmony, bass line, counter melody....?)



PEDAGOGY



QUICK OBSERVATIONS

4. The Order of Learning Is Different

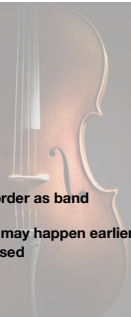
Keys of D, G (Grade .5- Grade 1)

A minor, C major (Grade 1.5 and easy Grade 2)

F major and D minor (Grade 2 - 3)

Rhythmic patterns are the same and show up in the same order as band

String-specific articulations (e.g hooked bowing, pizzicato) may happen earlier than staccato and accent depending on the method book used



PEDAGOGY



QUICK OBSERVATIONS

5. Additional Factors

Different Bowing Styles = Different Articulations (if you're a band director)

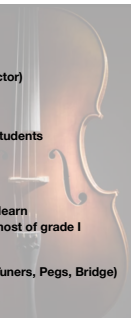
Bow Usage = Air Usage (if you're a band director)

Different parts of the bow are used for different things (and younger students tend to stay in the middle 3rd of the bow)

Weight + Speed determine tone quality

Shifting to different positions on each instrument (Cellos and Bases learn shifting almost immediately...Violin and Viola stay in 1st position for most of grade I and grade II music)

Some new terminology (Frog, Bout, Purfling, Tip, Ribs, F-holes, Fine Tuners, Pegs, Bridge)



EQUIPMENT, UPKEEP, SUPPLIES



EQUIPMENT, UPKEEP, SUPPLIES



Brands and Buying Tips

Brands You May Know

Cremona
Bellafina
Yamaha
Eastman
Lewis and Son
Scherl & Roth
Strobel
Samuel Shen
Franz Hoffman
Herman Beyer
Joseph Weiss

Brands You NOT May Know May Be From

Brands Specific to Certain Music Stores

Local Luthiers

Smaller Companies

EQUIPMENT, UPKEEP, SUPPLIES



Brands and Buying Tips

Type	Price Range	Pros	Cons
Economy ▶	\$60-\$200 ▶	Parents can buy it quick. ▶	Quality control isn't always there. Students will struggle to create sound. ▶
Student	\$350-\$900	Usually constructed well. Gives the student a good experience.	Costs more than the economy one. Student MAY outgrow it.
Intermediate	\$1200-\$2000	Built with better materials. Plays better, allows for more development. Can last thru college and life.	\$\$\$\$
Professional	\$1500 and up	Plays better, works easier, allows more tone development. Use it for life.	\$\$\$\$\$

EQUIPMENT, UPKEEP, SUPPLIES



Brands and Buying Tips

Probably Avoid A Brand If.....

- ▶ If the brand is not sold in reputable music stores
- ▶ If the local repair shop will not repair the brand (call and ask)
- ▶ If other directors don't recommend it (take with a grain of salt)
- ▶ If you can also buy groceries, underwear and car batteries from the same store ▶



For legal reasons, I cannot say name brands I do not recommend.
The companies that produce economy-level instruments and sell them on large retail websites change the names of their products every two years once people start realizing certain brands don't play well. Encourage parents to avoid 'colored' instruments.

Used with permission from Cartoon Network.

EQUIPMENT, UPKEEP, SUPPLIES



Care

Avoid temperatures under 58° F or pegs will slip.

Avoid high humidity (< 60%) - *threat: mold.*

Avoid low humidity (> 40%) - *threat: cracks.*

Avoid temperatures above 80° F to avoid wood expanding/seams coming apart.

Violin, Viola and Cello generally use the same rosin.

Bass Rosin is different. Everyone should have their own cake of rosin.

You DO NOT have to chip up/scratch the rosin to get it 'ready' for use.

EQUIPMENT, UPKEEP, SUPPLIES



Care

Keep a soft cloth to wipe down the fingerboard, strings and body of the instrument (best after every use).

ALWAYS loosen your bow *just until* the hairs begin to relax BEFORE packing your bow away.

ONLY tighten your bow enough to get it 'stiff' and have a slight curve (a BOW) in the top of the stick.

I recommend EVERYONE (except basses) have a hard case for their instrument.

SHORT RESOURCE LIST



SHORT RESOURCE LIST



Texts

Orchestral Bowing: Style and Function (Teacher Edition)
by James Kjelland



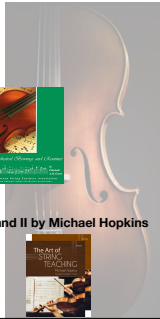
Orchestral Bowings and Routines - Elizabeth A.H. Green



Strategies for Teaching Strings by Robert Gillespie



The Art of String Teaching Parts I and II by Michael Hopkins



SHORT RESOURCE LIST



Method Books for Full Class Instruction

Essential Elements Series (Allen, Hayes, Gillespie)

Sound Innovations Series (Phillips, Sheldon, Boonshaft)

String Basics Series (Shade, Woolstenhulme)

Basics in Rhythm (Whaley)



SHORT RESOURCE LIST



Websites

ViolinOnline.com

ViolaOnline.com

CelloOnline.com

StringBassOnline.com

Four of the easiest and most accessible sites with information to help every level of player.



SHORT RESOURCE LIST



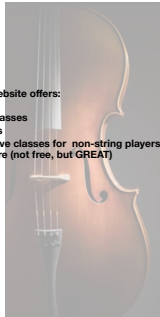
The Smart String Teacher Academy

<https://smartstringteacher.com>



Grace Law 's website offers:

- Free master classes
- Free resources
- 8 week intensive classes for non-string players
- and a LOT more (not free, but GREAT)



SHORT RESOURCE LIST



Ideas for Ensemble Sound (Listening)

Search for "Midwest Clinic" on Spotify.

Look for all the string orchestra performances.

You're welcome.

(recordings from Mark Custom Records)



Parting Encouragement



You have been granted the incredible honor of teaching life skills through the medium of instrumental music.

You have been granted the honor of helping to create family where none exists.

You teach students how to make inanimate objects SING.

You will not be perfect. You will make mistakes. But your students will remember your *humanity* from those mistakes and how you recovered from them.

You will invest yourself, your time, your energy in doing whatever is needed (legally) to help students be successful at the task of making music. And they will be forever grateful to you for it.

You don't need to know everything. You simply need to do the Same thing you encourage the students to do daily:

Practice for Perfection
Persevere through Adversity
Strive for Musical Excellence
And Serve Humanity With Your Gifts



THANK YOU!

The Strings of DuVal Students for the pictures

Lionel Harrell

Paul Hatton

Anthony Conto

Jennifer Murray

Pamela Smith

A. Danielle Gilliard

All of YOU for attending!



Session Evaluation