



# THE VAULT

The official newsletter of CSU's Middle School Outreach Ensembles (MSOE) 2023



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## *Trying on Teaching: Reaching New Heights*

Riley Busch, Assistant High School Liason and Teaching Artist



Among the numerous ways I've been excited to be involved in the MSOE community this year, I've gleaned a particular appreciation and fulfillment from working with our eager and motivated group of high school Trying on Teaching students—colloquially called “ToTs” in an abbreviation of the program’s name. These students, who apply and are selected to the Trying on Teaching program, work diligently in conjunction with other teaching artists to plan lessons, work with MSOE students, and participate in professional development each week with the rest of the MSOE staff—essentially getting to live the life of a student teacher each week as they build confidence and practice new skills. Though the Trying on Teaching program has always been a great addition to the MSOE ecosystem, this season the program has reached a record engagement high, with nearly twenty different high school students from all over Colorado coming to work with MSOE this year—several of whom reached out to join before the application was even published!

This group of Trying on Teachers has been especially eager to engage in nurturing our MSOE community, as well as getting to know one another. Last week, several ToTs and mentors met at Avogadro’s Number in Fort Collins to get to know one another and build connections outside of the official operations of MSOE. It was a wonderful event and really reflected the positive and welcoming attitudes the ToTs have towards one another and the rest of their MSOE team!

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## Trying on Teaching (continued)

While most Trying on Teachers work primarily with their mentors and the ToT liaisons, the upcoming MSOE carnival on April 1st will have Trying on Teachers working with new teaching artists and other peers to facilitate numerous different carnival sessions on exploratory music topics. When it comes to this year's MSOE social justice theme, "Nurturing Community," these Trying on Teachers have been leading the game!

For the rest of the MSOE season, the Trying on Teaching students will be engaged in writing and teaching lesson plans for their sectional rooms and for full ensemble rehearsals. In the coming weeks, the ToTs will also get the opportunity to lead an ensemble-wide social justice activity where they get to teach MSOE students about native dances and games from the original cultures their pieces are inspired by. Despite snow storms, illness, and other unforeseen circumstances that may make it difficult to participate every week, the MSOE staff and Trying on Teaching mentors have worked diligently to ensure that all students get as many opportunities to teach as possible—the show must go on!

As a music education undergraduate student and active learner in the ways of music education myself, working with the Trying on Teaching students has been a wonderful opportunity to continue to practice and refine what I'm learning both in and out of MSOE. As they say, the best way to learn something is to teach it to someone else! More often than not, the ToTs teach me new things as well, with each of them having a unique perspective and a wealth of ideas to bring to the table. In addition to helping mentor two ToTs of my own, I get the privilege of assisting our wonderful lead Trying on Teaching coordinator Paul Beyer in giving feedback on lesson plans and planning a curriculum to ensure all Trying on Teaching students leave with new skills they can take back to their schools as they trailblaze new paths and serve their schools and larger communities.

It's been quite the joy to talk with each Trying on Teacher and learn more about what drives them to music and to joining the MSOE community. While some of them have already decided they want to pursue a career in music education post-grad, others are simply interested in learning more about what music education entails and getting the chance to learn more leadership skills that they can implement in other areas of their life. Just as with any music student that enters the music classroom, our goal is not exclusively to help nurture the next generation of educators, but to help all Trying on Teachers find new ways to engage with music and the art of teaching, build up their professional skills and self-confidence, and spark a love for life-long learning through their engagement with music and community. I can't wait to see what the rest of the MSOE season holds for all, and am looking forward to seeing just how much more our ToTs grow!



Trying on Teaching Artist Adler Street and Teaching Artist Anthony Sacheli pose with the Ram Band percussion section

## Nurturing Communities: How We Fit in the Puzzle

Laurel Ave, Teaching Artist



It is a privilege to be teaching for the MSOE program for a second year. I leave every day feeling excited and hungry for more time with students. They have so many wonderful ideas, opinions, talents and values that they bring to the community each and every day. I learn so much about my students and myself through teaching these kiddos. They are such amazing people that put in hard work when it comes to music. I was recently asked, by a student, "Why is band so popular? And why are band kids so weird?" I told them, "I honestly have no idea why band is so popular, but we all have a little something weird about ourselves. In one way or another there is something special about every individual that makes us unique from everyone else. Sure, others may view it as weird or abstract, but essentially, it is what makes you, you."

It's what makes band kids, band kids. What makes orchestra kids, orchestra kids. It's what makes choir kids, choir kids. But why do we always separate ourselves? Why must we keep these communities separate? Why do we think of them as separate entities? I view these differences as cultural differences rather than community differences. Yes, the culture and traditions of band are different of that of orchestra. Some things are similar, like dividing into similar instrument groups, and having concert masters and section leaders. But the roles of these people are different.

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## Nurturing Community (continued)



Laurel Ave conducts a viola and cello sectional

We have to understand that we have different traditions, techniques and rituals that define and characterize the culture of each ensemble. As an ensemble we are a community, but we all are part of the bigger community. We are musicians.

All Orchestra, Band, and Choir students are a part of a community that shares the same tradition of performing wonderful masterworks for an audience. As musicians we are all looking and growing toward the same end goal. But to reach that goal together, we have to nurture the communities at every level. Nurture the weird, the special, the abstract, the nuance of every individual. Then nurture the connection, interactions, and culture of the community. Finally, nurture our students as whole musicians, performers, and creators. It is important to think on these questions, and to reflect how we nurture students at each level. To create and ignite that spark in every child that walks through our door, and nurture the flame once it's lit.

## Embracing Diversity in Music Education

Conlin Butterman, Teaching Artist

In the journal article "Towards an Ecology of Music Education", June Boyce-Tillman analyzes the nature of what has historically been practiced and valued within music education. She delves into the definitions of two social constructions of knowledge, the Type A View (Objective) and the Type B View (Subjective), while ultimately seeking to create and identify a philosophy that looks toward the future as a collective. She discusses the prioritization of the Type A (Objective) view in our culture, and ponders what education as a whole would look like if we embraced and acknowledged the Type B (Subjective) view more fervently than we have in recent history.

Reading this article caused me to reflect on my own subjective experience. I am a cis-gendered, white, male instrumentalist who comes from two Caucasian parents. I have been studying instrumental music for eight or nine years, though coming from a musical family I have experienced and enjoyed the many forms of music for as long as I can remember. As a person who has been in a musically educational space within the United States for most of his life, I've noticed the prioritization of the Objective over the Subjective constantly in our culture. The studying of Mozart, Beethoven, Sousa and countless others ad nauseam has been present in my music endeavors, and I wish the diversification of my musical experiences was occurring within the classroom and not just outside of it. Although not all educators agree with the necessity to diversify and emphasize the Subjective, I am on board for the changes proposed and studied in this article. The issues presented affect all participants in the musical experience: performers and audience members alike. As performers, the study and engagement with other cultures through the medium we dedicate our time to is important in becoming a worldly and well-rounded person and educator. From an audience member's perspective, the ability to experience new cultures through performance allows the opportunity for educational and cultural growth. This diversification of our art also brings members of the communities being represented validity and acknowledgement, which brings the musical community closer together. It affects everyone, really.

While tokenism should be avoided, I would say starting from a place of seeking out composers who aren't in the straight, white male majority isn't inherently 'bad.' I think something that needs to be articulated through each and every music program is the feeling of community and the celebration of different cultures in the community. One way to do that is to conduct surveys on our students' backgrounds, interests, and cultures, which can really get those students engaging in one another's cultural backgrounds even before they pick up their instruments. Community comes from connection, and true connection is not instructed but organic and personal. The more ingrained these practices are, and the more time the connection of community has to be fostered, the more second nature it becomes. A well fostered community is almost like a self-sustaining organism, in that it takes care of its own, promotes what needs growth and protects those who need it by any means. The more effort we put towards emphasizing the subjective and moving away from the status quo, the easier it will become for future generations.





# Meet Our Master Teachers!



**Katrina Hedrick's** teaching approach is based in culturally responsive practices for secondary music education that integrates elemental pedagogy. Currently in her 5th year at Bruce Randolph Schools in Denver, Colorado, Katrina has worked in 6-12 vocal, instrumental and general music programs in rural and urban Colorado communities for the past 12 years. She holds degrees in Music Education from Fort Lewis College, 2010; Colorado State University, 2018; and earned her Orff Level's Courses at UNLV-Las Vegas, 2014, and Metro State University in Denver, in 2021. Ms. Hedrick is an active clinician for state, national, and regional music education conferences, chapters, and collegiate programs. Please connect with her at [knhedrick@gmail.com](mailto:knhedrick@gmail.com).



**Mackenzie Sutphin** is the Director of Instrumental Music and General Elementary Music at Thunder Vista P-8 in Adams 12 Five Star Schools. Miss Sutphin directs the 6th, 7th, and 8th grade band and orchestra ensembles as well as instructs general kindergarten through fifth grade music. She directs the after middle school musical theater program and the upper elementary percussion ensemble. Thunder Vista opened as a brand new school in the Fall of 2018, Miss Sutphin was able to establish the performing arts program from the ground up with program development, creating culture, and much more! Before Thunder Vista Miss Sutphin taught general music in Evans, Colorado as well as in Denver Public Schools through the El Sistema Music Program. Miss Sutphin holds a Bachelors of Music Education from Colorado State University Fort Collins. Go Rams! She plays trumpet professionally in several ensembles along the front range including a New Orleans second line brass band in Denver and a ska band in Fort Collins. She currently resides in Fort Collins with her partner James and fur baby Gracie. She loves to go backpacking throughout the foothills and can be found riding her bike in Old Town and City Park.



Members of the Aggie Band's Low Brass section experiment with the complex sounds of the kazoo during rehearsal



Ben Landfair conducts during an Aggie Band rehearsal

## THE SEED BANK

The Seed Bank is ever-expanding- new teaching techniques and resources are always being added!

Check out what's growing by visiting <https://tinyurl.com/2p8jp37c!>

## Letter from the Editor

As we head into our second trimester of MSOE, it's incredible to think back just a few short months to when MSOE 2023 was just an idea and a plan- we've all grown so much in the past five weeks, and there's still so much more growth and music making to come.

I've seen teachers crystallize their teaching identities, connect with students, and make genuinely good music in the past few weeks. Here's to more music making as we move forward!

