



THE VAULT

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



In this edition:

Patience and Impatience
p. 1-2

MSOE Spurs Growth
p. 2-3

Talking About Change
p. 3 - 4

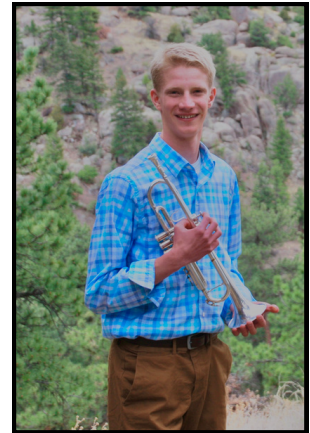
Meet Our Master Teachers!
p. 5

“Patience and Impatience - the Yin and Tang of Music Education”

Arjen Wynja
Social Justice Team, Feedback Leader, ToT Mentor

Patience is a virtue. Good things come to those who wait. Rome wasn't built in a day. As musicians and music educators, we play the long game one step at a time. Development of musicianship skills, pedagogical skills, working with colleagues, students' learning progress, and almost everything else we do requires great patience and deliberate work over a long period of time. The 10,000 hours rule is the favorite of experts in so many fields, including music. Then, of course, the best among us would be the most patient, take the most time, and don't watch the pot until it boils.

But of course, all of our professional work that requires patience also requires impatience. We have to watch the pot - how is our technique, phrasing? Are our lesson plans better this year than last? What is on the to-do list? Furthermore, great music making involves impatience because of our excitement for it! We want to get to the point where we're being expressive and finding things in the music that we create. Think of a beginning band student who is starting on their instrument for the first time - they don't want to wait before trying it out on their own. Impatience is what drives our passion to get to the real thing!





Recruitment UPD and Carnival Coordinator Ben Landfair leads the band in the reading of Song of Hope by James Swearingen.

I recently sat in the practice room, working slowly through my long, somewhat grueling daily routine of scales, lip slurs, long tones, and other exercises. I’ve made lots of progress on trumpet this year, and I attribute a lot of it to this routine. However, I had a sudden pang of impatience in the middle of a long tone and became very frustrated. I just want to play real music! I pushed on and later had the chance too, but I grew tired of my routine that had me waiting so long before I could practice more artistically later in the day.

Soon after, I had a day where I was unable to do my normal routine. I had a school observation in the morning, classes all day, and MSOE in the evening. It was a rewarding day, and it felt good to have a brief break from the rigidity of my practice regimen. During the Wind Symphony rehearsal, however, I was frustrated with myself: I didn’t sound very good! I felt stiff, quiet, slow, and unresponsive playing the music. It was the involuntary break in the patient consistency that caused less joy in music making than I usually have in those rehearsals.

The patience that people have for their daily routine is critical. There’s tasks we need to complete, things we’ve committed to, and in one way or another, it is essential to our daily life. For me, that’s my trumpet technique routine. For some, it’s getting up in the morning to exercise, having a consistent bedtime, or setting aside time for big projects. These things take patience over time and ultimately remove barriers to the life that we want to live. For my musicianship, removing technical barriers to trumpet playing in the morning is important to me.

But what do we make of the impatience that we sometimes feel? Impatience is the power, the driving force that motivates us to work on what we need to and build ourselves up. I am impatient to make great music, as are so many of my colleagues, and I see it in my MSOE students too! It means that we are alive and passionate about what we’re doing. Impatience empowers us to pursue our goals, including in teaching.

“MSOE Spurs Growth”

Olivia Calzaretta

Social Justice Team, ToT Mentor, Teaching Artist

Within the Middle School Outreach Ensemble there are many different levels of growth that happen. We have the middle school band and orchestra students, who are working on their musical skills like instrument specific knowledge, aural skills within an ensemble, and many more that are specific to individual students. There are also the middle school all star students who are developing the same musical skills, while also advancing their leadership knowledge and abilities. From the short one month this program has been in place, this group of people has learned countless leadership tools to use in MSOE and in their own classrooms.

The next group of people are the MSOE ToT’s. This collection of high schoolers came in with little to no teaching experience, and now they are soon preparing to teach a full lesson. Within four short weeks their leadership has expanded greatly along with further developing their musical skills. Lastly there are the CSU college students. These students come into MSOE with varying degrees of experience in teaching, some have taught only two lessons before and others are in their fourth year of MSOE. Even though there are many different levels of exposure within this group, each person is growing through the MSOE program. Every single person involved gets to learn more about themselves as a teacher, as a musician, and as a colleague.



The reason for the amount of exponential growth that happens throughout MSOE is because of how intertwined our groups are. Everyone learns something from every individual. And every individual has knowledge to contribute. For me, something that sticks out in the development I have experienced already is the influence and creative aspects that the ToT's and All Stars bring to the after parties. Every day after the students have left, the All Stars, ToT's, and college students stick around to collaborate with each other. We spend about an hour sharing ideas, reflecting, and creating a community that is full of a growth mindset. Personally, from this experience I have learned of new practice strategies, unique ways to deliver instruction, and ways to help other individuals grow. That's just brushing the surface of the amount of engagement we have had during these after parties.

MSOE is not a program to simply practice teaching the same lessons over and over again. MSOE is a program designed to take risks in your teaching and to try out new ways to deliver instruction. It is a place to meet new people and learn new ideas from those people. MSOE is a program meant to spur growth.

“Talking About Change”

Emma Edwards
Teaching Artist

Whether you're still a student, a new teacher, or a veteran in the field, you will always experience change. It can be a change within your school or district, a change you make in your own classroom, or something from your personal life that doesn't directly pertain to your teaching. No matter the change, whether intentional or uncontrollable, how do you approach it? How often should things change? How do you talk about it with your students?

Regardless of the change, it is important to not let it negatively affect how you present yourself in front of your students. I am just in my second year as a music education major, but through my experiences thus far in K-12 schools, I know the importance of staying positive in the classroom. I believe in being respectfully transparent to my students. If I am utterly exhausted, I'll let them know with a quick “who else is tired?” to start the sectional but also use this to my advantage. Even if the whole room is tired, use this to come to a mutual agreement to achieve what is possible that day.



Continued on page 4

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>

This transparency is something I admire from my cooperating teacher, Jana Webster-Wheeler, in my current practicum placement. She has a clear, well-spoken, and comforting way of being open with her students about changes. For instance, she informed her advanced band about the possibility of changing start times for the school day in the district and explained how this will affect both her classes moving forward and her students moving into high school. What would stay the same, what would change, what this means for certain groups of students; she outlined everything efficiently and completely. After the conversation, she would have an attitude of “how do we move forward?” and “what do we do right now?” in which she used to propel the learning of the day.

With an intentional change within the classroom, I wonder how much I share with my students? For example, I recognized that a change in seating arrangements was needed in my sectionals in order to allow for more engagement. The prior arrangement of having one arc and a teacher standing in front and another behind was not beneficial. I reorganized the set up to allow for the students to be closer to facing each other and a space for me to sit in between them. In this sectional, I stayed sitting between them the entire time and this, in and of itself, was a change for me because my natural inclination is to walk around the arc of students. With this new set up however, I wanted to be able to speak quieter and physically be on their level, as well. When I asked them to change the direction of their chairs, I didn’t tell them why and instead took my seat.

I am not saying that I needed to keep the reason for this change from the students or that it was required that I tell them. I only pose the question of how do you decide when to share these reasons? How much do you share? I could have explained that the reason for wanting to sit between them is so that I can see them mark their music, or allow them to hear me better when playing with them, or to be able to work more closely with each student individually. Instead I proceeded with instruction like normal and applied these benefits without stating them explicitly and the students still learned in a positive way. Complete transparency with change and “hidden” or “secret” change can be beneficial in different ways.



Violin ToT Erik Gonzales leading the violin sectional in a warm up for the first time this MSOE season!

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 |
Dr. Cody Gifford - Carol Morgan School, Dominican Republic, Director of Instrumental Music | Alexander Technique Specialist

Week #3

John Hermanson - Fort Collins High School, Orchestra Director | Chair of Colorado ASTA Large Group Orchestra Festival
Alex Koster - Windsor Charter Academy, Band & General Music Teacher

Week #4

Melissa Claeys - Boltz Middle School, Orchestra Director | Boltz Middle School, Musical Theater Choreographer

Week #5

Dr. Ingrid Larragoity-Martin - El Sistema, Executive Director | Conservatory Orchestra of Denver Young Artist Orchestra, Conductor
Danielle Johnson - Front Range Youth Symphony, Conductor | Steamboat Symphony Orchestra, Associate Principal



Meet Our Master Teachers!



Aaron Herman serves as Director of Bands at Fossil Ridge High School in Fort Collins, Colorado. Under Mr. Herman's direction, the Fossil Ridge Wind Symphony and Symphonic Band received ratings of "Superior with Distinction" at the 2023 CBA State Concert Band Festival. The Wind Symphony was a featured ensemble at the 2024 CMEA Conference/Clinic. The Fossil Ridge Marching Band was the 2022 and 2023 CBA Class 5A State Champion.

Mr. Herman received a Bachelor of Music in music education from Furman University and a Master of Music in wind conducting from Colorado State University. While at CSU, he served as a graduate assistant with the CSU Marching Band, and as a guest conductor with the CSU Wind Symphony, Symphonic Band, and Concert Band. His conducting teachers include Dr. Rebecca Phillips and Dr. Leslie Hicken.

Before relocating to Colorado, Mr. Herman taught middle and high school band in South Carolina. Mr. Herman holds professional affiliations with the Colorado Bandmasters Association, the Colorado Music Educators Association, the National Band Association, the American School Band Directors Association, the National Association for Music Education, and Phi Mu Alpha Sinfonia. Mr. Herman currently resides in Fort Collins with his wife Christina and two dogs, Annabell and Penny.



Dr. Seth Pendergast completed his Ph.D. in Music Education at the University of Utah, where he taught and assisted with music education courses, choral ensembles, student teacher supervision, and held the Beverley Taylor Sorenson Arts Learning Program Assistantship. He earned a Masters in Music Education from the Florida State University and a Bachelor of Science in Music Education from Southeastern University.

Throughout his doctoral program, Seth developed scholarship concerning adolescent involvement in current and emerging school-based music courses. For his dissertation study, he explored the relationship between secondary school music participation and students' music activities in both formal and informal contexts. His most recent publications include two book chapters on technology-based music courses, which appear in the textbook *General Music: A K-12 Experience* (Kendall Hunt Publishers). Seth has presented his research at national and state music education conferences, including the Music Research and Teacher Education National Conference, the Symposium on Music Teacher Education, Texas Music Educators Clinic/Conference, Florida Music Educators Professional Development Conference, and Utah Music Educators Conference. Seth is also an active clinician, conductor, and adjudicator.

He frequently leads professional development sessions, clinics, festivals, and honor choirs at various schools, districts, conferences, and universities, both locally and nationally. He is a member of the American Choral Directors Association, National Association for Music Education, Society for Music Teacher Education, Society for Research in Music Education, and Technology Institute for Music Educators. Beyond the academic arena, Seth has held music staff positions with church congregations in both Florida and Utah.