



THE VAULT

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



In this edition:

MSOE-Inspired Projects
p. 1-2

Teaching and Learning
Through a New Lens
p. 2-3

Early Childhood
Education/MSOE Seedbank
p. 4

Meet Our Master Teachers!
p. 5

MSOE-Inspired Projects

Ethan Dunkerton
*Band Conductor, Social Justice Team,
Feedback Leader*

I'm excited to share how my MSOE experiences across multiple years have inspired projects that have gone beyond the walls of our program and school and into our community at large!



Teaming up with CSU's very own ASL interpreter and senior instructor Professor Seitz, we've passionately been creating a resource on deaf music culture and essential ASL vocabulary for music teachers which will (fingers crossed) be available to the public by the end of May. This resource allows students and teachers to learn from deaf music culture through a YouTube playlist, article library, and organization list we've compiled of deaf musicians such as CSU's very own Mandy Harvey, deaf music teachers such as Sean Chandler, events such as CSU's Symphony for the Deaf in 2014 which was partly led by our own Zachary Bush.

Part two of our resource is an instructional video that covers music-specific ASL signs such as tempo, pitch, and note as well as elementary-focused educational phrases like "Thank you for helping Sarah find her seat, that was helpful!" as it is difficult to find instructional videos online that provide a comprehensive guide to music-specific and music education related ASL vocabulary.

If you are new to deaf music culture, I highly recommend you immediately stop reading this article and watch the TED talk by Evelyn Glennie titled 'How to Truly Listen' or the video 7UP+ Martin Garrix | A Concert for the Deaf.

On the artsy front, I wrote a children's book titled Sarah Learns A Song last semester and am currently in the illustration process with a very talented local artist named Tyrtle. Together, we're exploring how to create a multi-dimensional and accessible book that teaches comparative Kindergarten music standards like high and low and fast and slow.

Continued on page 2

MSOE-Inspired Projects (continued)



MSOE after party activity. Each member provides a number of contributions to the program, represented by the yarn connecting them to another teaching artists. When all members contribute to the whole, a complex web of responsibility is created.

The book is taking shape through a series of weekly blog posts where we create handfals of newly illustrated pages and invite the perspectives of teachers, students, and people from all around the world in our comments so that we can make the best resource for our community as possible.

I have also been crafting a variety of instruments from recycled materials like PVC and scrap wood. So far I've created percussion instruments like shakers and guiros, woodwinds like peul style futes, string instruments like the cimbalom, and some more obscure instruments like the bullroarer. What makes this project particularly special is the semester long project/curriculum I designed for middle school shop classes. Not only does it teach shop standards, but it also allows students interdisciplinary learning between shop and music where they will learn the culture behind their instrument of choice, create a design inspired by the library of instrument design resources I've compiled, and gift it to a local music program. The aim of this project is to foster an understanding of craftsmanship, culture, and community in music which is an essential part of culturally responsive pedagogy.

So why did I start these projects? Rewind to my time in the MSOE program last year when I fell in love with a pedagogical approach called Universal Design for Learning (UDL). In short, this pedagogy teaches us to bring a buffet of widely varied resources and methods that help students the 'concept of the day.' No two students learn completely the same way, and it's no secret that accessibility and low student empowerment is a major issue in most classrooms. UDL shows us that the needs of a few of our students can inspire a design that everyone can benefit from, and creates a classroom where students truly can make meaningful choices. My exploration of this pedagogy in the MSOE program last year prepared me with the mindset and tools to tackle these community outreach projects and hopefully make the world a better place seed by seed.

MSOE is a unique space where education students can test-drive different pedagogical ideas without having to work in the confines of a mentor teacher or rigid curriculum which gives us invaluable experience we cannot get anywhere else at this stage of our professional development. From a space like MSOE, teachers can truly learn their unique way of teaching students and what the next steps in their careers need to look like based on what they learn about themselves and the field as a whole at this time. I'm truly excited about these projects and the potential they hold for enhancing music education and community engagement.

“Teaching and Learning Through a New Lens”

Riley Busch

Orchestra Conductor, Undergraduate Program Director of Curriculum

Of the voluminous wealth of opportunities MSOE has provided me, I have found immense joy and honor in the opportunity to serve as an ensemble conductor in my final year in the program. As an aspiring secondary ensemble educator, MSOE has provided my fellow ensemble conductors and I with an incredible opportunity to select, rehearse, and perform a piece of music with one of two wonderful MSOE ensembles.

Since embarking in this new role this MSOE season, I have sincerely enjoyed getting to learn more about the art of teaching and conducting an ensemble, and I have absolutely loved getting to build my confidence and practice my teaching skills in a new format. The conductors at MSOE are gifted with such a talented and incredibly supportive Senior Administration team, who has gone above and beyond to ensure my fellow conductors and I are set up for success, providing constant guidance on music selection, pedagogy techniques, individualized conducting feedback, and warm encouragement at every opportunity.



Nowhere else in my degree program thus far have I gotten the chance to so directly apply and hone my conducting and ensemble-direction skills as I have in MSOE thus far, and I have found it incredibly valuable to be able to experience so many firsts on the other side of the classroom.

Continued on page 3

"Teaching and Learning Through a New Lens" (continued)

An additional opportunity afforded to me this MSOE season has been to step outside my comfort zone as a wind player and play, teach, and conduct a whole new format of ensemble in the MSOE Orchestra. As a saxophonist by trade, I have never found such a wonderful opportunity to experience the world of string orchestra in such an involved and multifaceted way. Not only have I gotten the chance to refine playing a new instrument alongside my students in the MSOE Orchestra, but I get the chance to learn about string techniques and pedagogy from a collection of the state of Colorado's best string players and educators.

My fellow teaching artists, the MSOE senior administration team, and a long list of wonderful MSOE Master Teachers have volunteered their time, energy, and wisdom to the MSOE staff and students, and I have found their kindness and support to be absolutely invaluable as I work to grow and learn right alongside my students. Additionally, though I am finding myself out of my comfort zone this MSOE season in working with a new instrument and ensemble, I am excited and motivated to broaden my skills as an educator; not only does this experience help me build my skills, but more importantly, it will help me ensure I can create and foster meaningful experiences in music for my future students, no matter the setting.

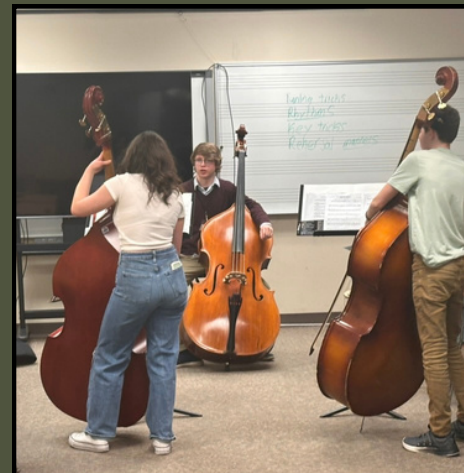
Not a day goes by in the MSOE program where I don't feel like a sponge, absorbing all the wisdom, knowledge, culture, and experience around me as I can! I am so thankful for how this program has helped me grow as a musician, educator, and human being, and I cannot wait to see how wonderfully the MSOE 2024 season will continue to unfold.



Teaching artist, Olivia Hulting, leading the saxophones during sectional time.



Logistics UPD, Leah Dunphey, and ToT, Ashton Glatfelter, working together to identify ways to break down musical concepts in the "after party."



Aspen Ulibarri

Teaching Artist

Early childhood is a crucial and beautiful time for creating connections in the brain, for it is at its most malleable. These connections are called synapses. If these synapses are not put to use they will be lost, for they need to be used to create and keep the connections. This is why starting music education early helps young children build and flourish a musical foundation that will last. However; the quantity of music education and exposure is only part of the process. The quality of the music education that children ages birth to five receive is just as important at this time in their lives. So what does it mean to have a quality music education at this age? I will be describing why including social-emotional learning, exposure through play and listening, and preparation (one of Kodaly’s three P’s) are important to creating a well-rounded and quality early childhood music education.

Social Emotional Learning (SEL) is a method of teaching that involves allowing individuals to learn how to regulate their emotions, feel empathy for others, and build conflict resolution skills through using thoughts, feelings, and emotions. According to the Collaborative for Academic, Social, and Emotional Learning (CASEL), SEL should be done with a meaningful curriculum and foster collaborative and trusting relationships. Music is a wonderful way to foster SEL. With that being said, some Early Childhood Educators (ECEs) may feel unequipped to include music in their curriculum or are less likely to include certain important aspects of music pedagogy. Not all ECEs and preschool teachers receive equal training in music education, and so the quality of the education given to these children creates inconsistencies in how young children are exposed to and experience music (Bolduc et. al 2017). In the article “Music Education from Birth to Five...”, Bolduc and Everard state that there is research showing evidence on how music education affects the brain, saying that the findings “provide evidence that hearing, memory, psychomotricity, visuospatial control, and emotions are also involved in many music education conditions.” This outlines the importance of having quality music education at an early age.



It is also important to expose children to music through listening and play. Shinichi Suzuki was a Japanese violinist, philosopher, and music educator who emphasized the importance of listening and exposing children to music at an early age. While children can listen and respond to music even in the womb, Suzuki’s philosophy on teaching states that learning begins as soon as birth. He believed that starting a child’s education earlier with care and attention will help them succeed more than when we start learning at the traditional “school age.”

Émile Jaques-Dalcroze, a Swiss musician and educator, emphasized how play and movement play big roles in creating a well-rounded and quality music education. Having a deeper understanding of teaching music to this age group of children is important as well. If an Early Childhood Educator wants to incorporate music into their classroom but lacks the means to provide quality instruction, students will not be prepared for music in Kindergarten and will not have a strong foundation.

Zoltán Kodály, a Hungarian composer, ethnomusicologist, and music educator, described how we should teach early childhood music through three phases: prepare, present, and practice. In the earliest stages of childhood, it is important to only use the preparation stage. Preparation allows students to experience certain musical concepts without actually telling the students what they are doing. Presentation makes the concept conscious, which should only happen when the majority of students can demonstrate the ability for the concept in the preparation phase. Presenting a concept before they are ready is detrimental to their understanding and musical foundation. Practice happens after the concept is presented and is done through many different areas such as improvisation, reading, writing, and more.

It is important to understand what goes into teaching music education to children from birth to five years of age. The disparity between the education of Early Childhood Educators and their musical pedagogical knowledge impacts the quality of music that children are exposed to, creating inconsistencies in their development and musical foundation.

2024 MSOE Seedbank

What is the Seedbank?

The MSOE seedbank is collection of teaching practices, resources, or other information that the teaching artists of MSOE create. It starts off small, but as the MSOE season goes on, it continues to grow! Check out its current status here: <http://tinyurl.com/MSOE-Seedbank>



Meet Our Master Teachers!



John Hermanson has been the Director of Orchestras at Fort Collins High School for 11 years and is in his 18th year of teaching.

His program consists of four orchestras auditioned by level and Pit Orchestra. In addition, he teaches AP Music Theory.

Mr. Hermanson's ensembles consistently receive superior ratings at state festivals and have a long history of invitations to perform at state festivals, national festivals, and abroad. In March of 2024, the FCHS Symphony Orchestra will perform with 7 other orchestras from around the USA at the Music for All (MFA) Festival in Indianapolis, IN. In March of 2020, the FCHS Symphony Orchestra was one of 7 orchestras in the country invited to perform at MFA. In May of 2023 the FCHS Music Department toured Europe, attending seven professional performances in London and Paris. In March of 2018 the FCHS Music Department toured Australia with 215 people, performing in Sydney and Brisbane. In January of 2016, 2018, and 2022 FCHS Orchestras performed at the CMEA. In March of 2015 the FCHS Music Department toured Europe, performing in Salzburg, Vienna, and Prague. Many students audition and are accepted to Colorado All State Orchestra and the Western States Honor Orchestra Festival on an annual basis. Creating the best possible orchestra experience for students is Mr. Hermanson's highest priority.

Originally from Rapid City, SD, Mr. Hermanson moved to Colorado in 2001. He holds a Bachelor of Music Education, a Bachelor of Music Performance, a Master of Conducting, and a Master of Education degree, all from Colorado State University. Mr. Hermanson is past chair of Colorado All State Orchestra and Chair of the Colorado ASTA Large Group Orchestra Festival. He has served on the CMEA Instrumental Music Council and many other education committees. Prior to FCHS, Mr. Hermanson taught at Summit High School and Conifer High School. He resides in Fort Collins with his wife, Anna.



Alex Koster graduated from CSU in 2023 with a bachelors of music education. Alex currently teaches band and general music at Windsor Charter Academy.

Alex is an active cello and bass player in the community, and runs a private studio of 7 middle school and high school age students.

In February of 2018, Alex participated in MSOE as a high schooler, and has been involved up to the present year in various roles.

Prior 2024 MSOE Master Teachers

Week #2

Katrina Hedrick - Colorado Music Bridge, Director of Education | Spur Music Lab, Program Director |

Joshua Greiner - Preston Middle School, Orchestra Director | Northern Colorado Youth Orchestra, Co-Director |