

# So, What's the Plan?

Orchestra Directors Have So Much to Plan!  
Failing to Plan is Planning to Fail—Make a Plan

## A Path for Planning What You Do

Instruction (Lesson Plans, Assessment)  
Procedures (How You Want Class to Operate)  
Events (Field Trips, Fund Raisers, Recruiting)

And Finding Your Balance  
When Enough is Enough

# Christopher R. Selby

**Think for a moment and list everything an orchestra director is expected to plan:**

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The things we need to plan for typically fall into one of three categories:

1. **Procedural Planning:** How do you want your classes to operate and flow, including grading, bathroom, seating and set up?
2. **Instructional Planning:** What do you want students to learn over the course of the year?
3. **Program Planning:** What do you need to plan to have successful Concerts, Field Trips, Recruiting, Fund Raising, Auditions, Concert Attire, and just about everything else.

## Part 1. Instructional Planning

We know what we want to rehearse, *but what are we supposed to teach?*

The Three Questions:

1. What do I want my students to learn by the end of the year?
2. What is my pedagogical plan for reaching these end-of-year goals?
3. How does my plan for today help students reach these goals?

**KEY POINT:** When we take skill building objectives out of our concert music rehearsal, we are left with the objectives of teaching musical skills. These objectives work for any and all levels of music. **Your curriculum stays the same, even when your music does not.**

### **Fundamentals Time**

Time and exercises designed for developing technique: Tone production, new bowing and articulations, finger patterns, scales, shifting, vibrato, literacy, etc.

### **Musical Rehearsal**

Time for students to express clear musical ideas and styles as an ensemble through the performance of orchestral music

# Concert Music Unit

**Goal: Express clear musical ideas and styles as an ensemble through the performance of orchestral music**

**Ensemble Objectives: Students make the necessary adjustments in their individual performance to:**

1. Breathe, move, cue and **perform together in synchrony** with other musicians.
2. Perform accurate **rhythms** together within a synchronized **pulse** and a musical **tempo**.
3. Use the same bow weight, speed and contact point as the other members of the section to create a well-blended ensemble **tone** and **timbre**.
4. Finely tune one's own notes to be **in tune** with other musicians.
5. Perform the same **bowings, articulations and styles** in the same part of the bow as other members of one's section.
6. Use a **volume** that blends with the section, that **balances** the importance of one's own part with respect to the parts of other sections of the ensemble, and that agrees with other players through the peaks, valleys and points in between of all **dynamics** and **phrasing**.
7. Convey clear and **musically expressive ideas** that go beyond the notes on the page; these musical concepts include character, style, interpretation, beauty, intensity, mood and emotion.

## Time Line

Quarter 1 (Fall Concert)

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Quarter 2 (Winter Concert)

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Quarter 3 (Concert Festival--Assessment)

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Quarter 4 (Spring Concert)

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Putting rubrics in your Unit Plan can help guide your teaching.

### Concert Music Assessment

Category	Few correct <b>3</b>	Some correct <b>4</b>	Most correct <b>5</b>	All correct <b>6</b>	Score
<b>Rhythm, Tempo and Fluency</b>	<input type="checkbox"/> <b>Tempos</b> are correct and consistent; no rushing <input type="checkbox"/> <b>Rhythms are correct;</b> notes and rests are counted and subdivided correctly. <input type="checkbox"/> <b>Fluency:</b> No stopping, stumbling, or dragging				
<b>Intonation</b>	<input type="checkbox"/> <b>Notes</b> are consistently correct and in tune. <input type="checkbox"/> <b>Left Hand</b> is placed correctly, not sharp or flat <input type="checkbox"/> <b>Fingerings</b> are correct. <input type="checkbox"/> <b>Shifting (if any):</b> Relaxed, fluid, and accurate <input type="checkbox"/> <b>Finger Patterns, half and whole step distances</b> are correct. <input type="checkbox"/> <b>Fingertips adjust quickly,</b> refining the pitch after finger placement.				
<b>Tone and Articulation</b>	<input type="checkbox"/> <b>Bow Speed and Weight</b> are balanced and produce an excellent tone that projects well. <input type="checkbox"/> <b>Contact Point</b> is the correct distance between the bridge and fingerboard <input type="checkbox"/> The <b>Bow Angle</b> is perpendicular to the string and rotated correctly <input type="checkbox"/> <b>Slurs and articulations</b> are correct, and all notes are performed in the correct <b>part of the bow.</b> <input type="checkbox"/> <b>Tone Blends well</b>				

Notes

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Life gets much easier for teachers who use a fixed set of ensemble objectives for teaching new concert music. Then we can create a year-long plan for teaching skills during fundamentals time.

## Orchestra Units are Different than Academic Units

Our units do not run chronologically like they do in other classes. In History, for example:

September: Civil War  
October: Reconstruction  
November: Industrial Revolution  
December: World War I

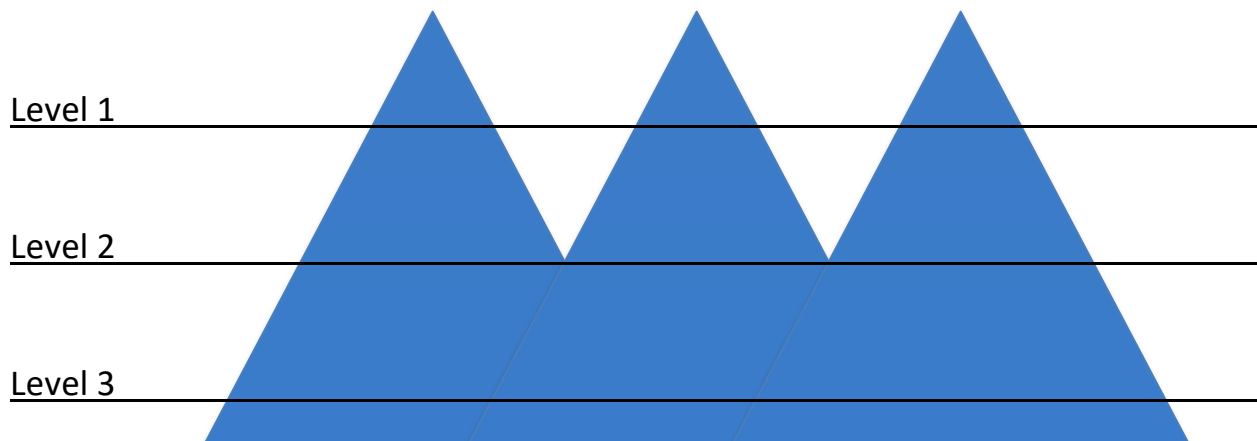


**Orchestra units go all year long. We introduce them separately, and then we use exercises and music to teach students how they overlap.**

**Orchestra Units:      Tone/Articulation      Patterns/Positions      Rhythmic/Tonal Literacy**



Orchestra units also last longer than a year. (Hopefully, they last a lifetime.)



## Orchestra Units

1. Concert Music
  - a. Performing Music Together: Cuing, Breathing, Moving, Blending
  - b. Musical Context: Historical and Cultural
  - c. The rehearsal process
  - d. Self evaluation, group evaluation, problem solving
2. Scales, Arpeggios and Thirds—Putting Left and Right Together: Studying the patterns in different keys (Left Hand) & Producing beautiful tone in all parts of the instrument
  - a. Major and minor scales
  - b. One, two and three octaves
  - c. Arpeggios, dominant arpeggios and thirds
3. Tone and Articulation
  - a. Right Hand Position and Technique: Shape, balance, relaxed motion
  - b. Tone Production: Mechanics and Terms
  - c. Rhythmic Articulations
4. Left Hand Patterns, Positions and Fine Tuning
  - a. Position Review: Instrument and LH Position
  - b. First Position Finger Patterns and Velocity
  - c. Vibrato
  - d. Shifting (Beginning, Intermediate and Advanced)
  - e. Upper Positions (6<sup>th</sup> and Higher): Technique, Thumb position, and Alternate Clefs
5. Literacy and Creativity
  - a. Writing Familiar Melodies to study time signatures, key signatures, and other mechanics of music writing
  - b. Deciphering and Performing Rhythms Independently
  - c. Deciphering key signatures and performing correct finger patterns
  - d. Writing original melodies, creating arrangements

## Scale Unit

### Sample Overview of a Six-Level Material Timeline

	Quarter 1	Quarter 2	Quarter 3	Quarter 4
1 <sup>st</sup> Year One Octave		D Major	G Major	C Major
2 <sup>nd</sup> Year One Octave	Review D, G, C Major	A Major A Minor	F Major D Minor	B-Flat Major G Minor
3 <sup>rd</sup> Year Two Octave	C Major G Major D Major	F Major B-Flat Major	A Minor D Minor G Minor	E Minor B Minor
Level 4 Three Octave	C Major G Major D Major	F Major B-Flat Major	A Minor D Minor G Minor	E Minor B Minor
Level 5 Three Octave	A Major E Major B Major	E-Flat Major A-Flat Major	C Minor F Minor B-Flat Minor	F# Minor C# Minor
Level 6 Three Octave	B Major F# Major Sharp Keys	A-Flat Major D-Flat Major Flat Keys	B-Flat Minor E-Flat Minor Flat Minors	C# Minor G# Minor Sharp Minors

### Scale Objectives—In ALL LEVELS Students will:

- a. Perform with correct and relaxed instrument, left and right hand position
- b. Perform the correct fingerings and finger patterns across different strings and positions
- c. Shift fluidly and accurately from the elbow
- d. Perform with an even tone that projects well in all positions
- e. Finely tune all notes

### Assessment: Rubric for All Levels

Category	Few correct 3-4	Some correct 5-6	Most correct 7-8	All correct 9-10	Score
<b>Instrument And Hand Position</b>	<input type="checkbox"/> <b>Body and Instrument position</b> are correct, relaxed and well-aligned <input type="checkbox"/> <b>Left hand</b> , elbow, wrist, thumb and finger shape and placement are correct <input type="checkbox"/> <b>Right hand</b> , thumb, pinky, fingers, knuckles and wrist are fluid and placed correctly				
<b>Rhythm, Tempo and Fluency</b>	<input type="checkbox"/> <b>Tempos</b> are correct and consistent; no rushing <input type="checkbox"/> <b>Rhythms are correct</b> ; notes and rests are counted and subdivided correctly. <input type="checkbox"/> <b>Fluency</b> : No stopping, stumbling, or dragging				
<b>Intonation</b>	<input type="checkbox"/> <b>Notes</b> are consistently correct and in tune in all positions <input type="checkbox"/> <b>Fingerings</b> are correct. <input type="checkbox"/> <b>Shifting (if any)</b> : Relaxed, fluid, and accurate <input type="checkbox"/> <b>Finger Patterns, half and whole step distances</b> are correct. <input type="checkbox"/> <b>Fingertips adjust quickly</b> , refining the pitch after finger placement.				
<b>Tone and Articulation</b>	<input type="checkbox"/> <b>Bow Speed and Weight</b> are balanced and produce an excellent tone that projects well. <input type="checkbox"/> <b>Contact Point</b> is the correct distance between the bridge and fingerboard <input type="checkbox"/> The <b>Bow Angle</b> is perpendicular to the string and rotated correctly <input type="checkbox"/> <b>Slurs and articulations</b> are correct				

## Right Hand Unit

### A. Sequence

1. Right Hand Position and Bowing Mechanics Review
2. Bow Strokes and Rhythms (Each Level starts at the beginning and reviews all strokes up to the new strokes.)
  - a. Level 1: Detache: Quarters, 8ths, triplets 16ths
  - b. Level 2: Staccato vs. Marcato: Half notes and quarter notes
  - c. Level 3: Spiccato: Introduction, then 8ths and triplets
  - d. Level 4: Sautillé 16ths: 4's, 2's and then single
  - e. Level 5: Fast triplet sautillé and ricochet

### B. Assessment

<b>Position</b>	<input type="checkbox"/> Bow hand, arm and shoulder are relaxed; <input type="checkbox"/> Fingers—especially thumb and pinky are curved, relaxed, and resting on the stick <input type="checkbox"/> Knuckles are fluid and flexible, not rigid
<b>Basic Tone</b>	<input type="checkbox"/> Bow weight, speed and contact point are well balanced and produce a good tone that projects well <input type="checkbox"/> Student performs correct articulation in the correct part of the bow <input type="checkbox"/> Student demonstrates good tone choice and range between sotto voce and espressivo tone qualities.
<b>Articulation Tone</b>	<input type="checkbox"/> <b>Détaché</b> notes are rich tone and connected bows; does not lift between changes <input type="checkbox"/> <b>Marcato</b> notes have crisp attack, followed by good tone, quick vibrato <input type="checkbox"/> <b>Spiccato</b> is controlled, not whacked; left hand lines up with notes well. <input type="checkbox"/> <b>Sautillé</b> has good separation; left hand lines up with notes well. <input type="checkbox"/> <b>Other strokes</b> have good tone and left hand lines up with notes well.



## Left Hand Unit

### A. Objectives

1. Level 1
  1. LH Set Up—Correct elbow placement, boxy fingers, and relaxed thumb
  2. Beginning Patterns: (D, E, F#, G) (D, E, F, G)
  3. Adjust Fingertips to finely tune notes
2. Level 2
  1. Backward and Forward Extensions
  2. Patterns in combination in First Position
3. Level 3
  1. Relaxed, controlled vibrato motion
  2. Relaxed controlled shifting motion
  3. Patterns in combination in 3<sup>rd</sup>, 4<sup>th</sup> position
4. Level 4
  1. Shifting studies and patterns into 2<sup>nd</sup>, 5<sup>th</sup>, 6<sup>th</sup> pos.
  2. Keys in three to five sharps and flats
5. Level 5
  1. Shifting studies and patterns 7<sup>th</sup> Position and Higher
  2. Upper position technique (thumb position)

### B. Assessment

<b>Position</b>	<input type="checkbox"/> Instrument is balanced by the body; left hand does not hold instrument. <input type="checkbox"/> Left Arm and Elbow place the left hand for the best access to the notes on the string <input type="checkbox"/> Fingers are curved, relaxed and hovering over the notes/strings.
<b>Intonation</b>	<input type="checkbox"/> <b>Notes</b> are consistently correct and in tune. <input type="checkbox"/> <b>Fingerings</b> are correct. <input type="checkbox"/> <b>Shifting (if any):</b> Relaxed, fluid, and accurate <input type="checkbox"/> <b>Finger Patterns, half and whole step distances</b> are correct. <input type="checkbox"/> <b>Fingertips adjust quickly</b> , refining the pitch after finger placement.

# Literacy Unit

## Literacy includes Reading AND Writing

### Reading Notes and Rhythms

- Rhythm Exercises should be sequenced in increasing difficulty of rhythms and meters
- Sight Reading Exercises should be sequenced in increasing difficulty in more advanced keys, and in higher positions and alternate clefs.

The following sequence is from *Habits of A Successful String Musician*

- A. Quarter Notes and Rests; Eighth Notes
- B. Ties, Dotted Quarters, and Eighth Rests
- C. Syncopation
- D. Intermediate Triple Meter
- E. Triplets
- F. Simple Sixteenth Notes
- G. Dotted Eighth Notes and Sixteenth Rests
- H. Cut Time
- J. Advanced Triple Meter
- K. Irregular Meter

### Writing Music: Meters and Rhythms

The following sequence is from Music Theory for the Successful String Musician

1. Introduction to rhythmic notation
2. Time signatures, quarter note beats and eighth notes
3. Dotted 8ths, ties and syncopation
4. Compound Meters with 8<sup>th</sup> notes
5. 16<sup>th</sup> Note Rhythms including dotted 8ths
6. Compound Meters with 16<sup>th</sup> notes
7. Half-note time signatures such as 2/2, 3/2, and 4/2

### Writing Music: Finger Patterns and Keys

The following sequence is from Music Theory for the Successful String Musician

1. The Staff, Clefs, and Note Names
2. Understanding the Fingerboard Map
3. Chromatic Notation
4. Key Signatures
5. Tetrachords and Thirds
6. Major Scales in Sharp Keys
7. Major Scales in Flat Keys
8. Minor Key Signatures
9. Minor Scales

You can also create units for History, Creativity, Chamber Music, and other categories that have not been addressed here.

## Each Unit Has Several Parts

1. The Objectives You Plan To Teach
2. The Assessment you plan to use to guide your teaching and measure student learning
3. The Material and Timeline you plan to use to teach these objectives.
4. Teaching Strategies

### 1. Performance Objectives

#### Select the Review and New Objectives for each level you teach

1. Write all of the objectives that you plan to review and introduce through your entire program, in the order that you think they should be taught.
2. Include just a few of the objectives that are too remedial for your students and a few more that are too difficult. It's important to remember where your students are coming from and where they are going.
3. Focus on one unit at a time, and keep in mind that the list may not be as long as you think
4. Think about the skills first, and then write them as objectives. For example
  - a. Skill: Backward Extension
  - b. Objective: The student will recognize and perform backward extensions with relaxed technique and the correct half/whole step spacing.

Be aware of the New Material mentality and pressures that exist in our schools, and be able to articulate the importance of review through practice that is unique to the arts

#### Plan a thoughtful well-sequenced Review

- Remind students the material that was introduced in previous years
- Give clear descriptions of how “learned/polished” looks and sounds
- Catch up students who missed this material in previous years

#### New Material

- Plan a logical pedagogical sequence for teaching new skills; teaching skills as they appear in the music is neither logical nor pedagogical
- Do not introduce new skills through concert music; give students time to learn the skills before requiring them to be polished in a concert performance

## 2. Unit Assessments

*Teach with the end in mind*

Know what the end is supposed to look like before you begin teaching a lesson. When we clearly articulate we want students to be able to do by the end of the lesson, then the strategies we will need and use during the lesson will become much more clear. So, create the rubric first, and then teach the lesson. Other benefits of creating rubrics first include:

- Easier for teachers: Though the material being tested in each class level may change, the unit assessment does not change much from one level to the next.
- Easier for students: Help students understand what is going to be on the test by creating the test first, and then giving students the rubric
- As units overlap, they can be easily added as categories on rubrics

## 3. Materials and Timeline

Select the material that will teach the students the skills you want them to learn. This will include the exercises, etudes, scales and arpeggios, concert music organized into their respective units: Tone, Left Hand Skills, Rhythm, Scales, Concert Music.

- Keep it simple; address only one unit at a time.
- Organize the material in the order that you will introduce and teach it.

## 4. Teaching Strategies and Activities

Create strategies and Activities that will teach the students the skills you want them to learn. Take into account the material described above. This section does not have to be “full sentences.” For example:

- **Bow Hand Games:** Windshield wipers, stirring the soup, rockets, push-ups
- **Scale Activities:** Finger pattern worksheet, partner performances/assessments, one octave at a time, use a pedal tone, slow to fast, rhythmic patterns, on/off string,

# Organize Units Into A Long Range Plan

## Quarter 1 Overview

### 1. Tone and Articulation:

- a. Review Right Hand Technique (1 week)
- b. Basic Tone Production Review; Terms and Open String Exercises 1-4, (1 week)
- c. Basic Strokes, Full tone: Bowing Variations 5 A-N (2 weeks)
  - i. Detache, Staccato, Legato, Marcato. Slur (11a - 11d)
- d. Full Bow Skills, Tip to Frog with good bow angle: Exercises: 6-G (1 week)
  - i. Portato/loure, up-bow staccato, Slur (11e – 11h)
- e. Dotted Rhythms and Syncopated Patterns (3 week)
- f. Chorales 1 & 2

### 2. Left Hand Skills:

- a. Left Hand Position: Let Go of the Instrument
- b. Extensions—Backward and Forward
- c. Tetrachord Etude
- d. Velocity Etude
- e. Trills

### 3. Scales, Arpeggios and Thirds: C Major & G Major

### 4. Creativity: The Cover Project

### 5. Literacy

- a. **Writing Familiar Melodies: Twinkle and Mary**
- b. **Rhythmic Literacy** Quarter Notes and Rests; Ties, Dotted Quarters and 8<sup>th</sup> rests
  - i. Exercises: Charts A and B from Habits Book Sections 7 and 8

### 6. Repertoire: Allegro for Strings from Op. 3 No. 1 by Handel/Frackenpohl, Orange Jam

## WEEK 6

### Tone and Articulation:

Warm Up with Baroque style quarters, 8ths and 16ths: Ex. 5a-5d

Continue learning spiccato skills with exercises 9a-9c

### Left Hand Skills

Review All Finger Patterns with the Tetrachord Etude

Shifting Exercises 26-28. TEST #28 for a grade.

G Major Three-Octave Scale, Arpeggio and Thirds

### Musicianship (Theory, Creativity, Literacy, Sight Reading)

Sight Reading Syncopated rhythms: Ex. 214-216

### Concert Repertoire: Brandenburg 3, mm. 1-32

### Fun Finish: Chorale #2 or Orange Jam

## Part I. Procedural Planning

How do you want your classes to operate and flow, including grading, rules, expectations and consequences. For this you need to complete two documents

- Your published document: An Orchestra Handbook
- Your Syllabus (could be published or not—but it's still good for you to have one)
- Your unpublished document: "What do I do if..."

An **Orchestra Handbook** should have the following components:

- Event Calendar for the Year
- Financial Obligations and a list of required materials, including concert attire
- Grading Policy—especially about missing concerts
- Rules and Consequences. And Expectations, Procedures, and Student Responsibilities
- Audition Information if students must audition to be promoted to a different group
- Policy for Attending Field Trips
- **Prior Commitment Form (communicating a conflict with a concert)**
- **Parent/Student Contract and Signature Page**



A **Syllabus** answers the questions: What am I going to grade and how am I going to grade it? Personally, I don't publish this, because I want to have the flexibility to make changes over the year. It doesn't have to be super formal, but having your thoughts written down about what you plan the grade and how you plan to grade it is super helpful for the teacher, and your clarity about grading will also be helpful to the students.

What Would I Do If.....

What would I do if a student:

- Talked constantly and then cussed at me when I asked him/her to be quiet?
- Forgot his/her instrument for the third time?
- Told me his/her instrument broke and they can't afford to get it fixed right now?
- Lost his/her music?
- Said "no" when I asked a student to sit in his/her seat?

What would I do if a parent:

- Showed up in my classroom unannounced and angrily told me they needed to talk to me immediately?
- Told you his/her son should be playing near the front of the 1st violins?
- Told you his/her daughter doesn't like the music you picked?

# SOA HSO Handbook Contract

Please review the policies in the complete handbook posted online at [www.soaorchestra.org](http://www.soaorchestra.org); then sign and return this contract and all fees by August 31. If you are a new student/parent to our program, be sure to familiarize yourself with the handbook, and especially following information:

- Orchestra Fees—why we have them, and how to pay them
- How after school rehearsals and concerts are graded
- How students are promoted from one level of orchestra to the next
- Required materials, performance attire and more

The website ([www.soaorchestra.org](http://www.soaorchestra.org)) has a regularly updated calendar to which students/parents may subscribe (import into their own calendars) for free. You will also find a wealth of information about our orchestras, upcoming concerts, after school music opportunities, and links to helpful resources.

**Sign below and return the whole page**

**By signing below, I affirm that**

- I have read and understand the policies stated in the SOA HS Orchestra Handbook.
- By enrolling in orchestra, I agree to comply with these policies, procedures and expectations.
- I have this year's orchestra calendar and am responsible for attendance at all required events.
- I have completed and included the prior commitment form, field trip and emergency forms.

\_\_\_\_\_  
Student Name (Print)

\_\_\_\_\_  
Date

\_\_\_\_\_  
Student Signature

\_\_\_\_\_  
Parent Signature



CHARLESTON COUNTY SCHOOL OF THE ARTS

# SYMPHONY ORCHESTRA

## Prior Commitment Form

If the student has a conflict that was planned before the required rehearsal or concert is announced, the parent must communicate this conflict in writing to the director. Established religious holidays are excused but should be communicated by the parent using this prior commitment form.

Name of Student: \_\_\_\_\_

This form is due September 1<sup>st</sup> for conflicts with any event announced in August on the handbook calendar. If the conflict occurs with an event that was added later to the performance calendar, parents will be given ten days to submit this form notifying the director of the conflict.

Today's Date: \_\_\_\_\_

List the Date, Time and Name of the SOA HSO Event that the student cannot attend:

\_\_\_\_\_

Please describe the reason (wedding, athletic event, etc) for the conflict and why the student cannot attend:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

If this event is excused, the student may be required to make up their grade by submitting a recording before the date of the missed event. Students must record themselves performing all of the music from the event that will be missed. Ten percent will be deducted from the grade for every day the recording is late.

Student Signature \_\_\_\_\_ Date: \_\_\_\_\_

Parent Signature: \_\_\_\_\_ Date: \_\_\_\_\_



## Make a List of Everything You Have to Do—It Really Helps

### Timeline--To Do List

#### JULY

- Summer organizational meeting with boosters
- Finalize orchestra calendar
  - Update handbook and long-range plans
- Order method books, music, and supplies
- Print handbooks and other materials

#### AUGUST

- Assign school instruments to students
- Rental meeting and/or new parent orientation meeting
- Fall parent/booster meeting
- Secondary recruiting for beginning programs
- Print first grading period handouts and music
- School open house
- Emergency lesson plans due
- Long-range plans due
- Instructional calendar due

#### SEPTEMBER

- Beginner fast start clinics (first week)
- Fall fundraiser/letter writing campaign for fundraising

#### OCTOBER

- Eighth grade orchestra night at high school
- Fall concert
- Pass out holiday concert music

#### NOVEMBER

- All-region orchestra clinic
- Begin all-state help sessions

## ACTIVATE YOUR PARENTS—GET THEM TO HELP YOU

Divide your To-Do List into three categories

1. Jobs only I can do (teach, plan, grades)
2. Jobs Parents Could Do, But I Enjoy Doing Myself (Designing T-shirts)
3. Jobs Parents Could Do That I Do Not Enjoy
  - Fund Raising
  - Concert Programs
  - Planning And Facilitating Trips

## Published Through GIA Music

*Habits of a Successful Orchestra Director*  
*Habits of a Successful String Musician*  
*Habits of a Successful Middle Level String Musician*  
*Music Theory for the Successful String Musician*

### COMING SOON:

*Habits of a Successful String Musician, 2<sup>nd</sup> Edition*  
*Habits of a Successful Young String Musician, Books 1 & 2*



**Dr. Christopher Selby** is the author of *Habits of a Successful Orchestra Director*, *Music Theory for the Successful String Musician*, and co-author of the *Habits of a Successful String Musician* series, a collection of string method books for middle and upper-level orchestras published by GIA. He is an active clinician and conductor, and has presented sessions at numerous Midwest Clinics, American String Teacher Association (ASTA) National Conferences, and state conferences across America. Dr. Selby currently directs the high school orchestras at the School of the Arts in Charleston, SC. Under his direction, the School of the Arts HS Orchestras performed at the 2019 Midwest Clinic, and they won the 2016 ASTA National Orchestra Festival's top award of Grand Champion in the competitive public school division.

Dr. Selby earned his music education degree from the Hartt School of Music in Connecticut, and a Masters and Doctor of Musical Arts degrees in Orchestral Conducting from the University of South Carolina. His teaching career began in Fairfax County, VA in 1992, and he later taught part time in Columbia, SC while earning his conducting degrees. From 2001 to 2012, Dr. Selby was the Orchestra Coordinator in Richland School District Two where he taught high school and supervised the district's orchestra curriculum and instruction. He then moved to Charleston, SC and returned to teaching full time in the classroom in his current position at the Charleston County School of the Arts.

Dr. Selby regularly guest conducts Regional and All-State Orchestras across the southeast. He is currently the Chair of the ASTA K-12 Committee, and also held leadership positions in the National Association for Music Education (NAfME). Dr. Selby served two separate terms as the President of the state's Orchestra Division, and he was the President of the South Carolina Music Educators Association (SCMEA) from 2011-2013. He was named the SC ASTA Orchestra Teacher of the Year in 2009. He is a contributing author for *Teaching Music Through Performance in Orchestra*, vol. 4 and has written articles for NAfME and in ASTA's *American String Teacher*.