

JACQUELYN DILLON: AN INNOVATIVE FORCE IN STRING MUSIC

EDUCATION IN THE UNITED STATES

By

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Abstract

The purpose of this study was to provide a history of Jacquelyn Dillon's life, career, and influence on string music education. Although this study covered Dillon's childhood and education, the primary research questions centered around the regional and national aspects of her career and the impact of these events on string music education in the United States.

The most important contribution of Jacquelyn Dillon's career involves her usage and promotion of the heterogeneous string classroom teaching method, especially with beginning-level strings classes. Throughout her early teaching career, Jacquelyn Dillon explored and refined her skills teaching large heterogeneous classes. Dillon's early teaching experiences, coupled with her work in the music industry, allowed her to turn the organization and development of a public school string and orchestra program, using the heterogeneous method of teaching, into a process that anyone could replicate.

Dillon was the first to provide a highly detailed, step-by-step approach to developing and teaching string and orchestra programs at all levels in her book, *How to Design and Teach a Successful School String and Orchestra Program*. This text was the only one available at the time to provide a comprehensive approach to every aspect of the public school orchestra program. She then carried the process one step further in offering the *Strictly Strings* method book series, which contained a sequential approach to teaching beginning-level strings in a heterogeneous classroom setting.

At Wichita State University, Jacquelyn Dillon built a string music education program that gained national recognition as being on the forefront of change for teacher training procedures. It was through her work, that Wichita State University became

known as one of a few select institutions that were producing quality string music educators in the United States during this time.

Jacquelyn Dillon is one of many individuals who have shaped the field of string music education to its current form. Her lasting contributions and resulting influence on the profession have made Jacquelyn Dillon deserving of a place in the written history of string music education in the United States.

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Figure 1: Jacquelyn Dillon, courtesy of Jacquelyn Dillon

Introduction

In the Winter 1996 *American String Teacher*, then American String Teachers Association (ASTA) President, Jacquelyn Dillon, published an article entitled, “Let’s Recognize the Importance of Preserving Our History.” At the time of publication, Dillon was working to plan the 1996 National ASTA Convention and celebration of ASTA’s 50th Anniversary. This article expressed her frustration with how little information the ASTA Archives held, and served as a reflection on the lack of written history dedicated to those who had greatly contributed to the strings profession. She charged the ASTA membership with the following:

Starting today we need to set about writing the stories of the lives of the people in our field who have given so much to the betterment of string playing and teaching in this country. Wouldn’t these individuals feel proud knowing that their many contributions to the field were appreciated? Wouldn’t future string educators love to be able to get to know these leaders from personalized, true-to-life stories about their careers?...We may have been remiss in the past, but now is the time to start paying tribute to the great people in our field who have added so much history to our profession.¹

In spite of Jacquelyn Dillon’s call to our profession to begin documenting the lives of our string players and teachers, very few comprehensive biographies exist on our great string music educators. Biographies are currently available on Robert Klotman, Harvey Whistler, Merle Isaac, Phyllis Young, Paul Rolland, and Elizabeth A. H. Green. These biographies are in the form of articles, theses, and dissertations, and each take a different approach to telling the story.²

¹ Jacquelyn Dillon-Krass, “From the President: Let’s Recognize the Importance of Preserving our History,” *American String Teacher* 46, no. 1 (Winter 1996): 8.

² Deborah Annette Smith, “Elizabeth A. H. Green: A Biography” (PhD diss., The University of Michigan, 1986), accessed April 25, 2015, ProQuest Dissertation & Theses; Michael Paul Fanelli, “Paul Rolland: His Teaching Career and Contributions to String Pedagogy and Education” (PhD diss., University of Illinois at Urbana-Champaign, 2001), accessed April 25, 2015, ProQuest Dissertation & Theses;

It is unlikely that at the time this article was written, Jacquelyn Dillon considered herself to be one of those people worth writing about, because in her words, “I was just busy doing the best I could to serve the profession.”³ Even upon reflection of her own career and accomplishments, Dillon admits feeling a little uncomfortable being the “center of attention” for such a project as this.⁴ In an attempt to follow her call to preserve the history of our profession, and regardless of her mild objections, it is time to add another piece to the history of string education by exploring the long and storied career of Jacquelyn Dillon.

Jacquelyn A. Dillon (b. 1936) is a nationally and internationally known string pedagogue, whose career in string music education spanned more than 50 years. Serving as a teacher, clinician, conductor, author, professional cellist, music industry representative, and teacher trainer, Dillon has dedicated every aspect of her career to the advancement of string music education.

Most recently, Jacquelyn Dillon was on the faculty at Wichita State University in Wichita, Kansas from 1994-2011. During her time at Wichita State, she served as the director of string studies, and as a professor of music education and string pedagogy.

Samuel Tsugawa, “Merle J. Isaac (1898-1996): His Contributions and Influence of Music Published for the School Orchestra,” *Journal of Historical Research in Music Education* 32, no. 1 (October 2010): 57-77; Ingrid Kovacs, “The Life and Influence of String Pedagogue Phyllis Young (B. 1925): From the Kansas Plains Through The University of Texas String Project” (Unpublished PhD diss., Boston University, 2010); Jacob M. Dakon, “Dr. Harvey Samuel Whistler Jr. (1907-1976): An Influential Pedagogue and Researcher in Music Education,” *Journal of Historical Research in Music Education* 33, no.1 (October 2011): 5-26; Ingrid Kovacs and Mark Kovacs, “Robert Klotman: A Life of Musical Leadership,” *Journal of Historical Research in Music Education* 35, no. 1 (October 2013): 3-20.

³ Jacquelyn Dillon, interview by author, Mulvane, Kansas, June 9, 2014.

⁴ Jacquelyn Dillon, interview by author, Mulvane, Kansas, June 9, 2014.

Prior to Wichita State, Dillon was an adjunct professor at Friends University in Wichita, Kansas, from 1991-1994 where she taught string methods and string pedagogy.⁵

Dillon served on the boards of the American String Teachers Association (president 1994-1996), Midwest International Band and Orchestra Clinic (1993-2010), and National School Orchestra Association (1978-1989)⁶. She has also received national awards from all three of these organizations. ASTA recognized Dillon in 2000 with the Paul Rolland Lifetime Achievement Award.⁷ In 1998, she received the ASTA Citation for Exceptional Leadership and Merit, which is awarded to individuals in an effort to “recognize the volunteer efforts of national board members at the end of their term of office.”⁸ In 1997, Dillon received the Midwest International Band and Orchestra Clinic’s Medal of Honor award for outstanding contribution to the profession,⁹ and the National School Orchestra Association (NSOA) recognized Dillon 1996 with the Merle J. Isaac

⁵ Jacquelyn Dillon Vita, 2008. Original in possession of Jacquelyn Dillon, Mulvane, Kansas.

⁶ John R. Bright, “President’s Column” *National School Orchestra Association* 21, no. 1 (November 1978): 2. In his November 1978 President’s Corner article, John R. Bright (National School Orchestra Association President from 1977-1979), announced Jacquelyn Dillon’s appointment as Industry Representative to the NSOA Board. The NSOA Bulletin had Jacquelyn Dillon listed as the Industry Representative for the NSOA board from November 1978-June 1989.

⁷ According to the American String Teachers Association awards web page the Paul Rolland Lifetime Achievement Award is, “awarded periodically at the board’s discretion to a pedagogue of renowned stature who has made significant contributions to the profession throughout his/her career.” More information available from http://www.astaweb.com/Public/Member_Resources/Awards/Public/Member_Resources/Awards.aspx?MemberResources=1&hkey=48452065-7dcd-4b8d-8749-846e55dca2ba. Accessed March 29, 2015.

⁸ American String Teachers Association awards web page. http://www.astaweb.com/Public/Member_Resources/Awards/Public/Member_Resources/Awards.aspx?MemberResources=1&hkey=48452065-7dcd-4b8d-8749-846e55dca2ba. Accessed March 29, 2015.

⁹ The Midwest Clinic website describes the Medal of Honor award, “as a way to honor conductors, educators, and others whose unique service to music education and continuing influence on the development and improvement of bands and orchestras deserve special recognition. More information available from <http://www.midwestclinic.org/midwest-clinic-awards.html>. Accessed March 31, 2015.

Lifetime Achievement Award for her “un-paralleled contributions to string and orchestra education.”¹⁰

In addition Jacquelyn Dillon has received numerous awards from other organizations. Most recently, the Carnegie Foundation for the Advancement of Teaching selected Dillon as the Kansas Professor of the Year in 2009.¹¹ She has been inducted to the Kansas Music Educators Association Hall of Fame (2007) and the Kansas American String Teachers Association Hall of Fame (1985), and in 2003 Dillon received the Kansas Bandmasters Association award for “Outstanding Contribution to Bands.”¹²

From 1972-1987, Dillon worked in the music industry for both Scherl & Roth (the stringed instrument division of then C. G. Conn) and Schroetter (the stringed instrument division of Boosey and Hawkes). At C. G. Conn (1972-1983) she held numerous positions including Educational Clinician and Consultant, Educational Director, Editor of *Orchestra News*, and Marketing and Sales manager of Scherl & Roth Stringed Instruments. With Boosey and Hawkes (1983-1987), Dillon served at various times as the Marketing and Sales Manager of the Schroetter Stringed Instrument Division, Manager of Boosey and Hawkes Educational Music Publishing, Vice President of Marketing for

¹⁰ “Letter form Jacquelyn Dillon,” *National School Orchestra Association Bulletin* 39, no. 3 (April 1997): 4. The April 1997 National School Orchestra Association (NSOA) Bulletin published a letter from Jacquelyn Dillon to Peter Miller (NSOA president) and the NSOA membership thanking them for honoring her with this award. More information about the award can also be found in Dillon’s Vita, 2008. Original vita in possession of Jacquelyn Dillon, Mulvane, Kansas.

¹¹ More information on this award can be found at <http://www.wichita.edu/thisis/stories/story.asp?si=483>.

¹² More information on these honors can be found on the Kansas American String Teachers Association website (www.katsta.org), the Kansas Music Educators Association website (www.ksmea.org), and the Kansas Bandmasters Association website (www.kansasbandmasters.com) .

Buffet and Schreiber Woodwinds and Schroetter Strings, and International Director of Sales and Marketing of Stringed Instruments for 26 countries.¹³

It is documented that over the course of her career Jacquelyn Dillon has served as a clinician, adjudicator, and guest conductor in 46 states, and at conferences for the American String Teachers Association, National School Orchestra Association, National Association for Music Education (formerly MENC), and the Midwest International Band and Orchestra Clinic. Dillon estimates that she has presented over 1,000 clinics on string and orchestra teaching.¹⁴

Dillon co-authored two pedagogical texts, *How to Design and Teach a Successful School String and Orchestra Program* (1978) with Casimer Kriechbaum, and *TIPS: Establishing a String and Orchestra Program* (1991), with Dorothy Straub. She also co-authored the *Strictly Strings* (1992) classroom method book series and contributed book chapters to the *Teaching Music Through Performance in Orchestra Volumes, 1* (2001), *2* (2003), and *3* (2008). Over the course of her career, Dillon frequently contributed pedagogical articles to the *NSOA Bulletin*, *American String Teacher*, and *Orchestra News*.¹⁵

Beyond her work as a renowned string pedagogue, Jacquelyn Dillon is also an accomplished cellist. She has performed with the Wichita Symphony Orchestra (1956-1966), Oklahoma Symphony Orchestra (1966-1968, 1969-1972), and the Baton Rouge Symphony Orchestra (1968-1969). In 1958, as a senior in college, Dillon won Wichita

¹³ Jacquelyn Dillon Vita, 2008. Original in possession of Jacquelyn Dillon, Mulvane, Kansas.

¹⁴ Jacquelyn Dillon Vita, 2008. Original in possession of Jacquelyn Dillon, Mulvane, Kansas.

¹⁵ Jacquelyn Dillon Vita, 2008. Original in possession of Jacquelyn Dillon, Mulvane, Kansas.

State University's annual Concerto-Aria competition, and was a featured soloist with the Wichita State University Symphony Orchestra.¹⁶

According to her friends and colleagues, Jacquelyn Dillon is a generous and encouraging leader, who enjoys life and people, and has a wonderful sense of humor. She has set and maintained high expectations for herself, her profession, and every orchestra she has ever taught or adjudicated.¹⁷ According to Dr. Robert Gillespie, Jacquelyn Dillon has always worked diligently toward the cause of string education, serving as a “spokesperson, defender, advocator, and leader” for the profession. Gillespie also notes her humble nature, explaining that even with all of her success, for Dillon, “it is not about her, it is about the profession.”¹⁸

It is clear that Jacquelyn Dillon has served the string music education profession well. With the exception of short blurbs written for clinic advertisements and book covers, however, little has been done to chronicle Dillon's life, career, and influence on string music education.

Statement of Purpose

The purpose of this study was to provide a history of Jacquelyn Dillon's life, career, and influence on string music education. Although this study covered Dillon's childhood and education, the primary research questions center around the regional and

¹⁶ Jacquelyn Dillon Vita, 2008. Original in possession of Jacquelyn Dillon, Mulvane, Kansas.

¹⁷ These character traits were revealed in interview with the following: Mary Wagner, interview with author, September 24, 2013; Pamela Tellejohn Hayes, interview with author, September 25, 2013; Dr. David Littrell, interview with author, September 26, 2013; Dr. Mark Laycock, interview with author, September 28, 2013; Dr. Robert Gillespie, interview with author, October 14, 2013; Dr. James Kjelland, interview with author, October 29, 2013; Dr. John Clinton, interview with author, February 21, 2014; Dorothy Straub, interview with author, May 12, 2014; Dr. John Taylor, interview with author, July 16, 2014.

¹⁸ Dr. Robert Gillespie, interview with author, October 14, 2013.

national aspects of her career and the impact of these events on string music education in the United States. Specific research questions for this study included:

- 1) What events in Jacquelyn Dillon's early life and career led her to the national stage?
- 2) What were the pivotal events in Jacquelyn Dillon's career that influenced string music education on a regional and national level?
- 3) What was the overall impact and noteworthy influence of these events on string music education in the United States?

The first research question seeks to explain how her family life, early life experiences, education, and musical training led her to the national stage. The second research question looks to explore specific events in Dillon's career, at both the regional and national level, that influenced string music education. Specific events include: (1) establishing public school orchestra programs and youth symphonies across the United States; (2) her work in the music industry as a clinician, educational director, and marketing and sales manager; (3) numerous publications including pedagogical articles and texts; (4) publication of her string method book series; (5) appointment to the Midwest Clinic Board; (6) ASTA presidency; (7) professor of string pedagogy and string music education at Friends University and Wichita State University. The third research question attempts to explain the overall impact of Jacquelyn Dillon's career on string music education in the United States.

Specific concerns with this particular study involve why a biography is necessary, and how this topic contributes to string music education scholarship. Arguments have been made that biographies are extremely popular, offering a direct link to individuals' personal and private lives. Human beings are social creatures by nature, and with that

comes a fascination for the lives and experiences of other human beings. Biographies have also been characterized as being limited, often focusing too closely on one subject, not providing enough context for that subject's actions, and relying heavily on oral history. If a biography is done properly, however, using careful consideration and study of a subject, it can serve as an investigation directed at the discovery of data. The first two research questions should provide substantial response to issues of limited focus and context. The third research question seeks to justify why this particular biography is an important addition to a body of research concerning string music education.¹⁹

Method

For the purposes of this study the researcher used both archival and oral historical research procedures. Sources of information included correspondence and interviews, pedagogical articles and texts, and personal and institutional documents.

The most valuable sources to this story are the personal memories and testimonies provided by Jacquelyn Dillon. Since July 2013, several in person and over the phone interviews have been conducted between Dillon and the researcher. These interviews included discussions about Jacquelyn Dillon's professional and personal life, as well as her viewpoints on string music education. Over the course of the interviews, Dillon shared personal artifacts with the researcher including pictures, programs (from concerts and conventions), professional and personal communications, and numerous other items. Jacquelyn Dillon also shared the names of colleagues, friends, and family who could contribute valuable background information about Dillon's life and career. The

¹⁹ Annett Gordon-Reed. "Writing Early American Lives as Biography." *The William and Mary Quarterly* 71, no. 4 (October 2014): 491-516, accessed on April 20, 2015, <http://www.jstor.org/stable/10.5309/willmaryquar.71.4.0491>; Lois W. Banner. "Biography as History." *The American Historical Review* 114, no. 3 (June 2009): 579-586, accessed on May 1, 2015, www.jstor.org/stable/30223919.

researcher also selected other individuals to be interviewed based on their ability to discuss major professional events associated with Dillon's career.

The process of interviewing Dillon's colleagues, friends, and family began in September 2013. All individuals were initially contacted either by phone or email. During the initial contact all interviewees were given a brief description of the project and were asked if they would be willing to participate. Once an interviewee agreed to participate, a phone interview was scheduled. At the beginning of each phone interview, the researcher informed the interviewee that the interviews were being recorded, explained the procedure, and asked the interviewee to verbally express that they understood the project and the procedure.

Interview Procedure

Each interview, with Jacquelyn Dillon and the other interviewees, was audio recorded. After the interview was completed, a verbatim transcript was prepared by the researcher and was sent to each interviewee to check for content accuracy. The interviewees were asked to look over and edit their respective transcript as they deemed necessary, and return the transcripts to the researcher via email. Interview transcripts were used by the researcher as a tool to ensure that information provided by interviewees. The researcher then conducted follow-up email and telephone communications with selected individuals to help clarify information and to ask additional questions. In a few select cases, the researcher received a follow-up telephone call or email from an interviewee wanting to clarify or add information to a previous interview. These communications were also recorded.

For this study, transcripts were the primary form of oral data management and organization. The researcher consulted the transcripts throughout the writing process to

help piece together the story of Jacquelyn Dillon's life and career, and to ensure that details provided by interviewees were accurately represented in the text of this document.

Primary and Secondary Sources

Although interviews with Jacquelyn Dillon and her colleagues, friends, and family provided a majority of the primary source material for this project, another important primary source are Dillon's numerous publications. These publications include pedagogical texts and book chapters, a string method book series, articles, materials produced for conferences, and educational materials produced for Scherl & Roth. Dillon co-authored two pedagogical texts: *How to Design and Teach a Successful School String and Orchestra Program* (1978) with Casimer Kriechbaum, and *TIPS: Establishing a String and Orchestra Program* (1991), with Dorothy Straub. She also co-authored the *Strictly Strings* (1992) method book series with James Kjelland and John O'Reilly, and contributed book chapters to the *Teaching Music Through Performance in Orchestra Volumes 1* (2001), *2* (2003), and *3* (2008).

Dillon also provided original copies of many of her published articles to this project. However, in order to have a more complete collection of Jacque's articles, "by hand" searches have been completed of the following professional periodicals:

- *American String Teacher* from 1970-2015, the professional journal of the American String Teachers Association (ASTA)
- *National School Orchestra Association Bulletin* from 1974-1998, the professional journal of the National School Orchestra Association (NSOA)
- *Orchestra News* from 1978, 1991-1996, 2000, the publication of the Scherl & Roth Educational Department

- *Midwest Motifs* from 1993, the publication of the Midwest Band and Orchestra Clinic

Other types of primary sources were also available in these periodicals such as pictures of Jacquelyn Dillon and advertisements for clinics, products, and publications associated with Dillon. These periodicals also provided numerous secondary sources including articles pertaining to organizations, clinics, symposiums, and other activities in which Dillon participated, as well as reviews of her published materials.

The collection of primary and secondary sources consulted provided the foundation for data triangulation. The triangulation of these data sources was accomplished by checking for consistency between information provided from interviews and information found in various printed sources. The careful consideration of these sources in relationship to one another help to establish a comprehensive account of Jacquelyn Dillon's life and career.²⁰

It should be noted that although great care has been taken to provide an accurate, credible, and meaningful representation of Jacquelyn Dillon's life and career, there were certain limitations to this process. During the writing process, Jacquelyn Dillon was consulted about the content of this document and at times, her opinions about what should be included and to what extent, were taken under advisement by the researcher. When determining what should and should not be included as part of this document, the researcher looked at whether or not the information in question had a direct effect on the outcome of major events in Dillon's life and career. Final decisions about what would be included in this document were made by the researcher.

²⁰ Michael Quinn Patton. "Enhancing the Quality and Credibility of Qualitative Analysis." *Health Services Research* 34, no. 5. (1999): 1189-1208.

It is also important to note that Jacquelyn Dillon has had a profound impact on my life and career as a string music educator. I studied under Dillon for the first part of my undergraduate degree at Wichita State University from 2004-2006, and I later completed my masters degree at Wichita State University under Dillon's supervision. While I was teaching in the public schools, Jacquelyn Dillon frequently worked with my orchestras and adjudicated my students. Although great care is being exercised to provide an accurate, credible, and meaningful representation of Dillon's life and career, I am certain that my own opinions will, at times, unconsciously creep in.

Chapter 1

Early Life

Jacquelyn Ann Hicks, the eldest child of Ermagene and Charles Hicks was born on May 10, 1936, in Wichita, Kansas. Everyone called Charles Hicks “Jack,” therefore, the couple decided to name their firstborn Jack. However, their first child was a girl, so they named her Jacquelyn, and she quickly became “Jackie Ann.”²¹ The couple would have two more children following Jacquelyn, Carole Jane Hicks (Seitz) born September 11, 1938, and Robert Michael Hicks born February 22, 1945.²²



Figure 2: Jacquelyn Ann Hicks age 7 months and Ermagene Hicks. Courtesy of Jacquelyn Dillon.

²¹ Jacquelyn Dillon, interview with author, Mulvane, Kansas, February 26, 2015; Entries in Jacquelyn Dillon’s baby book almost exclusively refer to her as “Jackie Ann.” The baby book is in possession of Jacquelyn Dillon, Mulvane, Kansas; Carole Seitz, interview with author, April 8, 2015.

²² Jacquelyn Dillon, interview with author, Mulvane, Kansas, July 6, 2013; Carole Seitz, interview with author, April 8, 2015; Carole Seitz is an accomplished choral conductor, violinist, and pianist, who recently retired from the music department at Creighton University. She was instrumental in developing the music department at Creighton, and over the course of her career has taught music appreciation, vocal music, and accompanied various ensembles. Dr. Robert Hicks (Jacquelyn’s younger brother) is a retired Colonel and Chaplain from the United States Air Force. Dr. Hicks has authored ten books and taught history and ethics at Belhaven University in Orlando. He holds degrees in psychology, theology, and national security studies, and has expertise in religious extremism. For more information about Dr. Robert Hicks see <http://www.robertmichaelhicks.com>.

Ermagene Hicks was an accomplished pianist who attended Friends University in Wichita, Kansas to major in piano performance. Due to the onset of the Great Depression she was only able to attend college for one year. To make ends meet during the depression, Ermagene attended beauty school, and modeled hairstyles to earn extra money. She continued to play the piano, frequently accompanying soloists in the area and playing in church on Sundays. Her main focus, though, was raising her three children. According to her daughters, Ermagene was a dedicated and nurturing mother who was strong, capable, and fierce when she needed to be.²³

Jack Hicks was a hard working and honest self-made man who had very little formal education. As an adult he attended night school in order to complete his high school degree. Jack, who had always been fascinated by airplanes and flying, made a living working for Beech Aircraft, which was part of the lucrative Wichita aircraft industry. Serving as a plant manager, he worked directly for Mr. Walter Beech (and Mrs. Olive Beech after Mr. Beech's death), the founders and owners of the Beech Aircraft Corporation.²⁴ Jack Hicks was known as a perfectionist, a trait that sometimes caused conflict between him and his three children. However, in the aircraft industry, if a plane

²³ Jacquelyn Dillon, interview with author, July 6, 2013, Mulvane, Kansas; Carole Seitz, interview with author, April 8, 2015.

²⁴ Jacquelyn Dillon, interview with author, July 6, 2013, Mulvane, Kansas; Carole Seitz, interview with author, April 8, 2015; Jacquelyn Dillon recalls her father attending night school in order to complete his high school degree. Carole Seitz recalled that her father frequented the airfield where Walter Beech, who would become the founder and owner of Beech Aircraft Corporation, gave flying lessons. One day Walter Beech gave Jack a handful of money and asked him to hold it until he returned, except Mr. Beech never returned. The next day Jack looked him up to return the money, and Mr. Beech offered him a job on the spot, citing that his honesty would make him an excellent employee. Mr. Beech would later teach Jack how to fly airplanes, and Jack learned about the aircraft industry and building airplanes through an apprenticeship type system working directly with Mr. Beech. Jacquelyn recalls her father working on the Beech Bonanza, which is still being produced today. For more information about the Beech Aircraft Corporation see http://www.beechcraft.com/about_us/history/.

was not designed and constructed correctly, people lost their lives, and according to his children, that was a responsibility that Jack took very seriously.²⁵

Music was a natural and strongly encouraged activity in the Hicks home. Although Jack Hicks did not have a musical background, he valued music and was supportive of his family's musical endeavors. When Ermagene was expecting Jacquelyn, Jack bought her a piano for their home, and according to Carole he had his favorite pieces that Ermagene would play. All three children began playing piano at an early age, and although they were not required to continue playing the piano indefinitely, it was expected that they would participate in music in some capacity throughout high school. Jacquelyn played the cello, Carole played violin and sang in the choir, and Robert played the trumpet. Jacquelyn also recalls the family regularly attending Wichita Symphony concerts.²⁶

Beyond participating in music, all three Hicks children were encouraged to explore their own interests. Although Jacquelyn mainly focused on music, Carole also became involved in theatre and art, and Robert played baseball, basketball, and football throughout out high school. According to their children, Ermagene and Jack never missed a school activity, concert, or sporting event, noting that they gladly gave up their weekends to watch their children participate in these activities.²⁷

²⁵ Jacquelyn Dillon, interview with author, July 6, 2013, Mulvane, Kansas; Carole Seitz, interview with author, April 8, 2015; According Jacquelyn Dillon and Carole Seitz, Jack Hicks insisted on being the first pilot of every airplane he oversaw the design and construction for. He felt as though it was his responsibility to make sure that every plane it was safe before it was made available to the public.

²⁶ Jacquelyn Dillon, interview with author, July 6, 2013, Mulvane, Kansas; Carole Seitz, interview with author, April 8, 2015.

²⁷ Jacquelyn Dillon, interview with author, July 6, 2013, Mulvane, Kansas; Carole Seitz, interview with author, April 8, 2015

Together Ermagene and Jack Hicks created a loving and supportive middle class lifestyle for their children. The first house Jacquelyn remembers living in was a small two-bedroom bungalow style house, with a little front porch in south Wichita. Jacquelyn and Carole shared a room, and Jacquelyn recalls frequently playing “beauty shop” with Carole on that front porch. After Robert was born the family needed a larger house, and according to Jacquelyn her parents wanted to stay in the same neighborhood because it was safe and close to the children’s schools, so they bought a two-story, three bedroom house on the next block over. Jacquelyn explained that neither of the first two houses were expensive, but that her mother always kept them up, and made them seem as though they were “nicer than they really were.”²⁸ During and directly after World War II, the aircraft industry experienced a boom, and it is estimated that the Beech Aircraft company produced 7,415 planes for the military. With Jack earning more money, the couple was able to save and build a large ranch-style home, with more than enough room for their family.²⁹

Reading was strongly encouraged in the home, and books were a common birthday or Christmas gift. Jack Hicks wanted his children to have the opportunities for education that were not available to him. The expectation was that all three children would attend college. According to Carole, “It was never a question growing up if we were going to college. We were going to college.”³⁰ Jack especially worked to teach his

²⁸ Jacquelyn Dillon, interview with author, April 14, 2015.

²⁹ Carole Seitz, interview with author, April 8, 2015; Jacquelyn Dillon, interview with author, April 14, 2015; For more information about Wichita aviation companies in this era visit: <http://www.wingsoverkansas.com/history/a95/> and http://www.beechcraft.com/about_us/history/.

³⁰ Carole Seitz, interview with author, April 8, 2015.

daughters that it was desire, hard work, and perseverance, not gender, which determined what they were capable of achieving, a view that was rather progressive for the time.³¹

Jacquelyn Hicks

Jacquelyn recalls having a happy childhood. As a young child she enjoyed reading and playing outside with the neighborhood kids. She remembers that as the oldest child, she felt the responsibility to take care of and protect her younger siblings, frequently acting as the spokesperson between the three children and their parents, especially when she did not exactly agree with her parents. Carole recalls Jacquelyn as being a perfectionist, a trait that Jacquelyn readily identifies in herself. Carole remembers that as a teenager Jacquelyn always hated her hair, and that if the family was planning to leave the house, they were almost always delayed by Jacquelyn fixing her hair.³²



Figure 3: Jacquelyn Hicks age 5. Courtesy of Jacquelyn Dillon.

³¹ Carole Seitz, interview with author, April 8, 2015.

³² Jacquelyn Dillon, interview with author, April 14, 2015; Carole Seitz, interview with author, April 8, 2015.

Some of Jacquelyn's most fond childhood memories include her father. During World War II her father was the manager of Plant II for Beech Aircraft. In order to supply enough planes toward the war effort, the plant had men working continuously. Jacquelyn recalls that her father would come home for dinner and then return to work, frequently taking Jacquelyn along with him. She remembers messing with the typewriter in her father's office, watching the men build the planes, and playing with the abundance of stray cats that her father and the other workers fed.³³

As a pilot her father needed to fly so many hours each month to maintain his license, so he would frequently take his children flying. Jacquelyn remembers how exciting it was to fly with her father, especially when he would let her fly the plane. According to Jacquelyn, she was a teenager before she realized that not everyone's father had access to a private plane.³⁴

At the urging of her mother, Jacquelyn Hicks began playing piano around age six. Her mother served as her first piano teacher, but Jacquelyn recalls that her mother quickly realized that teaching her own child could be difficult and found her someone outside of the home to study with. Wanting to be like her older sister, Carole Hicks began taking piano at the same time as Jacquelyn. Although she remembers enjoying her early piano lessons, Jacquelyn recalls that music was not something that was particularly natural to her. Her younger sister Carole was easily able to mimic what her teachers

³³ Jacquelyn Dillon, interview with author, Mulvane, Kansas, February 26, 2015.

³⁴ Jacquelyn Dillon, interview with author, Mulvane, Kansas, February 26, 2015; Carole Seitz, interview with author, April 8, 2015.

asked her to do, but Jacquelyn really had to work for it, repeating the processes over and over.³⁵

As Jacquelyn and Carole's piano skills progressed, they would play piano trios with their mother. Jacquelyn recalls playing with her mother and sister as a wonderful and simultaneously frustrating experience because they always made her sit in the middle. Jacquelyn recalls that on one side her mother would shout "that was a b flat" and on the other side Carole would shout "don't rush" and together the three may or may not successfully complete the trio. Jacquelyn and Carole were also required to play piano for every Easter and Christmas celebration held in their home. One Easter, much to their mother's dismay, the girls announced that they would no longer be performing for these family gatherings. Carole recalls that their mother was less than pleased with their declaration, but that eventually she let them stop playing for these events.³⁶

By the time she entered junior high, Jacquelyn was already an advanced pianist and accompanied several of the junior high choirs. She had not, however, started playing a stringed instrument. Jacquelyn declined to join the orchestra when the opportunity was first offered in elementary school, because by her own account, she thought the teacher was an "old fuddy duddy."³⁷

One day, toward the end of her seventh grade school year, an announcement came over the intercom asking all students who played piano to report to the office after school.

³⁵ Jacquelyn Dillon, interview with author, Mulvane, Kansas, July 6, 2013; Carole Seitz, interview with author, April 8, 2015.

³⁶ Jacquelyn Dillon, interview with author, Mulvane, Kansas, June 9, 2014; Carole Seitz, interview with author, April 8, 2015.

³⁷ Sharon Hamric, "This Music Teacher Keeps Hitting the Right Notes," *Wichita Eagle*, 1999. Article in possession of Jacquelyn Dillon, Mulvane, Kansas; Jacquelyn Dillon, interview with author, Mulvane, Kansas, July 6, 2013.

Being a dutiful student, Jacquelyn reported to the office, to find the junior high orchestra teacher waiting. She looked at Jacquelyn, and said, “You play piano for the chorus don’t you?” Jacquelyn nodded her head, and the teacher said, “I have this cello here for you to learn over the summer, please promise that you will be able to play it by the fall.”

Feeling slightly jealous of her younger sister, who had already started playing the violin, Jacquelyn willingly took advantage of her second opportunity to play a stringed instrument. Without question, she hauled the cello home (at that time she walked to and from school), started taking private lessons, and joined the middle school orchestra in the fall.³⁸

Jacquelyn Hicks met a young man named Donald Dillon sometime around eighth grade. According to Jacquelyn, Don was charming, funny, and an extremely talented musician. Don Dillon was a saxophone player who was heavily involved in jazz band and marching band, and who spent his summers participating in various drum and bugle corps. He became a drum major for Wichita East High School and later Wichita University. Jacquelyn and Don dated on and off throughout high school and college. Jacquelyn’s sister recalls that after Jacquelyn met Don, she never really looked at any one else.³⁹

Jacquelyn Hicks attended Wichita East High School from 1950-1954. She was a good student, earning As and Bs in her classes, but having never really developed other interests, her main focus in high school was music. At Wichita East, Jacquelyn and

³⁸ Jacquelyn Dillon, interview with author, Mulvane, Kansas, July 6, 2013. Conversation between Jacquelyn Dillon and her middle school orchestra teacher as recalled by Jacquelyn Dillon. Dillon could not recall the name of her middle school orchestra teacher, however she did remember liking the middle school orchestra teacher more than the elementary school orchestra teacher.

³⁹ Jacquelyn Dillon, interview with author, Mulvane, Kansas, July 6, 2013; Carole Seitz, interview with author, April 8, 2015.

Carole Hicks had a unique opportunity to not only take orchestra for credit, but also take a string quartet class for credit. Together with two of their closest friends, Janice Hupp and Mary Lee Esty they created the official Wichita East High School String Quartet. According to Jacquelyn, each of the four members were either principal or assistant principal players in the East High School Orchestra. The quartet was supervised by then East High Band and Orchestra director, Kenneth Thompson, and each week they were assigned one new string quartet to learn from the standard repertoire. Jacquelyn recalls that the group was not always well supervised during their rehearsal period, and that from time to time the four of them would sneak out and go to the malt shop across the street. The group performed regularly in the Wichita area, and even read new quartets in the summer months, just because they enjoyed playing together.⁴⁰



Figure 4: The Wichita East High School String Quartet. Mary Lee Esty, Carole Hicks, Jacquelyn Hicks, and Janice Hupp. Courtesy of Jacquelyn Dillon.

⁴⁰ Jacquelyn Dillon, interview with author, Mulvane, Kansas, July 6, 2013; Carole Seitz, interview with author, April 8, 2015.

In the fall of 1954, Jacquelyn Hicks began attending The Municipal University of Wichita, known as Wichita University, in Wichita, Kansas.⁴¹ She first majored in music because, by her own account, she loved to play and could not think of anything she would rather do. Her parents, especially her father, expressed some concern about her ability to earn a living with just a music degree, and urged her to pursue a minor in business. Wanting to please her parents, she agreed. Shortly after entering college, Jacquelyn began giving private cello lessons, and found she very much enjoyed the teaching role. Before her junior year, she changed her major to music education with a minor in business.⁴²

Jacquelyn felt that she fit perfectly at Wichita University. She quickly became involved with several on campus activities, even though she continued to live with her parents throughout her college years. Early in college she became involved with Wichita University chapter of the Associated Women Students, an organization dedicated to maintaining, “high educational, social, and ethical standards for women.”⁴³ Jacquelyn served as both secretary and president of this organization. She was also involved with MENC, Mu Phi Epsilon, Delta Delta Delta sorority, as well as serving as her junior class secretary. Academically Jacquelyn was on the Dean’s Honor Roll and as a senior she was

⁴¹ The Municipal University of Wichita became Wichita State University in 1964. For more information on the history of Wichita State University see: http://webs.wichita.edu/?u=aboutwsu&p=/wsu_history_long/

⁴² Jacquelyn Dillon, interview with author, Mulvane, Kansas, July 6, 2013; “Meet the ASTA National Executive Board,” *American String Teacher* 45, no. 2 (Fall 1995): 14-15.

⁴³ Wichita University, Parnassus Yearbook, 1956: 190. Available online at : www.e-yearbook.com. Accessed April 14, 2015.

named a Mortar Board. To earn extra money during the school year, she also worked ten hours a week in the cataloguing department of the library.⁴⁴

Jacquelyn bloomed as a cellist at Wichita University, and recalls her time there as musically “invigorating.”⁴⁵ She studied cello with David Levenson, and played in the Wichita University Symphony Orchestra. In 1956, between her sophomore and junior year of college, she auditioned and won a spot in the Wichita Symphony Orchestra cello section. Later in 1958, Jacquelyn was one of four winners of the annual Wichita University Concerto-Aria Competition, earning her the opportunity to perform as a soloist with the Wichita University Symphony Orchestra.⁴⁶

At the time of Jacquelyn’s attendance, the Wichita University string faculty, which included James Ceasar, Beatrice Pease, David Levenson, and Joshua Missal, played in the Wichita String Quartet as well the Wichita Symphony Orchestra. For Jacquelyn, it was these individuals who served as her primary mentors, especially in the area of string music education. Joshua Missal was the only one of these individuals who had any experience with public school string orchestra programs, and he was able to help guide Jacquelyn in the areas of recruiting students and selecting music for her ensembles.

⁴⁴ Jacquelyn Dillon recalled how much she enjoyed working in the library at Wichita University. It was her job to put every new book that the library purchased into the cataloguing system. Much of the information about Jacquelyn Hicks non-musical activities on the Wichita University campus was found in the 1956-1958 copies of the Wichita University Parnassus Yearbook; Wichita University, Parnassus Yearbook, 1956. Available online at : www.e-yearbook.com. Accessed April 14, 2015; Wichita University, Parnassus Yearbook, 1957. Available online at : www.e-yearbook.com. Accessed April 14, 2015. Wichita University, Parnassus Yearbook, 1958. Available online at : www.e-yearbook.com. Accessed April 14, 2015; Jacquelyn Dillon, interview with author, Mulvane, Kansas, February 26, 2015.

⁴⁵ Jacquelyn Dillon, interview with author, Mulvane, Kansas, February 26, 2015; According to the 1958 Wichita University Yearbook the Wichita University School of Music was, “Nationally known for its outstanding program.”; Wichita University, Parnassus Yearbook, 1958: 99. Available online at : www.e-yearbook.com. Accessed April 14, 2015.

⁴⁶ Jacquelyn Dillon played *Kol Nidrei*, by Max Bruch for her performance with the Wichita State University Symphony Orchestra, and her then fiancé, Don Dillon conducted the orchestra. Jacquelyn Dillon, interview with author, Mulvane, Kansas, July 6, 2013.

Although none of the other string faculty members had experience in the public schools, Jacquelyn recalls all of them taking an interest in her future as a string music educator.⁴⁷

Jacquelyn Hicks and Donald Dillon began dating steadily while attending Wichita University. Don was also pursuing a music education degree, and was heavily involved with the bands on campus. He served as a drum major and choreographer for the Wichita University Marching Band, and was a member of MENC and Phi Mu Alpha. Jacquelyn also recalls Don as being an, “exceptionally talented conductor” and he was given several opportunities to conduct both the Wichita University Concert Band and Wichita University Symphony Orchestra as an undergraduate student.⁴⁸

⁴⁷ Information about the Wichita String Quartet was found in the 1956 Wichita University Parnassus Yearbook; Wichita University, Parnassus Yearbook, 1956. Available online at : www.e-yearbook.com. Accessed April 14, 2015. Even though they were not experienced public school educators, Jacquelyn Dillon credits the string faculty at Wichita University as being her valuable resources, especially in her early career as a string educator. Jacquelyn Dillon, interview with author, Mulvane, Kansas, July 6, 2013.

⁴⁸ Jacquelyn Dillon, interview with author, Mulvane, Kansas, July 6, 2013; Information about Donald Dillon’s college activities was found in the 1955-1958 copies of the Wichita University Parnassus Yearbook; Wichita University, Parnassus Yearbook, 1956. Available online at : www.e-yearbook.com. Accessed April 14, 2015; Wichita University, Parnassus Yearbook, 1957. Available online at : www.e-yearbook.com. Accessed April 14, 2015. Wichita University, Parnassus Yearbook, 1958. Available online at : www.e-yearbook.com. Accessed April 14, 2015.



Figure 5: Jacquelyn Hicks senior photograph from Wichita University. Picture courtesy of Jacquelyn Dillon.

In the spring of 1958, Jacquelyn began her student teaching semester in the Wichita Public Schools. Although it was not a steadfast rule, it was the general consensus at the time that females would not get a job teaching secondary instrumental music, so Jacquelyn's entire student teaching experience was set in elementary strings. Depending on the day, she would travel with her supervising teacher to three or four elementary schools. Each strings class she worked with was homogeneous in nature, containing three to five students, all playing the same instrument. Jacquelyn recalls receiving little guidance or example about how to actually teach string students in groups, noting that each class was more like a private lesson, than group teaching. According to Jacquelyn, "I left my student teaching, and I didn't know how to teach, but I knew I wouldn't teach like my supervising teacher did."⁴⁹

⁴⁹ Jacquelyn Dillon, interview with author, Mulvane, Kansas, July 6, 2013.

Jacquelyn Hicks completed her student teaching and graduated from Wichita University in the spring of 1958. Her then fiancé Don Dillon, had one more year to complete at Wichita University, and they were set to be married in December of 1958.

She began looking for public school teaching positions in the area, and one day in the summer of 1958, Jacquelyn Hicks received a phone call from the superintendent of the Derby Public School System, in Derby, Kansas, just 14 miles south of Wichita. The superintendent of the Derby Public School System informed Jacquelyn that he wanted to start an orchestra program in his school system, and that he had heard from the dean of the College of Fine Arts at Wichita University that she was the perfect person for that job. He offered her the position over the phone and she accepted.⁵⁰ According to Jacquelyn, she never applied for that position, or even had formal in person interview. Moreover, she had certainly never started a public school string program before, and admits that at the time she was not exactly sure what all that would entail. She was however confident that even with her limited teaching experience, she could start and build an orchestra program. In the fall of 1958 she did just that, organized and founded the Derby public school orchestra program.⁵¹

⁵⁰ Conversation between Jacquelyn Hicks and the superintendent of the Derby Public School System in 1958, as recalled by Jacquelyn Dillon; Jacquelyn Dillon, interview with author, Mulvane, Kansas, February 26, 2015.

⁵¹ Jacquelyn Dillon, interview with author, Mulvane, Kansas, February 26, 2015.

Chapter 2

Early Teaching Career

Derby Public Schools: Derby, Kansas 1958-1964

Derby, Kansas in the 1950s was one of the most rapidly growing cities in Kansas. According to 1950 census information, the population of Derby, Kansas was only 432 people; however, that number dramatically increased to 6,458 by 1960. The large population boom was due in large part to the rise of the Cold War and the development of McConnell Air Force Base in the early 1950s. Boeing Wichita had received the government contract to build the B-47 Stratojet, a long-range bomber that could reach the Soviet Union if necessary. These new, highly specialized aircraft would require servicemen to participate in extensive training operations, and it seemed logical that training should occur where the planes were being constructed. The Air Force took over the Wichita Municipal Airport, paying for a new airport to be constructed in west Wichita. More than 15,000 servicemen and workers were brought to Wichita, and an on-base building project was initiated. The base was initially named the Wichita Air Force Base, however, it was renamed to McConnell Air Force Base in 1954.⁵²

Derby was just five miles south of McConnell Air Force Base and was the perfect location for commuters, and many of those who moved to Derby were white collar workers. In 1956 it was estimated that 880 Boeing employees lived in Derby, and by 1959 it was reported that ninety percent of the working class in Derby was employed by

⁵² “Population of Cities in Kansas 1900-2010,” Accessed April 25, 2015; www.ipsr.ku.edu/ksdata/ksah/population/2pop33.pdf; Craig Miner, *Wichita: The Magic City* (Wichita Sedgwick County Historical Museum Association Wichita, Kansas, 1988); Margaret Robertson, “Derby, Kansas: Cold War Boomtown” (master’s thesis, Kansas State University, 2010), accessed April 25, 2015, www.krex.k-state.edu/dspace/bitstream/handle/2097/4120/MargaretRoberston2010.pdf?sequence=3.

the aircraft industry. Because of the quick rise in population, Derby city officials scrambled to build infrastructure, put in sewer lines, and create public services. This rise in population also meant a growing public school system.⁵³

With both McConnell Air Force Base and Boeing officially located in the Derby public school district, the school system became eligible for substantial federal grants and federal payments for government-owned property in the district. In 1958 Derby schools received \$360,000, and another \$461,784 in 1959, from these federal funding sources. This money allowed for nine new schools to be built in the 1950s, including a new high school, and helped to support both academic and extracurricular activities in the district. The rapidly growing Derby community, coupled with a white-collar population, considerable federal financial support, and a supportive administration, made the Derby school system ideal for developing a new string program.⁵⁴

Jacquelyn Dillon was hired to organize the Derby orchestra program in 1958. The program began small, piloted in two elementary schools. Dillon established the program to officially offer beginning string instruction to students in the 5th grade; however, she recalls doing whatever it took to include as many students as possible. At times this included making special arrangements with classroom teachers for students who really wanted to participate in orchestra, but were not in the 5th grade. Dillon remembers recruiting a large number of students in that first year, but because she only had two

⁵³ Margaret Robertson, "Derby, Kansas: Cold War Boomtown" (master's thesis, Kansas State University, 2010), accessed April 25, 2015, www.krex.k-state.edu/dspace/bitstream/handle/2097/4120/MargaretRoberston2010.pdf?sequence=3; City of Derby, Kansas Official website, accessed April 25, 2015, www.derbyweb.com/index.aspx?NID=314.

⁵⁴ Margaret Robertson, "Derby, Kansas: Cold War Boomtown" (master's thesis, Kansas State University, 2010), accessed April 25, 2015, www.krex.k-state.edu/dspace/bitstream/handle/2097/4120/MargaretRoberston2010.pdf?sequence=3; City of Derby, Kansas Official website accessed April 25, 2015, www.derbyweb.com/index.aspx?NID=314.

elementary strings classes, Dillon also taught elementary and middle school general music in order to be considered a full-time teacher.⁵⁵

Dillon recalls that the Derby school system continued to grow, building several new elementary schools during her first year of teaching. In her second year, the Derby administration allowed the orchestra program to continue its growth, adding 6th grade strings at the two original elementary schools, and 5th grade strings to the remaining elementary schools. At this point, Dillon was teaching strings in eight elementary schools across the district, and her contract was changed to a full time string teaching position. Strings classes were added to each grade level as the Derby program continued to grow, and in the fall of 1962, Derby High School had its first orchestra.⁵⁶

With the Derby orchestra program growing quickly and one orchestra teacher for the district, scheduling became one of Dillon's largest obstacles. It became apparent to her that teaching larger classes would allow her to get to more students each day. Although her student teaching experience had not exposed her to teaching large, heterogeneous string groups, she realized early in her years at Derby that this method of teaching would be essential to the success of that program. In a 1983 interview printed in the *National School Orchestra Association Bulletin*, Dillon recalled that she began teaching large, heterogeneous string groups because, "It was a matter of necessity as well as expediency. My string program in Derby, Kansas grew tremendously, and when the

⁵⁵ Jacquelyn Dillon resume from around 1977, original in possession of Jacquelyn Dillon, Mulvane, Kansas. Jacquelyn Dillon, interview with author, Mulvane, Kansas, February 26, 2015.

⁵⁶ Jacquelyn Dillon resume from around 1977, original in possession of Jacquelyn Dillon, Mulvane, Kansas. Jacquelyn Dillon, interview with author, Mulvane, Kansas, February 26, 2015.

administration couldn't hire another teacher for the program, I had to combine classes into larger groups."⁵⁷

Teaching large, heterogeneous string classes was a somewhat unusual practice for the time, especially for beginning strings classes, however, classroom method book series were available for use in this setting. These method books included the *Merle Isaac String Class Method* (1938) by Merle Isaac, *Waller String Class Method* (1939) by Gilbert Waller, *Bows and Strings* (1949) by Helen Herman, and *Visual Method for Strings* (1959). The two main proponents of heterogeneous string class teaching during this time were Elizabeth A. H. Green, and J. Frederick Müller. In 1966, Elizabeth A. H. Green published a book exemplifying the process of heterogeneous classroom teaching entitled *Teaching Stringed Instruments in Classes*. J. Frederick Müller used his position as the Educational Director for Scherl and Roth to promote the heterogeneous classroom teaching method. In 1961, he published the *Müller-Rusch String Method* for use in heterogeneous string classrooms, and in 1965 he started the String Class Teaching Workshop for Teachers of String Instruments and Orchestra Directors at Interlochen. Although Jacquelyn was not yet familiar with J. Frederick Müller and his materials, she does recall being familiar with Elizabeth A. H. Green's ideas about heterogeneous classroom teaching, even though Green's book would not be published for another eight years.⁵⁸

⁵⁷ G. Jean Smith, "Verismo: An Interview with Jacquelyn Dillon," *National School Orchestra Association Bulletin* 25, no. 3 (April 1993): 4.

⁵⁸ Elizabeth A. H. Green, *Teaching Stringed Instruments in Classes* (Printed by the American String Teachers Association, 1999); J. Frederick Müller and Harold Rusch. *Müller-Rusch String Method* (Kjos Music Company San Diego California, 1961); "ASTA Distinguished Service Award to J. Frederick Müller," *American String Teacher* 30, no. 2 (Spring 1980): 8; Jacquelyn Dillon, interview with author, Mulvane, Kansas, February 26, 2015.

As for learning the teaching techniques associated with heterogeneous string groups, Jacquelyn looked to her band colleagues, and her husband Don for help. Dillon remembers observing band classes, watching their methods for organization, classroom management, and teaching approach in classes with various instruments.⁵⁹

From her observations it became apparent to Dillon that one of the biggest issues in heterogeneous teaching is differentiated instruction, not just by level of ability, but also by technical differences presented by each instrument. Dillon sums up her early experiences teaching heterogeneous classes as, “a series of trials and errors.”⁶⁰ She found several advantages to teaching large group classes. These advantages included the ability to see more students per day, the ability for students to develop a “strength in numbers” mentality, and schedule simplification. Also by keeping students in a large group setting their playing experiences were as close as possible to playing in an “orchestra” from the very beginning.⁶¹

Don Dillon was also offered a position in the Derby schools upon graduating from Wichita University in 1959. He was initially hired to teach middle school band and assist with the high school band. With the rapid growth of the Derby orchestra program, Jacquelyn could no longer facilitate string instruction at every level by herself, so Don began helping out, first at the middle school level, and eventually at the high school. Together the couple co-conducted the Derby High School Orchestra from 1962-1964. The Derby High School Orchestra quickly gained recognition as a program of quality,

⁵⁹ Jacquelyn Dillon, interview with author, Mulvane, Kansas, February 26, 2015.

⁶⁰ Jacquelyn Dillon, interview with author, Mulvane, Kansas, June 9, 2014.

⁶¹ G. Jean Smith, “Verismo: An Interview with Jacquelyn Dillon,” *National School Orchestra Association Bulletin* 25, no. 3 (April 1993): 4; Jacquelyn Dillon, interview with author, Mulvane, Kansas, July 6, 2013. Orchestra in this case is in reference to a symphony orchestra, including winds and percussion.

receiving consistent superior ratings at district and state music festivals, and in 1966, the Derby High School Orchestra was named “Kansas High School Orchestra of the Year.”⁶²

Throughout her time in Derby, Jacquelyn Dillon trained many talented string players, including Pamela Tellejohn Hayes, whose family moved into the Derby school district when she was in middle school, just as the Derby orchestra program was getting started. Dillon found out that Hayes already played the violin and recruited her to be a part of the new Derby orchestra program. Dillon would take Hayes on recruiting trips so that she could play for the younger kids, and help get them excited about orchestra. Hayes recalls that Dillon went to great lengths to keep students involved in the string world including hosting quartet parties where students could participate in chamber music with adult musicians, and taking students to observe Wichita Symphony Orchestra rehearsals. As a teacher, Hayes remembers Dillon as being “so passionate about orchestra, always making it something that you just really wanted to do.”⁶³

While teaching in Derby, Jacquelyn and Don Dillon both completed their M.M.E degrees at Wichita State University, and Jacquelyn continued to play in the Wichita

⁶² Information about the Derby Orchestra festival ratings was found in a 1982 version of Jacquelyn Dillon’s resume. According to one of Dillon’s early resumes, dated around 1972, the “Kansas High School Orchestra of the Year” was an “annual award given to the outstanding orchestra in the state.” This award is also mentioned in other versions of Jacquelyn Dillon’s resume, and as part of a 1973 article about Dillon in the Wichita State University Alumni Magazine. It is unclear which organization gave this award, and it should be noted that this award was given to the Derby High School Orchestra in 1966, two years after Jacquelyn and Don Dillon left Derby. All available iterations of Dillon’s resumes in possession of Jacquelyn Dillon, Mulvane, Kansas; “Portrait of an Alumna.” *Alumni Magazine-Wichita State University*, Summer (1973).

⁶³ Pamela Tellejohn Hayes and Jacquelyn Dillon developed a very close personal relationship beginning with her time in the Derby Orchestra Program. As a high school student, Hayes served as the first concertmaster of the Derby High School Orchestra, and in 1964 she received the Derby High School Orchestra National School Orchestra Association Orchestra Award. The original plaque for this award is currently housed at Derby High School, Derby, Kansas. Hayes went on to attend Wichita State University, where she studied music education. Although, she doesn’t ever remember deciding to become a strings teacher, she remembers, “just always wanting to be like Jacque.” Today Pamela Tellejohn Hayes is a nationally known string educator and clinician, and is co-author of the *Essential Elements for Strings* method book series. Pamela Tellejohn Hayes, interview with author, September 25, 2013.

Symphony Orchestra. Don and Jacquelyn Dillon had been trying to start a family for some time, and with no luck, she sought medical advice. Jacquelyn's doctor found her to be healthy, but suggested that the stress of her teaching position in Derby could explain her issues with becoming pregnant.⁶⁴

Willing to put her career on hold to start a family, Jacquelyn Dillon left her position in the Derby public schools in the spring of 1964. Dillon recalls that the Derby school administration and the surrounding community were always supportive and encouraging of her work building their orchestra program, and she has expressed some regret that she did not stay with the Derby program longer. Nevertheless, Jacquelyn Dillon's work in organizing the Derby Orchestra program has had lasting effects, and today the Derby Orchestra program continues to be strong, with approximately 370 students involved in 5th-12th grade strings.⁶⁵

After leaving her position in Derby, Dillon accepted a significantly less demanding position with the Inspiration Point Fine Arts Colony as their Director of Publicity and Chamber Music Coach for their summer programs. She held this position from 1964-1966, while also maintaining her position with the Wichita Symphony Orchestra.⁶⁶

⁶⁴ Even with the brief hiatus in Jacquelyn's career, she and Don were not able to conceive a child. Jacquelyn Dillon, interview with author, Mulvane, Kansas, April 27, 2015.

⁶⁵ Dr. Wesley DeSpain, e-mail message to author, March 25, 2015. Dr. Wesley DeSpain is the current Derby public school orchestra director; Jacquelyn Dillon, interview with author, Muvlane, Kansas, July 6, 2013; Jacquelyn Dillon, interview with author, April 27, 2105, Mulvane, Kansas.

⁶⁶ Jacquelyn Dillon resume, dated around 1977, in possession of Jacquelyn Dillon, Mulvane, Kansas.

Norman Public Schools: Norman, Oklahoma 1966-1968, 1970-1972

In 1966, Jacquelyn and Don Dillon moved to Norman, Oklahoma so that Don could pursue a doctoral degree at the University of Oklahoma. Starting the Derby orchestra program provided Jacquelyn Dillon with the knowledge and confidence to take on a similar challenge in Norman, Oklahoma. According to Dr. John Clinton, the instrumental music department in Norman had, “an incredibly long history of outstanding music teachers, and when you came to Norman, you were made aware of that culture, a culture in which every teacher spent whatever time it took to get things done.”⁶⁷

This culture was perpetuated by the then superintendent of the Norman public school system, Lester Reed. According to Dr. Clinton and Jacquelyn Dillon, Reed was an incredibly bright man who truly understood education, and who loved and valued music. Reed wanted quality programs for the students of Norman and when he decided that it was time for Norman public schools to have an orchestra program, the standard was nothing less than excellence.⁶⁸ Dillon recalls that when she interviewed to be the founding director of the Norman orchestra program, Mr. Reed simply explained to her that he wanted the highest quality program, with the most students, in the state of Oklahoma. The job was hers if she was positive that she could build his ideal program.

⁶⁷ Dr. John Clinton, interview with author, February 21, 2014. Dr. Clinton began his teaching career in the Norman public school system around 1970. Although he started as an assistant band director in the district, he began teaching orchestra classes in Norman, under Dillon’s urging and guidance. Dr. Clinton has since served as the Norman High School Orchestra Director, Director of Fine Arts for Norman public schools, Conductor of the Oklahoma Youth Orchestra, Dean of the University of Central Oklahoma College of Fine Arts and Design, and Member of the Midwest Board.

⁶⁸ Dr. John Clinton, interview with author, February 21, 2014; Jacquelyn Dillon, interview with author, March 24, 2015.

Dillon admits that she was terrified, but that she answered with, “Yes, I can build your program.”⁶⁹

Although Dillon had achieved great success with the Derby orchestra program, building a program in Norman would serve as a true test to Dillon’s abilities and strength. Unlike Derby, Norman was already a well established school system with ten elementary schools, two junior high schools, and one high school and approximately 7,800 students. According to Pamela Tellejohn Hayes, although Dillon successfully built the Derby teaching heterogeneous classes, she never taught very large classes, but in Norman she was suddenly expected to recruit and maintain “huge classes.”⁷⁰ In order for her to be successful, she had to quickly refine and perfect her own teaching skills to meet the high expectations set by her administration.⁷¹

During the 1966-1967 school year, Jacquelyn Dillon started the Norman public schools orchestra program. Dillon’s building of the Norman orchestra program was chronicled in a 1980 article for *The American School Board Journal* titled, “How to Start an Orchestra Program.” In this article Dillon recounted her procedures for organizing the program and recruiting students. Dillon began by first garnering support from the elementary principals and teachers. She worked with them to set up times for instrument demonstrations, and to develop an appropriate teaching schedule. Dillon then arranged to recruit students after the band directors hoping that the last person the students saw, in

⁶⁹ Jacquelyn Dillon, interview with author, March 24, 2015.

⁷⁰ Pamela Tellejohn Hayes, interview with author, September 25, 2013.

⁷¹ Pamela Tellejohn Hayes, interview with author, September 25, 2013; Jacquelyn Dillon, interview with author, Mulvane, Kansas, July 6, 2013; Norman school district information found in the Norman Public Schools All-City Sixth Grade String Orchestra Oklahoma Music Educators Association (OMEA) Convention Program, January 19, 1968. Original concert program in possession of Jacquelyn Dillon, Mulvane, Kansas.

this case the orchestra teacher, would be the best remembered. She also asked the local newspaper to publish a news release about the new program. Dillon laid the groundwork before she met with a single student.⁷²

When it was finally time to meet the students Dillon's only goal was to, "sell them on the music."⁷³ In order to make string playing seem exciting to young students, Dillon played folk songs, commercial jingles, and excerpts from popular music during her recruiting sessions. At the end of each recruiting session, Dillon sent letters home to parents explaining the details of participating in orchestra as well as inviting them to attend an evening session on selecting instruments.⁷⁴

In the first year, strings instruction was available to 5th grade students at all ten elementary schools in the Norman school district. Strings classes met for 30 minutes a day, five days a week, with all classes coordinated and taught in a heterogeneous model by Dillon. By the second year, 150 5th and 6th grade students were studying stringed instruments, and a second orchestra teacher was hired to meet the demands of the growing program.⁷⁵

⁷² Catherine A. Kinneavy, "How to Start an Orchestra Program" *The American School Board Journal*, 1980.

⁷³ Catherine A. Kinneavy, "How to Start an Orchestra Program" *The American School Board Journal*, 1980.

⁷⁴ Catherine A. Kinneavy, "How to Start an Orchestra Program" *The American School Board Journal*, 1980. Interview with Jacquelyn Dillon, July 6, 2013, Mulvane, Kansas.

⁷⁵ Information taken from the Norman Public Schools All-City Sixth Grade String Orchestra Oklahoma Music Educators Association (OMEA) Convention Program, January 19, 1968. The program lists Ann Strong and Jacquelyn Dillon as Orchestra Directors. According to the program, the Norman public school system included ten elementary schools, two junior high schools, and one high school serving 7,800 students. The program also lists Dr. James A. Middleton as the coordinator of music for the district, and Lester M. Reed as the superintendent of schools. The original program is in possession of Jacquelyn Dillon, Mulvane, Kansas.

During the second year of the Norman orchestra program, the All-City Sixth Grade String Orchestra, a string orchestra comprised of all 6th grade string students in the school district, was selected to play at the Oklahoma Music Educators Association Convention. Dillon felt that being selected for this performance was a true honor, and really helped set her reputation as someone who could build a large strings program quickly and efficiently, while maintaining quality performance standards.⁷⁶

Although not yet finished with his doctorate from the University of Oklahoma, Don Dillon accepted a teaching position at Southeastern Louisiana University, and it was time again for Jacquelyn Dillon to leave something that she had just started. With this move, Dillon took a short break from teaching in the public schools, and began her doctorate degree in cello performance at Louisiana State University. She won an auditioned spot as a section cellist with the Baton Rouge Symphony, and taught adjunct cello, bass, and string methods at Southeastern Louisiana University.⁷⁷

⁷⁶Norman Public Schools All-City Sixth Grade String Orchestra Oklahoma Music Educators Association (OMEA) Convention Program, January 19, 1968. This orchestra included all 64, second-year string students from the Norman public school system; Jacquelyn Dillon, interview with author, Mulvane, Kansas, July 6, 2013.

⁷⁷ A program from the 1968-1969 Baton Rouge Symphony lists Jacquelyn Dillon as a section cellist. Concert program in possession of Jacquelyn Dillon, Mulvane, Kansas; Various versions of Dillon's resume and vita also list this playing experience as well as her teaching experience at Southeastern Louisiana University and her work toward a doctorate at Louisiana State University. Original copies of Jacquelyn Dillon's resumes and vitas are in possession of Jacquelyn Dillon, Mulvane, Kansas.

NORMAN PUBLIC SCHOOLS
 present
 ALL-CITY SIXTH GRADE STRING ORCHESTRA
 OMEA Convention
 January 19, 1968

Ann Strong and Jacquelyn Dillon, Directors

P R O G R A M

RONDINO	Ann Strong		Merle J. Isaac C. Fischer
RALLY DAY			Muller/Rusch
Vive l'Amour			Kjos
For He's a Jolly Good Fellow	Jacquelyn Dillon		
GYPSY LOVE SONG (from the "Fortune Teller").	Ann Strong		Victor Herbert arr. Gordon Marks
SPANISH DANCE (from "Southwestern Suite")	Jacquelyn Dillon		Clifton Williams Summy-Birchard
SILKEN STRINGS	Jacquelyn Dillon		Nikola Ovanin Mills
WINSTON HOE DOWN	Ann Strong		Merle J. Isaac Belwin
RIGADOON			Jurey/Purcell Mills

In the public school system of Norman are ten elementary schools, two junior high schools and the high school. The total enrollment is 7,800 students.

Dr. James A. Middleton is Coordinator of music and is the direct link between the Superintendent of Schools, Lester M. Reed, the six instructors, and the 868 students who are presently studying instruments. Dr. Middleton is President-Elect of the Oklahoma Music Educators Association.

A string program was started during the school year 1966-67. These students meet 30 minutes a day, 5 days a week at each of the elementary schools. Beginning enrollment is offered to fifth grade students; intermediate instruction to sixth grade. Now in its second year, there are approximately 150 students studying stringed instruments.

Figure 6: Norman Public Schools All-City Sixth Grade String Orchestra Oklahoma Music Educators Association Performance Program, 1968 (page 1).

Courtesy of Jacquelyn Dillon.

After only one year in Louisiana, Don Dillon accepted a position with the Oklahoma Arts and Humanities Council, and it was back to Oklahoma City for the couple. Don Dillon completed his doctoral dissertation in 1970, and in the meantime Jacquelyn Dillon accepted a one-year position in the Oklahoma City Public School System. During the 1969-1970 school year, she taught elementary and middle school strings. In the fall of 1970, however, a position in the Norman public schools opened up, and she returned to the Norman public school system.⁷⁸

According to Jacquelyn Dillon, Lester Reed was less than pleased with the progress of the Norman orchestra program during her absence, and he was more than willing to hire her back. Jacque recalls Lester Reed explaining, “The orchestra program has not gone anywhere since you left. You have one year to straighten it out, and if you can’t get it done, I will do away with the program. I will not have a bad program in my school district.”⁷⁹ With that ultimatum made perfectly clear, Dillon was hired to teach strings and serve as coordinator of the Norman public schools orchestra program.

Dillon went to work to salvage the program that she had started just four years earlier. One of her first tasks as coordinator of the district’s orchestra programs was to develop and encourage a district wide string teaching philosophy, encompassing all levels beginning through high school. At the center of this philosophy was the heterogeneous

⁷⁸ Donald Ward Dillon, “The Development of a Manual for the Incipient School Orchestra Director,” (PhD diss., The University of Oklahoma, 1970), accessed February 1, 2015 <https://shareok.org/bitstream/handle/11244/2770/7021827.PDF?sequence=1>; The topic of Don’s dissertation seems to be something that would have been of particular interest to Jacquelyn as well. It is unclear as to what extent these ideas were shared between the two, but both Jacquelyn Dillon and her sister Carole Seitz mentioned in their interviews that Jacquelyn contributed to the completion of Don’s dissertation. Jacquelyn Dillon, interview with author, Mulvane, Kansas, February 26, 2015; Carole Seitz, interview with author, April 8, 2015.

⁷⁹ Conversation between Lester Reed, superintendent of the Norman public school system, and Jacquelyn Dillon around 1970, as told by Jacquelyn Dillon; Jacquelyn Dillon, interview with author, March 24, 2015.

classroom teaching method, and the idea that everything students needed to know about excellent string playing could and should be taught in the classroom. According Dr. John Clinton, Dillon always encouraged students to take private lessons, however it was her philosophy that, “the classroom teacher’s job was to teach good intonation, proper holding of the instrument and bow, shifting, vibrato, all of the techniques that were going to make students into really terrific players and musicians.”⁸⁰ Dr. Clinton explained that Dillon set extremely high expectations for herself and her students, and that, “when it came to teaching kids, she took no prisoners, she was great with the kids and they loved her, but if they didn’t play in tune, she would do whatever she had to do to help them get it right.”⁸¹

As coordinator, Dillon also worked with the administration to schedule string classes such that they would not interfere with academic classes at any level, and she began a teacher training program for band directors who wanted to learn about teaching strings and orchestra. One of the first band directors she trained to work with strings was Dr. John Clinton.

In 1970, Dr. Clinton was a second-year teacher, working with beginning band in the Norman public schools. At the end of his second year, a junior high band and orchestra position opened up in the Norman district. Jacquelyn Dillon was in charge of hiring a new teacher for this position, and after a few weeks of interviewing applicants, she was not pleased with any of her options. Dr. Clinton recalls Dillon coming to him and explaining that he should take the band and orchestra person at this particular junior high school. Dr. Clinton explained that he enjoyed teaching beginning band and respectfully

⁸⁰ Dr. John Clinton, interview with author, February 21, 2014.

⁸¹ Dr. John Clinton, interview with author, February 21, 2014.

declined, but that did not stop Dillon. A few weeks later she asked him a second time to take that position and he yet again declined her offer. Dillon came back a third time, however this time she was not asking. Instead she came to inform Clinton that he was the new band and orchestra director at Central Junior High School. Having no string experience, Dr. Clinton explained to Dillon how uncomfortable he felt with the idea of having to teach orchestra, but just like with her own students, Dillon would do whatever it took for Clinton to feel comfortable in front of an orchestra.⁸²

The first step in Dr. Clinton's training as a strings teacher was taking private lessons on every string instrument from Dillon. As the new school year started, Clinton and Dillon team-taught the junior high orchestra classes. Clinton recalls that at the end of each class they would go into the office and Dillon would go over all of the things that he needed prepare for the next rehearsal, and in the evenings she would have Clinton over to the house where they would discuss the technical aspects of string playing. Dr. Clinton explains that Dillon, "made the process of that change, the learning of strings by band directors simple...eliminating the fears that I had very quickly."⁸³

Jacquelyn Dillon worked tirelessly to build a large, high quality orchestra program for the Norman school system, however, she was not alone in this endeavor. Dillon recalls a strong partnership between the local music store and the Norman Instrumental music department. Their local music dealer provided all of the necessary instruments and supplies that students would need to participate in band and orchestra,

⁸² Dr. John Clinton, interview with author, February 21, 2014; Information about Jacquelyn Dillon's work as Orchestra Coordinator for the Norman public school system found in Dillon's 1982 resume. Resume in possession of Jacquelyn Dillon, Mulvane, Kansas.

⁸³ Dr. John Clinton, interview with author, February 21, 2014; Jacquelyn Dillon, interview with author, Mulvane, Kansas, June 9, 2014.

and also worked with the instrument manufacturers to provide clinics and workshops for the instrumental music teachers in Norman. It was through this local music dealer that Jacquelyn Dillon became acquainted with J. Frederick Müller. Müller was the director of the Scherl and Roth Educational Division from 1952-1969. In this role he mainly acted as a clinician, usually brought in by local music dealers, to provide workshops for public school string and orchestra directors on various topics, including teaching large, heterogeneous string classes.⁸⁴

John Morgan was the supervisor of music for the Norman school system while Dillon was serving as coordinator of orchestras. Morgan recalled, in a 1994 article titled “The Partnership in Music Education: The Manufacturer, Dealer, and Educator,” that J. Frederick Müller was a large help to the orchestra program in Norman. Dillon recalls Müller watching her work with the Norman orchestras, and offering clinics and support to all of the Norman orchestra teachers. It was apparent to Dillon that Müller’s philosophy for teaching strings very closely aligned with the teaching philosophy that she was encouraging with the Norman orchestras, and Müller was very complimentary of her work in building the program. Müller was so impressed, in fact, that in 1970, he offered her the opportunity to become a part-time clinician for the Scherl and Roth Educational Division.⁸⁵

⁸⁴ Jacquelyn Dillon, interview with author, April 19, 2015; “ASTA Distinguished Service Award to J. Frederick Müller,” *American String Teacher* 30, no. 2 (Spring 1980): 8.

⁸⁵ John Morgan, “The Partnership in Music Education: The Manufacturer, Dealer, and Educator.” *National School Orchestra Association Bulletin* 37, no. 1 (October 1994): 4; Jacquelyn Dillon, interview with author, April 14, 2015; The Norman High School Concert Program from their performance at the MENC Southwestern Division Convention in 1973 thanks J. Frederick Müller, Jacquelyn Dillon, and Casimer Kriechbaum for their help in preparing the Norman High School Orchestra for this particular performance.

Jacquelyn Dillon maintained her position with the Norman public school system from 1970-1972, while providing clinics for Scherl and Roth on the weekends. The Norman public school orchestra program continued its growth both in numbers and in quality. In 1970, the Norman West Junior High Orchestra performed as an honor group at the Oklahoma Music Educators convention, and in 1971 both Norman junior high school orchestras received straight “I pluses” at the Tri-State Music Festival in Enid, Oklahoma. Later in 1973, the Norman High School Orchestra received invitations to perform at the Southwest Division Music Educators National Conference, and at the Midwest National Band and Orchestra Clinic.⁸⁶

In 1972, Don Dillon was offered a position working for the National Endowment for the Arts in Washington, D. C., and for the second time, Jacquelyn would leave the Norman orchestra program. She recalls that this move was particularly difficult because she loved her students and colleagues in Norman, and she wanted to continue growing the program that she started. J. Frederick Müller appreciated Dillon’s hard work and success in building the Norman orchestra program, and upon leaving her position in Norman, Jacquelyn Dillon was immediately hired as a full-time string clinician for Scherl and Roth.⁸⁷

⁸⁶ Information about the achievements of the Norman orchestra program between 1970 and 1973 were found on Jacquelyn Dillon’s resumes dated around 1972 and 1977. Original resumes in possession of Jacquelyn Dillon, Mulvane, Kansas; Additional information about the achievements of the Norman orchestra program was found in the Norman High School Symphonic Orchestra MENC Southwestern Division Convention Concert Program, March 24, 1973. Original in possession of Jacquelyn Dillon, Mulvane, Kansas.

⁸⁷ Jacquelyn Dillon, interview with author, Mulvane, Kansas, July 6, 2013; “Cellist Named Clinician,” *The Daily Oklahoman*, Tuesday August 22, 1972; Jacquelyn Dillon’s resume from around 1977 gives more information about her full-time employment with Scherl and Roth. Resume in possession of Jacquelyn Dillon, Mulvane, Kansas.

Chapter 3

The Music Industry

Scherl & Roth, Inc., 1970-1983

Scherl & Roth, Inc. was established in 1932, when Heinrich Roth, a German violin maker and Max Scherl bought the Simson & Frey Violin Company in New York, renaming the company Scherl & Roth, Inc. Due to a steady decline in string sales, and the rising popularity of school bands, the company initially distributed band instruments. In 1935, Scherl & Roth Inc. relocated to Cleveland, Ohio, and started the Reynolds band instrument factory. During World War II, Scherl & Roth, Inc. continued to produce band instruments, and “peddled”⁸⁸ secondhand violins and bows on the side.

The end of World War II brought a renewed interest in public school string and orchestra programs in the United States, and an increased demand for string instrument distribution. Heinrich Roth began re-establishing connections with violin makers in Europe that could supply well constructed instruments. Once the instruments arrived at the Scherl & Roth shop, Heinrich Roth would finish and adjust the instruments. Roth understood the importance of providing students with high quality instruments at affordable prices. However, as public school orchestra programs grew in the 1950s, Roth also needed to be able to produce large quantities of instruments. He brought several young violin makers from Europe to the Cleveland violin shop, and with the help of these

⁸⁸ Heinrich Roth, “My Fifty Years in the Violin Business” *The Instrumentalist*, May 1968.

craftsmen, Roth was able to develop expert level adjusting and finishing techniques, allowing quality violins to be produced in very large quantities.⁸⁹

While Roth wanted to sell instruments to emerging school string and orchestra programs, he also recognized that his company could do more to support the growth of public school string and orchestra programs and teachers. To that end, Roth established the Scherl & Roth Educational Division in 1952, and J. Frederick Müller was hired as their first director, a position he would hold until 1969.⁹⁰

Under Müller's direction, the Scherl & Roth Educational Division had two primary purposes. The first was to produce educational materials such as string teacher manuals, fingering and instrument charts, and informative brochures for use in the public school string and orchestra classrooms. The second was the production and distribution of *Orchestra News*. The purpose of *Orchestra News* was to "further the cause of music education and participation in music in America, and specifically the orchestra."⁹¹ This publication contained articles pertaining to string and orchestra teaching in the public school setting, and also served as an advertising vehicle for Scherl & Roth instruments. Müller's primary role as Educational Division director, however, was as a clinician.⁹²

⁸⁹ Heinrich Roth, "My Fifty Years in the Violin Business" *The Instrumentalist*, May 1968; For more information about the history of Scherl & Roth, Inc. see: <http://www.conn-selmer.com/en-us/about/history/our-brands/scherl-and-roth/>.

⁹⁰ "ASTA Distinguished Service Award to J. Frederick Müller," *American String Teacher* 30, no. 2 (Spring 1980): 8.

⁹¹ Heinrich Roth, "My Fifty Years in the Violin Business" *The Instrumentalist*, May 1968.

⁹² Heinrich Roth, "My Fifty Years in the Violin Business" *The Instrumentalist*, May 1968; Jacquelyn Dillon, interview with author, June 9, 2014, Mulvane, Kansas; According to Jacquelyn Dillon, the publication practices of *Orchestra News* were inconsistent over the years. Dillon served as editor of *Orchestra News* from 1977-1980 and again from 1991-2003. She noted that the production of *Orchestra News* largely depended on who was serving as president of Scherl & Roth at the time; "ASTA Distinguished Service Award to J. Frederick Müller." *American String Teacher* 30, no. 2 (Spring 1980): 8.

J. Frederick Müller provided clinics and support to public school string and orchestra teachers across the United States, usually in conjunction with a local music dealer that sold Scherl & Roth stringed instruments. In these clinics, he promoted large group heterogeneous teaching, large group rehearsal approaches, good public relations, and ways to produce high quality programs among other things. In 1965, he organized the summer String Class Teaching Workshop for Teachers of String Instruments and Orchestra Directors at the Interlochen National Music Camp. It was through these types of outreach programs that J. Frederick Müller and Jacquelyn Dillon became acquainted.⁹³

What Heinrich Roth and J. Frederick Müller did in creating the Scherl & Roth Educational Division was to provide a model of the reciprocal relationship between the music industry and public school string and orchestra teachers. By furnishing educational materials, many at no cost to the teacher, and sponsoring highly specialized clinicians such as J. Frederick Müller, and later John Tellashia, Jacquelyn Dillon, Casimer Kriechbaum, and others, Scherl & Roth became associated with producing high quality orchestra programs. As Jacquelyn Dillon explains, “in providing better instruments and instruction, orchestras sounded better, which meant that kids enjoyed it more, and then more kids want to be involved because it looks like fun, and more instruments get sold.”⁹⁴

In 1969, J. Frederick Müller became the president of Scherl & Roth. As he had risen to this position through the ranks of the Educational Division, Müller understood he

⁹³ John Morgan, “The Partnership in Music Education: The Manufacturer, Dealer, and Educator” *National School Orchestra Association Bulletin* 37, no. 1 (October 1994): 4; “ASTA Distinguished Service Award to J. Frederick Müller” *American String Teacher* 30, no. 2 (Spring 1980): 8; Jacquelyn Dillon, interview with author, April 14, 2015; J. Frederick Müller, “Reflections on the School Orchestra World.” *The Instrumentalist*, November 1974.

⁹⁴ Jacquelyn Dillon, interview with author, Mulvane, Kansas, June 9, 2014.

importance of this part of the company, and wanted someone he could trust to take it over. In 1970, John Tellaisha, a long time colleague of J. Frederick Müller, and his co-teacher at the String-Class Teaching Workshops in Interlochen was named the director of the Scherl & Roth Educational Division. With the growth and change in the Educational Division, Müller worked to identify outstanding teachers with whom they were acquainted. After recognizing her work in Norman, J. Frederick Müller hired Jacquelyn Dillon as a part-time clinician in 1970.⁹⁵

Jacquelyn Dillon started as a part-time clinician for Scherl & Roth from 1970-1972. Dillon recalls that J. Frederick Müller took the time to train her to be a clinician, and that he was very careful in the early days to assign her to clinics where she would be a successful presenter. Because she was still teaching full time in the Norman public schools, she was mainly assigned to clinic and in-services in the Midwest. Dillon would leave school on Friday, drive to her clinic location, give the clinic on Saturday, and drive home on Sunday, all in order to teach on Monday morning. Although she did not give clinics every weekend, she recalls that this schedule could be quite grueling.⁹⁶

In 1972, Jacquelyn resigned from her position in Norman, and became a full time educational clinician and consultant for Scherl and Roth, a position she continued in until 1977. Topics of Dillon's clinics included creating and building successful school orchestra programs, recruitment and retention of string students, developing balanced

⁹⁵ Scherl & Roth advertisement announcing John Tellaisha as the new Director of the Educational Division of Scherl & Roth, Inc. *American String Teacher* 21, no. 4 (Fall, 1971): 5; Jacquelyn Dillon, interview with author, April 14, 2015.

⁹⁶ Jacquelyn Dillon, interview with author, Mulvane, Kansas, June 9, 2014; Jacquelyn Dillon, interview with author, April 14, 2015.

orchestra instrumentation, selecting materials for orchestra, training band directors to teach strings, and development processes of tone, style, shifting, and vibrato.⁹⁷

On top of her clinic appearances, Dillon also served as an adjudicator and guest conductor, and she began teaching at the String Class Teaching Workshop for Teachers of String Instruments and Orchestra Directors at Interlochen with J. Frederick Müller, John Tellashia, and Casimer Kriechbaum. It was through their teaching experiences at the String Class Teaching Workshop at Interlochen, that Jacquelyn Dillon and Casimer Kriechbaum were prompted to write their book, *How to Design and Teach a Successful School String and Orchestra Program*, published in 1978. Between 1972 and 1977, Dillon estimates that she made over 160 clinic appearances, not including events where she adjudicated or guest conducted.⁹⁸

⁹⁷ Scherl & Roth advertisement announcing Jacquelyn Dillon as a Scherl & Roth Clinic Program Artist, dated around 1972. Original in possession of Jacquelyn Dillon, Mulvane, Kansas.

⁹⁸ Information about clinic appearances taken from Jacquelyn Dillon's resume, dated around 1977. Original in possession of Jacquelyn Dillon, Mulvane, Kansas.

SCHERL & ROTH
CLINICIAN PROGRAM ARTIST



*Jacquelyn
 Dillon*

CELLIST . . . SOLOIST . . .
 TEACHER . . . CLINICIAN . . .

SUBJECTS COVERED IN THE
 DILLON ORCHESTRA AND STRING CLINICS

- *Building a string program in a successful band community*
- *Developing balanced orchestra instrumentation*
- *How to prevent string dropouts*
- *String class teaching clinics with teachers and students*
- *How to speed up learning through class instruction*

ABOUT JACQUELYN DILLON . . .

The background and personality of this versatile string educator eminently qualify her as a clinician. A professional cellist and public school string specialist, she has her Master of Music degree from Wichita State University. She has held offices in Kappa Delta Pi, Mu Phi Epsilon, Mortarboard, and American String Teachers Ass'n., and is also a member of MENC and the American Federation of Musicians. She has been affiliated with the Symphony Orchestras of Oklahoma City; Baton Rouge, Louisiana; and Wichita, Kansas.

A terrific recruiter and organizer, Mrs. Dillon has demonstrated the ability to take over a lethargic string program and build it up quickly and efficiently. Among her triumphs in this area, was the founding and organizing of the orchestra program for the Derby, Kansas, Public Schools. Their high school orchestra was chosen as most outstanding one in the state and named "Orchestra of the Year" in 1966.

In 1971 her Norman, Oklahoma, junior high orchestras took all of the "outstanding orchestra" awards in their category at the Tri-State Music Festival.

As a teacher, adjudicator, consultant, and clinician, Mrs. Dillon has distinguished herself throughout the country. Among her teaching assignments was that of instructor of cello and bass at Southeastern Louisiana University.

In collaboration with the University of Oklahoma, she founded the Norman Junior Youth Symphony. Currently, she is coordinator of the award-winning orchestra program for the Norman Public Schools.

Jacquelyn Dillon has been a member of the Educational Division staff of Scherl & Roth since 1970, and has assisted its Director, John V. Tellaisha, in string teaching clinics at the National Music Camp, Interlochen, Michigan. She has a wealth of experience and know-how to offer in her string clinics - and a method of presentation that is excitingly new.



FOR AVAILABLE DATES WRITE TO:

**EDUCATIONAL DIVISION
 SCHERL & ROTH, INC.**

1729 SUPERIOR AVE. • CLEVELAND, OHIO 44114

A DIVISION OF C. G. CONN A CCM COMPANY

Figure 7: Scherl & Roth Clinician Advertisement of Jacquelyn Dillon, around 1972.

Courtesy of Jacquelyn Dillon.



Figure 8: 1974 String Class Teaching Workshop at the National Music Camp, Interlochen, Michigan. Front Row Clinicians: Jacquelyn Dillon, Casimer Kriechbaum, John Tellashia, J. Frederick Müller. Picture courtesy of Jacquelyn Dillon.

Jacquelyn Dillon was named director of the Scherl & Roth Educational Division on March 1, 1978. In this new role, Dillon revitalized and acted as editor of *Orchestra News*, as well as designed educational aids such as fingering charts, playing position charts, recruiting materials, and brochures advertising Scherl & Roth's educational services. She also became responsible for selecting and training new Scherl & Roth clinicians, and took over the workshop coordinator for the String Class Teaching Workshop at Interlochen, where she and Casimer Kriechbaum served as the main clinicians. With her work as Scherl & Roth, Dillon also served on the National School Orchestra Association Board as their Industry Representative.⁹⁹

⁹⁹ Jacquelyn Dillon resume dated 1982. Original in possession of Jacquelyn Dillon, Mulvane, Kansas.

As a national clinician for Scherl & Roth, Jacquelyn Dillon became known for knowledge of starting new string programs, her promotion of teaching all levels of strings classes in large, heterogeneous classes, and her ability to help prepare band directors for work with orchestras. According to Dr. Robert Gillespie, Dillon, “was one of the first people to really encourage and embrace band directors into the string teaching field...working to understand the strengths that band directors have and how those can strengthen orchestra programs.”¹⁰⁰ Dr. James Kjelland furthers this point in explaining that she, “had a tremendous impact on band directors and helping them to understand how to teach strings and orchestra.”¹⁰¹

With Jacquelyn becoming increasingly involved in the music industry and Don working for the National Endowment for the Arts, the couple began to grow apart. In 1979 they filed for divorce. In 1980, shortly after the divorce was finalized, Jacquelyn Dillon was again promoted, becoming the director of Product Development and Educational Programs for Scherl & Roth at the their corporate office in Elkhart, Indiana.¹⁰²

Jacquelyn Dillon; *Scherl & Roth's Educational Services*, edited by Jacquelyn Dillon 1978. Original in possession of Jacquelyn Dillon, Mulvane, Kansas; The *National School Orchestra Association Bulletin* has Jacquelyn Dillon listed as the Industry Representative for the NSOA board from November 1978-June 1989; According to a Scherl & Roth brochure titled, *Scherl & Roth Presents: Educational Division 1980 Summer String Clinics* (1980), new clinicians that Jacquelyn Dillon had hired included Ruth Goldsmith, Dean Angeles, Pam Tellejohn, John Clinton, and Judy Evans. Original brochure in possession of Jacquelyn Dillon, Mulvane, Kansas.

¹⁰⁰ Dr. Robert Gillespie, interview with author, October 14, 2013.

¹⁰¹ Dr. James Kjelland, interview with author, October 29, 2013.

¹⁰² Jacquelyn Dillon, interview with author, Mulvane, Kansas, July 6, 2013; In the 1980s C. G. Conn acquired Scherl & Roth and numerous other companies through a series of mergers, with the corporate office being located in Elkhart, Indiana. Today this conglomeration of instrument manufacturers is Conn-Selmer. The Scherl & Roth violin manufacturing site is still located in Cleveland, Ohio. For more

In this new position, Dillon continued providing clinics across the United States, however this position marks her transition into the business side of the music industry. Jacquelyn recalls that she initially felt out of her element in her new position, because although she had been selling people on the value of public school string programs for years, she had never even attempted to sell someone a violin. For the first time in her life, she was thankful to her father for making her minor in business.¹⁰³

As director of Product Management, Dillon's first role was a district sales manager for the states of Ohio, Pennsylvania, and western New York. Dillon recalls driving from music store to music store, learning to how to work with local music dealers and sell them on Scherl & Roth stringed instruments. After about six months on the road, Dillon was given a group of district sales managers to oversee, and became responsible for making decisions about product lines, quality control, pricing, advertising, and sales promotion. She also used her knowledge about public school string programs to help district sales managers make better connections with the local music dealers and public schools. In her words, Jacquelyn Dillon worked to make Scherl & Roth, "a visible, hard-to-beat company in the eyes of the music dealers and public school string and orchestra teachers."¹⁰⁴

In 1983, C. G. Conn, and therefore Scherl & Roth were merged with another company, and Dillon's position with Scherl & Roth was eliminated. According to Dillon,

information about the history of C. G. Conn and Conn-Selmer see: <http://www.conn-selmer.com/en-us/about/history/>.

¹⁰³ Jacquelyn Dillon, interview with author, Mulvane, Kansas, July 6, 2013.

¹⁰⁴ Jacquelyn Dillon, interview with author, Mulvane, Kansas, July 6, 2013; Information about Dillon's responsibilities at Scherl & Roth found in Jacquelyn Dillon's resume dated 1982. Original resume in possession of Jacquelyn Dillon, Mulvane, Kansas.

she was only without a job for about three days when she received a call from the Schroetter string company, a division of Boosey and Hawkes, offering her a job. Jacquelyn immediately accepted, and moved to New York in the late summer of 1983.¹⁰⁵

Boosey and Hawkes, 1983-1987

In the summer of 1983, Jacquelyn Dillon became the Director of Education and Product Manager for the Andrew Schroetter Division of Boosey and Hawkes, located in Farmingdale, New York. Dillon remembers that she felt very excited about the prospect of running a large stringed instrument division. When she got there, however, she was surprised to find that company only had four student-level violins, and that it was going to be her job to put together the whole line of instruments from beginning through advanced levels.¹⁰⁶

In order to produce a line of quality violins, Dillon had to find a high quality violin maker with whom to form a partnership. According to Dillon she spent a good deal of time in the early months of her job traveling across Europe, looking for the type of instruments that she would feel comfortable putting her name on. Eventually she found a violin company in Bubenreuth, West Germany that produced high quality instruments at all levels. Once she secured this partnership, she recalls that Schroetter stringed

¹⁰⁵ It is unclear as to exactly which company C. G. Conn and Scherl & Roth were merged with. According to the C. G. Conn website, the 1980s were filled with a series of mergers with various companies. For more information see: <http://www.conn-selmer.com/en-us/about/history/our-brands/cg-conn/>; Jacquelyn Dillon, interview with author, Mulvane, Kansas, July 6, 2013.

¹⁰⁶ "Music Industry News" *American String Teacher* 33, no. 3 (Summer 1983): 16; Jacquelyn Dillon, interview with author, Mulvane, Kansas, July 6, 2013

instruments really “took off.”¹⁰⁷ However, in order to oversee the production of these instruments, Dillon frequently had to travel to West Germany.¹⁰⁸

According to Dillon, in her first year as Product Manager, the Schroetter division witnessed a 42% growth in sales, and a 27% growth in sales during her second year. Dillon notes that the growth in sales, especially in the first year, was mainly due to her name being promoted with the product. She remembers that they were so busy trying to secure instruments, that in the first year they did not produce tons of advertising. Dillon also cut back on her clinic appearances. Dillon remembers that it was in her second year that the company really began marketing its product, although in many cases the advertisements still carried her name.¹⁰⁹

In 1985, after just two years as the Educational Director and Product Manager for the Schroetter Stringed Instrument Division, Neil Smith, the president of Boosey and Hawkes musical instruments named Jacquelyn Dillon Vice President of Marketing for Boosey and Hawkes USA, and the International Director of Sales and Marketing of Schroetter-Paesold Stringed Instruments. In this position, Dillon was responsible for the marketing of Besson Brass Instruments, Buffet and Schreiber Woodwind Instruments,

¹⁰⁷ Jacquelyn Dillon, interview with author, Mulvane, Kansas, July 6, 2013

¹⁰⁸ Jacquelyn Dillon recalls traveling to some “very scary places” in her search for a string instrument manufacturer, however she would not discuss any details pertaining to these travels; Jacquelyn Dillon, interview with author, Mulvane, Kansas, July 6, 2013.

¹⁰⁹ Information about sales growth for Schroetter Stringed Instrument Division found in Jacquelyn Dillon’s 1985 resume. Original resume in possession of Jacquelyn Dillon, Mulvane, Kansas; Jacquelyn Dillon, interview with author, Mulvane, Kansas, July 6, 2013.

**Announcing
a bold new commitment to you
from one of the oldest names
in stringed instruments.**

Schroetter.



Our commitment begins with a very old tradition. We make our own orchestral stringed instruments and bows—and we're the only company that does. From our factory in Bubenreuth, West Germany, to final adjustment in the United States, Schroetter quality, consistency, price, and value are under Schroetter control.

But our commitment goes beyond fine instruments. It extends through innovative programs—and people who genuinely understand your needs.



**Jacquelyn Dillon is
our new product and
educational director.**

A noted clinician and educator with 24 years' experience, Ms. Dillon works closely with dealers and educators. Her expertise and dedication are a powerful resource in helping you build strong string programs.



Our string finance program is an industry first.

We want more people to play the instrument that's exactly right, whether it's a 3/4 bass or a 1/16 violin. That's why Schroetter offers a unique extended financing program that makes it easy to provide a full selection of high-quality rental instruments.

And our commitment will continue.

We understand the tough challenges you face in building and maintaining a healthy string program, and we'll support you in every possible way. With old-world quality, people you know, and progressive programs, one of the oldest names in strings is also the most committed today.

To learn more about the support Schroetter offers, write: Andrew Schroetter Company, Boosey & Hawkes Buffet Crampon Inc., 200 Smith St., Farmingdale, NY 11735.



Andrew Schroetter & Company

Schroetter stringed instruments exceed MENC specifications and are available in 4/4, 3/4, 1/2, 1/4, 1/8, 1/10, and 1/16.

Figure 9: Boosey and Hawkes Schroetter Violin and Jacquelyn Dillon Announcement, 1983. Courtesy of Jacquelyn Dillon.

and Schroetter-Paesold Stringed Instruments in the United States and the marketing of Schroeeter-Paesold Stringed Instruments in twenty-six countries. Dillon recalls that it was in this position where she really had to compete with other instrument companies, especially in pricing her stringed instruments. She remembers studying trends in the market, trying to figure out what the country was going to do financially, as well as trying to guess what price points her competitors were going to set for similar instruments.¹¹⁰

Boosey and Hawkes began restructuring the company in 1987. The instrument division of Boosey and Hawkes was too costly to remain at its current size and in its current location. Neil Smith, the president of Boosey and Hawkes musical instruments, cut back the division, and relocated to Chicago. Jacquelyn Dillon was offered a position at the Chicago location, but she declined. She enjoyed living in New York and did not want to leave, so with that, she left her position at Boosey and Hawkes.¹¹¹

She began looking for a new position, and was quickly hired by Midco International Instrument Suppliers in Effingham, Illinois as their part-time Marketing Manager and Educational Director. In this position, Dillon's main job was to analyze the quality of the string instruments that the company was selling, and set appropriate price points for these instruments. Because this was a part-time position, she was able to continue living in New York, only having to travel when new lines of instruments were being produced. By 1989, Dillon was ready to leave the music industry. After years of

¹¹⁰“Industry News: Boosey and Hawkes Appoints New Officers,” *Triad*, 1985; Jacquelyn Dillon, interview with author, Mulvane, Kansas, July 6, 2013.

¹¹¹ Jacquelyn Dillon, interview with author, April 14, 2015.

heavy travel and long hours, she was tired, and she remembers feeling like it was time to begin attending to her personal life.¹¹²

She took a middle and high school orchestra director position in the Kings Park Public School System. It was during this year that she met her future husband, William Krass. In the summer of 1990, the couple moved to Mulvane, Kansas, at which time Jacquelyn Dillon was again offered a part-time position with Scherl & Roth as Educational Director, public school consultant, and editor of *Orchestra News*. Dillon accepted this position and maintained her part time status until around 2003.¹¹³

Jacquelyn Dillon's involvement and understanding of the music industry makes her unique among string pedagogues in the United States. Although many well respected string pedagogues are sponsored as clinicians by companies such as Scherl & Roth, Dillon is possibly the only one in recent history who has worked in the actual business side of the industry. According to Dr. Robert Gillespie, Jacquelyn Dillon, "brought the industry and teachers together... the person in the flesh to show people that this can be a very successful bonding." He went on to note that, "the [string teaching] profession probably would not be as strong today, if it had not been for her bringing that unique aspect of industry and teaching together."¹¹⁴

¹¹² Jacquelyn Dillon, interview with author, Mulvane, Kansas, June 9, 2014.

¹¹³ Jacquelyn Dillon, interview with author, Mulvane, Kansas, July 6, 2013; Jacquelyn Dillon Vita, 2008. Original vita in possession of Jacquelyn Dillon, Mulvane, Kansas.

¹¹⁴ Dr. Robert Gillespie, interview with author, October 14, 2013.

Chapter 4

How to Design and Teach a Successful School String and Orchestra Program

How to Design and Teach a Successful School String and Orchestra Program, written by Jacquelyn Dillon and Casimer Kriechbaum, was published on June 1, 1978. It was a project conceived from the teaching experiences of J. Frederick Müller, Jacquelyn Dillon and Casimer Kriechbaum both in the public schools and at String Class Teaching Workshop for Teachers of String Instruments and Orchestra Directors at Interlochen. Summer after summer, Müller, Dillon, and Kriechbaum worked with string teachers and band directors who were taking on string classes for one reason or another, providing guidance on teaching large heterogeneous string groups and developing strong programs. Jacquelyn remembers that after a few summers, participants began asking for something they could take home with them, a packet or a book that they could reference throughout the school year.¹¹⁵

Jacquelyn recalls that at first she and Kriechbaum were reluctant to write the book. The ideas of J. Frederick formed the basis of the philosophy they promoted at the Interlochen string teaching workshops. Throughout their teaching at Interlochen, Dillon and Kriechbaum made adjustments to the Müller's ideas, but they still credited Müller as being the impetus behind the method. Before they set out to write a book, they wanted Müller's approval. Jacquelyn remembers taking the idea to Müller, and Müller

¹¹⁵ Jacquelyn Dillon, interview with author, Mulvane, Kansas, June 9, 2014.

responding positively. According to Dillon, J. Frederick Müller expressed excitement when approached with the idea of the book. She remembers Müller being grateful that she and Kriechbaum were willing to put the ideas that he had promoted at Interlochen for so long into a book format.¹¹⁶

With Müller's approval, Dillon and Kriechbaum began their work. Jacquelyn recalls that in order to get started they used a system of large and small notecards to organize their ideas. The large notecards contained the title of a section or chapter, and the smaller cards contained subtitles and a brief description of the topics in each section. Jacquelyn explained, "I started the process, then gave the cards to Casey. He would look them over and make notes about topics I had missed or where more information was needed. After going back and forth a few times, we had a pretty good outline of the book."¹¹⁷

Once the outline was completed, the two brought it to Neil Kjos, founder of Kjos Music. Neil Kjos had published the *Müller -Rusch* string method book series in 1961, and he was already familiar with the type of material that would be promoted in the text. Kjos immediately agreed to publish the book upon its completion.¹¹⁸

Dillon and Kriechbaum worked to design a book that could be used as a "how-to" guide for public school string and orchestra teachers at all levels. The authors felt that in writing this book they could provide teachers with four main items:

- 1) A method of teaching string technique in large, heterogeneous classes rather than depending on private teaching or small, like instrument classes.

¹¹⁶ Jacquelyn Dillon, interview with author, Mulvane, Kansas, June 9, 2014.

¹¹⁷ Jacquelyn Dillon, interview with author, Mulvane, Kansas, June 9, 2014.

¹¹⁸ Jacquelyn Dillon, interview with author, Mulvane, Kansas, June 9, 2014.

- 2) A concrete analysis of the many factors necessary to consider in the organization of an orchestra program including, setting up a new program with the school administration, recruiting students for an orchestra program, and maintaining the orchestra program once it is started.
- 3) A comprehensive overview of the many facets of teaching necessary for an efficient instruction on all levels – elementary through high school.
- 4) A statement concerning the most important administrative problems that face the director and/or supervisor of an instrumental group and/or music department.¹¹⁹

For Dillon and Kriechbaum, the purpose of the book was to present a text “so pragmatic and detailed that any music teacher can take it...and obtain excellent results...even if they have not had the benefit of an extensive background in string performance.”¹²⁰

In the years leading up to the publication of *How to Design and Teach a Successful School String and Orchestra Program*, other teaching guides pertaining to various aspects of school string and orchestra programs were released. Two examples of these types of texts are *Organizing and Developing the High School Orchestra* (1971) by Gene Lacy, and *Training the High School Orchestra* (1971) by Carson Rothrock. Lacy briefly discussed the recruitment of beginning string players and a plan of study, however the information provided about working with beginning string players was vague. The focus of this book was to provide information about rehearsal efficiency, preparing for contest, building a quality music library, inventory procedures, and public relations as it

¹¹⁹ Jacquelyn A. Dillon and Casimer B. Kriechbaum. *How to Design and Teach a Successful String and Orchestra*. Kjos West, San Diego California, 1978. Foreword.

¹²⁰ Jacquelyn A. Dillon and Casimer B. Kriechbaum. *How to Design and Teach a Successful String and Orchestra*. Kjos West, San Diego California, 1978. Foreword.

pertains to the high school orchestra. Rothrock strictly focused on the teaching of a high school orchestra, including procedures for orchestra rehearsals, instruction of wind, string, and percussion instruments, selecting music, and details on how to present performances.¹²¹

Several pedagogical texts were also released in the years leading up to Dillon and Kriechbaums's publication. The first example is *Teaching Stringed Instruments in Classes* (1966) by Elizabeth A. H. Green. This text was the first devoted entirely to teaching first-year string classes in a heterogeneous configuration. Green thoroughly outlined the first ten lessons of the beginning level heterogeneous string class, and moved through the methodology of teaching music reading, left hand and right hand skills, orchestra playing skills, and harmonics and sympathetic vibrations. With this approach, Green clearly defined the similarities and differences in teaching violin, viola, cello, and bass and how each of these items can be dealt with in the heterogeneous classroom. Green's text, however, did not discuss string teaching beyond the first-year or any issues concerning developing or designing a comprehensive string program.¹²²

Other pedagogical texts available at the time were *Guide to Teaching Strings* (1971) written by Norman Lamb, and *Teaching Strings* (1971) by Robert Klotman. Both were designed as textbooks that could be used in a collegiate level string pedagogy or string techniques course and as a resource for those teaching strings and orchestra in the public schools. Lamb and Klotman both provided general information about stringed instruments, specific instruction on the teaching of all four stringed instruments, and

¹²¹ Gene M. Lacy. *Organizing and Developing the High School Orchestra*. Parker Publishing Company, West Nyack 1971; Carson Rothrock. *Training the High School Orchestra*. Parker Publishing Company, West Nyack 1971.

¹²² Elizabeth A. H. Green. *Teaching Stringed Instruments in Classes*. Copyright 1966 by Elizabeth A. H. Green.

some information on developing public school string programs. Klotman's text also provided his own sequence for teaching strings from the beginning stages through more advanced techniques, including solos and ensembles that could be used to reinforce these techniques. Although both texts presented information on homogeneous and heterogeneous class organizations, Lamb and Klotman both take the position that beginning level strings classes should be taught in a homogeneous configuration with no more than eight students in each class.¹²³

How to Design and Teach a Successful School String and Orchestra Program, unlike the previously mentioned texts, provides a comprehensive approach to the public school orchestra program. Divided into three parts, this text provides the reader with a detailed, step-by-step analysis for building, teaching, and sustaining a string and orchestra program in a public school system.¹²⁴

Part One, titled Organization of an Orchestra Program, guides teachers through the process of starting a string and orchestra program in a public school system. This section begins by preparing teachers to defend the idea that school systems should support orchestra programs by providing reasoned responses to common arguments against public school orchestra programs. Next, the text provides a thorough description of the step-by-step process involved in developing an orchestra program based on the author's personal experiences in building programs. These steps describe all of the items that one should cover in meeting with first the superintendent, then elementary and secondary principals, and finally the local music dealer.

¹²³ Norman Lamb, *Guide to Teaching Strings*. WM. C. Brown Company Publishers, Dubuque, Iowa 1971; Robert H. Klotman, *Teaching Strings*. 1971. Schirmer Books New York.

¹²⁴ The completed table of contents from *How to Design and Teach a Successful School String and Orchestra Program* can be found in Appendix A.

The second section of Part One looks at techniques for recruiting beginners. It was the opinion of these authors that the goal of recruiting is to get the largest numbers of students into the orchestra program as possible and that “quality will come from quantity.”¹²⁵ With that in mind, they promote recruiting as a continuous activity that is directly related to everything the teacher does, including his or her interactions with students and other teachers, physical appearance, and general disposition.

Just as in the previous section, Dillon and Kriechbaum again present a step-by-step guide to recruiting at the elementary and secondary levels. For the elementary level they describe procedures for preparing to recruit students, the actual student recruiting demonstration, and parent meetings. The authors only encourage recruiting students at the secondary level if it is necessary to fill holes in instrumentation. They recommend looking for students who already have musical training when recruiting at the secondary level.

Part Two, titled Teaching an Orchestra Program, is the largest section of the book. The first section of part two is an introduction to what Dillon and Kriechbaum call concept-directed teaching. For these authors, concept-directed teaching is the idea of teaching concepts, along with when and how to apply them, leading students to a place of independence in their learning, and eventually eliminating the need for a teacher. This section proceeds with information regarding the responsibility of the teacher, necessary teacher attitudes, teaching techniques, student attitudes, and colleague attitudes.

The next sections of Part Two supply a well-defined scope and sequence for all levels, from the beginning strings class through the high school orchestra. Beyond the

¹²⁵ Jacquelyn A. Dillon and Casimer B. Kriechbaum. *How to Design and Teach a Successful String and Orchestra*. Kjos West, San Diego California, 1978.

actual pedagogical sequence, information at each level is offered on topics such as classroom seating arrangements, method book and supplementary material usage, uniforms, sectionals, private study, concerts, and contest and festivals. The final chapters of Part Two guide teachers through rehearsal and performance procedures, encouraging home practice, and selecting music (including an extensive, graded list of available music for both string and full orchestras).

Part Three, titled Sustaining the Orchestra Program, provides detailed information about all of the items that teachers must deal with beyond the actual teaching of students. The authors contend that the handling of these items are just as important as the teaching of students when it comes to successful orchestra programs.

The first section of Part Three offers information about selecting and purchasing instruments. The authors explain the differences between beginning level and higher quality string instruments, as well the differences between chrome-steel strings and gut strings. They also include the MENC specifications for string instruments as a guide for determining instrument quality. Information about purchasing school instruments is provided, including how to write bid specifications for string instruments. The second section of Part Three offers information on other considerations such as staffing, fund raising, and parent organizations. The book concludes with a brief history of orchestra programs and implications for the future of orchestra programs.¹²⁶

¹²⁶ Jacquelyn A. Dillon and Casimer B. Kriechbaum. *How to Design and Teach a Successful String and Orchestra*. Kjos West, San Diego California, 1978. Foreword

Let Jacque Dillon Help You...

Considered "The Bible" of string-class teaching, this book answers most of the questions an educator could ask about organizing and teaching a school string program.

A \$16.95 value — yours for \$10.00 plus postage.

Jacquelyn Dillon has nearly 30 years experience working in the stringed instrument field.



COUPON
**How to Design
and Teach a Successful
School Orchestra Program**

Yes, send me Jacquelyn Dillon's book. Enclosed please find my check in the amount of \$10.00, plus \$1.50 for postage and handling. Return coupon and check to Boosey and Hawkes Buffet Crampon, 200 Smith Street, Farmingdale, New York 11735.

Name _____

Address _____

City and State _____ Zip _____

Boosey & Hawkes Buffet Crampon
200 Smith Street
Farmingdale, New York 11735



FIRST
CLASS



Figure 10: *How to Design and Teach a Successful School String and Orchestra Program*

Advertisement, published by Boosey & Hawkes around 1983.

Courtesy of Jacquelyn Dillon.

How to Design and Teach a Successful School String and Orchestra Program was advertised as “A spectacular treasury of ‘How To’ techniques combined in the first truly comprehensive survey textbook/reference on American school orchestras,”¹²⁷ and “‘The Bible’ of string-class teaching,”¹²⁸ the hardcover text originally sold for \$11.95.¹²⁹ *How to Design and Teach a Successful School String and Orchestra Program* received extremely positive reviews, emphasizing the practical nature of the text and the realistic approach to teaching large heterogeneous classes. Reviews in the *American String Teacher* and the *National School Orchestra Association Bulletin* both comment on “editorial oversights in cross references and index pagination”¹³⁰ however the *National School Orchestra Association Bulletin* notes that these errors “seem minor in view of the major strengths of this attractive volume.”¹³¹

Dr. Robert Gillespie recalls that this book was, “the only text at that point where you could really learn, as a non-string player or a string player, how to design a string program or further develop one. It had repertoire, it had pedagogy, it had sequencing, and

¹²⁷ Kjos West advertisement for *How to Design and Teach a Successful String and Orchestra* found in *American String Teacher* 28, no. 3 (Summer 1978): 33.

¹²⁸ See Boosey & Hawkes advertisement from around 1983 on following page. Original advertisement in possession of Jacquelyn Dillon, Mulvane, Kansas.

¹²⁹ Kjos West advertisement for *How to Design and Teach a Successful String and Orchestra* found in *American String Teacher* 28, no. 3 (Summer 1978): 33

¹³⁰ G. Jean Smith, Review of *How to Design and Teach a Successful School String and Orchestra Program*, by Jacquelyn Dillon and Casimer B. Kriechbaum, *American String Teacher* 29, no. 1 (Winter 1979): 64; Review of *How to Design and Teach a Successful School String and Orchestra Program*, by Jacquelyn Dillon and Casimer B. Kriechbaum, *National School Orchestra Association Bulletin*, (February 1979): 13.

¹³¹ Review of *How to Design and Teach a Successful School String and Orchestra Program*, by Jacquelyn Dillon and Casimer B. Kriechbaum, *National School Orchestra Association Bulletin*, (February 1979): 13.

it had really everything you needed in one book.”¹³² Dorothy Straub also noted that Jacquelyn Dillon and Casimer Kriechbaum had shown the credibility of their methods time and again, both in their own respective public school programs, and in clinics across the United States. Dr. Robert Gillespie furthered this point explaining that this book, “was written by two authors who had really done it, so I could trust what they had to say by their successful track record.”¹³³

In summary, the book that Jacquelyn Dillon and Casimer Kriechbaum created was a first of its kind. Until that point, no other single text had provided teachers with an easy to follow, comprehensive process. Dillon and Kriechbaum had carefully analyzed every part of public school string and orchestra programs, and were able to provide, with great detail, a step-by-step approach to developing and teaching a successful string and orchestra program.

With the value of hindsight, Jacquelyn Dillon would change a few things about the text. For example, she would have liked the book to be published in two volumes, one on how to design the orchestra program, and the other on the actual teaching. She also feels that some of the material is dated by today’s standards, however, she has no intention of revising the text. Regardless of the changes that she would make, Jacquelyn Dillon feels that the book that she and Casimer Kriechbaum produced was, “truly valuable.”¹³⁴

¹³²Dr. Robert Gillespie, interview with author, October 14, 2013.

¹³³Dr. Robert Gillespie, interview with author, October 14, 2013; Dorothy Straub, interview with author, May 12, 2014.

¹³⁴ Jacquelyn Dillon, interview with author, Mulvane, Kansas, June 9, 2014.

Chapter 5

Strictly Strings

In January of 1991, Alfred Publishing approached Jim Kjelland about the possibility of writing a new method book series. Kjelland recalls being a little unsure about completing that type of process on his own, and would agree to write the book if they could settle on a co-author or two. When Alfred asked him if he had any ideas on someone he would like to work on this project, Kjelland remembers that Jacquelyn Dillon was the first person who came to his mind.¹³⁵

Years earlier, around 1972, Jacquelyn Dillon and J. Frederick Müller presented a clinic for the Wisconsin Music Educators convention. Dillon and Müller needed a demonstration group for their clinic session, and Kjelland volunteered his middle school orchestra. Kjelland remembers that Dillon was able to quickly identify and remedy issues with his orchestra, and Dillon recalls that his orchestra played extremely well.¹³⁶

Although, Kjelland and Dillon had stayed in touch over the years, Dillon recalls being “shocked”¹³⁷ when Kjelland called her about writing a method book. Knowing that she and Kjelland would work well together, she agreed to collaborate.

Early in 1991, Jacquelyn Dillon, Jim Kjelland, and John O’Reilly had their first meeting about the book at the Texas Music Educators Association Convention. The authors determined early in the process that they wanted a string method book series that

¹³⁵ Dr. James Kjelland, interview with author, October 29, 2013.

¹³⁶ Dr. James Kjelland, interview with author, October 29, 2013; Jacquelyn Dillon, interview with author, Mulvane, Kansas, June 9, 2014.

¹³⁷ Jacquelyn Dillon, interview with author, Mulvane, Kansas, June 9, 2014.

was “student-centered”¹³⁸ and would help students develop “enthusiasm and enjoyment”¹³⁹ for string playing. Dillon and Kjelland recall that they agreed on many items in terms of approach to presenting materials in the method book.

First, the authors wanted to ensure that the book was written in such a way that the specific techniques pertaining to cello and bass were adequately covered. Kjelland recalls that many earlier method books simply transposed violin lines for the cellos and basses, without really considering the implications for those instruments. Dillon, Kjelland, and O’Reilly made sure that everything they wrote in that book was, “filtered through the perspective of the low string player.”¹⁴⁰ All three authors also felt that it was necessary that skills be taught in exercises, as well as in the context of “real music.”¹⁴¹ The authors noted that the pages of previous method books were often cluttered, with too many items on each page, and line after line of exercises. In terms of page design, the three authors worked to keep the pages clean and easy to read.¹⁴²

Dillon recalls that upon finding agreement in these items, the first thing the three wrote was the scope and sequence chart, showing every aspect of playing that would be covered in the first book. Once that was finalized, they went on to write the rest of the book. Kjelland traveled to Mulvane about once a month so the two could write and Dillon remembers that most of the productive writing occurred in her kitchen in Mulvane,

¹³⁸ Jacquelyn Dillon, James Kjelland, and John O’Reilly. *Strictly Strings: A Comprehensive String Method, Book I*. Van Nuys: Highland/Etling, 1992.

¹³⁹ Jacquelyn Dillon, James Kjelland, and John O’Reilly. *Strictly Strings: A Comprehensive String Method, Book I*. Van Nuys: Highland/Etling, 1992.

¹⁴⁰ Dr. James Kjelland, interview with author, October 29, 2013.

¹⁴¹ Dr. James Kjelland, interview with author, October 29, 2013; Jacquelyn Dillon, interview with author, Mulvane, Kansas, June 9, 2014.

¹⁴² Jacquelyn Dillon, interview with author, Mulvane, Kansas, June 9, 2014.

Kansas. Jim Kjelland and Bill Krass, Jacquelyn's husband, shared a love for sports, and became fast friends during weekend visits. Jacquelyn notes that at times it was difficult to keep Bill and especially Jim under control because there was always a game on television.¹⁴³

As the writing progressed, Dillon and Kjelland found that they did not agree on every single detail of the book. Kjelland and Dillon both recall that disagreements were few and far between, but that the two always worked to find an acceptable compromise. One example of this type of squabble occurred in the discussion of how and when to include finger numbers over notes. Kjelland did not want any finger numbers put in book one, but Dillon felt that finger numbers were an important part of the learning process for students. In their compromise finger numbers are included on the first line on pages 7-12 in the book, and not included after that point.¹⁴⁴

Book one of the *Strictly Strings* method book series was complete by the end of 1991, and released for publication in the spring of 1992 under Highland/Etling, a division of the Alfred Publishing Company. Book two of the series was released in 1993. Jim Kjelland and Jacquelyn Dillon went on to produce a third book in the series titled *Strictly Strings Orchestra Companion*, released in 1996.

The last method book to be published prior to *Strictly Strings* method book series was *All for Strings* (1986) written by Gerald Anderson and Robert Frost. The *All for*

¹⁴³ Jacquelyn Dillon, interview with author, Mulvane, Kansas, June 9, 2014.

¹⁴⁴ Dr. James Kjelland, interview with author, October 29, 2013; Jacquelyn Dillon, interview with author, Mulvane, Kansas, June 9, 2014.

Strings method book series was, according to Dr. Robert Gillespie, “the foremost text”¹⁴⁵ until the arrival of *Strictly Strings*.

All for Strings offers both a rote and note beginning approach to reading music, basic music theory, counting systems, and photographs of real students demonstrating appropriate posture on all four instruments. The teacher’s manual for this book provides guidance to the teacher on almost every page including information about checking for posture and strategies for teaching new material. In total, *All for Strings* book one offers 184 exercises and songs, as well as short technique development section in the back.

Book One begins by introducing parts of the instrument and the bow, care of the instrument, care of the bow, and accessories necessary for each instrument. The book moves on to introduce appropriate instrument hold, bow hold, and pizzicato position, all accompanied by photographs of students demonstrating appropriate technique. The right hand sequence of *All for Strings* begins by introducing the bow and pizzicato simultaneously. Subsequent bowing skills covered include two note slurs, three note slurs, and slurred staccato.

The left hand sequence of *All for Strings* Book One begins with all four open strings. Next the text proceeds to teach the notes of the D scale by having students begin on the open D String and add fingers as they go up the scale. Once students have learned the finger patterns associated with D major, G major and C major are introduced.¹⁴⁶

¹⁴⁵ Dr. Robert Gillespie, interview with author, October 14, 2013.

¹⁴⁶ Gerald Anderson, and Robert Frost. *All for Strings: Comprehensive String Method, Book 1*. San Diego: Kjos Music Company, 1986.

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**A PROGRESSIVE, NEW STRING METHOD
WRITTEN BY THREE HIGHLY RESPECTED PEDAGOGUES.**
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**With *Strictly Strings*, we're making group teaching all that it should be—
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We take the position that if you teach a string class, you should be able to introduce your students to ensemble playing right away. After all, string students joined the school music program to play in an orchestra, not to play in unison all year.

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Strictly Strings develops all players' abilities equally. Early simplified shifting allows low strings to play the real melody and entire scales with the rest of the group. This, along with the early introduction of extended hand position helps to achieve balanced development between all instruments. As a result, all of your students will feel they are an important part of the group.

Strictly Strings also introduces three finger patterns with related scales and keys, as well as detaché, staccato and spiccato bow strokes as an integral part of teaching musical style.

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Figure 11: Advertisement for *Strictly Strings* book 1. Original published in the Spring 1992 *American String Teacher*.

Strictly Strings offers a highly organized pedagogical sequence that could be used in a heterogeneous or homogeneous classroom setting. The teacher's manual offers recommendations for dealing with the day to day operation and organization of teaching beginning strings, as well suggestions and strategies for teaching new techniques. For 1992, it had an up to date appearance, and in an attempt to keep the book from becoming outdated the authors used drawings to demonstrate appropriate technique and posture instead of photographs.¹⁴⁷

Book One of the *Strictly Strings* series begins with an introduction to each of the stringed instruments. The first six pages include information on taking care of the instrument and bow, parts of the instrument and bow, and holding the instrument. Pizzicato position, left hand position, and bow hold are also introduced in these early pages. Although students will not begin using their bows right away, the authors recommend reinforcing good bow holds and bow arm movements from the beginning, long before they will be expected to use to bows. Each explanation of these early techniques are accompanied by drawings demonstrating appropriate techniques.

In terms of right hand sequencing, Book One of *Strictly Strings* begins with pizzicato, which students are expected to use through out the book at various times. Music with down and up bow markings is introduced on page 14. Once students are using the bow, *Strictly Strings* uses presents subsequent bowing techniques in the following sequences: bow lifts, two note slurs, three note slurs, bow divisions, staccato, slurred staccato and hooked bowings, legato bowings, four note slurs (both legato and staccato), double stops, and spiccato.

¹⁴⁷ Jacquelyn Dillon, James Kjelland, and John O'Reilly. *Strictly Strings: A Comprehensive String Method, Book I*. Van Nuys: Highland/Etling, 1992.

The left hand sequence of Book One begins by introducing the open strings common to all four instruments (A, D, G), and then introducing the C string for violas and cellos and the E string for violins and basses. Next the text begins introducing the notes of the D scale by having students begin on the open D String and add fingers as they go up the scale. *Strictly Strings* does not immediately introduce the shift into third position for basses that is necessary to complete the D scale. Instead they have basses go down an octave to complete the scale. When the third position shift for basses is introduced, the authors also introduce the use of fourth finger for violins and violas, as well as second position shifting for cellos. Once students have learned the finger patterns associated with D major, the sequence continues introducing the finger patterns associated with G major, C major, and B flat major.¹⁴⁸

One of the many unique items about the *Strictly Strings* series was the new approach to introducing note reading. In the early pages of the book, notes are introduced through a visual representation of the relationship between the notes. This is accomplished away from notes being on the staff. The *Strictly Strings* series was also one of the first string method books to place note names in the note heads (see figure 12). According to Jim Kjelland, John O'Reilly had seen both of these techniques used in the Alfred piano books and felt that it was appropriate to transfer these ideas into an Alfred sponsored string method book series.¹⁴⁹

¹⁴⁸ Jacquelyn Dillon, James Kjelland, and John O'Reilly. *Strictly Strings: A Comprehensive String Method, Book I*. Van Nuys: Highland/Etling, 1992; The "Chart of the Sequential Introduction of Notes, Rhythms, Terms, Bowings, Tunes, and Special Features" located on pages two and three *Strictly Strings* book one can be found in Appendix B.

¹⁴⁹ Dr. James Kjelland, interview with author, October 29, 2013.



Figure 12: Example of visual representation of notes and note names being placed in the note head. These exercises can be found on pages 7 -14 in *Strictly Strings* book one for all instruments.

The organized sequence of *Strictly Strings* along with a balanced sequence of right and left hand technique, allows for substantial student growth during the first year of playing. The authors' use of exercises and “real songs” in this book help to keep students interested in the process, and the attention to cello and bass techniques make the book ideal for heterogeneous group teaching.

The review for *Strictly Strings* Book One in the Winter 1993 *American String Teacher* was very positive. The reviewer noted that the book was, “systematic and well organized,” and that, “the most pleasing part is the wide variety of musical examples.”¹⁵⁰ Mary Wagner, past ASTA president, noted that for her the “sequence and pedagogy of the book, as well as their use of music”¹⁵¹ really set it apart from others at the time. She

¹⁵⁰ Victor Ellsworth. Review of *Strictly Strings, Violin/Book 1, A Comprehensive String Method*, by Jacquelyn Dillon, James Kjelland, and John O'Reilly. *American String Teacher* 43, no. 1 (Winter 1993): 89.

¹⁵¹ Mary Wagner, interview with author, September 24, 2013.

also notes however that one of the reasons she initially selected *Strictly Strings* was because Jacquelyn Dillon's name was attached to it.¹⁵² Dr. Robert Gillespie recalls that, "it was time for a different approach"¹⁵³ in teaching strings, and their fresh approach attracted a lot of people to the text.

Just two years after the publication of *Strictly Strings*, another new method book series was released, *Essential Elements for Strings* (1994). Published by Hal-Leonard, this text was authored by Michael Allen, Robert Gillespie, and Pamela Tellejohn-Hayes, one of Jacquelyn Dillon's former students. Jacquelyn Dillon recalls that when *Essential Elements* was released, it became her book's largest competition in terms of marketing. She was, however, happy to see growth in the number of materials available for beginning string classes.¹⁵⁴

Jacquelyn Dillon remembers enjoying the method book writing process, mainly because she, Jim Kjelland, and John O'Reilly worked together so well. She notes however that one of the largest problems with putting your name on a method book is that people forever associate you with the approach to string teaching that was presented in that book. She explains that with access to more materials and new ideas, some of her views on how to approach beginning strings classes have changed since that method book was published. Dillon recognizes that she could update and re-release the book, but at this point in time has no intention of doing so.¹⁵⁵

¹⁵² Mary Wagner, interview with author, September 24, 2013.

¹⁵³ Dr. Robert Gillespie, interview with author, October 14, 2013.

¹⁵⁴ Jacquelyn Dillon, interview with author, Mulvane, Kansas, June 9, 2014.

¹⁵⁵ Jacquelyn Dillon, interview with author, Mulvane, Kansas, June 9, 2014

Chapter 6

ASTA Presidency

Jacquelyn Dillon was elected president-elect of the American String Teachers Association in 1992. This would mark the beginning of a six-year term for Dillon (1992-1998), in which she would serve as president-elect, president, and past-president for this organization.

When Jacquelyn Dillon was elected to the national ASTA board in 1992, ASTA had never been stronger as an organization. The organization had an annual operating budget of more than \$300,000, and its membership contained 8,000 diverse individuals representing the areas of higher education teachers, public school teachers, private school teachers, music administrators, professional soloists and orchestra members, amateur players, conductors, music publishers, and others. The *American String Teacher* journal was recognized as a first-class publication, and efforts were being made to support state ASTA chapters through Special Project Grants.¹⁵⁶

Then president, Anne Witt, was diligently working to promote ASTA as an organization that focused on the shared interests of its members, explaining the strength that can be gained when all members of the string teaching community work together. Anne Witt developed initiatives throughout her time as ASTA president such as the Inner City Outreach Program, the National Membership Campaign (which helped ASTA reach 10,000 members in early 1995), and the Council of State Presidents (an annual meeting of state presidents at the national conventions). The purpose of these programs was to help meet the needs of the ASTA membership, and to promote growth in the

¹⁵⁶ “Shaping ASTA’s Course: Recollections and Summaries of ASTA Presidents’ Terms 1984 through 1996.” *American String Teacher* 46, no 4 (Fall 1996) 26-35.

organization. Immediate past-president Robert Culver had opened a line of communication between ASTA, NSOA (National School Orchestra Association), SAA (Suzuki Associations of the Americas), and other organizations to explore ways in which these organizations could collaborate. Anne Witt was working to continue these conversations.

As president-elect, Jacquelyn Dillon's communications with the ASTA membership generally supported the ideas promoted by Witt. In her *American String Teacher* articles, Dillon promoted items such as the Special Project Grants, which provided money to state chapters to help develop programs at the state level such as mini conferences, string teacher training sessions, and festivals. She also encouraged members to participate in the National Membership Campaign, attend the national ASTA conferences, and to find ways to collaborate with each other and create a more unified string teaching community.¹⁵⁷

Dillon, however, also had her own set of priorities for ASTA, some of which were apparent even in her early messages as president-elect. At the top of her list was looking toward the future of ASTA, and more importantly, the future of the string teaching profession. ASTA was approaching its 50th Anniversary, and Dillon began reflecting on what the next 50 years of ASTA would hold. She also began working to better understand the members of ASTA and what they needed from their professional organization. In

¹⁵⁷ Summary of Jacquelyn Dillon's president-elect articles found in the *American String Teacher* between 1992 and 1994.

Dillon's first article as president-elect she expressed the need to "keep ASTA strong, and really in tune with the times."¹⁵⁸

In terms of string teaching, Dillon presented the membership with issues particularly related to public school orchestra programs. In her Autumn 1993 article in the *American String Teacher*, she noted that new orchestra programs were being created in the United States, but that overall there was a significant public school string teacher shortage. Dillon identified several possible ways to combat this string teacher shortage, including promoting a more positive image of the string teaching profession, and carefully selecting students who would make excellent string teachers and encouraging them to join the profession. Dillon would continue addressing this issue throughout her presidency.¹⁵⁹

Jacquelyn Dillon became the president of ASTA in the summer of 1994. In her first column as president, she was optimistic about ASTA's ability to grow and to continue to provide for its membership. She also noted that the ASTA organization was experiencing some changes. In 1994, ASTA established its own independent National Office, for the first time in its history, in Reston, Virginia and hired a full time executive administrator to run the day-to-day operation. The *American String Teacher* had a new journal editor and a new journal design, and for the first time ever, ASTA was "on-

¹⁵⁸ Jacquelyn Dillon-Krass. "Some Really Special Projects." *American String Teacher* 42, no. 3 (Summer 1992): 12-13.

¹⁵⁹ Jacquelyn Dillon-Krass. "School Orchestra Programs: Good News/Bad News." *American String Teacher* 43, no. 4 (Autumn 1993): 13; In her final months as ASTA president, Jacquelyn Dillon and Wichita State University hosted a national symposium titled, "String Teacher Preparation for the Twenty-First Century." The purpose of this symposium was to address the string teacher shortage in the United States and to discuss inconsistencies in string teacher training programs at the collegiate level. This symposium is discussed at length in chapter 7.

line.”¹⁶⁰ Although none of these changes significantly impacted the membership, they were indications that ASTA was continually moving forward.¹⁶¹

Dillon recalls two major events that emerged during her ASTA presidency. The first was ASTA’s 50th Anniversary occurring in 1996. The second was the developing merger of ASTA and NSOA, a process that covered her entire six-year term with ASTA.¹⁶²

50th Anniversary Celebration

One of Jacquelyn’s major undertakings as ASTA president was the planning of the convention and celebration associated with ASTA’s 50th Anniversary. In her Spring 1995 *President’s Message* column in the *American String Teacher*, Dillon began promoting this event. She solicited ideas from the membership about events they would like to see that honored the 50th Anniversary. Knowing that this would be a particularly costly event, she asked for the membership to provide financial assistance or to donate items to help with the planning. Dillon also promoted a theme contest, asking the membership to submit potential themes for this conference. The convention associated with the ASTA’s 50th Anniversary would be held April 17-20, 1996 in Kansas City.¹⁶³

In the planning of the 50th Anniversary celebration, Dillon found out how little of ASTA’s history had really been preserved. In 1971, Robert Ritsema and ASTA published a history of the first 25 years of ASTA. Dillon, however found that little had been

¹⁶⁰ “ASTA Goes On-Line.” *American String Teacher* 44, no. 4 (Fall 1994): 7.

¹⁶¹ Jacquelyn Dillon-Krass. “From the President.” *American String Teacher* 44, no. 3. (Summer 1994): 6.

¹⁶² Jacquelyn Dillon, interview with author, Mulvane, Kansas, July 6, 2013.

¹⁶³ Jacquelyn Dillon-Krass. “From the President.” *American String Teacher* 45, no. 2. (Spring 1995): 8.

complained about ASTA between 1971 and 1996. Out of her frustration with the lack of resources pertaining to ASTA's history, Dillon called on the membership of ASTA to share their personal memories about the organization, and to also begin writing down the history of the organization as well as the string teachers and players who had provided for the "betterment of string playing and teaching in this country."¹⁶⁴

Dillon was determined to produce a written history pertaining to ASTA from 1946-1996. She decided to do this through two separate projects; the first being more comprehensive in nature, would provide the 50 year history of ASTA over the four 1996 commemorative issues of the *American String Teacher*. The second project was the compilation of a "memory book" telling the history of ASTA through pictures of those who served the organization from 1946-1996.¹⁶⁵

Jacquelyn Dillon recalls that it was difficult to find individuals who were willing to work on these projects because they were time consuming, and there was really no way to compensate people financially for their time. After much pleading, Dillon was able to convince six people to share the work of these projects. Four individuals were assigned the collective 50 year history of ASTA. These writers, who were given the title of guest editors to the *American String Teacher* included Jody Atwood who covered 1946-1957, Robert Klotman 1958-1970, Joanne Erwin 1971-1983, and Marianne Murray Perkins 1984-1996. All four editors used archival material, interviews, and past issues of the *American String Teacher* to inform their writing. They also invited other individuals to

¹⁶⁴ Jacquelyn Dillon-Krass, "From the President: Let's Recognize the Importance of Preserving our History," *American String Teacher*, 46, no. 1 (Winter 1996): 8.

¹⁶⁵ Jacquelyn Dillon, interview with author, Mulvane, Kansas, July 6, 2013; "ASTA's Colorful History: An Introduction." *American String Teacher* 46, no. 1 (Winter 1996): 43; *50 Years of ASTA, A Work in Progress*. Edited by Gerry and Carol Doan, and Jody Atwood. Copyright 1996, American String Teachers Association.

write articles and to share personal memories of ASTA. The end result of each individual's hard work was an extensive, four-part history of ASTA presented in the four 1996 commemorative issues of the *American String Teacher*.

Gerry and Carol Doan, and Jody Atwood, worked to compile pictures and information for a publication titled *50 Years of ASTA, A Work in Progress*. According to the three editors, the purpose of creating this souvenir book was to “accumulate as much material as feasible that would be meaningful to as many ASTA members as possible.”¹⁶⁶ The team decided to represent the history of ASTA in this way because it focused on the people of ASTA, who are, “the heart and strength of the American String Teachers Association.”¹⁶⁷

The theme of the 1996 ASTA National Convention was, “Honoring the Past, Shaping the Future.” Dillon and other worked endlessly to plan a convention that would provide a, “proper representation of the glorious history of ASTA's first fifty years.”¹⁶⁸ In addition to sessions covering philosophical and pedagogical components of string playing and teaching, this particular conference offered a series of clinics and receptions, dedicated to the history of ASTA, the future of ASTA, and to the future string teaching in the United States. Some of these sessions included:

“String and Orchestra Teacher Training in the Year 2000” – A panel containing John Burton, John Clinton, Robert Gillespie, Stephen Heyde, Harold Popp, Laura Reed, and Camille Smith discussed what the profession could do to promote visibility, improve image, change teacher training, and increase the number of string and orchestra directors.

¹⁶⁶ *50 Years of ASTA, A Work in Progress*. Edited by Gerry and Carol Doan, and Jody Atwood. Copyright 1996, American String Teachers Association, front cover material.

¹⁶⁷ *50 Years of ASTA, A Work in Progress*. Edited by Gerry and Carol Doan, and Jody Atwood. Copyright 1996, American String Teachers Association, front cover material.

¹⁶⁸ “Shaping ASTA's Course: Recollections and Summaries of ASTA Presidents' Terms 1984 through 1996.” *American String Teacher* 46, no 4 (Fall 1996): 33.

“Fifty Years of ASTA” – Presenters Jody Atwood, Robert Klotman, Joanne Erwin, and Marianne Murray Perkins summarized and discussed the 50 years of ASTA presented in the *American String Teacher* Journal.

“Gala Reception Honoring ASTA Past Presidents and Award Winners” – Special reception in honor of past national ASTA leaders.

“Meet the Masters Open House” – Provided an opportunity for convention attendees to meet individuals who had published method books, articles, and music.

“Honoring the Past, Shaping the Future” – A panel containing Michael Fanelli, Marvin Rabin, Robert Klotman, and John Kendall discussed past contributions to the string teaching profession and assessed trends for the future.¹⁶⁹

Commemorative materials were also made available to those attending the 1996 national convention. These items included the souvenir book, *50 Years of ASTA, A Work in Progress* that was compiled by Gerry and Carol Doan and Jody Atwood, and a keepsake medallion, designed by Jacquelyn Dillon, that displayed the ASTA logo and the theme of the convention.¹⁷⁰

Edward Adelson, ASTA president from 1996-1998, called the 50th Anniversary celebration “extraordinary” and thanked Jacquelyn Dillon for “creating splendor beyond our wildest dreams.”¹⁷¹ Dillon recalls that planning the anniversary celebration was an “enormous task,”¹⁷² however it was also one of her “fondest memories”¹⁷³ of serving as

¹⁶⁹ 1996 National ASTA Convention Program Book. Original in possession of Jacquelyn Dillon, Mulvane, Kansas.

¹⁷⁰ “Honoring the Past, Shaping the Future, 1996 ASTA National Convention Preview.” *American String Teacher* 46, no. 1 (Winter 1996): 24-27.

¹⁷¹ Edward Adelson. “From the President.” *American String Teacher* 46, no. 3 (Summer 1996): 8.

¹⁷² “Shaping ASTA’s Course: Recollections and Summaries of ASTA Presidents’ Terms 1984 through 1996.” *American String Teacher* 46, no 4 (Fall 1996): 34.

¹⁷³ “Shaping ASTA’s Course: Recollections and Summaries of ASTA Presidents’ Terms 1984 through 1996.” *American String Teacher* 46, no 4 (Fall 1996): 34.

ASTA president. Dillon feels that organizing the writing of the 50 year history of ASTA may have been one of her most lasting contributions to the organization.¹⁷⁴

ASTA and NSOA Merger

Robert Culver, ASTA president from 1992-1994, initiated a meeting between the executive boards of American String Teachers Association, National School Orchestra Association, the Suzuki Association of the Americas, and the International Society of Bassists at the ASTA National Convention in April of 1992.¹⁷⁵ During this three hour meeting, the leadership of these groups discussed potential collaboration opportunities and agreed to continue emphasizing the importance of string and orchestra education in schools and communities. At the conclusion of this meeting, the following statement was drafted:

At a joint meeting, the string community, represented by ASTA, NSOA, SAA, and ISB, recognized that the associations share mutual concerns. We agree that cooperation, communication, and collaboration in our activities are in our best interest and should be explored. We pledge respect for our common goals in the activities of our organizations, and for quality education for our students. We resolve to continue in dialog, proposal, and action.¹⁷⁶

This meeting marked the first time that these organizations had come together to form an alliance for the greater good of string playing and teaching in the United States. At the conclusion of this meeting, it was decided that the presidents of these organizations would reconvene at the 1993 ASTA National Convention in San Antonio at

¹⁷⁴ Jacquelyn Dillon, interview with author, Mulvane, Kansas, July 6, 2013.

¹⁷⁵ This meeting occurred just prior to Jacquelyn Dillon becoming president-elect of ASTA. It is unclear from the sources as to whether or not Jacquelyn Dillon was in attendance at this meeting.

¹⁷⁶ "Leadership Pledges Action." *American String Teacher* 42, no. 3 (Summer 1992): 17; "Executive Boards Collaborate in New Orleans." *National School Orchestra Association Bulletin* 35, no.2 (October 1992): 4.

which time, an action plan would be developed. Although it was unknown at the time, it has since been acknowledged that this meeting was the first step toward the merger of ASTA and NSOA.¹⁷⁷

At the 1993 ASTA convention, NSOA president Arlene Witte, ASTA president Anne Witt, and Suzuki Association president Jeff Cox engaged in a second meeting, looking at ways for cooperation between these organizations. Anne Witt reported in her Spring 1993 “President’s Message,” that together they discussed their individual organization’s goals and visions, as well as ongoing projects. She explained that organizations found a “few” ways in which they could combine their forces, and that they “resolved to keep looking for more.”¹⁷⁸ Witt went on to encourage all members of ASTA, NSOA, and SAA to begin to work together in every way possible.¹⁷⁹

Jacquelyn Dillon echoed president Anne Witt’s message in her Spring 1993 article, “A Bridge Is a Link Is a Connection Is Strength.” Dillon discussed the importance of music organizations working together, giving examples of state chapters that had been successful in working together. She noted that every effort in this direction helps to “ensure the future of string playing in the United States.”¹⁸⁰

Robert Greenwood became the president of NSOA in October of 1993. In his first “President’s Message,” he explained that NSOA was at a place in time where change was

¹⁷⁷ “Leadership Pledges Action.” *American String Teacher* 42, no. 3 (Summer 1992): 17; “Executive Boards Collaborate in New Orleans.” *National School Orchestra Association Bulletin* 35, no.2 (October 1992): 4; Jane Palmquist. “From ASTA and NSOA to ASTA with NSOA.” *American String Teacher* 49, no. 2 (May 1999): 60-69.

¹⁷⁸ Anne Witt. “President’s Message.” *American String Teacher* 43, no. 2 (Spring 1993): 4.

¹⁷⁹ Anne Witt. “President’s Message.” *American String Teacher* 43, no. 2 (Spring 1993): 4; Arlene Witte. “President’s Message.” *National School Orchestra Association Bulletin* 35, no. 3 (April 1993): 4.

¹⁸⁰ Jacquelyn Dillon-Krass. “A Bridge Is a Link Is a Connection Is Strength.” *American String Teacher* 43, no. 2 (Spring 1993): 9.

a necessity. Greenwood remarked, “The time seems right to make such a move towards the possibility of creating a new organization...a more effective umbrella for all orchestra teachers and studio teachers.”¹⁸¹ Greenwood also explained that to this end, NSOA leadership had proposed a series of meetings with ASTA. Outgoing president Anne Witt announced to the ASTA membership in the Spring 1994 issue of *American String Teacher* that the NSOA executive board had submitted a proposal to the ASTA board concerning a possible unification of the two groups. She noted that regardless of whether or not an official merger occurred, ASTA was still planning to collaborate with NSOA.¹⁸²

A “steering committee” was formed to further explore and discuss the possibility of uniting ASTA and NSOA. This committee was made up of Jacquelyn Dillon (ASTA president), Edward Adelson (ASTA president-elect), and Robert Greenwood (NSOA president). It was the general consensus of the committee that string and orchestra programs would benefit from a more unified voice. This committee produced a list of fifteen shared activities that would serve as the first step in a possible ASTA and NSOA merger. The list included the following items:

- 1) Both NSOA and ASTA will add a check-off space on their membership applications to request information about joining the other organization.
- 2) ASTA and NSOA will cosponsor some sessions at state and national conferences.
- 3) NSOA and ASTA will publish the agreement for partnership between the two organizations as well as the Memorandum of Understanding in their official publications.
- 4) NSOA will print information in the *NSOA Bulletin* titled “about ASTA” and ASTA will print information in the *American String Teacher* titled “About NSOA.”

¹⁸¹ Robert Greenwood. “President’s Message.” *National School Orchestra Association Bulletin* 36, no. 1 (October 1993): 4.

¹⁸² Robert Greenwood. “President’s Message.” *National School Orchestra Association Bulletin* 36, no. 1 (October 1993): 4; Anne Witt. “President’s Message: The State of ASTA Address.” *American String Teacher* 44, no. 2 (Spring 1994): 8-9.

- 5) ASTA and NSOA will sponsor at least one joint session at each national conference.
- 6) Reciprocal honorary memberships for executive board members of both organizations will be awarded.
- 7) Access to membership lists of each organization will be made available upon request through the appropriate executive administrator.
- 8) A meeting of ASTA/NSOA Steering Committee will be held each year immediately prior to the Mid-West International Band and Orchestra Clinic in Chicago.
- 9) ASTA and NSOA agree to a commitment to encourage co-sponsorship of new publications to address topics of mutual interest.
- 10) NSOA and ASTA will investigate shared exhibit space at national conventions and conferences.
- 11) ASTA and NSOA will sponsor joint welcoming receptions at MENC national conferences.
- 12) Each organization will support the separate activities and projects of the other organization and will encourage member participation in these activities.
- 13) The membership of both organizations will be polled in two years to gain a consensus of opinion to proceed.
- 14) Following the approval of these fifteen points by the executive boards of both organizations, a signed Memorandum of Understanding by the presidents and presidents-elect of both organizations will commit both organizations to implement the fifteen-point plan. The Memorandum of Understanding will be included in the official minutes of both organizations' board meetings.
- 15) Upon approval of the Understanding by both NSOA and ASTA executive boards, a press release will be sent to the appropriate music and music education publications announcing this Memorandum of Understanding.¹⁸³

In December of 1995, Jacquelyn Dillon ASTA president, Edward Adelson ASTA president-elect, Robert Greenwood NSOA president, and Peter Miller NSOA president-elect signed the shared activities agreement, which was then published in both the *American String Teacher* and the *National School Orchestra Association Bulletin*.

Jacquelyn Dillon and Peter Miller proceeded to release a joint message to their

¹⁸³ Robert Greenwood. "President's Message." *National School Orchestra Association Bulletin* 37, no. 3 (April 1995): 5-6; "ASTA and NSOA Agree to Shared Activities." *American String Teacher* 46, no. 1 (Winter 1996); "ASTA/NSOA Agreement: Fifteen Shared Activities." *National School Orchestra Association Bulletin* 38, no. 2 (January 1996): 1.

memberships in the spring of 1996 explaining the agreement between the two organizations and the benefits that unification would bring to the members of both organizations. The implementation of the ASTA and NSOA shared activities began in the Spring of 1996, at the end of Jacquelyn Dillon's ASTA presidency.¹⁸⁴

As part of the unification agreement between ASTA and NSOA, the new organization needed to provide a name that would reflect the services of both organizations, the continued support of specific NSOA events and services, an industry representative on the national board, and the publication of articles specifically pertaining to school orchestra programs. By the spring of 1997, the memberships of both ASTA and NSOA had approved proceeding with the merger of the two organizations. In order to proceed, NSOA was formally dissolved, and with the merger ceased to exist as an independent organization. On July 1, 1998, the new organization officially became ASTA with NSOA.¹⁸⁵

Jacquelyn Dillon explains that she was in support of combining the efforts of ASTA and NSOA from the very beginning of the process, because from her perspective it was time for the two organizations to unify for the purpose of string education in the United States. Mary Wagner, former school orchestra task force chair and ASTA past president, recalls that it was one of Dillon's goals through out the unification process, "to make school educators felt as though there was a place for them in ASTA."¹⁸⁶ Dorothy

¹⁸⁴ Jane Palmquist. "From ASTA and NSOA to ASTA with NSOA." *American String Teacher* 49, no. 2 (May 1999): 60-69.

¹⁸⁵ Jane Palmquist. "From ASTA and NSOA to ASTA with NSOA." *American String Teacher* 49, no. 2 (May 1999): 60-69; Louis Bergonzi. "Dear Members and Officers of what was ASTA and what was NSOA." *American String Teacher* 48, no. 3 (August 1998): 18.

¹⁸⁶ Mary Wagner, interview with the author, September 24, 2013.

Straub, former MENC president noted that Dillon's work, "to bring orchestra teachers into ASTA through the ASTA and NSOA merger really made ASTA a stronger organization."¹⁸⁷ Wagner also remembers that it was important to Dillon that both organizations would retain their identities in the name of the new organization, pushing that it would be ASTA with NSOA.¹⁸⁸

The foundations of ASTA as an organization were unaffected by the unification of ASTA and NSOA; instead, ASTA broadened its reach by including and supporting the mission and goals of NSOA. The unification of ASTA and NSOA led to a stronger and broader organization, encompassing the entire string teaching and playing field. NSOA disappeared from the title of the organization in 2006 due to legal concerns; however, ASTA continues to support many of the items that were brought to the organization with the merger of ASTA and NSOA.¹⁸⁹

¹⁸⁷ Dorothy Straub, interview with the author, May 12, 2014.

¹⁸⁸ Mary Wagner, interview with the author, September 24, 2013; Jacquelyn Dillon, interview with author, Mulvane, Kansas, June, 9, 2014.

¹⁸⁹Robert Gillespie. "From the President: At the Beginning of Yet Another Season, ASTA with NSOA Continues to Move Ahead!" *American String Teacher* 55, no. 4 (November 2005): 14; For more information about ASTA see: <http://www.astaweb.com/Public/About/Public/About.aspx?hkey=d831ad55-59fb-4a2b-b4ab-a556bb0fbdf6>.

Chapter 7

Return to Wichita

In 1989, while still living in New York, Jacquelyn Dillon met a New York native named William (Bill) Krass. Bill was working as an aircraft industry expeditor, and having been divorced for some time, he was looking for someone new. He placed a personal advertisement in the Long Island Newsday, and according to Bill, he received over 200 responses to his ad.¹⁹⁰

A friend and co-worker of Jacquelyn brought the ad to her attention. Jacquelyn recalls that the ad described a man looking for, “A special person, who didn’t need to be physically beautiful to be interesting.” The ad went on to describe Bill as someone who, “loved wildlife, reading non-fiction, and studying history.” At the urging of her friend, Jacquelyn wrote a letter to Bill that included her picture, and her phone number.¹⁹¹

Bill recalls that Jacquelyn’s letter was exceptionally well written, and that she was beautiful. He decided to call her, and Jacquelyn recalls that they talked for hours, finding many things in common, including a love of classical music. A week or so later, they met for coffee, and things progressed from there.¹⁹²

Bill spent the next year showing Jacquelyn everything that New York had to offer. Although Jacquelyn had lived in New York for about six years, she had been too

¹⁹⁰ Bill Krass, interview with author, April 29, 2015.

¹⁹¹ Jacquelyn Dillon, interview with author, April 14, 2015.

¹⁹² Bill Krass, interview with author, April 29, 2015; Jacquelyn Dillon, interview with author, April 14, 2015.

busy with her work in the music industry to, “really experience New York.”¹⁹³ She recalls that Bill took her to just about every garden, museum, and zoo that the state of New York had to offer, and she loved every minute of it.¹⁹⁴

Jacquelyn and Bill were married August of 1990. Jacquelyn’s brother married the couple at small ceremony, attended only by family, in Council Grove, Kansas. Legally she took the name Jacquelyn Dillon-Krass to honor her new husband and marriage, however, to the rest of the world, she continued on as Jacquelyn Dillon.¹⁹⁵



Figure 13: Jacquelyn Dillon and Bill Krass wedding picture, August 1990. Courtesy of Jacquelyn Dillon.

¹⁹³Jacquelyn Dillon, interview with author, April 28, 2015.

¹⁹⁴Jacquelyn Dillon, interview with author, April 28, 2015.

¹⁹⁵Jacquelyn Dillon, interview with author, Mulvane, Kansas, July 6, 2013; Bill Krass, interview with author, April 29, 2015.

Jacquelyn and Bill chose to settle in Mulvane, Kansas, just 17 miles from Wichita. Bill Krass had recently retired from his work in the aircraft industry, and although Dillon was again working as part time editor of Scherl & Roth's *Orchestra News*, she did not have full-time employment at the time of their move. There were many factors that contributed to their decision to move to Mulvane; however, the one that weighed most heavily on Jacquelyn was being near family, especially her aging parents who were still residing in Wichita.¹⁹⁶

Friends University

After less than a year without full time employment, Dillon's career was about to take off again. In the early summer of 1991, Dr. John Taylor, a long-time Friends University music faculty member had heard that Jacquelyn Dillon had moved back to the area. Dr. Taylor knew Dillon's work through the Midwest Clinic and her time with Scherl & Roth and knew that she would be a valuable asset for Friends University. As Dr. Taylor recalls, he got Jacque's address, drove to her house in Mulvane unannounced, knocked on the door, and said, "Jacque, you don't know who I am, but I am John Taylor and I want you to come work at Friends."¹⁹⁷

Together they worked out a three-year deal, and Jacquelyn Dillon served as an adjunct professor at Friends University from 1991-1994. While at Friends University, Dillon taught string methods and string pedagogy. Dillon enjoyed her work at Friends.

¹⁹⁶ Jacquelyn Dillon, interview with author, Mulvane, Kansas, July 6, 2013.

¹⁹⁷ Dr. John Taylor, interview with author, July 16, 2014.

She recalls feeling, “appreciated and supported” in that position and that the students were “very dedicated.”¹⁹⁸

During her time at Friends, she founded and conducted the Friends University Chamber Orchestra, to complement the ever-growing Friends University Community Orchestra. Unlike the Community Orchestra, the Friends University Chamber Orchestra was open to students only, providing an opportunity for students to refine their playing skills, and for Dillon to have an orchestra of her own. According to Dr. John Taylor, the Chamber Orchestra continues to be immensely successful as a student-based performance ensemble at Friends University. Dr. Taylor feels that the founding and organization of that ensemble was one of many ways that Dillon had, “a long term impact, over the very short time she was at Friends.”¹⁹⁹

Wichita Symphony Youth Chamber Players

Around the same time as Dillon’s appointment to Friends University, a prominent Wichita Public School string teacher, Ingri Fowler, approached her about starting a new youth orchestra in the Wichita community. The Wichita Symphony already supported two youth orchestras, however Dillon and others recall that students encountered heavy competition trying to get into those orchestras and that many talented students were turned away each year from these ensembles. Ingri Fowler and Gay Jones, then manager of the Wichita Youth Orchestras program, brought a proposal for the third orchestra

¹⁹⁸ Jacquelyn Dillon, interview with author, Mulvane, Kansas, June 9, 2014.

¹⁹⁹ Dr. John Taylor, interview with author, July 16, 2014; For more information about the Friends University Chamber Orchestra see <http://www.friends.edu/academics/music>.

before the Wichita Symphony board. The purpose of this new ensemble was to provide a large-group playing experience for string students in grades five through eight.²⁰⁰

Approval was given for the new ensemble in the fall of 1991, and Jacquelyn Dillon and Ingri Fowler were named the conductors and founders of the Wichita Symphony Youth Chamber Players. Auditions were held as soon as possible, and Dillon recalls that about 70 students participated that first year. The debut concert for the Youth Chamber Players was performed in the late fall of 1991.²⁰¹

Rehearsals for this ensemble were originally held on the Friends University campus, but when Dillon began working at Wichita State, the youth orchestra rehearsals were also moved to Wichita State. Although Fowler and Dillon initially co-conducted the Youth Chamber Players, Dillon eventually took over all conducting responsibilities.²⁰²

Dillon continued as the sole conductor of the Youth Chamber Players until 2008, when she began training her replacement, Eric Crawford. For the 2008-2009 youth symphony season, Dillon and Crawford shared the podium, culminating with Crawford being appointed as the full time director of the Youth Chamber Players beginning with the 2009-2010 season. Eric Crawford currently serves as the Wichita East High School Orchestra director and orchestra curriculum coach for the Wichita Public Schools. Today the Wichita Youth Chamber Players ensemble is an audition-only group open to string

²⁰⁰ Information about the Youth Chamber Players found in a November 5, 1992 Wichita Eagle newspaper article called, "Young Players Take Their Shot at the Big Stage" by Laura Addison. Early history of the program was found in the Youth Chamber Players concert program from their 2013 performance at the Kansas Music Educators Association In-Service Workshop. Program in possession of the author, Tonganoxie, Kansas; Jacquelyn Dillon, interview with author, April 19, 2015.

²⁰¹ Youth Chamber Players concert program from their 2013 performance at the Kansas Music Educators Association In-Service Workshop. Program in possession of the author, Tonganoxie, Kansas; Jacquelyn Dillon, interview with author, Mulvane, Kansas, June 9, 2014.

²⁰² Youth Chamber Players concert program from their 2013 performance at the Kansas Music Educators Association In-Service Workshop. Program in possession of the author, Tonganoxie, Kansas; Jacquelyn Dillon, interview with author, April 19, 2015.

students in grades four through ten, and rehearsals for this ensemble are still held on the Wichita State University Campus.²⁰³

Directing this ensemble provided a place for Dillon's students at Friends University and at Wichita State to observe and be involved with quality string teaching and playing of young students. Starting and continuing with this group for almost 20 years is also an example of how Dillon connected herself and Wichita State with the community of Wichita. Jacquelyn Dillon describes conducting this ensemble as the absolute "delight" of her later career, noting that, "there is nothing like working with eager, bright eyed kids every week."²⁰⁴

Wichita State University

Friends University was unable to offer Dillon a full-time position or benefits at the end of her three-year adjunct term, and it was time for Jacquelyn Dillon to move on. Jacquelyn recalls that her next opportunity, at Wichita State University, was conceived of and directed by Harold Popp.

Harold Popp came to Wichita State University as the chair of the School of Music in 1993. Dillon recalls that she and Popp had met a few years earlier while she was doing a workshop at another university. Knowing that Dillon was a Wichita native and that she had earned both of her degrees from Wichita State University, Popp was "appalled"²⁰⁵ that Dillon was using her talents and national notability at Friends University and not

²⁰³ Youth Chamber Players concert program from their 2013 performance at the Kansas Music Educators Association In-Service Workshop. Program in possession of the author, Tonganoxie, Kansas; Eric Crawford, e-mail communication with author, April 19, 2015; More information about the Wichita Youth Symphony ensembles can be found at: <http://wichitasymphony.org/about-us/artistic-staff/>.

²⁰⁴ Jacquelyn Dillon, interview with author, April 19, 2015.

²⁰⁵ Jacquelyn Dillon, interview with author, Mulvane, Kansas, June 9, 2014.

Wichita State. According to Dillon, Popp worked with donors to secure the funding for a new faculty line so that he could hire her. In doing so, he not only created a position for Dillon, but also provided Wichita State with its first professor of music education with an emphasis in string pedagogy. Jacquelyn Dillon joined the faculty as assistant professor of music education and string pedagogy at Wichita State in the Fall of 1994. Like she had done many other times in her career, Dillon began building a new program focused on preparing public school string and orchestra teachers and programs.²⁰⁶

Beyond starting in her new position at Wichita State, Dillon took on other new roles in 1993 and 1994. In 1993, she was named to the Midwest Band and Orchestra Clinic board, a position she maintained until 2010. In 1994, she began her two-year term as national president of the American String Teachers Association. According to Dillon, together these three new roles left her feeling overwhelmed much of the time during her first few years at Wichita State, however this feeling did not stop her from working to develop the program at Wichita State.²⁰⁷

One of the first major steps Dillon took to build the program at Wichita State was to host a national event concerned with the future of string music education. In January of 1996, Jacquelyn Dillon, as ASTA president, and Wichita State University hosted a national symposium on string pedagogy titled “String Teacher Preparation for the Twenty-First Century.” This symposium was prompted out of research that had emerged by ASTA and others noting a significant shortage of qualified string teachers to serve in

²⁰⁶ Jacquelyn Dillon, interview with author, September 22, 2013; Jacquelyn Dillon, interview with author, Mulvane, Kansas, June 9, 2014; Information about Harold Popp at Wichita State found at: <http://webs.wichita.edu/?u=serviceawards&p=/2010ceremonies/retireereflexions/haroldpopp/>

²⁰⁷ Jacquelyn Dillon, interview with author, Mulvane, Kansas; February 26, 2015.

the public schools, and inconsistencies in string teacher training programs at the college and university level. It was hoped that, through this symposium, solutions for dealing with the string teaching shortage would be identified, and a specific set of goals and standards could be produced for collegiate string education programs.²⁰⁸

Approximately fifty individuals from across the United States, representing higher education, public school, and private string teachers, attended the event. Together this group produced suggestions for attracting string teachers to the profession, as well as improving the image of string teaching as a worthwhile profession both in the community and at the collegiate level. Attendees also made several recommendations to improve the quality of teacher training. These suggestions included incorporating early teaching experiences for young undergraduate students, providing students with a sequential pedagogy for all four stringed instruments, requiring a minimum of one full year of string techniques and methods courses, and training students on how to advocate for string programs.²⁰⁹

The Wichita State symposium provided the string music education profession with solutions to identified problems in the field and recommendations on how to move the string music education forward. For Wichita State and Jacquelyn Dillon, hosting this

²⁰⁸ Wichita State University press release titled, "String teachers Gather at WSU to Discuss Future Education." Published January 12, 1996. Original in Possession of Jacquelyn Dillon, Mulvane, Kansas; Laura Reed. "Notes and Notables: WSU Symposium Recommends Changes in Training of Future String Teachers." *American String Teacher* 46, no. 2 (Spring 1996): 73, 75. The Wichita State symposium was the second in a series of symposiums at the time. The first was hosted by Dean Angeles at Loyola University in 1995, titled, "Goals 2000: Implications for String Education." The third symposium was hosted by Robert Gillespie at Ohio State University in 1997.

²⁰⁹ Laura Reed. "Notes and Notables: WSU Symposium Recommends Changes in Training of Future String Teachers." *American String Teacher* 46, no. 2 (Spring 1996): 73, 75; Robert Gillespie. "String Teacher Training: Using History to Guide the Future." *American String Teacher* 47, no. 1 (Winter 1997): 62-66.

event provided them with national recognition as an institution and individual who were on the forefront of change in string music education.²¹⁰

One of Dillon's primary priorities at Wichita State University was recruitment and retention of students that she believed would make excellent string music educators. Dillon explained that she never had an organized plan for recruiting students, but that instead she "just always tried to be aware of where the kids were in the state that played pretty well, spoke the language, and had characteristics that I thought would make them into good teachers."²¹¹

Jacquelyn was an established adjudicator, guest conductor, and clinician throughout the country, and her popularity to fill these roles in Kansas grew during her time at Wichita State. It was rare, especially in her early days at Wichita State, that Dillon declined the opportunity to work with public school string teachers and students. She was always more than willing to offer her services, even if it meant she had drive across the state.²¹²

With this almost constant contact with the public school string and orchestra teachers and programs in the state, it was easy for Jacquelyn to find the type of students that she wanted in her program. Once she identified the students she wanted, she began building relationships with them, letting them know how wonderful being a public school orchestra teacher really is. According to Dr. Mark Laycock, current Wichita State University Orchestra Director, and others, one of Dillon's greatest strengths is her ability

²¹⁰ Robert Gillespie. "String Teacher Training: Using History to Guide the Future." *American String Teacher* 47, no. 1 (Winter 1997): 62-66.

²¹¹ Jacquelyn Dillon, interview with author, Mulvane, Kansas, February 26, 2015.

²¹² Jacquelyn Dillon, interview with author, Mulvane, Kansas, February 26, 2015.

to identify potential in others that they did not always see in themselves. Because of this ability, Dillon showed students their strengths and recruited them with ease.²¹³

Beyond her work with public school string and orchestra students and teachers, Dillon and the other string faculty members also found ways to bring students and teachers to the Wichita State University campus. One example of this was her work in bringing the rehearsals of not just the Wichita Youth Symphony Chamber Players to Wichita State, but also the rehearsals of the other two Wichita Youth Symphony groups as well. Dr. Rodney Miller, dean of the Wichita State College of Fine Arts, estimates that on any given Saturday morning, approximately 300 students enter the Duerksen Fine Arts Center to rehearse as part of these three groups.²¹⁴

Another example of how Dillon helped to bring students and teachers to Wichita State was the creation of the Wichita State String Festival. In 1999, Jacquelyn Dillon and the string faculty at Wichita State began offering various string Festivals in the Duerksen Fine Arts Center based on the recruiting needs of the school. For several years, this festival took the form of an invitational workshop in which, Jacquelyn Dillon and the Wichita State Orchestra Director would invite four or five school orchestras to Wichita State. This daylong festival allowed for each school to be adjudicated and participate in a workshop with Dillon and/or the Wichita State Orchestra Director. Other forms of this festival included days dedicated to various instruments, such as the Wichita State

²¹³Mary Wagner, interview with the author, September 24, 2013; Dr. Mark Laycock, interview with the author, September 28, 2013; Dr. John Clinton, interview with the author, February 21, 2014.

²¹⁴Dr. Rodney Miller, interview with author, April 8, 2015.

University Cello Day, a day completely dedicated to offering clinics to the high school cellist.²¹⁵

Once students entered Wichita State as an undergraduate string music education major, Jacquelyn Dillon worked to provide her students with as many “real world” teaching experiences as possible, many of which were made available to students beginning in the early days of their undergraduate career. Because of the partnerships she developed with the Wichita public school string and orchestra programs, and members of the Wichita community, she always had places lined up where students could observe, run sectionals, and occasionally even run an entire rehearsal.²¹⁶

Jacquelyn Dillon’s philosophy for training string teachers was to provide students with practical experiences and a well-sequenced curriculum. Dillon believed that through string methods classes, students should become proficient on all four stringed instruments, as well as gain the basic fundamental skills needed to teach large, heterogeneous string classes in public schools. In her string pedagogy classes students learned more advanced string techniques, became acquainted with method books and repertoire available at all grade levels as well as solo and ensemble music for all instruments. Students also studied bowings and an understanding of how to develop a mature tone. In all of these classes, students were expected to observe public school orchestra rehearsals and reflect on these experiences. Dr. Mark Laycock explained that, “after studying with Jacque, students always left Wichita State with the highest level of

²¹⁵ James A. Rives. “Coordinated Organizations, Activities, and Personnel: An Ethnographic Study of Organizational Behavior in the Wichita, Kansas String Education Plan (WSEP): An Educational Program for the Development of Symphony Orchestra Musicians and Audiences.” (PhD diss., The University of Kansas, 1998). Jacquelyn Dillon, interview with author, Mulvane, Kansas, February 26, 2015.

²¹⁶ Jacquelyn Dillon, interview with author, Mulvane, Kansas, February 26, 2015; Dr. Rodney Miller, interview with author, April 8, 2015.

preparation.”²¹⁷ According to Dorothy Straub, it is because of this extensive preparation that Jacquelyn Dillon’s students “hold positions throughout the country, directing healthy orchestra programs.”²¹⁸

At Wichita State, Jacquelyn Dillon was known as a dedicated and compassionate professor, with exceedingly high standards for her students. According to Dr. Rodney Miller, “she is the perfect mixture of Mother Theresa and a Marine Drill Sergeant.”²¹⁹ Dr. Mark Laycock noted that because of her approachable nature, and insistence that students called her Jacque, students often forgot that they were studying with someone who has received national and international accolades.²²⁰

Throughout her time at Wichita State University, Jacquelyn Dillon taught undergraduate classes pertaining to string techniques, string pedagogy, orchestra rehearsal methods, general music education classes, and supervised all string music education student teachers. At the graduate level, she taught string pedagogy and organized summer string teaching workshops for graduate students. As the director of string studies, Dillon was responsible for organizing recruiting events and the assignment of string scholarships and assistantships.²²¹

In 2008, Dr. Rodney Miller, dean of the Wichita State University College of Fine Arts, nominated Jacquelyn Dillon for the Carnegie Foundation U.S. Professor of the Year

²¹⁷ Jacquelyn Dillon, interview with author, Mulvane, Kansas, February 26, 2015; Information about Jacquelyn Dillon’s teaching expectations taken from her personal class notes. Original notes in possession of Jacquelyn Dillon, Mulvane, Kansas.

²¹⁸ Letter written by Dorothy Straub to the U.S. Professor of the Year Committee, April 14, 2008, letter in possession of Jacquelyn Dillon, Mulvane, Kansas.

²¹⁹ Dr. Rodney Miller, interview with author, April 8, 2015.

²²⁰ Dr. Mark Laycock, interview with author, September 28, 2013.

²²¹ Jacquelyn Dillon vita 2008. Original in possession of Jacquelyn Dillon, Mulvane, Kansas.

award for her teaching contributions at Wichita State. Wichita State faculty members, former students, public school educators, and some of Dillon's nationally known colleagues wrote letters in support of Dillon for this award. On November 20, 2008, Dillon was recognized as Kansas Professor of the year. She traveled to Washington, D.C. with her husband Bill, and Dr. Rodney Miller to receive the award in person.²²²

Jacquelyn Dillon retired from her position as professor of music education and string pedagogy and director of string studies in 2012, after 18 years at Wichita State University. According Cheryl Meyer, a former Wichita public school string educator, "Jacquelyn Dillon turned the string teaching program at Wichita State into one of the largest and most respected programs in the United States."²²³ Dorothy Straub furthered that Jacquelyn Dillon's reputation for preparing string teachers and orchestra directors at Wichita State was "unsurpassed, both in the number of teachers and the quality of their work."²²⁴ Dr. Rodney Miller explained that, "The largest impact Jacque had at Wichita State was the way she connected the Wichita State University music education program to the greater Wichita and greater Kansas community." Dr. Miller went on to say, "Her legacy at Wichita State is her musicianship and her pedagogical acumen as well as her honesty, integrity, empathy, and how she cared about the students at Wichita State."

Even in her retirement, Dillon receives many invitations to serve as an adjudicator and clinician. Much to her disgust, it is becoming increasingly difficult for her to

²²² Dr. Rodney Miller, interview with author, April 8, 2015; For more information about the Carnegie Foundation U.S. Professor of the Year award see: <http://www.carnegiefoundation.org/in-action/service-field/us-professors-year/>

²²³ Letter written by Cheryl Meyer to the U.S. Professor of the Year Committee, April 13, 2008, letter in possession of Jacquelyn Dillon, Mulvane, Kansas.

²²⁴ Letter written by Dorothy Straub to the U.S. Professor of the Year Committee, April 14, 2008, letter in possession of Jacquelyn Dillon, Mulvane, Kansas.

participate in these roles due to chronic health issues. Although it may be more difficult physically, mentally she is still as sharp as ever. She enjoys reading, attending concerts, and “reflecting and collaborating with the many wonderful university students she’s trained to work with school orchestra programs throughout the U.S.”²²⁵

Jacquelyn Dillon admits that the transition into retirement has been difficult, and that of all things, she misses the people. For Jacquelyn Dillon, teaching strings and orchestra has always been a “people business,”²²⁶ and by all accounts, this is something that she has preached and lived every day of her long career.²²⁷

On May 16, 2015, Jacquelyn Dillon was inducted into the Wichita State College of Fine Arts Hall of Fame, as part of its inaugural class. The Wichita State College of Fine Arts Hall of Fame was established in 2014 to honor individuals who have excelled in fine arts at Wichita State, as well as to, “recognize significant contributions by faculty, staff, and/or community patrons and donors on behalf of the College of Fine Arts.”²²⁸ This award is set to be given annually in three categories: Alumnus, Contributor, and Mentor. She will be honored in the Mentor category, although Dillon has the distinction of also being a Wichita State alumna. Jacquelyn Dillon has expressed her gratitude to the

²²⁵ Jacquelyn Dillon, interview with author, Mulvane, Kansas, February 26, 2015; Jacquelyn Dillon-Krass Bio compiled by Jacquelyn Dillon in February 2013. Original in possession of Jacquelyn Dillon, Mulvane, Kansas.

²²⁶ Dr. Wesley DeSpain, e-mail communication with author, April 8, 2015.

²²⁷ Mary Wagner, phone interview with author, September 24, 2013; Pamela Tellejohn Hayes, interview with author, September 25, 2013; Dr. David Littrell, interview with author, September 26, 2013; Dr. Mark Laycock, interview with author, September 28, 2013; Dr. Robert Gillespie, interview with author, October 14, 2013; Dr. James Kjelland, interview with author, October 29, 2013; Dr. John Clinton, interview with author, February 21, 2014; Dorothy Straub, interview with author, May 12, 2014; Dr. John Taylor, interview with author, July 16, 2014; Dr. Rodney Miller, interview with author, April 8, 2015; Carole Seitz, interview with author, April 8, 2015.

²²⁸ Wichita State College of Fine Arts Hall of Fame protocol, provided by Dr. Rodney Miller, Dean of the College of Fine Arts at Wichita State University, April 8, 2015.

Wichita State community for this recognition, noting that this is a particularly meaningful honor because of her long-lasting ties to the university.²²⁹

²²⁹ Wichita State College of Fine Arts Hall of Fame protocol, provided by Dr. Rodney Miller, Dean of the College of Fine Arts at Wichita State University, April 8, 2015; A Mentor, according to the Wichita State College of Fine Arts Hall of Fame protocol is someone who is, “a current or retired WSU faculty or staff member or administrator who has supported, inspired and motivated the Wichita State community in the area of Fine Arts.”; Jacquelyn Dillon, interview with author, April 14, 2015.

Chapter 8

Areas for Future Research and Conclusions

Biographical studies provide string music education with insights into the lives and experiences of the leaders in our field. These studies present a link to the contextual information and individual motives behind the decisions of the leaders that have greatly contributed to string music education in the United States. Within the confinements of a dissertation, especially one of a biographical nature, it is nearly impossible to explore every aspect and provide context for every event in an individual's life and career. With that in mind, there are parts of Jacquelyn Dillon's life and career that remain undocumented and relatively unexplored.

For example, this study focused only briefly on Dillon's early life and education. Further exploration of this time period in Dillon's life might provide more details as to her early influences outside of her home. Among other items, these influences might have included individuals, such as teachers and friends, and social activities in which she was involved.

One major aspect of Jacquelyn Dillon's career was her work in the music industry, as presented in Chapter Three. It was through this her time in the music industry that Jacquelyn Dillon was able to contribute to the development of string and orchestra programs across the United States by providing teachers with the processes and techniques associated with teaching large heterogeneous string classes. An interesting area for further study might include a more in depth account of how companies, such as Scherl and Roth, Inc., provided support to and promoted the growth of public school string and orchestra programs in the United States.

Another area for future investigation could include an analysis of the written works of Jacquelyn Dillon. Over the course of her career, Jacquelyn Dillon published numerous pedagogical articles, texts, and book chapters. Analysis of these publications might provide more historical context for the issues surrounding string music education during Dillon's career.

Chapters Four and Five discuss Jacquelyn Dillon and Casimer Kriechbaum's pedagogical text, *How to Design and Teach a Successful School String and Orchestra Program*, and Jacquelyn Dillon, James Kjelland, and John O'Reilly's classroom method book series, *Strictly Strings*. These chapters present some comparison between these texts and other available materials at the time. More detailed description and analysis of these other texts, however, would help explain other philosophical and pedagogical ideas, beyond those of Jacquelyn Dillon and her co-authors. Understanding the philosophical teaching views of other prevalent string pedagogues during the span of Jacquelyn Dillon's career could lead to a more comprehensive history of string music education in the United States.

Jacquelyn Dillon had a remarkable career. She impacted the lives of string students, teachers, merchants, and others through starting landmark programs, working in the music industry, service to her profession, and finally, preparing a new generation of teachers. The purpose of this study was to provide a history of Jacquelyn Dillon's life, career, and influence on string music education. Although this study covered Dillon's childhood and education, the primary research questions centered around the regional and national aspects of her career and the impact of these events on string music education in the United States.

The first research question was: What events in Jacquelyn Dillon's early life and career led her to the national stage? Though her early life led her to the position where she was prepared to take advantage of the eventual opportunities that came her way, her early work in the music industry transitioned her from being an influential teacher, to a nationally known clinician.

The second research question asked: What were the pivotal events in Jacquelyn Dillon's career that influenced string music education on a regional and national level? Though opportunities to present on the national level were the vehicle, her early experiences organizing and developing healthy string programs in Derby and Norman are what gave her the experiences that allowed her to share aspects of string education that very few before her had been promoting. She developed techniques for teaching large heterogeneous classes out of necessity in her early teaching. It was through her work in the music industry that Dillon was able to promote these techniques, and influence string music education on the national level.

Collectively these experiences allowed Jacquelyn Dillon to step onto the national stage, however, the overall impact of Jacquelyn Dillon's career goes much further than that. The third research question was: What was the overall impact and lasting influence of these events on string music education in the United States? The response to this question includes several aspects of her career.

The most important contribution of Jacquelyn Dillon's career involves her usage and promotion of the heterogeneous classroom teaching method, especially with beginning-level strings classes. Throughout her early career in Derby and Norman, Jacquelyn Dillon explored and refined her skills teaching large heterogeneous classes. It was because of these experiences, her work in the music industry, and her teaching at the

summer string teachers workshop at Interlochen that Dillon was able to turn the organization and development of a public school string and orchestra program, centered around a heterogeneous method of teaching, into a process that anyone could replicate.

With this process, Dillon was the first to provide teachers with a highly detailed, step-by-step approach to developing and teaching string and orchestra programs at all levels in her book, *How to Design and Teach a Successful School String and Orchestra Program*. Although other resources were available to help guide teachers through various aspects of the teaching process, this text was the only one to provide a comprehensive approach to every aspect of the public school orchestra program.

She then carried the process one step further in offering the *Strictly Strings* method book series, which contained a sequential approach to teaching beginning-level strings in a heterogeneous classroom setting. This method book series added one more resource for teachers that could be used in conjunction with the step-by-step process produced by Dillon for creating successful string and orchestra programs.

Finally, through her work at Wichita State University, Jacquelyn Dillon built a string music education program that gained national recognition as being on the forefront of change for teacher training procedures. Dillon provided her students with the guidance, resources, and experiences to become proficient in teaching large heterogeneous classes. It was through Jacquelyn Dillon's work that Wichita State University became known as one of a few select institutions during this time, which were producing quality string music educators capable of fostering strong string and orchestra programs throughout the United States. Teaching large heterogeneous string classes is, in many ways, the standard today because of the work of Jacquelyn Dillon.

Jacquelyn Dillon is one of many individuals who have shaped the field of string education to its current form. Her lasting contributions that changed the way string education is approached and the resulting influence have placed her among, “the people in our field who have given so much to the betterment of string playing and teaching in this country,”²³⁰ making Jacquelyn Dillon deserving of a place in our written history of string music education in the United States.

²³⁰ Jacquelyn Dillon-Krass, “From the President: Let’s Recognize the Importance of Preserving our History,” *American String Teacher* 46, no. 1 (Winter 1996): 8.

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Appendix A

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Appendix B

“Chart of the Sequential Introduction of Notes, Rhythms, Terms, Bowings, Tunes and Special Features” Found on pages two and three of *Strictly Strings* book one.

Chart of the Sequential Introduction of Notes, Rhythms, Terms, Bowings, Tunes and Special Features

Page	1-3	4-6	7	8	9	10	11	12	13
Violin	INTRODUCTORY MATERIAL		ROTE SECTION WITH LETTER NOTES (pizzicato)						
Viola			NOTES NOT SHOWN ON STAFF IN STUDENTS' BOOK						
Cello			NOTES NOT SHOWN ON STAFF IN STUDENTS' BOOK						
String Bass			NOTES NOT SHOWN ON STAFF IN STUDENTS' BOOK						
RHYTHMS & RHYTHM PATTERNS									
TERMS	Introductory material	Holding your instrument/ Pizzicato position	Bar Line, Measure, Double Bar, Repeat Sign, Pizzicato, Open Strings, Time Signature		Sharp	Whole Step Half Step			Music Alphabet Scale
BOWINGS & BOW CONCEPTS	Taking care of your instrument and bow	Left hand playing position	Pizzicato						
TUNES	Parts of your instrument and bow	Holding your bow			Hot Cross Buns	Jolly Fellows	Au Clair De La Lune Marching Along	D & A String March	Songs for Fun Merrily We Roll Along Aunt Rhodie Old MacDonald Had a Farm Jolly Old St. Nicholas Lightly Row
SPECIAL FEATURES									

Page	23	24	25	26	27	28	29	30
Violin								
Viola								
Cello								
String Bass								
RHYTHMS & RHYTHM PATTERNS				New Key Signature 1 Sharp				Key Signature (No Sharps or Flats)
TERMS	Left Hand Pizz. + Intervals Dynamics <i>f</i> and <i>p</i>	1st and 2nd endings		<i>p-f</i> <i>f-p</i>	Accent Andante Ritardando (rit) Division of the Bow	Staccato Baroque Style	Da Capo Fine D.C. al Fine	Natural
BOWINGS & BOW CONCEPTS					Division of the Bow LH UH WB M	Staccato	Slurred Staccato Hooked Bowing	
TUNES	London Bridge Lightly Row	Baa Baa Black Sheep German Folk Song Two At A Time (Duet)	Polly Wolly Doodle Rainy Day Song	Piano-Forte Country Dance Russian Folk Song	Academic Festival Swedish Folk Song This Old Man	A Round with Reuben and Rachel March from Peasant's Cantata	The Birch Tree The Merry Widow Waltz	Slavonic Folk Song Snake in A Basket Theme from 1st Symphony (Mahler)
SPECIAL FEATURES	Put in Time Signatures & Barline	Duet	String Orchestra Arrangements			Up on the Housetop Theme from Masterpiece Theater	Identify the Intervals and Guess the Song	Mark the Half Steps— Then Play

14	15	16	17	18	19	20	21	22
NOTES ON STAFF								
NOTES NOW SHOWN ON STAFF IN STUDENTS' BOOK								
							*() denotes shift to different position	
							Tie	$\frac{3}{4}$
Staff Cleff Signs		Lift Sign ()	Pizz. Arco, Simile Repeat				Key Signature 2 Sharps	Tempo Markings Allegro Moderato
Down Bow () Up Bow ()	Lift Sign ()		Pizz. Arco				2-Note Slurs	3-Note Slurs
Four String Warm-up Jumpin' Strings		Open String March	Hot Cross Buns Merryly We Roll Along	Indian Lament, A Short Round, Good King Wenceslas	Folk Dance Can-Can	Jingle Bells Mozart Serenade	Waterfall Long, Long Ago Fiddlin' Tune	Three to a Bow, French Folk Song, Old McDonald (Duet), Fiddler's Warm-Up
Violin Special Viola Special Cello Special Bass Special		Name the Notes—Then Play	Add the Barlines—Then Play	Violin Special Viola Special Cello Special Bass Special	String Orchestra Arrangements		Add the Barlines—Then Play	Duet: Violin Special Viola Special Cello Special Bass Special

31	32	33	34	35	36	37	38-40
Fermata		<i>mf mp</i> legato	crescendo <i>ff</i> <i>pp</i> descescendo	Flat \flat Largo	Classical Style Spiccato Vivace Divisi	Note Reference Chart	
			Playing Double Strings		Spiccato Bowing (off)	Glossary	
Bach Musette William Tell Overture	All Through the Night Shepherd's Hey	Sakura Cielito Lindo Simple Gifts	Theme from Cappricio Itallenne Double-String Blues	Fun with Hot Cross Buns Goin' Home Ode to Joy	Mary Had A Little Lamb Twinkle Twinkle Little Star Finale/"New World" Symphony Not Quite Nachtmusik	Pachelbel's Canon	Certificate of Achievement
String Orchestra Arrangements						String Orchestra Arrangements	