

DR. RON SHROYER: AN HISTORICAL STUDY OF HIS CAREER AND  
CONTRIBUTIONS TO CENTRAL METHODIST UNIVERSITY

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at the University of Missouri

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In Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Philosophy

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by

Ryan McLouth

Dr. Brian Silvey,  
Dissertation Supervisor  
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The undersigned, appointed by the dean of the Graduate School, have examined the dissertation entitled

DR. RON SHROYER: AN HISTORICAL STUDY OF HIS CAREER AND  
CONTRIBUTIONS TO CENTRAL METHODIST UNIVERSITY

presented by Ryan McLouth, a candidate for the degree of doctor of philosophy, and hereby certify that, in their opinion, it is worthy of acceptance.

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Professor Brian A. Silvey

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Professor Wendy L. Sims

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Professor Antonio J. Castro

---

Professor Anthony Glise

---

Professor Brandon A. Boyd

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Ryan McLouth

Dr. Brian Silvey, Dissertation Supervisor

ABSTRACT

**Purpose**

The purpose of this historical study was to document the teaching career and achievements of Dr. Ronald Shroyer at Central Methodist University in order to examine the contributions made by Dr. Shroyer to his students, the institution, and the music profession.

**Method**

The following data was collected during this study: (a) interviews with Dr. Shroyer, (b) written surveys from his former students and colleagues, (c) interviews with former Central Methodist University President Marianne Inman, (d) observations of Dr. Shroyer's informal interactions with others, (e) scores from compositions that he wrote, (f) professional and informal writings that he composed, (g) letters collected from correspondences with others, and (h) concert programs in which he appeared as a performer or those that included his music.

**Organization**

Chapter 2 of this study begins the chronological examination of Dr. Shroyer's life from birth to the beginning of his career. Chapter 3 serves as a chronology of Dr. Shroyer's career while at Central Methodist University. Chapter 4 is a detailed examination of his musical compositional style, his work as an arranger, and his music performance skills. Chapter 5 documents Dr. Shroyer as a pedagogue, and his teaching

style. His influence on the Central Methodist University community from 1976 to today is described in Chapter 6. Chapter 7 is a summation of the findings from the study as a whole.

### **Conclusion**

Dr. Shroyer was effective in many ways during his career. As a teacher, performer, composer, colleague, and administrator, he contributed to Central Methodist University and continues to positively influence teachers, students, and his community. He made a lasting impact on the institution through his role as an administrator and faculty member, and affected the lives of students who studied with him privately, in the classroom, and in ensembles. Dr. Shroyer also left his mark on the music profession as a composer. His music has been featured by many institutions, at conferences, and has been performed by professional musicians. He is highly regarded as a performer, one who possesses great versatility, and has impressed fellow players and audience members.

## CHAPTER ONE: INTRODUCTION

### **Purpose**

The purpose of this historical study was to document the teaching career and achievements of Dr. Ronald Shroyer at Central Methodist University in order to examine the contributions he has made to his students, the institution, and the music profession. Dr. Shroyer is a semi-retired music educator who taught in the Missouri public schools and in higher education for 54 years. He is Dean Emeritus of the Swinney Conservatory of Music at Central Methodist University (hereafter referred to as “CMU”) where he served for over 35 years. He now works as a part-time professor and advisor to administrators of the CMU music program. Dr. Shroyer has interacted with many people throughout his career as an educator, performer, and composer. It was my intention to explore how Dr. Shroyer influenced his students, colleagues, and professional community through his teaching, performing, and composing of music, and by serving as an administrator.

In his role as an educator, he taught courses in choir, band, music theory, music history, and music education, having instructed nearly every music course that CMU offered during his 35 years as a faculty member. Among current and former CMU students, faculty, and staff, Dr. Shroyer is regarded highly as a wise and skilled pedagogue, musician, and administrator. He has been recognized for his achievements as a teacher frequently, his original compositions have been selected by numerous institutions and ensembles for important performances such as those at the Missouri Music Educators Association Conference, and his name is held in high regard among the music education community in Missouri. Although I chose to focus mostly on his tenure

at CMU, there have been other times in his life that he contributed outside of the university. A brief recounting of his commitments outside of CMU took place, as this examination was useful toward an overall understanding of his impact.

I asked the following research questions:

1. What types of training prepared Dr. Shroyer for his pedagogical and musical contributions to CMU and the music profession?
2. According to former students and colleagues, what contributed to Dr. Shroyer's effectiveness as an educator, performer, composer, and administrator while at CMU?
3. How did Dr. Shroyer interact with members of the CMU community?
4. What other details can be discovered about his experiences within CMU and the music profession?

Answers to these questions came in part through interviews, surveys, journaling, and observations involving those that had been directly and indirectly influenced by Dr. Shroyer. Observations of Dr. Shroyer's activities, such as performing and conducting ensembles, were a major part of the data gathering process. In addition, my collection of documents—including local newsletters, programs, and his own compositions and writings—featured into my understanding of his impact.

### **Method**

I approached this project as an historical study. In consonance with an historical study, I gathered data involving Dr. Shroyer as an instructor, performer, and composer, and his impact on CMU.

**Interviews.** In regards to data collection, various types and mediums of gathering information were used. Interviews with Dr. Shroyer were an important facet of the study with regard to narrative elements and helped to uncover some of the important things that happened to him in his student/formative years and early career. These early years provided insight into what helped shape the decisions that Dr. Shroyer made and how they may have affected people in the way that they did. These interviews with Dr. Shroyer were used to uncover his thought processes during his time at CMU. They also provided insight into how he may have interacted with those around him. I also interviewed Dr. Marianne Inman, former president of CMU. Dr. Shroyer had a close working relationship with Dr. Inman, therefore an interview with her was pertinent.

**Surveys.** A second data source that was important to this exploration were written surveys obtained from individuals who had interacted with Dr. Shroyer. Surveys were used to gather information on what participants considered influential about him. Questionnaires included inquiries that were worded in an effort to not influence or skew participant responses. Open-ended questions ensured that participants were able to expand upon their interactions with Dr. Shroyer. Data gathered from these participants was useful in determining what interactions these participants had with him and why he was considered effective. To obtain survey participants, I contacted former private students, members of his ensembles, colleagues from CMU, colleagues that conducted or performed his music, and fellow performers. These individuals were selected from alumni listings at CMU, programs from performances that Dr. Shroyer was involved with, and social media sites such as Facebook. After collecting a list of 65 possible participants, I obtained contact information through social media sites and Dr. Shroyer. I

sent an email to each individual to inquire about their interest in participating in my research. I received survey responses from 48 of the 65 possible respondents.

**Observations.** Another data source included observations of Dr. Shroyer's teaching and musical performances. These informal observations took place in the classroom while he taught, in ensembles with Dr. Shroyer conducting, during performances that featured him playing, and during performances and coaching sessions of pieces that he had composed. A total of eight observations took place over the course of the 2010-2011 academic year. All of these were used to support data gathered in the interview and survey phases of data collection.

**Document inspection.** An additional data-gathering process included the collection and analysis of documents. These materials included videos of Dr. Shroyer that already existed, scores from compositions that he created, writings that he composed, letters from correspondences between Dr. Shroyer and others, and concert programs. Most of these documents were gathered from Dr. Shroyer's personal collection, which was used exhaustively. Analysis of these materials provided insight into his career and effectiveness that did not exist without the other data sources, and reinforced evidence that had already been gathered.

**Journals.** Journaling was another data source that was used. I kept journals throughout the data gathering process based on interactions with participants, reflections on interactions with Dr. Shroyer prior to and during the study, and collection of other data. The journaling process provided notes that I could utilize in order to interpret data. In order to stay organized, I kept a self-reflective journal to detail my progress and understanding throughout the project. This also helped ensure that I tracked and

maintained my exposure to both Dr. Shroyer and other participants. These regular interactions with participants helped to reduce the chances of inflated responses via social desirability (Krefting, 1991).

I was Dr. Shroyer's student from August 2002 to May 2006 and his colleague from August 2008 until his retirement in May 2010. Many of the participants in this study were my peers, colleagues, and current and former students. When this type of relationship occurs between the researcher and the participant, it is important to acknowledge any potential researcher bias. To avoid this bias, I gathered data in a way that allowed the participants to respond openly by creating comfortable interview environments. Furthermore, I asked non-threatening questions during interviews and in surveys, and made my observations as unobtrusive as possible.

Respondent validation was an important component of this study. In order to ensure that my interpretations of the research were accurate, I shared my analysis of surveys and interviews during and after data collection in 15 informal follow-up interviews with Dr. Shroyer (Baxter & Jack, 2008, Torrance, 2012).

### **Organization**

Chapter 2 of this study includes the chronological examination of Dr. Shroyer's life. This chapter begins with his birth in 1941 in Santa Monica, California, and follows his early life, academic studies, and career until starting his appointment at CMU. His early musical influences at home and in school, his experiences at Kirksville State Teachers College, his first teaching jobs in Orrick and Kansas City, Missouri, and his doctoral studies at the University of Missouri-Kansas City were examined by using his own diary and through personal interviews.

Chapter 3 serves as a chronology of Dr. Shroyer's professional standing while at CMU. This chapter highlights his efforts as a composer, conductor, pedagogue, performer, and administrator from his first semester in August 1976 until May of 2010. It is divided into particular eras in his career, which also aligned with his personal life. Data sources for this chapter included Dr. Shroyer's personal diary, interviews with him, programs from selected performances, and local newsletters.

Chapter 4 is a detailed examination of Dr. Shroyer's music. From his compositional style, to his work as an arranger, to his performance skills, this chapter explores his musical style. Resources included programs from selected performances, survey responses from former students and colleagues, and local newsletters.

Chapter 5 is a study of Dr. Shroyer as a pedagogue. From private lessons to the classroom to ensemble rehearsals, this chapter examines his contribution to the field of music education. Sources included survey responses from former students and colleagues, local newsletters, informal observations, and an interview with former CMU president Marianne Inman.

The purpose of Chapter 6 was to explore his involvement with and influence on CMU and the surrounding community from 1976 to May of 2010. Key aspects included his role as an administrator, a professional mentor, a regional performer, and a citizen of Howard County. Resources for this task stemmed from survey responses of community members, an interview with a former colleague, and local newsletters and publications.

Chapter 7 includes a summation of the findings from the study. The appendices provide insight into many of the resources used for this research project, and were organized as follows:



- Appendix I is a transcript of an interview with Dr. Shroyer
- Appendix II is a transcript of an interview with former Central Methodist University President Marianne Inman
- Appendix III consists of notes from a follow-up interview with Dr. Shroyer
- Appendix IV and V are questions and responses to surveys sent to his colleagues
- Appendix VI and VII are questions and responses to surveys sent to students that attended his lectures or rehearsals
- Appendix VIII and IX are questions and responses to surveys sent to students from his private studio
- Appendix X and XI are questions and responses to surveys sent to individuals familiar with his compositions
- Appendix XII and XIII are questions and responses to surveys sent to individuals who performed with him
- Appendix XIV is a detailed listing of programs that his compositions and arrangements appeared on
- Appendix XV is a detailed listing of programs that he performed on
- Appendix XVI is a detailed listing of programs that he conducted on
- Appendix XVII is a catalogue of his original compositions
- Appendix XVIII are photographs and facsimiles

References follow the appendices.

## CHAPTER TWO: EARLY LIFE

### **Introduction**

Chapter 2 includes biographical and anecdotal information regarding Dr. Shroyer's life leading up to his employment at Central Methodist College in 1976. This biographical data was gathered exclusively from two sources: his own personal diary, and an extensive interview with Dr. Shroyer conducted by the author on 22 January 2011. A written transcription of this interview is included as Appendix I.

### **Early Life**

Dr. Shroyer was born on 28 September 1941 in Santa Monica, California. Originally from Missouri, his family had traveled West during The Great Depression to seek financial stability. Before Dr. Shroyer's birth, his mother Esther Swingle attended Kirksville State Teacher's College and was an elementary school teacher at Hickory Grove School and Mercer School, both in rural Mercer County, Missouri. His parents married on 19 August 1934 in Mercer County. His father, John Wesley Shroyer, moved to Los Angeles in spring 1938. In Los Angeles, John worked for a construction firm named Gillespie and Gates before attending Santa Monica Technical School, where he studied airplane design and fabrication. Esther joined him in the summer a few weeks later. After completing his studies at Santa Monica Technical School, John supported his family by working in defense and aeronautics with Lockheed Corporation during World War II. The Shroyers lived in Los Angeles, North Hollywood, and Venice until Dr. Shroyer was born in Santa Monica and remained there until he was five years old. His family then returned to their original hometown of Princeton, Missouri in February of 1948 in the middle of the school year while he was in first grade. His sister Christine was

born a few months later in Princeton on 20 October 1949. Dr. Shroyer attended public school until graduating from Princeton High School in May of 1959. He lived in Princeton with his family until he graduated college from Kirksville State Teacher's College (now known as Truman State University) in 1963.

Dr. Shroyer was introduced and exposed to music at an early age, mostly by his mother. She was, in his words, a “wonderful and natural musician” with a “terrific ear and a great love of music” (Ronald Shroyer, personal communication, February 23, 2011). She was a pianist and a singer, and provided him with most of his earliest musical experiences, such as when she would play the piano while the family would sing, or she would accompany him while he played the saxophone. His mother also served as a librarian at Mercer County Library, so he spent a lot of time there and had regular access to books, along with many opportunities for reading.

Dr. Shroyer's biggest musical influence prior to college was his music teacher in the local public school system, Elford Horn. Dr. Shroyer claims that his primary music education experiences with Horn were long-lasting. Horn served as Dr. Shroyer's band director and private lesson instructor, teaching him saxophone, trumpet, euphonium, and voice. He also learned many of his pedagogical and practice techniques from Horn. Elford was a clarinet player and close friend to Himie Voxman, famed University of Iowa clarinet professor and editor of the Rubank method books for clarinet. Incidentally, William Gower, who was versed in the same methods, started the town band in Princeton, Missouri in the 1930s. (Both Elford Horn and Himie Voxman studied clarinet with him.)

Horn also provided Dr. Shroyer with his first experiences conducting a concert band. When Dr. Shroyer was a junior and senior in high school, Horn would ask him to rehearse and conduct the band in case Horn might miss a rehearsal or a concert. In addition to conducting, Horn would also provide Dr. Shroyer with opportunities to arrange and compose music for ensembles such as the concert band. Dr. Shroyer would generally write music on his own, and Horn would rehearse the music, check the playability of the work, and offer suggestions and revisions. Horn also provided Dr. Shroyer with models of structure and form, so that Dr. Shroyer might make observations and develop his own preferences and standards.

Dr. Shroyer had many other experiences growing up that assisted in his musical development. The next most important to his work with Elford Horn was the time spent working and performing at the Princeton United Methodist Church. His church supported many ensembles, most of which he spent time conducting and rehearsing. He had opportunities to perform, conduct, arrange, and compose for these ensembles. During this time, he explored playing other instruments (such as tuba in the town band in Princeton as an eighth grader) and continued these explorations into college.

### **Undergraduate Degree**

Upon graduating high school in 1959, Dr. Shroyer enrolled in the music education program at Kirksville State Teacher's College (now known as Truman State University). He began his degree as an instrumental music education major, focusing on saxophone as his primary instrument. In his first lesson he expressed an interest to Fred Young—his studio saxophone instructor—about also studying clarinet, with which he had little experience. Young encouraged him to change his primary instrument from saxophone to

clarinet. Dr. Shroyer studied with Fred Young for two years until Young accepted a teaching position at another institution. At the beginning of Dr. Shroyer's junior year of college, the institution hired a new clarinet instructor. Dr. Shroyer experienced conflicts with the new studio instructor, and changed his primary instrument to voice, as well as his degree to vocal music education. He had been studying voice privately, in addition to clarinet, so the transition was feasible.

Dr. Shroyer studied voice with Steve Hobson for the remainder of his undergraduate degree and trained as a tenor and high baritone. His voice studies actually began when he was a sophomore preparing for tenor roles in the opera workshop, earning such roles as Ferrando in *Così fan tutti* and Rinuccio in *Gianni Schicchi*. The time spent preparing for these major roles that he earned distracted him from his studies on the clarinet, which eventually led to the conflict with his clarinet instructor. As a result, Dr. Shroyer was asked to quit the clarinet studio, leaving him without a primary instrument or instructor. It was at this time that he asked to study full-time with Hobson and to change his focus to voice. In addition to studying saxophone, clarinet, and voice, Dr. Shroyer also played baritone horn in the marching band in college, and continued to play tuba in the town band in Princeton until his graduation.

Because of the extensive amount of arranging and composition that Dr. Shroyer completed in high school, he was able to bypass several introductory music theory courses at the beginning of his undergraduate degree. Unfortunately, his self-taught theory, arranging, and composition skills left him struggling to learn the vocabulary that was being used in the upper level (sophomore and junior level) theory and academic courses at Kirksville State Teacher's College. He eventually found his place in the

program and continued studies as a voice major. Dr. Shroyer found work at the Princeton public swimming pool during the summers, which helped him afford his baccalaureate studies. Some years he served as a lifeguard, while others as the manager. Dr. Shroyer student taught and graduated with a Bachelor of Science in Education degree with a major in vocal music in 1963.

### **First Teaching Job and Master's Degree**

After student teaching and graduating, Dr. Shroyer took a teaching position as the vocal and instrumental music instructor in Orrick, Missouri. He began in the fall of 1963, and continued to teach there for three years while participating in graduate school during the summers at Central Missouri State University in Warrensburg, Missouri (now known as University of Central Missouri). It was also during this time that he participated in community theater productions in Richmond, Missouri. He performed roles such as Charlie Dalrymple in *Brigadoon* and Will Parker in *Oklahoma!* He performed these roles opposite the woman who would become his first wife and mother of his two oldest sons, Beverly Hines. He also joined the musicians union in Kansas City after moving to Orrick and spent time performing as an instrumentalist with various Kansas City area ensembles.

Dr. Shroyer enrolled at Central Missouri State University for four consecutive summers, starting in 1964 and graduating in 1967. The first summer he began at CMSU was just after his first year teaching at Orrick, and his last summer studying took place after his final spring at Orrick. Although he only enrolled full-time at Warrensburg in the summers, he also studied composition during the school year with Donald Bohlen. Dr. Shroyer was financially able to study at Central Missouri State University only because there was no residency requirement for his degree during the school year, so he was able

to continue teaching and earning income at Orrick. His residency requirements at Warrensburg were fulfilled after the third summer as a full-time student. Each summer semester lasted ten weeks, and Dr. Shroyer eventually graduated at the end of the summer in 1967 with a Master of Arts in music composition.

In addition to studying composition with Donald Bohlen at Central Missouri State University, Dr. Shroyer's experiences with his musicology professor Raymond Park had a great impact on his life. Dr. Shroyer considered himself a less than outstanding student until his second summer at Warrensburg when he took a class with Park called Introduction to Thesis Writing. In this class, Dr. Shroyer was assigned the task of writing the first chapter of his thesis. After struggling with the assignment and exerting a great deal of effort toward it, he returned it to Park and received a low "C" as a grade. Dr. Shroyer then approached Park to discuss the assignment and his grade. Park mentioned that he could tell from the assignment that Dr. Shroyer was a well-read student, but that he needed to use the things that he had read as models for writing. Park said that Dr. Shroyer was a great writer, but that he should not try to correct poorly written sentences, but rather re-think and re-write them. Park also mentioned to Dr. Shroyer that a low "C" was the highest grade earned in the class for this particular assignment. Dr. Shroyer felt that he became a much better writer and student because of his introduction during this class, and that he found academic confidence that he never had before.

### **Doctoral Degree and Career in Kansas City**

After graduating from Central Missouri State University in Warrensburg in 1966, Dr. Shroyer left his job teaching in Orrick for a position in the North Kansas City Public School System. In 1966, there were five junior high schools in the North Kansas City

Public School System, and Dr. Shroyer accepted a position teaching orchestra and band at Northgate Junior High School. He taught there for ten years from the fall of 1966 through the spring of 1976. It was also at this time that Dr. Shroyer married Beverly Hines, who was studying music at the University of Missouri-Kansas City. He wed Beverly on 19 August 1966.

While Dr. Shroyer was teaching at Northgate, he began doctoral work at UMKC in the fall of 1969. At UMKC, he declared his degree as a Doctor of Musical Arts in music composition, studying with Gerald Kemner. He took time off from teaching at Northgate during the 1973-1974 school year to complete his residency as a full-time doctoral student at UMKC. Dr. Shroyer finished his dissertation and graduated from UMKC in 1975. He then taught for his tenth and final year at Northgate during 1975-1976.

During his time as the director at Northgate Junior High School and a doctoral student at UMKC, he continued as a member of the local musicians union in Kansas City and spent more time performing as an instrumentalist. It was during the first portion of this ten-year time frame that Dr. Shroyer felt some anxiety and pressure about the Vietnam War draft in the late 1960s. Worried about the possibility of being drafted, Dr. Shroyer began researching the demand for military instrumentalists. He still considered saxophone to be his most proficient instrument, but found that there was little demand for saxophonists in the military. He did, however, notice that flute was an instrument in high demand, leading him to refine his skills on the flute. After much practice, Dr. Shroyer began performing in small orchestras and various ensembles as a flutist. He also performed on the flute in the Northland Symphony Orchestra during the 1971 season. In



these performance opportunities, he found himself working with some of the best performers around the Kansas City area because Northland's principal performers were members of the Kansas City Philharmonic Orchestra. He used these opportunities to learn as much as he could about instrumental pedagogy from stellar performers. This experience broadened his perspective as a composer because he learned a great deal about the instruments that he might use in his compositions. In Dr. Shroyer's words, he "took lessons from the all-stars without paying a dime." Dr. Shroyer also found that if one inquired about instruments as a composer, performers were more open to share information than if they were approached by students or fellow performers.

While residing in the Kansas City area, Dr. Shroyer had other opportunities to find music work. Ron had the opportunity to serve as a tenor soloist at St. Mark's Lutheran Church from September 1966 to August 1967, and as Director of Music at North Cross United Methodist Church. Church music was not the only means of supplemental income during this time, as he also taught music appreciation courses at Metropolitan Junior College of Kansas City during the 1967-68 school year, woodwinds courses at Missouri Western College during the 1968-69 school year. Additionally, Dr. Shroyer was also the first woodwind player to be employed by Worlds of Fun theme parks during the summer and fall of 1973.

After graduating from UMKC in 1975, Dr. Shroyer decided to stay on at Northgate Junior High School for one final year. At the end of his tenth year at Northgate, he engaged in conversation with Keith House at the Missouri Bandmasters Association annual convention. Keith House—the band director at Central Methodist College at this time—mentioned that his institution was searching for a new faculty

member to teach woodwinds and direct a vocal jazz ensemble for the 1976-1977 school year. Dr. Shroyer felt that taking the job as a college professor would be a position that he would enjoy, but could not afford. With encouragement from his wife, who had accepted a public school teaching position in Glasgow, Missouri, Dr. Shroyer decided that he and his family could afford to relocate to the Fayette area. Dr. Shroyer accepted the woodwind and vocal jazz position at Central Methodist College and began teaching there in the fall of 1976.

## CHAPTER THREE: CAREER AT CENTRAL

### **Introduction**

Chapter 3 serves as a chronology of Dr. Shroyer's career while at CMU. This chapter details his efforts as a composer, conductor, pedagogue, performer, and administrator from his first semester in August 1976 until May 2010. It is divided into particular eras in his career, which aligned with his personal life. Resources included Dr. Shroyer's personal diary, interviews with him, programs from selected performances, and local newsletters.

### **Starting at Central Methodist (1976-1980)**

In the summer of 1976, Dr. Shroyer was offered a position at Central Methodist College in Fayette, Missouri as Assistant Professor of Music. After consulting with his wife, Beverly, he accepted the offer and began teaching woodwinds and vocal jazz in August at the start of the fall term. Beverly was also employed nearby that fall, having accepted a position teaching music at Glasgow High School. He and Beverly purchased a house on 919 Commerce Street in Glasgow and moved there with their two sons, Mark and Zachary, who were 6 and 3 at the time.

Most of Dr. Shroyer's teaching in the first few years at Central Methodist College included teaching applied clarinet, flute, and saxophone, and direction of the Swinney Singers vocal jazz ensemble. The Swinney Singers could often be found sharing a weekend concert bill on campus with the A Capella Choir (The Central Collegian, 10 October 1976). This group was known to perform jazz standards and popular music hits, and consisted of 6 male and 6 female vocalists supported by guitar, piano, bass, and drums. Dr. Shroyer arranged a significant amount of music for the Swinney Singers, and

coached both the vocalists and instrumentalists. The group was known to perform extensively both on and off campus, and even occasionally released their own recordings (The Central Collegian, 2 April 1976). Performances included Central Methodist campus functions, recruiting events, area Methodist churches, and formal concerts on campus (The Central Collegian, 6 October 1976).

In addition to his private woodwind studio and the Swinney Singers, Dr. Shroyer was also known to assist with other music ensembles and activities on campus in these early years. During the spring semester of his first year at CMU, he assisted Professor Keith House with musical direction of the production *Man of La Mancha*. This musical was offered as credit to students as part of Central's opera workshop course, under the direction of Professors Donald Pyle and John Ditto (The Central Collegian, 9 February 1977). Dr. Shroyer collaborated with Professor John Ditto on several projects and concerts, particularly those involving vocal students and ensembles (The Central Collegian, 30 March 1977). Dr. Shroyer also worked to develop curricula for summer music courses for area high school students. These courses afforded high school students the opportunity to build a fundamental understanding of university level music theory and academic skills such as harmony, sight-singing, and history. Students could also earn college credit which could be applied toward a music degree at CMU or other institutions of higher education (The Central Collegian, 6 April 1977).

During the fall semester of 1977, Dr. Shroyer assumed some new responsibilities as director of the A Capella Choir for Central's production of *Messiah*. Dr. Shroyer was responsible for preparing the choral portions of the oratorio, while Professors Donald Pyle and Wesley Miller coached vocal soloists, Professor John Ditto served as

accompanist and organist, and Professor Keith House conducted (The Central Collegian, 23 November 1977). This collaborative performance of selections from Handel's oratorio was well-attended and well received by the local community, and was later aired on KBIA radio of Columbia, Missouri (The Central Collegian, 7 December 1977). The end of the fall semester saw Dr. Shroyer's induction as an honorary member into Central's Beta Mu Chapter of Phi Mu Alpha Sinfonia Fraternity (The Central Collegian, 7 December 1977). His induction as an honorary member was not his only involvement with the fraternity that fall. He also contributed to the annual student-sponsored Phi Mu Alpha Fall Show on 17 November 1977, writing arrangements, assisting with direction, and even performing (program). These efforts stemmed from a collaboration with his colleague and fraternity brother Ron Anson, a relationship that both individuals benefitted from professionally and musically for quite some time.

The 1977-1978 school year was a strong year for performances by the Central Methodist College Concert Band. Professor Keith House, Director of Bands, was always willing to recognize the hard work and support of his fellow instrumental music faculty. That year the faculty consisted of Ron Anson (low brass), Tom Wubbenhorst (percussion), and Dr. Shroyer (woodwinds) (The Central Collegian, 1 February 1978).

As previously mentioned, Central Methodist College music students carried a tradition of producing a variety show near the beginning of each school year called "Fall Show". This presentation was sponsored by the local chapters of Phi Beta Fraternity for women and Phi Mu Alpha Sinfonia Fraternity for men. Dr. Shroyer collaborated with Ron Anson once again to arrange much of the music for the 1978 fall production entitled, "Another Star", which featured highlights from Broadway shows, musicals, and 1970s

film (The Central Collegian, 15 November 1978). Another tradition for Central music students was the Phi Mu Alpha American Music Recital, which was held each spring. The students of Phi Mu Alpha paid tribute to Dr. Shroyer with the 11 April 1979 American Music Recital, featuring performances by students Paul Swofford, Jeffery Francis, David How, David Goodwin, David Reetz, Jo Ellen Ming, Keith Branson, Marilyn Edgerton, Kaye Harrelson, Jana Jorn, and David McKinney (program). They played several of Dr. Shroyer's original compositions, including those written for brass quintet, mixed instrumental quintet, and saxophone solo (The Central Collegian, 11 April 1979). The success and interest in this concert led to a second recital a year later in which original compositions by Dr. Shroyer and Central student Don James were performed. The performance of these new works was also sponsored by the local chapter of Phi Mu Alpha (The Central Collegian, 7 May 1980).

Dr. Shroyer embarked on the Central Methodist College Concert Band Tour in the spring of 1979, performing in the woodwind section. Director of Bands Keith House programmed Ron's *Stevie Wonder Medley*, along with solos for Dr. Shroyer's private students Ellen Hahn, Joe Hubbard, Kaye Harrelson, Jo Ellen Ming, Becky Sherrill, and Mary Edgerton (program). After returning from the tour, Dr. Shroyer's student Jo Ellen Ming performed his *Two Pieces for Alto Saxophone and Piano* on her senior recital. She also played *Sonata XIII* by G.F. Handel, *Solo de Concours* by Henri Rabaud, and the first movement of Paul Creston's *Sonata for E-flat Alto Saxophone and Piano*. She was accompanied by Keith Branson on piano (program).

Dr. Shroyer's pieces were not only being performed by local ensembles at this time, but also by groups at other institutions. The UMKC Wind Ensemble premiered his

*Overture* on 11 December 1979 with Professor David Worthington conducting (program). This piece was also performed by the Central Methodist Band with Dr. Shroyer as guest conductor at their concert on 12 December 1980. He played in the band alongside fellow faculty member Ron Anson at this concert (program). Dr. Shroyer's piece *Spectra* was commissioned and performed by the UMKC ensemble after the success of *Overture* (program). The premier of *Spectra* was conducted by David Worthington on 10 December 1980, and featured Harry Pecha as the trombone soloist (The Central Collegian, 10 December 1980). The Central Methodist Concert Band played *Convergent Means* on tour in 1980, where his students Joe Hubbard, Elaine Schauffler, and Lynn Seward performed concert solos as well (program). *Three Pieces for Band* was played on April 22 by the Central Missouri State University Concert Band. This was a premiere performance conducted by Russell Coleman, and Dr. Shroyer's former student Jo Ellen Ming performed in the alto saxophone section (program). *Duologue* and *Trio for Trombone, Piano, and Percussion* were performed by Sally Watkins, Kelley Head, Professor Anson, Professor Augenblick, and Professor Law on the Phi Mu Alpha American Music Recital at Central on May 8 (program).

The spring semester of 1981 brought more accolades for Dr. Shroyer's compositions as *Overture* was performed by the Central Methodist College Concert Band under his direction at Missouri Music Educators Association Conference on January 15. Also on the concert was a clarinet solo by Dr. Shroyer's private student Lynn Seward. She played Richard Raven's band arrangement of *Lover*, while he played in the flute section of the ensemble (program). *Convergent Means* was selected to be performed at the 1981 Annual Conference Festival of the American Society of University Composers

(The Central Collegian, 4 February 1981). The piece was performed by the University of Cincinnati Wind Ensemble under the direction of R. Robert Hornyak (program). Dr. Shroyer remained active on campus that year as he performed and presented original pieces on the 1981 Phi Mu Alpha American Music Recital (The Central Collegian, 25 February 1981). On the recital were *Chant* and *Blum*, performed by tenor Keith Brown and flautist Nancee Anderson (program).

He played a supporting role in the Beta Mu Chapter of Phi Mu Alpha Sinfonia's 50<sup>th</sup> Anniversary Observance on May 8-10, 1981 as a "Faculty Sinfonian" (The Central Collegian, 6 May 1981). His piece *Psalm 120* was performed by the A Capella Choir on the Phi Mu Alpha Fiftieth Anniversary Observance Concert with Dr. John Augenblick conducting. Dr. Shroyer played woodwinds with the concert band for the instrumental portion of the concert (program). He also continued to experience success with his private studio as clarinet student Lynn Seward performed a sophomore recital that spring. Lynn credited much of her collegiate achievement to the strength of the music faculty at Central, particularly Dr. Shroyer (The Central Collegian, 29 April 1981). The Central Band took *Overture* on their 1980 spring tour, where Dr. Shroyer played woodwinds and guest conducted. Also performing on the tour were soloists from his private studio. Nancee Anderson performed *Concertino* by Cecile Chaminade, Sally Watkins performed *Fantasie Pastorale Hongroise* by Franz Doppler, and Lynn Seward performed *Lover* arranged by Richard Raven and *Clarinet Concerto Number 2* by Carl Maria von Weber (program).

### **1980s (1981-1989)**



As a teacher and composer, Dr. Shroyer's career continued to thrive throughout the 1980s. On 14 February 1982, the Central Missouri State University Concert Choir gave premiere performances of three of his original compositions, *Psalm 120*, *Father William*, and *Chant*, conducted by Conan Castle and assisted by Merrie Woodson on flute and Pamela Lawson on piano (program). That spring the Central Band took *Prelude and Dance* as well as a flute solo for his private student Nancee Anderson on their annual tour (program). *Two Pieces for Saxophone and Piano* was performed on a junior recital featuring Fred Middlekauff, Andrew Glover, Peggy Wolfrum, Shelly Moorman, and Professor Jan Goering (program). One year later, Dr. Shroyer was honored by having *Prelude and Dance* performed at the Pennsylvania Music Educators Association conference on 14 January 1983 in commemoration of the fiftieth year of PMEA organization and conference (program). The Central Band performed *Three Pieces for Wind Ensemble* on their spring concert in 1983 with Dr. Shroyer as guest conductor (program). They performed that piece, another of his compositions *42<sup>nd</sup> Street*, a solo entitled *Concertino* by Cecile Chaminade for his flute student Sally Scott, and a duet entitled *Concert Piece Number One in F Minor* by Felix Mendelssohn for Susan Lewis and Norma Houston on tour (program). He was tenured and promoted to Associate Professor of Music in May of 1983.

Dr. Shroyer went on tour with the Central Concert Band as guest conductor in the spring of 1984, continuing his collaborative efforts with Keith House, Director of Bands (The Central Collegian, 21 March 1984). Dr. Shroyer's original piece on that tour was *March*, while his private students Norma Houston and Diane Johnson played *Concert Piece Number Two* by Felix Mendelssohn and Sally Scott played *Fantasie for Flute* by

Gabriel Faure (program). 1984 was a busy year for Dr. Shroyer as a composer. He debuted *Jem* at the Central Methodist College Phi Mu Alpha Jazz Festival, featuring area professional jazz musicians Ron Anson, John “Robo” Robertson, Clarence Smith, and Dick Crockett (program). His former clarinet student Lynn Seward delivered the premiere performance of his original composition *It’s Either a Song or a Dance* on February 11 at the University of Michigan School of Music (program). Central Methodist woodwind students and members of Dr. Shroyer’s studio Janie Deacon, Heather Bass, and Marti Schaufler performed his setting of *Simple Gifts* on February 25 (program), while the University of Arkansas Schola Cantorum and Wind Ensemble performed *Psalm 120* at the American Society of University Composers Convention on March 10 under the direction of Professor Jack Groh (program). The Central Methodist College A Capella Choir performed *Chant* under the direction of Dr. R. Paul Drummond and accompanied by Lynda Myers on their annual tour (program), while the Central Concert Band took *March* on their spring tour (program). *It’s Either a Song or a Dance* was programmed for a senior/junior recital featuring his students Norma Houston, Diane Johnson, Sally Scott, and his woodwind studio ensemble (program). The piece was programmed again for a guest recital by his former clarinet student Lynn Seward and pianist Vivian Doublestein (program), while *Three Pieces for Trombone, Piano, and Percussion* was selected for the performance at the Missouri Music Teachers Association Conference on November 16 (program).

1985 was a great year for Dr. Shroyer as a composer. *Three Pieces for Trombone and Percussion* was selected to be performed by Professor Ron Anson on trombone, Jim Culbertson on percussion, and Pam Cordle on piano at the University of Missouri

Chancellor's Festival of Music on March 2 (program). The Central Methodist Band performed *Burleske* with Dr. Shroyer conducting along with a clarinet feature for his student, Elizabeth Hamann, entitled *Adagio and Tarantella* by Ernesto Cavallini on their March 3 concert (program). The CMC Band took the same pieces on tour along with *Concerto in E-flat for Clarinet* by Karl Stamitz featuring Marilyn Moore, *Concerto for Two Flutes* by Anton Stamitz featuring Janie Deacon and Carole McClellan, and *Poem* by Charles T. Griffes featuring flutist Sally Scott (program). Central Bands also held a Diamond Jubilee Concert in Fayette on April 28, which featured Dr. Shroyer conducting *Burleske*, along with guest conductors Andrew Glover, Paul A. Montemurro, Ron Anson, Roy D. "Skip" Vandelight, Nancy Seward, Claude T. Smith, Robert H. Bray, and Director of Bands Keith House (program). Also that spring, his alma mater programmed *March* on the Central Missouri State University Concert Band Concert of April 23, directed by assistant conductor David Stagg (program). *Burleske* appeared again that year on November 16 for the Fall Festival of the Arts (program) and November 20 for the Annual Fall Concert (program) at Bradley University in Peoria, Illinois, David Vroman conducting. *Burleske* made a final 1985 appearance alongside *March* at the Northeast Missouri State University Wind Ensemble Concert on December 11 with Dan Peterson conducting (program).

Stemming from the momentum of 1984 and 1985, a special recital was held at Missouri Music Educators Association Conference on 23 January 1986 in which several of Dr. Shroyer's pieces were performed. The concert included *Three Songs for Soprano and Wind Ensemble*, *It's Either a Song or a Dance*, and *Three Pieces for Trombone, Percussion, and Piano*. Among the performers on this recital were his colleagues Dr.

Barbara Comolek, Professor Ron Anson, and Professor Nora Hulse (program). A day after this performance, the Northeast Missouri State University Wind Ensemble performed *Burleske* at MMEA, and featured solos by his former student and United States Navy Band clarinetist Lynn Seward (program). They later played *Burleske* and *March* once again for their spring concert on February 12 (program). The Central Band played *Burleske* and featured Elizabeth Hamann on *Polacca from Clarinet Concerto Number 2* by Carl Maria von Weber at their March 2 concert (program). CMC Bands toured that spring with those pieces as well as *Concerto for Flute* by Aram Khachaturian featuring Janie Deacon (program).

Dr. Shroyer was always supportive of his community. He played a major role in arranging, directing, and performing on the musical *Riverbound* in Glasgow, Missouri during the late summer of 1986. His wife, Jo Ellen, prepared much of the choreography and rehearsed the pit orchestra, while his sons Mark and Zachary played bass guitar and trumpet with the band (program). He continued to work as the primary instructor of woodwind students at Central Methodist throughout the 1980s (The Central Collegian, 12 March 1986), with his original compositions being frequently performed by the Central Methodist College Concert Band and other CMU ensembles. *Toccata* was premiered by the Central Methodist College Concert Band at their fall concert on 7 December 1986 alongside other classics such as Tchaikovsky's *Marche Slav* (program). *Toccata* was performed again at the Missouri Music Educators Association Conference on 22 January 1987 (The Central Collegian, 19 November 1986). The Northeast Missouri State University Wind Symphony played *Convergent Means* on their concert on 12 February 1987, Dan Peterson conducting (program). Central Bands took Dr. Shroyer's *Toccata*,

*Concert Piece Number 2* by Felix Mendelssohn featuring clarinetists Cheryl Eckhoff and Jamie Mathews, and *Introduction, Theme, and Variations* by Gioachino Rossini featuring Elizabeth Hamann on their spring tour (program). Jo Ellen Shroyer directed the premier of Dr. Shroyer's *Fantasy and Waltz* performed by Glasgow High School Band at their spring concert on 7 May 1987 (program), and again at the Missouri Music Educators Association Conference in January of 1988. Their son Mark performed a clarinet solo on that concert (program).

*It's Either a Song or a Dance*, which had been recently published by Southern Music Company, was performed on the Distinguished Composer Graduates Recital at Central Missouri State University on 2 November 1987 by his former clarinet student Elizabeth Hamann (program). The Northeast Missouri State University Wind Ensemble took *A Folk Fantasy* on their 1988 spring tour as well as *Fantasies from "La Traviata"* by Giuseppe Verdi for his former student, Lynn Seward-Fryar (program). Central Bands played *Folk Suite* on both their 1988 spring concert (program) and spring tour, with Dr. Shroyer conducting. They also featured soloists from his woodwind studio with *Concerto for Two Flutes* by Johann Stamitz featuring Kimberly Schoonover and Roberta Dimond, and *Fantasia on the Opera "Rigoletto"* by Luigi Bassi featuring Elizabeth Hamann on clarinet (program).

Dr. Shroyer stayed busy with non-music endeavors at CMU as well, sponsoring and supporting student groups such as The Young Democrats Club (The Central Collegian, 5 October 1988). This student group was known to conduct local surveys about political issues, assist with voter registration, and provide opportunities for students to view presidential debates (The Central Collegian, 12 October 1988). He was also

active that year as a performer on campus, playing on public recitals, such as those with a historical or period theme (The Central Collegian, 16 November 1988).

Dr. Shroyer was promoted to Professor of Music in May of 1988, as both his teaching career at Central Methodist and notoriety as a composer of contemporary music gained momentum. He was honored in February of 1989 as the Northeast Missouri State Wind Ensemble premiered *A Folk Fantasy* at the College Band Directors National Association Annual Convention in Austin, Texas with Dan Peterson conducting (program). Peterson programmed it again for their home concert on February 28 (program). They had played the piece previously on 20 February 1989 as well, just before their CBDNA trip. This concert featured Dr. Shroyer's former clarinet student and naval musician Lynn Seward-Fryar as soloist on two pieces (program). The Central Concert Band performed *Folk Fantasy* with Dr. Shroyer as guest conductor, as well as *Fantasia* by Gabriel Faure featuring his private student Kimberly Schoonover on their annual tour and spring concert (program) that year (The Central Collegian, 1 March 1989). As a final honor in 1989, Dr. Shroyer was selected for the Upsilon Phi Chapter of Phi Mu Alpha Sinfonia Composer-in-Residence Concert at Northeast Missouri State on May 2. Dan Peterson and Becky VonDonslear directed the Wind Ensemble in performances of *Quintet for Winds, March, and A Folk Fantasy* (program).

### **Beginnings in Administration (1990-2000)**

The 1990s ushered in a new era for Dr. Shroyer in his professional life. The Missouri Music Educators Association Conference in Osage Beach, Missouri was a venue for two performances of his music on 18 January 1990. The Blue Springs High School Symphonic Band, conducted by Douglas Watts, premiered Dr. Shroyer's setting

of *Simple Gifts* (program), while the Central Methodist College Concert Band premiered *Divertimento for Band* in honor of the eightieth anniversary of the ensemble (program). Central also played *Divertimento for Band* on their February 25 concert with Dr. Shroyer conducting (program), and included it in their spring tour repertoire (program). The following academic year, Northeast Missouri State University performed *Divertimento for Band* on their 10 December 1990 concert. Dan Peterson conducted, and Dr. Shroyer's son, Mark Shroyer, played clarinet in the band (program). At the beginning of the spring semester, his music was presented at MMEA once again. His wife Jo Ellen conducted the Glasgow High School Concert Band in their interpretation of *Folk Suite* on 18 January 1991. Their son Zachary performed trumpet in the band (program).

In February of 1991, Dr. Shroyer was invited to serve as guest composer and director of the Virginia All-Collegiate Band at Hampton University, where he conducted his original composition *Burleske*. Institutions that participated in this event included Hampton University, Longwood College, Lynchburg College, Norfolk State University, Old Dominion University, Radford University, University of Richmond, Virginia Commonwealth University, and Virginia Polytechnic Institute and State University (program). The Central Methodist Band also played some of his pieces in early 1991. They performed Dr. Shroyer's *Divertimento* on their February 24 concert, along with *Concertino for Clarinet* by Carl Maria von Weber featuring his student Kelly Smith (program). Later they toured with Dr. Shroyer's *Folk Fantasy* and *Symphonie Concertante* by Francois Devienne featuring his student flutists Natalie Eighmey and Heather Kormeier (program). In May of that year, he received the Sears Prize for Outstanding Teaching from CMU. During the summer of 1991 the Marshall Municipal

Band of Marshall, Missouri programmed his *Blues in the Night* for a special occasion on their June 13 Diamond Jubilee Concert. He was the featured soloist (program).

Dr. Shroyer was not only known to write for concert band, but also for vocalists who performed art songs. Central music faculty Nancy Thompson-Jones, Michael Lindeman, and Nora Hulse performed some of his songs on professional recitals in November of 1991 (The Collegian, 20 November 1991). On 12 January 1992, *Folk Suite* was performed by the Columbia Community Band under the direction of Keith House at Columbia College (program). The band played it again at Missouri Music Educators Association on January 18 (program). That same school year, the Phi Mu Alpha Sinfonia Men's Chorus performed Dr. Shroyer's setting of *Create in Me a Clean Heart* on 6 May 1992 for their Contemporary American Music Concert (The Collegian, 29 April 1992). At the end of the year, his music was conducted by Keith House once again as the Central Methodist Band played *Sarabande and Rondo* on their December 6 concert (program).

Dr. Shroyer began the administrative component of his career at Central in the 1992-1993 school year as he was appointed Associate Dean of the Swinney Conservatory of Music in October 1992. Just as the Central Methodist College Concert Band frequented the Missouri Music Educators Association Conference, so did Dr. Shroyer's original compositions and premieres. His work *Sarabande and Rondo* was performed at the conference by the Central Band on 23 January 1993 (The Collegian, 10 February 1993). This concert featured several professional guest musicians from the area including Paul Copenhaver, David Goodwin, Lisle Moore, Alexander Picard, Eric Pointer, Paul Swofford, J.B. Waggoner, Tim Baldwin, Larry Bennett, Kevin Lines, and Phil Wood (program). Dr. Shroyer stayed active in professional organizations such as the



student and alumni sectors of Phi Mu Alpha Sinfonia, sharing membership with other notable musicians and music educators from the Howard County area such as Terry Blair, R. Paul Drummond, Keith House, Michael Lindeman, Robert McNeill, Roy D. “Skip” Vandelight, J.B. Waggoner, and Thomas Yancey (The Collegian, 13 October 1993).

For a time, the Shroyers had two music professors in the family when Jo Ellen accepted a position as Director of Bands at Missouri Valley College in the fall of 1993. She conducted the Missouri Valley Concert Band on December 1994, where they performed Ron’s *Christmas Carol Medley*, which featured a brass quintet (program). In September, Dr. Shroyer and Jo Ellen moved the family from their home on Commerce Street in Glasgow to their new residence on 16655 Stanfield Road, Boonville, Missouri. One month later, the Marshall Philharmonic Orchestra premiered his original composition *Four Pieces for Orchestra and Brass Quintet* at Harold L. Lickey Auditorium. They featured the Heartland Brass Quintet on the concert (program). Dr. Shroyer’s music was programmed once again at the Missouri Music Educators Association Conference when the Central Methodist College A Cappella Choir performed *The Lute in Winter* on 28 January 1994 (program). This performance featured Jeanne Allen on flute and Dana Self as accompanist (program). His popular music also began to gain attention during this time. The Central Jazz Ensemble performed his originals *Jem* and *Doc’s Good Licks* on a home concert on 2 December 1993 (program). They played his arrangements of standards such as *Wave* by Antonio Carlos Jobim, *Moanin’* by Bobby Timmons, *Body and Soul* by Johnny Green, and *What Is This Thing Called Love?* by Cole Porter at the Phi Mu Alpha Jazz Festival on 5 March 1994. This concert featured notable jazz trumpet player Mike Metheny (program).

The next two school years were a busy time for Dr. Shroyer. On 1 January 1995, he was appointed Dean of the Swinney Conservatory of Music at Central Methodist. A few weeks later, he directed the Central Methodist Jazz Ensemble in their performance at the Missouri Music Educators Association Conference on January 27. On the program for the convention were his original compositions *Canon Fodder* (a jazz take on serial-style music) and *Barney's Favorite* (a swing setting of *Barnum and Bailey's Favorite March*). The band also played his arrangements of *Autumn Leaves* featuring Ken Hansen on trombone and *When I Fall in Love* featuring CMC voice faculty Michael Lindeman (program). Toward the end of the spring semester, Dr. Shroyer's clarinet student Sarah Martens performed a special recital. She played his original composition *Sonata for Clarinet, Solo De Concours* by Henri Rabaud, and *Sonata for Clarinet* by Francis Poulenc (program). That summer he was appointed Interim Director of Bands at Central as Keith House retired at the end of the spring semester. Dr. Shroyer directed for the duration of the 1995-1996 school year, including the Annual Concert Band Tour. He led the Central Band in their performance of *Folk Fantasy* on their 10 December 1995 concert (program). For the spring 1996 tour they programmed *Folk Fantasy*, his original *42<sup>nd</sup> Street, Concertino* by Carl Maria von Weber featuring Heidi Brunjes, *Scene and Air* by Michael Bergson featuring John Wiggans on clarinet, and *Second Concerto* by Carl Maria von Weber featuring Sarah Martens on clarinet. Each of these individuals were students from his woodwind studio (program). For the home concert on 21 April 1996, he conducted his original *Reflections*, as well as standards such as Gustave Holst's *First Suite in E-flat*, John Phillip Sousa's *Stars and Stripes Forever March*, and C.S. Grafulla's *Washington Grays* (program). Jo Ellen conducted *Fantasy and Waltz* with the Tri-Rivers

All-Conference Concert Band on 17 February 1996 (program). His music was played twice in Warrensburg, Missouri that semester. *Sonata for Clarinet and Piano* was played by Russell and Alice Coleman on the Central Missouri State University Phi Mu Alpha Sinfonia American Music Recital on April 8 (program) and *It's Either a Song or a Dance* was on clarinetist Mary Garr's CMSU Graduate Entrance Recital on April 29 (program). *It's Either a Song or a Dance* was also part of Sarah Marten's senior recital at Central Methodist on 12 May 1996. In addition, she played all four movements of *Sonata for Clarinet in F Minor* by Brahms, and the first movement of *Concerto in B-flat Major* by Johann Stamitz (program).

Dr. Shroyer directed another successful Central Methodist College Jazz Ensemble Concert on 8 December 1996. With new personnel and new music, the ensemble performed his arrangements of Victor Young's *Stella by Starlight* (on which he was a soloist), Leiber and Stoller's *Kansas City* featuring Billy Williams on piano, and Antonio Carlos Jobim's *Triste* (program).

The following semester, Dr. Shroyer was elected vice-president and president elect of the Missouri Association of Schools and Departments of Music (MASDM), representing the "interests of music programs to the state education department" (The Collegian, 30 January 1997). Beginning in the spring of 1997, he held the offices of vice-president, president, and immediate-past president, serving two years in each role. Dr. Shroyer also supported CMU female music students by helping to bring a chapter of Sigma Alpha Iota to campus. The first members of SAI were initiated that spring (The Collegian, 24 April 1997). On February 2, the CMC Jazz Ensemble performed at the local Phi Mu Alpha Jazz Festival, with Dr. Shroyer conducting. His longtime friend Ron

Anson was the featured soloist. Highlights from the program included Dr. Shroyer's arrangements of *Triste* featuring Billy Williams on piano, *Moanin'*, George Gershwin's *Summertime* featuring Ken Hansen and James "J." West on trombones, and *Samba de Orfeu* by Luiz Bonfa featuring his colleague Ron Anson. Anson and Dr. Shroyer both performed on several selections, some of which were arranged by Anson himself (program). The 1996-1997 school year was the first year for Marie E. Breed as Director of Bands at Central Methodist, whom Dr. Shroyer appointed. For the 23 February 1997 concert, Breed programmed his arrangement of Carl Maria von Weber's *Concertino fur Oboe und Blaser*, featuring Beth Elders (program). Breed programmed the Weber along with Dr. Shroyer's arrangement of an Anton Stamitz concerto featuring Michele Reese and Jessica Kuttenkuler on flutes for the spring band tour (program). These pieces were also played on a memorial concert for Charles Armstead Wells featuring Eugene Rousseau as saxophone soloist on April 25 (program). Both of Dr. Shroyer's arrangements could be found on the final Central Concert Band performance of the year on May 4, along with his *Divertimento for Band* (program). The Central Jazz Ensemble brought the semester to a close on May 11, performing several of his arrangements again, where he was the featured soloist on Bonfa's *Samba De Orfeu* (program).

On 20 November 1997, Dr. Shroyer played a role in the dedication of the Central Methodist College recital hall to Mrs. Willie Mae Kountz. Kountz was instrumental in funding renovations to the already existing hall, and contributed a major endowment for opera and vocal music repertoire at Central (The Central Collegian, 20 November 1997). Still taking on the role of director of the Central Jazz Ensemble, Dr. Shroyer led the end of semester concert on 5 December 1997 (The Collegian, 4 December 1997). The group

performed his original compositions *Doc's Good Licks* and *The Waltzing Bear*, as well as his arrangement of the Annie Ross standard *Twisted*, featuring Rose Philbrick on vocals (program). He continued in his role as director for subsequent years and directed concerts for the ensemble rich in jazz and blues standards, many of which he arranged himself (The Collegian, 2 December 1999). Dr. Shroyer led the group in performances off-campus as well, such as their concert at Missouri Military Academy on 19 April 2000 (The Collegian, 13 April 2000).

On 14 February 1998, Mrs. Shroyer directed the Clarence Cannon Conference Band performance of *Fantasy and Waltz* (program). Some weeks later, Dr. Shroyer directed the April 19 Central Methodist Jazz Ensemble Concert, programming his new arrangements of *Night Train* by Jimmy Forrest, *That's All* by Alan Brandt and Bob Haymes, and *Hallelujah I Love Her So* by Ray Charles (program).

In the fall, he was busy again. The Columbia Choral Ensemble performed the world premiere of *Felices Ter* on 4 December 1998, a piece that their director R. Paul Drummond commissioned Dr. Shroyer to compose for the celebration of the ensemble's twentieth anniversary season. The performance featured a professional brass quintet consisting of Mary Woodbury, Alexander Picard, Maria Spence, Nathaniel Brickens, and Dean Sommerville (program). Two days later, Dr. Shroyer directed the Central Jazz Band in Concert, where they played his settings of *Autumn Leaves*, *Basin Street Blues* by Spencer Williams, *Hallelujah I Love Her So*, *When I Fall in Love*, and his original compositions *Changes* (based on Gershwin's *I've Got Rhythm*) and *Let's Get It Going* (program).

Dr. Shroyer supported the CMU music program in many ways. Sometimes he could be found performing in Conservatory ensembles, as he did on the annual Concert Band Tour in March of 1998 on bass clarinet. Of course, performing at Central was not his only outlet, as he played with commercial music groups frequently. Highlights from this period included performances at Tan-Tar-A resort for New Year's Eve in 1998 and 1999. He often played with area professionals such as multi-instrumentalist Ron Anson, trumpeter Joseph "Butch" Antal, percussionist Richard Oberto, guitarist Dick Crocket, bassist John "Robo" Robertson, percussionists Clarence Smith and Jim Culbertson.

In the spring semester of 1999, the Central Methodist College Jazz Ensemble played a special concert sponsored by the Glasgow Community Arts Council. The performance was held in the Glasgow High School Multi-Purpose Room and featured several of Dr. Shroyer's jazz arrangements, such as Bob Carleton's *Jada*, featuring Rose Philbrick as vocal soloist (program). A few weeks later, Dr. Shroyer and the Jazz Ensemble shared the stage on campus with the Concert Band, directed by Mary Woodbury, on May 2. Dr. Shroyer programmed several of his arrangements, along with a new arrangement of *Bluesette* by Toots Thielemans. Dr. Shroyer was a featured saxophone soloist on Duke Ellington's *Caravan* (program).

Dr. Shroyer took the Jazz Ensemble to Glasgow on 22 October 1999 to perform for the Glasgow Community Arts Council a second time. The program was full of his arrangements, including *Body and Soul* featuring J. West on trombone, *Georgia on My Mind* by Hoagy Carmichael and Stuart Gorrell featuring Rose Philbrick on vocals, *Triste* featuring Dr. Shroyer as the soloist, and *What Can I Tell My Heart* by Art Tatum featuring Cydnee Cavole on vocals. They also played his original compositions *Barney's*

*Favorite* and *Eli and David*, the latter of which was a feature for trombone students Eli Ross and David Hill (program). The next semester the Jazz Ensemble concluded the school year on 7 May 2000 by producing a joint performance with the Concert Band once again. Dr. Shroyer's arrangement of *Triste* was played, with J. West on trombone as the featured soloist (program).

### **The New Millennium (2000-2013)**

Dr. Shroyer's career continued to develop and grow well into the new millennium. Continuing to hold his title as Dean of the Swinney Conservatory of Music, he also retained his responsibilities teaching private woodwind studio lessons, music theory, composition, and ensembles as needed. He continued to compose as well, writing original pieces and arrangements for many different types of ensembles.

On 21 February 2001, Dr. Shroyer was recognized for dedication and service to the music department. A celebration was held honoring him and his colleague, Dr. R. Paul Drummond, Director of Choral activities. As of that academic year, Dr. Shroyer had served the Swinney Conservatory of Music for twenty-five years, while Drummond had contributed twenty (The Central Collegian, 22 February 2001). Dr. Shroyer also experienced musical success that year. On 16 November 2000, he led the Central Methodist College Jazz Ensemble in a collaborative performance with the Moberly High School Jazz Band, directed by Jordan Perry. On this program, the Central Methodist Jazz Ensemble performed his original composition *Doc's Good Licks*, as well as his arrangements of *I've Got a Lot of Livin' To Do* by Aaron Schroeder and Ben Weisman, *Twisted* by Annie Ross, and *Wave* by Antonio Carlos Jobim (program).

The following school year, his wife Jo Ellen conducted the Sturgeon High School Band in a home performance on 7 December 2001. The band performed Dr. Shroyer's original composition *Untitled*, which he composed specifically for their 2002 Missouri Music Educators Association Conference performance (program). A few weeks later, on 20 January 2002, the Sturgeon High School Concert Band performed a preparation concert for the upcoming MMEA Conference. Dr. Shroyer's piece from the December 7 concert was programmed again, this time with the name *Remembrance*. It was Dr. Shroyer's reflection on his father, who had recently passed (program). The band performed for the MMEA Conference five days later on January 25 (program).

*Remembrance* was performed again the following academic year on 18 December 2002 by the Montgomery County High School Concert Band, Bill Wells conducting (program). Dan Peterson conducted the Truman State University Wind Ensemble at the Missouri Music Educators Association Conference once again with Dr. Shroyer's original selection *Three Songs* (program).

In 2002, Dr. Shroyer played a role in the growth and development of a new ensemble at Central, named the Central Methodist College Chorale. He collaborated with Dr. R. Paul Drummond to establish the sixteen member group as a select portion of the preexisting A Cappella Choir. This ensemble served as the touring group for the vocal program at Central beginning in the fall of 2002, and continues to serve that same function today (The Central Collegian, 17 October 2003).

2003-2004 academic year was a time where Dr. Shroyer's compositions were being performed frequently. The Montgomery County High School Concert Band performed his setting of the African-American spiritual *Good News!* at the MMEA



conference on 22 January 2004 (program). That week Dr. Shroyer sent trumpet student Jared Sabatasso and tuba student Charles Wilkes to represent Central at the Missouri All-Collegiate Band (The Central Collegian, 28 January 2004). Truman State University Wind Symphony played *Three Songs*, conducted by Dan Peterson (featuring soprano Jackie Collett) on 3 May 2004. Dr. Shroyer's son Jacob Shroyer performed euphonium in the low brass section at this concert (program). Dr. Shroyer's music was honored at the CMU Phi Mu Alpha Sinfonia American Music Recital on 22 April 2004. Selections included arrangements of *Take the "A" Train* by Duke Ellington and Billy Strayhorn, *Summertime* by George Gershwin, and *Corner Pocket* by Freddie Green. Dr. Shroyer was a featured soloist on each tune (program). On 6 February 2004, he performed on a recital entitled "An Evening of Chamber Music and Jazz" with his colleagues Dr. Barbara Hamel on piano, Professor Kirby Spayde on percussion, Professor Thom Howard on guitar, Siri Greenen on violin, and Mary Manulik on cello (The Central Collegian, 13 February 2004).

The fall semester of the 2004-2005 academic year began with a successful student recital at CMU. Dr. Shroyer placed two private students from his woodwind studio on this recital. Junior flutist Sarah Wehrman performed *Andante in C Major* by Wolfgang Amadeus Mozart and freshman flutist Kelsey Whitacre performed *Concerto in G Major* by Johann Joachim Quantz. Dr. Shroyer accompanied both of them (The Central Collegian, 6 October 2004). Dr. Shroyer's composition *Folk Suite* was performed by the Sturgeon High School Concert Band on 17 May 2005. His private student Holly Glass performed *Concertino* by Carl Maria von Weber on the concert, with him serving as accompanist (program).

During the 2005-2006 academic year, Dr. Shroyer programmed and conducted a set of his original compositions called *Christmas Medley* for the Central Methodist Conservatory Singers on 3 December 2005. This medley included settings of songs such as the old English air *What Child is This?*, the Gascon carol *Infant So Gentle*, the English melody *Coventry Carol*, *Silent Night* by Franz Gruber, and *Angels We Have Heard on High* by James Chadwick (program).

Truman State University performed one of Dr. Shroyer's new compositions, *Kaleidoscope*, on their New Music Festival Concert I on 26 October 2006 with Dan Peterson conducting. Jacob Shroyer played euphonium in the low brass section (program). Dr. Thomas Ruess took the CMU Concert Band on tour to the east side of the state in the spring with Ron's *Folk Suite* in the repertoire (program). The Truman State University Wind Symphony performed *Kaleidoscope* again in concert on 11 April 2007; however, Jacob Shroyer played trombone this time (program). The Central Methodist chapters of Phi Mu Alpha Sinfonia and Sigma Alpha Iota presented an American Music Recital on 19 April 2007. It featured Dr. Shroyer's original composition *Quintet for Winds* and a performance from his private studio students of *The Favorite* by Scott Joplin (program). On 14 May 2007 Jo Ellen Shroyer conducted the Sturgeon High School Concert Band's performance of his arrangement of *The Sturgeon High School Two Step* by Ann Bell Taylor (program).

The next academic year (2007-2008) was a busy time for Dr. Shroyer. Following the sudden passing of his longtime friend and colleague R. Paul Drummond, Dr. Shroyer assumed responsibilities as the Interim Director of Choral Activities at Central, and led the CMU Chorale on their fall tour in the southeastern region of Missouri. The 2007 Fall

Chorale Tour was dedicated to the memory of Drummond, who had served on the faculty with Dr. Shroyer since 1981. The tour repertoire included several of Paul Drummond's works, and Dr. Shroyer's *Chant*, featuring Kelsey Whitacre on flute (program). Dr. Shroyer's private student Anna Martin presented a senior recital on bass clarinet on 11 November 2007, and was assisted by other members of Dr. Shroyer's woodwind studio. Anna performed several selections from the standard bass clarinet repertoire, as well as Dr. Shroyer's transcription of *Divertimento Number 9* by Wolfgang Amadeus Mozart (program). He conducted the A Cappella Choir in their Seventy-Fifth Anniversary Concert on 2 December 2007. For the program, Dr. Shroyer selected *Ave Verum Corpus* by Wolfgang Amadeus Mozart, *Bless the Lord, O My Soul* by Mikhail Ippolitof-Ivanof, *Three Hungarian Folk-Songs* by Matyas Seiber, *Missa Brevis in F* by Franz Joseph Haydn, *Sam Was a Man* by Vincent Ludwig Persichetti, and *Here's That Rainy Day* by Jimmy Van Heusen and Johnny Burke (program). On 6 May 2008, Jo Ellen Shroyer conducted the end-of-year concert in her new position as Director of Bands at Pilot Grove High School. On the concert was Dr. Shroyer's arrangement of *Meditation from Thais* by Jules Massenet (program).

During the 2008 academic year, Skip Vandelicht conducted the CMU Concert Band on their spring tour. On the program was Dr. Shroyer's original composition *Kaleidoscope*, as well as a solo for his student Amanda Reed, entitled *Adagio and Tarantella* by Ernesto Cavallini (program). Some weeks later his original compositions *The Grand Processional: Music for a Ceremony* and *Recessional: Music for a Ceremony* were performed by the CMU Brass Ensemble at the 16 May 2009 Baccalaureate and

Commencement exercises. Dr. Shroyer served as Faculty Marshal for the ceremonies (program).

The following spring Dr. Shroyer's original composition *A Folk Fantasy* was programmed in the repertoire for the CMU Concert Band spring tour. A few weeks later, Vandelight conducted the Central Jazz Ensemble on their 22 April 2010 concert. They featured Dr. Shroyer's original composition *Barney's Favorite*, his arrangement of *Summertime*, solos from his students Stacey Reynolds and Donald Heaton, and solos from Dr. Shroyer himself on tenor saxophone and flute (program). *A Folk Fantasy* was also performed on the 1 May 2010 Concert Band Concert (program).

The 2010-2011 academic year provided additional opportunities for Dr. Shroyer's music to be performed. Professor Vandelight conducted the Central Methodist Jazz Ensemble on their 9 December 2010 concert, in which several of Dr. Shroyer's students were featured soloists. Also featured on this concert was the Vocal Jazz Ensemble's performance of Dr. Shroyer's arrangement of *Georgia* by Hoagy Carmichael and Stewart Gorrell (program). He performed a faculty recital at CMU with the Booneslick Saxophone Quartet on 23 January 2011. This quartet featured himself, Skip Vandelight, Steve Litwiller, and John Patterson. They performed several pieces, including his arrangement of *Andante and Allegro* by Andre Chailleux and his original composition *Folk Suite*. Other selections on the concert included *Quartet* by Paul Jeanjean, *Ain't Misbehavin'* by Fats Waller, *Somebody Loves Me* by George Gershwin, *Sailor's Hornpipe* by Henry Cowell, *When I'm Sixty-Four* by John Lennon and Paul McCartney, and *The Cascades* by Scott Joplin (program).

Mrs. Shroyer was the clinician for the 2011 Lewis and Clark Honor Band on February 7. She conducted Dr. Shroyer's arrangement of *The Sturgeon High School March and Two Step*, as well as his original composition *Remembrance* (program). On February 27, Dr. Shroyer's private student Hannah Lilienkamp performed a senior recital on baritone saxophone, and was assisted by other members of his woodwind studio. He arranged selections from *HMS Pinafore* by Arthur Sullivan for the recital (program). Dr. Shroyer's arrangement of the African-American spiritual *Steal Away* was performed for the Sunday worship service at Linn Memorial United Methodist Church on 6 March 2011 by the Central Methodist A Cappella Choir, directed by Professors Ron Atteberry and Claude Westfall (program). That afternoon, the choir delivered their spring concert. *Steal Away* was on the program, and his daughter Rebecca sang soprano (program). The CMU Concert Band toured the western region of Missouri that spring, beginning 10 March 2011. Dr. Shroyer's composition *Grandchildren*, which was commissioned for the 100<sup>th</sup> anniversary celebration of the ensemble, was performed on the tour, as well as his arrangement of *Hunter's Moon* by Gilbert Vinter and *Concert Piece Number 2* by Felix Mendelssohn. The Mendelssohn featured clarinetists Donald Heaton and Rebecca Shroyer (program). For the final performance of the academic year, Phi Mu Alpha and Sigma Alpha Iota sponsored their annual American Music Recital in Linn Memorial United Methodist Church on 7 April 2011. His arrangement of the folksong *Black is the Color of My True Love's Hair* featuring himself and his daughter Rebecca on clarinet was performed. A saxophone quartet from his woodwind studio also played *It Don't Mean a Thing if it Ain't Got That Swing* by Duke Ellington (program).

The CMU Swinney Conservatory of Music sponsored a Chamber Music Recital on 11 November 2011 featuring several ensembles which were directed by Dr. Shroyer. These groups included a saxophone quartet, a woodwind quintet, a mixed ensemble, and a woodwind choir. All members of these groups were part of his woodwind studio (Central Collegian, 4 November 2011). On 16 November 2011 the CMU Chorale under the direction of Dr. Claude Westfall embarked on their fall tour of the eastern region of Missouri. Dr. Shroyer's choral arrangement of *Steal Away* and instrumental arrangement of *Black is the Color of my True Love's Hair* were programmed. His woodwind students Donald Heaton and Rebecca Shroyer were featured instrumental soloists (program).

The next semester, the concert band was selected to perform at the Missouri Music Educators Association Conference and gave a preparation performance at Fayette High School on 22 January 2012. The concert included the third and fourth movements of his original piece *Grandchildren* (program). The Central Band performed both movements at the conference on January 26 (program). On March 8, Professor Vandelight took the Central Bands on tour to the western region of Missouri. *Grandchildren* was programmed as well as *Concertino* by Carl Maria von Weber featuring Rebecca Shroyer on clarinet and *Solo de Concours* by Henri Rabaud featuring Donald Heaton on alto saxophone (program). Dr. Shroyer's arrangement of *Poor Wayfaring Stranger* was performed at the CMU Summer Piano Camp on 29 June 2012 (program).

Dr. Shroyer made marks in the classical and popular realm during the 2012-2013 academic year. A recital was held at CMU on 7 November 2012, featuring performances by students who were selected to compete at the Missouri Music Teacher Association

Conference. On the program, Rebecca Shroyer performed *Sonata for Clarinet and Piano* by Francis Poulenc and *Adagio and Tarantella* by Ernesto Cavallini. Donald Heaton played *Scaramouche* by Darius Milhaud and *Introduction and Samba* by Maurice Whitney. Both students were members of Dr. Shroyer's woodwind studio (The Central Collegian, 7 November 2012). That fall Dr. Shroyer and Jo Ellen Shroyer began co-directing the CMU Jazz Ensemble together. They held an open rehearsal on 1 November 2012 and featured arrangements and original compositions by Dr. Shroyer. *Changes*, *Doc's Good Licks*, and *Ron 'n' Ron* were accompanied by arrangements of *Blue Monk*, *Kansas City*, *Moanin'*, and *Wave*. He and Jo Ellen directed the Jazz Ensemble on December 6 where they featured some of the same originals and arrangements, as well as *Triste*, *Autumn Leaves*, *When I Fall in Love*, and *Hallelujah I Love Her So*. There were several soloists featured from Dr. Shroyer's woodwind studio, and himself on saxophone (program). Members of Dr. Shroyer's private studio who played included Brad Smith, Emily Schultz, Donald Heaton, Mary Rose Lehman, and Michael Utlaut (The Central Collegian, 5 December 2012).

Dr. Shroyer had two students present senior recitals the next semester. On 22 February 2013, Donald Heaton performed his degree recital on clarinet and was accompanied by Professor Kelley Head. Michael Utlaut performed his saxophone recital on February 24, also being accompanied by Professor Head (The Central Collegian, 20 February 2013). Several of Dr. Shroyer's private students also took solos on the annual band tour that spring as well. Rebecca Shroyer performed Ernesto Cavallini's *Adagio and Tarantella* on clarinet, Donald Heaton performed Carl Maria von Weber's *Fantasia and Rondo* on clarinet, and Doppler's *Duettino* was performed by Mary Rose Lehman

and Chelsea Wallace on flute (The Central Collegian, 6 March 2013). Also in the repertoire for the 2013 spring tour were all four movements of Dr. Shroyer's *Folk Suite* (program). More of his music and students took the stage on 11 April 2013 for the Annual Phi Mu Alpha Sinfonia and Sigma Alpha Iota American Music Recital. Dr. Shroyer's arrangement of Beethoven's *Octet for Winds* was performed by several of his own students, while he and Rebecca performed his original composition *Duo for Clarinet and Bass Clarinet* (program). Two weeks later the Central Methodist Band performed their end of year concert on 28 April 2013. This concert included features from Rebecca Shroyer on clarinet, and flutists Mary Rose Lehman and Chelsea Wallace, as well as a rendition of his *Folk Suite* (program). For the final performance of the academic year, Dr. Shroyer and Jo Ellen directed the home concert of the Central Jazz Ensemble on April 30. His original composition *Jem* was programmed, as well as several solos from his private students (program). Dr. Shroyer took on a special project that summer, arranging a significant portion of the music for CMU's Seventh Summer Light Opera Performance Workshop, directed by Dr. Susan Duggan. Several of Dr. Shroyer's students and former students performed in the pit orchestra, and his daughter Rebecca played a lead role (program).

The following academic year, his private student Jessica Carter presented her senior recital on bass clarinet on 10 November 2013, accompanied by Professor Kelley Head on piano and assisted by Derek Volkmann on guitar. She performed his arrangements of *English Suite I* by Johann Sebastian Bach and *Sonata V* by Johann Ernst Galliard (program). A little over a week later, Dr. Shroyer and Jo Ellen presented the CMU Jazz Ensemble in Concert, featuring his arrangements of *So What* by Miles Davis,



*Samba de Orfeu* by Luis Bonfa, *That's Why They Call Me Shine* by Ford Dabney, *Blue Monk* by Thelonius Monk, and his original compositions *Let's Get it Going* and *Doc's Good Licks*. There were several featured soloists from his studio, and Dr. Shroyer presented solos on saxophone as well (program).

## CHAPTER FOUR: HIS MUSIC

### **The Compositional Style of Ron Shroyer**

One of Dr. Shroyer's most significant contributions to his field and his community has been his music. His works exhibit a range of styles including those that are dense, calculated, transparent, modern, jazz-oriented, and educational. His style is creative and visionary. He has composed for orchestras, wind ensembles, concert bands, choirs, big band jazz ensembles, vocal jazz groups, beginners, soloists, chamber ensembles, and even popular music combos. He has written or arranged music for nearly every medium. Dr. Shroyer would tell you that composition and arranging have always been one of his primary passions, and it shows in his scholarly output. The purpose of this chapter is to explore his repertoire and style as a composer and arranger. Resources included survey responses of Dr. Shroyer's colleagues and students, interviews with him, his master's and doctoral capstone projects, programs from selected performances of his compositions, and local newsletters and publications.

### **Song of Solomon**

As written in Chapter 2, Dr. Shroyer began composing at an early age. Some of his earliest work took shape in high school when he was writing music for the Princeton High School Concert Band and the Princeton Municipal Band. Though he started working early as a composer and arranger, one of his first works to gain notoriety was *Song of Solomon*, which he composed while completing his Master of Arts in Composition at Central Missouri State College in Warrensburg, Missouri. *Song of Solomon* was originally part of a three-movement set that he wrote for his graduate capstone project while at CMSC. According to his thesis, all three movements were

actually composed as three separate works and not written as a single three-movement piece. He goes on to write that the text for the pieces was taken from chapters two, four, and five of “The Songs of Solomon” in the Holy Bible (Shroyer, 1967). In the 13 February 1972 program notes for the Sight/Sound 5 Festival of the Arts at Central Missouri State College, this was found regarding Dr. Shroyer’s later adaptation of the piece:

Ronald Shroyer, who received his Master of Arts degree from CMS in 1969, is a doctoral candidate at the University of Missouri at Kansas City and teaches instrumental music in the North Kansas City public schools. *Song of Solomon* was premiered in 1968 by Joanne Lindstrom and the CMS Concert Band.

(program)

We can see that the full work was performed as early as his time at CMSC in 1968, but began to gain momentum later, as it was played at this festival in 1972. Probably the most notable early performance of *Song of Solomon* came when the CMSC Concert Band was selected to perform at the College Band Directors National Association Southwestern Convention in Manhattan, Kansas, on 17 February 1972. CMSC Director of Bands Russell Coleman chose to program pieces written by three Missouri composers that day, including David Holsinger, Claude T. Smith, and Dr. Shroyer. This performance was narrated by Donna Rae Banks, and the program notes stated:

Chapter Five in “The Songs of Solomon” provides the text for this dramatic setting from *The Holy Bible*. The problem of unifying the music and text was approached by relating the vowel tonality of the poetry to the pitch tonality of the music and the speech rhythms of the text to the rhythmic control of the music.

The composition, first performed in 1968, is part of Mr. Shroyer's MA Thesis in Composition at CMSC. (program)

This shows that part of Dr. Shroyer's purpose in composing the piece was to reflect the poetic nature of the text. His thesis paper that originally accompanied the piece in his degree submission explains his compositional techniques in detail. For each vowel in the text of the original poetry, Dr. Shroyer assigned a specific pitch from the chromatic scale. He also says that he spoke the text in a rhythmic fashion and transcribed the spoken rhythms into standard metric notation to determine the rhythmic control of the composition (Shroyer, 1967). Dr. Shroyer mentions that the pitch control of *Song of Solomon* is serial, the primary row for the composition being the twelve pitches ordered as: C, B, C-sharp, B-flat, D, A, E-flat, A-flat, E, G, F, F-sharp (Shroyer, 1967). Two of his colleagues commented on their impression of this serial and postmodern style in his compositions:

In talking with Doc, it seems that he's always working to employ symmetrical and asymmetrical figures, the golden mean, prime numbers, and contemporary harmonic sounds. He always pushes boundaries and tries to redefine what is "right" in music. I learned from him that the shape and musicality of the line is sometimes more important than the technical execution. I think this is particularly true of his works. (composition response #6)

His music is very dense, employing sophisticated structures and textures. He often seems to explore post-tonal techniques such as serialism, parallel harmonies, cluster chords, symmetrical structures, and unpredictable rhythms and phrases. (composition response #7)

## Overture on D

Another one of Dr. Shroyer's compositions that gained momentum in the early seventies was his *Overture on D*. He composed this work while studying composition at the University of Missouri—Kansas City and teaching in the Northgate School District in Kansas City, Missouri. *Overture on D* was written for the Northland Symphony Orchestra while he was a member of the flute section. The Northland Orchestra premiered the piece on 5 December 1971 with Richard Miller conducting. The program notes for the concert mentioned his composition techniques:

The work, especially written for the Northland Symphony Orchestra, is structured around departures from and returns to the pitch D, with the final climax being the pitch D sounded in all possible octaves. The horn and strings sound the final cadence which is a structural retrograde of the opening measures. (program)

This gives us some insight into the purpose of the piece and meaning of the title, while illustrating that he did use serial, post-tonal, and contemporary inflections as part of his composition techniques he used, such as presenting a structure in retrograde of the original statement. *Overture on D* was performed the following evening by the University of Missouri—Kansas City Symphony Orchestra as well at their evening concert on 6 December 1972, Bruce McIntyre conducting. The program note for this performance also provides some interesting and useful information about the techniques that Dr. Shroyer employed while writing it:

As the title suggests, departure and return to the note "D" in the structural basis for this composition. Although his work has an immediate effect of close dissonance, much of the work is derived from the permutation of six successive

perfect fifths, both linearly and vertically. Greater tension is created by the expansion and convergence of seconds. Finally, a tonal and dramatic climax is achieved as density, intensity, registral, and melodic gestures converge on the note “D”. (program)

Here we have descriptions on the contemporary techniques that Dr. Shroyer employed in the work. He favored the sound of clustered harmonies or “close dissonance” as well as stacked perfect intervals such as the perfect fifth. As described before, the dissonances explored in this piece resolve in an “extreme” way as all instruments play the same pitch in the final cadence. One of Dr. Shroyer’s former students and current colleagues commented on *Overture on D* and another piece called *Convergent Means* by stating:

Both of these pieces were rather memorable in that they were so different from the traditional literature being played by the Central Methodist Band under Prof. House. Even most of the more contemporary literature in the band’s repertoire was more “traditional” melodically and harmonically than Doc’s music. I didn’t appreciate it as much at the time, but rehearsing and performing it helped broaden my musical perspective. (composition response #3)

### **Out of Darkness and Contrasts**

In 1975, Dr. Shroyer completed *Out of Darkness*, which he submitted as the capstone project for his Doctor of Musical Arts at the University of Missouri—Kansas City. Under the tutelage of Gerald Kemner, he wrote this selection for soprano, chamber ensemble, and prerecorded tape. In a personal interview conducted on 8 March 2011, Dr. Shroyer spoke at length about the style of this composition as well as pieces from this era of his work. He describes the techniques of this music as “serial-inflected” and said that

he explored sounds built from “clustered harmonies” (personal interview). The thesis paper for this piece also gives us some insight into the work as he wrote:

The basic element of pitch control is the hexachord B, C, C-sharp, B-flat, A, and D in combination with the supplementary hexachord of F, F-sharp, E, G, A-flat, and E-flat, and the transposition of both to the pitch levels of A and E-flat respectively. (Shroyer, 1976)

Considering the two hexachords in Dr. Shroyer’s writing, we can see that the overall pitch collection is the total chromatic set, hence evidence of his mention of serialism and the influence of these sorts of techniques on his style during this era.

Also from his time in Kansas City and playing with the Northland Symphony, he composed a piece entitled *Contrasts*. This piece was a prime example of Dr. Shroyer’s exploration into mathematical and geometrical devices in musical composition. The premiere performance of this selection was delivered by Northland Symphony Orchestra at Park College with Dennis Herron conducting on 16 May 1976. The program notes from this concert read:

The composition is divided into five contrasting but geometrically related sections. This geometric relationship governs the temporal relationship between sections, as well as the temporal relationships within sections. The harmonic and melodic materials are generated through the use of two interval complexes. The first is a hexachord of whole steps, and the second is a triad consisting of the intervals of a minor second, a perfect fourth, and an augmented fourth. (program)

We can see from the explanation in these program notes that Dr. Shroyer relied on certain mathematical devices to dictate the creative components of this compositions. In this

work, he also explores the use of some melodic and harmonic techniques that he favors in many later pieces. His description in the program notes alludes to the implementation of two interval complexes, the first being “a hexachord of whole steps.” Also known as the whole-tone scale, this collection beginning on C, for example, would read: C, D, E, F-sharp, G-sharp, A-sharp, C. Dr. Shroyer mentioned in a personal interview that the whole-tone hexachord is one of his favored sounds, which he explores in many compositions, arrangements, and even improvisation (personal interview, 8 March 2011). The second pitch collection that he describes is a triad built from a minor second, perfect fourth, and augmented fourth. If we present this collection beginning on the pitch C, it would read: C, F, F-sharp. This serves only as an example of one permutation of these interval classes, as the structure took shape within the piece in many different variations. Dr. Shroyer also spoke at length to this harmonic structure in the March 8 interview.

These sounds left impressions on his colleagues, as one indicated:

Doc was always using some interesting compositional technique or pitch collection. Some pieces used whole tone or other symmetrical scales, sometimes he would have a creative way of employing horn fifths, and other times it was semi-serial in nature. To the layperson his music was strange, but Ron knew the purpose and position of every single note in his piece and could explain every single one. (composition response #5)

### **1980s**

In the early 1980s, Dr. Shroyer’s original piece *March* gained recognition among his colleagues while he was teaching at Central. One of the early performances of this



piece was at the CMSU Band concert of 22 April 1980. In the program notes of this premiere performance directed by Russell Coleman, Dr. Shroyer wrote the following:

During the years I've been at Central Methodist College and associated with the CMC band, I've grown to appreciate marches and the march form. However, when my fantasy runs free with a march, the countermelodies overpower the melodies, the dog fight and fanfares end up with odd meter measures, and the phrases are of irregular length. *March* is a caricature of a German march. A caricature done with appreciation and respect for the march form. (program)

We can see from his description that *March* was an exploration of non-traditional inflections within a traditional form. He took on this task of pushing boundaries within traditional musical parameters in many of his compositions.

Another success from Dr. Shroyer's compositions in the early 1980s was his piece *Prelude and Dance*. Composed in 1983, this piece was performed many times by concert bands in Missouri. It was written as a commemoration of the fiftieth anniversary of the Pennsylvania Music Educators Association, and was performed at their 1983 conference. The program notes for this performance provided some insight about the piece:

This is the first public performance of this composition written by Ronald Shroyer, who serves with Keith House on the faculty at Central Methodist. He describes his latest work: *Prelude and Dance* is harmonically and melodically based on a triad consisting of a tri-tone, a perfect fourth, and a minor second. The tones "C", "F", and "F-sharp" are an example of one form of this triad. The formal structure is similar to the many slow-fast forms common throughout our musical history. (program)

Similarly to his earlier piece, *Contrasts*, we can see the C, F, F-sharp triad utilized once again. This pitch collection can be found throughout Dr. Shroyer's compositions, and is explored in multiple ways each time. This program note also provides a description of the way that he utilizes traditional forms, but with a contemporary twist, exploring his own take on timeless structures similar to his work *March*.

Dr. Shroyer's most widely performed piece for concert band and wind ensemble is *Burleske*. This piece was commissioned by the Central Methodist College Phi Mu Alpha Sinfonia and Phi Beta fraternities as a celebration of the seventy-fifth year of the Central Methodist College Concert Band. *Burleske* has been selected for many awards and honors, one being the Bradley University 1985 Fall Festival of the Arts Composition Competition. This piece was performed at this festival on the evening concert of 16 November. The program notes for the performance included this description of the style of the piece according to Dr. Shroyer:

*Burleske* was commissioned by the Tau chapter of Phi Beta and Beta Mu chapter of Phi Mu Alpha Sinfonia for the Central Methodist College Band in honor of its 75<sup>th</sup> Anniversary. The work has been described in the following manner: The piece is a humorous composition in the sense that Emmett Kelly, Charlie Chaplin, Red Skelton, and Jackie Gleason approach humor, that is, underlying the humor and the slapstick, is irony and pathos. To understand the spirit of the composition, imagine one of these comedians doing pantomime to the work.

(program)

This shows that *Burleske* was a slight departure from some of his other works, considering that the music took on a lighter tone. In an interview with the composer on 8

March 2011, he labeled this music as being more “transparent” than some of his other work. In other words, it was more accessible to a non-academic audience (Shroyer, personal interview). These transparent and accessible characteristics were also described in the program notes for the performance of *Burleske* at the Virginia College Band Directors National Association Symposium XVI for New Band Music on 14 February 1991:

*Burleske* is in four movements: Galop, Waltz, Sand Song, and Finale. The compositional goal was to create a piece that would be direct, engaging, and easily accessible both to the performer and the audience. The personal challenge to the composer was to forego the sense of security that obscurity, complexity, and artifice allows, and to make a simple, direct statement. (program)

This shows that Dr. Shroyer had experimented with simpler materials, working to engage a less academic listener. One of his goals with this composition was to reach a wider population of consumers of music, which the delivery of this piece appears to have done in many ways.

Near the end of the 1980s, his piece *A Folk Fantasy* made a splash in the concert band world. Dan Peterson conducted the world premiere performance with the Northeast Missouri State University Wind Ensemble at the College Band Directors National Association conference on 22 February 1989. The program notes for that performance provided a brief description:

*A Folk Fantasy* is a delightful three movement work that is performed with no pause between movements. The brilliant introductory statements are followed by a whimsical humorous adaptation of four American folk melodies. Interwoven

into each movement is a sonorous melodic section that exhibits the tonal colors of the Wind Symphony. The third movement includes virtuoso statements by solo trombone and trumpet. (program)

This shows that Dr. Shroyer worked to explore similar avenues as *Burleske*, writing music that was transparent and accessible to many listeners while maintaining the quality of art music through the exploration of the ensemble and its capabilities. The sonority of the instrumentation and extremes of techniques played by particular soloists were of primary interest to him.

### 1990s

At the dawn of the 1990s, Dr. Shroyer composed another folk-influenced piece. *Folk Suite* was written for the Central Methodist College Concert Band and was subsequently performed by several regional ensembles. One notable performance of the selection was that of the Columbia Community Band at the Missouri Music Educators Association Conference on 18 January 1992, conducted by Keith House. The Columbia Community Band included program notes for *Folk Suite* at their concert:

The *Folk Suite* is a new work for band composed for the 1991 spring tour of the Central Methodist College Band. While being a “modern” composition, it has proven to be very well liked by musicians and audiences alike. The *Folk Suite* is based on the musical conventions found in American folk music. The movements performed here are based on “Skip to My Lou,” “Sourwood Mountain,” and “The Arkansas Traveler”. (program)

The movements alluded to in this program note were II and IV. Once again, we see that Dr. Shroyer’s music from this era was focused on accessibility. One of his primary goals

still being that of connecting with an audience and serving a more common listener. We can also see that he had continued his exploration of structures common in a contemporary setting, since he included materials from popular American melodies. This harkens back to his composition *March*, in which he borrowed the common structure of the concert march and evolved the music. One of Dr. Shroyer's colleagues called attention to these modern inflections in *Folk Suite* by describing the selection as having "short lyrical motives, varied rhythms, dissonance, multi—sectional" (composition response #2).

Another piece that took shape in the early 1990s and gained Dr. Shroyer some notoriety in the concert band and wind ensemble communities was the selection *Divertimento*. The Central Methodist College Concert Band performed this work on their home concert on 4 May 1997, Marie E. Breed conducting. The program notes for this concert were very descript and offer some interesting insight into Dr. Shroyer's process, style, and intentions when creating this work for band:

*Divertimento* includes five short movements; "Canon," "Dance," "Waltz," "Toccata," and "Finale". Beginning with a French horn solo, "Canon" is first developed by the gradual addition of woodwind voices. As the brass voices join in, the woodwinds become more rhythmically intricate until the final statement when rhythms become less involved and enhance the full scoring. "Dance" is a bright and active movement which is engaging for players and listeners alike. Instrument colors and rapidly changing meters provide forward motion and a sense of energetic drama. In a slower tempo than any of the other movements, "Waltz" furnishes a simple, yet profound reprieve. While moving through

various harmonic areas, the dynamic contrasts and the shape of the line invite thoughts of a delightful, modern ballroom dance. The “Finale” begins somewhat reminiscent of “Canon”, except now with a cornet solo. Quickly, however, it builds upon the rhythmic motifs which are developed from previous movements. Frequently using simultaneously contrasting styles, the movement is bold and rushes forth with vigor into a very powerful conclusion. (program)

This program note shows Dr. Shroyer’s interest in depth and complexity of his art, but an appreciation for the need of connecting to listeners. He shows us once again that he holds a deep interest for common frameworks in musical composition, but explores the boundaries of those frameworks through the creative process. Instrumentation and orchestration were obviously of particular importance to Dr. Shroyer in the writing of this work, as the description above shows, commenting on his choices for certain colors in the ensemble, solos for particular instruments, and interchange between the woodwind and brass.

Dr. Shroyer’s creative and groundbreaking work not only manifested itself in formal music such as band repertoire, but also in the jazz and popular realm as well. One of his most interesting works for the jazz ensemble was *Canon Fodder*, which was originally composed in 1972 during his work as a doctoral student at the University of Missouri—Kansas City. The piece resurfaced again in the 1990s as the Central Methodist College Jazz Ensemble performed it under his direction. Dr. Shroyer has used it several times, even in recent years, as a concert selection and a teaching tool for college jazz and improvisation students. One notable appearance of *Canon Fodder* was at the Missouri Music Educators Association Conference on 27 January 1995, as the Central

Jazz Ensemble performed it with Dr. Shroyer conducting. In the program notes, he provided a few interesting anecdotes about the origins of the work:

Canon: a composition or passage in which the same melody is repeated by one or more voices, overlapping in time. Fodder: ...shredded or coarsely chopped raw meat. Hence a melody shredded or chopped. Written in 1972 for an experimental jazz ensemble, *Canon Fodder* reflects an aesthetic of the late sixties and early seventies. Each section begins with two performers, the second following the first in canon or making musical comment, the members of the rhythm section join in with statements of their own. Each section gradually progresses from a group improvisation to composed material. (program)

This provides evidence of Dr. Shroyer's intrigue for experimentation not only in art music, but also in the popular and jazz realm. One of his colleagues caught on to this as they mentioned "In jazz and popular music idioms, he has a very creative way of resolving chord progressions and ending on a harmony that is not predictable" (composition response #9). The program note above shows that his interest in sounds that press boundaries are often prioritized in the creative process, especially when involving forms with strict rules or expectations.

### **2000s**

Dr. Shroyer's motivations for composing were, at times, influenced by the events occurring in his personal life. During the time that he was composing *Remembrance*, his father, Wesley, was experiencing many health challenges. He had been hospitalized twice in September of 1998 and placed in hospice care in November. He was hospitalized again in June of 2000 and January of 2001, this being the eighth and ninth

occasions in three years. Wesley passed on 4 October 2001 at approximately 1:00 in the afternoon. Some months later, Dr. Shroyer's wife, Jo Ellen, was poised to perform at the Missouri Music Educators Association Conference, with his new piece *Remembrance* on the program. In the program notes for the 25 January 2002 performance, this was written about the piece:

Written for the Sturgeon High School Band's performance at the 2002 MMEA Conference. The motives of *Remembrance* are drawn from Dr. Shroyer's reflections on his father who passed away last October. (program)

This note provides us with clear insight into what influenced Dr. Shroyer's composition process for this piece, *Remembrance* being an obvious tribute to his relationship with Wesley.

As mentioned previously, Dr. Shroyer has often composed for ensembles using folk and ethnic musical styles. One example of this was his *Good News!*, which was written for concert band and premiered by the Montgomery County Public Schools Concert Band, Bill Wells conducting. The premiere was staged for their performance at Missouri Music Educators Association Conference on 22 January 2004, and included this brief note about the primary purpose of the piece:

Written for the Montgomery County High School Band and their performance at the 2004 MMEA Conference. Composed by Ron Shroyer, Dean of the Swinney Conservatory, Central Methodist College, it is based upon the spiritual of the same name. Glasgow High School Band, Central Methodist Concert Band, and Sturgeon High School Band have performed Shroyer's musical works at MMEA.



“Doc” composed this arrangement for the concert band at the request of Mr. Wells. This selection is receiving its premiere performance today. (program)

Dr. Shroyer wrote *Good News!* based on the African-American spiritual. This also provides evidence of another of his works being not only selected for performance at the annual conference, but commissioned specifically for it once again—a common theme among his work.

Dr. Shroyer had an interest in composing for specific types of ensembles, instrumentations, or situations. Two colleagues made mention of this by commenting:

Ron Shroyer has a unique ability to compose for the needs of the performer/ensemble. Even when dealing with performance limitations, he always manages to challenge the performer(s) and audience with thoughtful and musically sound creations. (composition response #1)

Another hallmark of Dr. Shroyer’s compositional style as I know it is flexibility. During rehearsals, he is always open to changing or adjusting musical ideas based on how the rehearsal unfolds. He does not get stuck in a single way of approaching a rhythm or a melody, for example. I think this is just another sign of his creativity and inventiveness. (composition response #4)

One specific example of this type of inspiration among his work is the 2004 concert band selection *Kaleidoscope*. Played by the Truman State University Wind Ensemble on their 26 October 2006 New Music Festival Concert I and conducted by Dan Peterson, the program notes for the piece read:

This piece was written to feature a group of percussionists in the CMU Band. The four featured parts are playing marimba, xylophone, timpani, and cymbals and drums. (program)

*Kaleidoscope* is an example of his ability to write for the skills of individual performers in mind. This piece was performed frequently after being released, but also received another performance with the Central Methodist Concert Band in 2009 (The Talon, Spring 2009). The sound of the piece left an impression with one of his colleagues, who said, “The main motive for that piece may have been a whole-tone or augmented pitch collection if memory serves me correctly” (composition response #8).

### **2010s**

One of Dr. Shroyer’s most recent works for band was his 2010 selection, *Grandchildren*. This suite is another example of life experiences influencing his music. It was written for the CMU Concert Band and debuted at the Missouri Music Educators Association Conference, Professor Roy D. “Skip” Vandelight conducting. *Grandchildren* takes on a programmatic nature as this description from its premiere performance on 26 January 2012 indicates:

*Grandchildren* was commissioned as part of the 100<sup>th</sup> Anniversary Celebration of the founding of the CMU Band. The work consists of four movements: *A Walk in the Park*, *Let’s Dance*, *Cogitation*, and *Let’s Race*. About the piece, Dr. Shroyer says: “The impetus for this piece comes from the experience of being a grandfather and watching my grandchildren grow and develop. As this piece was being written, Ollie, Charlie, Lucas, and Jordan ranged in age from two to eleven. Each of the movements is my reflection of what I have experienced with them as

they interact with their grandparents, parents, aunts and uncles, each other, and with strangers. Seminal moments include: having Ollie, age two, look at me in a way that convinced me I could never comprehend the depth of his thought; of walking through a park with Charlie as strangers came to bask in the radiance of his smile and offer friendship to the both of us; of hearing beautiful melodies improvised at the piano by Lucas and seeing the intensity of his concentration; and the beauty and poise of Jordan, the competitor, as she swims for her team or performs at a piano festival". (program)

This extensive description gives us a unique perspective on the creative process for Dr. Shroyer where his musical influences were not exclusively academic. We gain insight into each movement of the four-part suite, and can see that his family is a major focus of his life. This piece left impressions with his colleagues, too, as one commented:

My favorite piece of Doc's was one that he wrote for the CMU Symphonic Band. It was at least 3 movements. The thematic material was inspired by his grandchildren. In particular, I remember him talking to the audience about how his grandchildren (and their antics/movements) inspired different themes within the piece: running, etc. (composition response #1)

It could also be inferred that Dr. Shroyer's music was perhaps less programmatic in the earlier years of his career, and seems to have become more later on.

Dr. Shroyer's music was not only performed on stage and published in print, but was also recorded and released from time to time as well. His compositions were recorded and printed to compact disc by the Central Methodist College Concert band in

May of 1995, as a recognition of the career and talents of former Director of Bands Keith House (The Talon, Spring 1996).

### **As a Performer**

In the realm of musicianship, Dr. Shroyer was not only regarded as a composer, but also as a performer. Of all his skills in performance, it seems that many of his colleagues would say his best was his versatility and understanding of music style. One of his colleagues and former students said:

As you probably know, Ron is capable of performing any of the woodwind instruments on a high level. Doesn't matter which genre, style or period. He's an excellent sight-reader as well. He's totally comfortable teaching or playing in classical, jazz, rock and you're well aware of his contemporary symphonic compositions. (performer response #2)

This performer made mention of Dr. Shroyer's versatility on woodwind instruments among many styles and periods, as well as drawing a connection to his abilities as a composer. Two other performers said:

Ron can handle a woodwind book from Broadway shows, able to switch from one instrument to another easily. It always seemed like saxophone was his main instrument, he most often played piano. Doc is a very versatile musician. (performer response #3)

Ron was unique, and one of the best musicians I ever gigged with. He didn't necessarily have virtuoso chops, but he just understood every style and every song. That guy either listened to music constantly, or he was a just a genius. Don't know how else to put it. (performer response #4)

Both of these performers echoed his skills in versatility and style, calling attention to his abilities with woodwind instruments and the piano. We can also see that sight-reading seems to be a recurring theme as well. Some of his fellow performers also identified his willingness to approach performance from a pedagogical perspective, as these individuals mention:

I had the opportunity to perform with Doc in a lot of different situations. Jazz, classical, pop, he knew a lot of music. It always seemed like he was teaching everyone something too. He knew so much about every style. I don't know that he was regarded as a highly technical player, but he understood every instrument and every style it seemed. (performance response #6)

He was always willing to explain things and answer questions. Strangely, he knew everything about everyone else's instruments and part as well. Doc is a very intelligent person. (performance response #8)

Dr. Shroyer is a joy to perform with, as he is very patient, versatile, and supportive of his fellow performers. Dr. Shroyer was always willing to make performances educational as well. (performer response #9)

Another component of his playing that seems to have been recognized by his peers, was the relationship between his skills as a composer and his approach as a performer—particularly in improvised genres such as jazz. Two colleagues made mention by stating:

He was also a composer. It showed in his playing. He wasn't concerned about having a perfected technique, but he had a really creative way of improvising. I don't think I've ever heard anybody do it like him since. He would go somewhere else. (performer response #7)

I've gigged with him quite a bit here and there over the years, and nobody knows music like him. I have always wondered if his skills in part are so sharp because he's a composer too (performer response #10)

### **Conclusion**

Dr. Shroyer wrote many pieces for an array of musical mediums. His most documented contribution of original contributions involves those written for concert band and wind ensemble. In the early phase of his career, Dr. Shroyer focused on a style that was influenced by 1970s art music. These pieces included serial inflections, post-tonal pitch collections, symmetrical scales such as the whole-tone, and employed mathematical and geometrical equations to the pitch, rhythm, and form. Later, his style became more "transparent" as he would describe in his own words. These transparent pieces were designed for a larger audience interested in an accessible sound. Dr. Shroyer is known for his flexibility as a composer, treating the instrumentation of each ensemble that he writes for as a research problem. He has been willing to use his pieces for pedagogical purposes, and reworks parts when necessary. Always retaining a creative and artistic way about his compositions, Dr. Shroyer pushes boundaries even within the constructs of a traditional form. Finally, many of Dr. Shroyer's fellow performers have drawn a connection between his skills as a composer, performer, and teacher, triangulating these three characteristics.

## CHAPTER FIVE: AS A PEDAGOGUE

### **Ron Shroyer as a Pedagogue**

Dr. Shroyer taught full-time at CMU for thirty-five years. Highly regarded by students, faculty, staff, and administrators as a pedagogue, he took on many roles as a professor. Dr. Shroyer's teaching load over the years consisted of a variety of courses, including but not limited to woodwind studio lessons, basic and advanced music theory courses, composition, concert band, jazz ensemble, choir, vocal jazz ensemble, improvisation lessons, and ear training. Many would agree that Dr. Shroyer had his own way of teaching, which was creative and intuitive, as well as interactive. Still serving as an emeritus faculty today, he continues to teach in a way that garners respect and engagement from his students. The purpose of this chapter will be to examine his teaching style and legacy while a full-time professor at Central. Resources include survey responses of former students, an interview with a former colleague, and local newsletters and publications.

### **A Multi-Instrumentalist**

Known by many as a great private teacher, teaching applied lessons to woodwind students has always been a big part of Dr. Shroyer's contribution to CMU, and continues as of this writing. When asked about Dr. Shroyer as a woodwind instructor, many students commented on his ability to understand and teach several different instruments at a high level. Sometimes these skills took shape in performance situations. One former student had this to say of his versatility:

Doc is a multi-instrumentalist, he really "gets" other instruments outside of clarinet, flute & saxophone. I once got to play a trumpet trio with him and Andy

Glover! As a teacher, he can speak with authority into classical, pop, and jazz idioms. (lesson response #1)

In other instances, students have mentioned that he would use many different instruments to play along in one-on-one private lessons. One individual commented about this regular occurrence:

Doc could play any instrument. He would pick up any woodwind instrument and play duets with me constantly. He could also play the piano really well too, so he would accompany me in lessons and on recitals. (lesson response #8)

The preceding comment also calls attention to his versatility as an accompanist. Below is another example of Dr. Shroyer's abilities in regard to playing many instruments:

As you probably know, Ron is capable of performing any of the woodwind instruments on a high level. Doesn't matter which genre, style or period. He's an excellent sight-reader as well. (performer response #2)

His long-time colleague and former CMU President Marianne Inman mentioned his passion for performing with and modeling for his students by saying, "I can only imagine his love for music is so total. And I'm sure they know anytime anybody throws themselves fully into their work and demonstrates, lets their passions be seen and experienced, there's really no better motivator to students than a passionate enthusiastic teacher" (personal interview).

Sometimes Dr. Shroyer would use his abilities with various instruments in ensemble rehearsals:



Dr. Shroyer was also a very able model for proper technique and style, whether this involved him singing what he wanted or demonstrating it on an instrument (flute, sax, trombone, guitar, etc.). (lecture response #4)

### **Teaching Style and Musical Philosophy**

Another theme that seems prevalent among Dr. Shroyer's skills as a teacher was his philosophy on being musical. Many students and colleagues would tell you that he often articulated a preference for musicality and phrasing rather than technical perfection and virtuosity. One of his former students captured this concept by saying, "I learned it's more far more important to capture the phrase or musical idea than it is to get every note perfectly in tune and on time" (lesson response #1). Another former student said, "He was also very clear about not wanting me to get caught up in the technical components of the music when I played pieces" (lesson response #3).

Dr. Shroyer used music theory techniques and structures in private lessons as well. Many students have benefitted from this teaching strategy over the years. One student mentioned the use of these concepts in lessons by saying, "He had a deeper understanding of theory than anyone I had ever met and, yet, he could break down those complex concepts into plain speech" (lesson response #2). Another former lesson student said, "Sometimes he would explain the music theory of what he was doing and how he was thinking about it" (lesson response #5). Of course, this was not only of benefit to students that were studying classical art music with Dr. Shroyer, but also those that work on jazz and improvisational forms as well. One jazz improvisation student mentioned, "Doc understood the theory behind every jazz song we played, and could explain it really well" (lesson response #9).

Another recurring theme in Dr. Shroyer's private teaching is his knowledge of style, interpretation, and the historical context of music. One student stated, "He had a strong sense of nuance, interpretation, and style" (lesson response #2), while another former student said, "Dr. Shroyer's grasp of the overall structure, style, and purposes of the pieces we studied was incredible" (lesson response #3). Sometimes he would demonstrate and share this knowledge with his students by performing and modeling for them in lessons, as one student shared, "He could play any style, especially jazz" (lesson response #5). One fellow performer and former student said of his skills as a woodwind player that he could play at a high level, "Doesn't matter which genre, style or period" (performer response #2).

Another pedagogical characteristic that many former students mention about his private instruction was his willingness to teach via trial and error. He was not a proponent of constantly providing the answers for his students, but preferred that they made discoveries on their own. One student identified this by saying:

He also would sit back and allow me to make mistakes. He always addressed them, but he asked more questions of me than gave answers". (lesson response #2)

Another student said:

One of my favorite parts of his teaching style was the fact that he never really gave you the answers. He made you look for them yourself and even when you found them, there were still some further meanings in the discussion". (lesson response #3)

Both of these responses give us clear examples of the way that Dr. Shroyer would let his students make inferences about the music they were studying. Another student stated this in a different way:

Doc's teaching was different than other professors. In lessons, he would play with you a lot, and would let you succeed and fail, then would ask you lots of questions to get you to think about what happened and learn from it. Classes were a lot like this as well. He seemed to call on everyone at some point in the class. If folks answered correctly, we would move on. If someone would make a mistake, he would gently correct them or ask someone else to chime in. Doc was a very encouraging person and never made you feel bad if you weren't up to snuff. Doc's teaching style was very student focused. Trial and error was a big part of what he did. It seems like he believed that everyone deserved an opportunity to make mistakes and learn from them. (lesson response #7)

This student made reference to Dr. Shroyer's teaching style in both private lessons and the classroom, drawing connections between the two. Another student gave a testimony to Dr. Shroyer's "trial and error" approach in private lessons, stating the following:

Doc's teaching style was very creative. He rarely gave you the answer, but would always tell you when you were right. He wanted you to think about things and was really good at asking questions to get your mind moving. I always tell people that lessons with him were like a visit to the gym for your brain. I always left there thinking about something particular. (lesson response #8)

Finally, one other private student described this phenomenon by saying, "Sometimes he would explain things deeply, and sometimes he wouldn't say much and would make you

do the thinking” (lesson response #9). This but another example of the way in which Dr. Shroyer would provide opportunities for his students to learn through experience and discussion.

### **Use of Modeling**

Dr. Shroyer is a big proponent of modeling in private lessons as well. Many of his pupils mention of the fact that he plays technical exercises and pieces with them in the early phases of an exercise or piece, and then provides opportunities for them to play alone or with him accompanying at the piano in later phases. One student articulated this process by responding with the following statement:

Doc’s teaching style... Doc would often play through pieces and scale routines with me first. I liked that, because it sort of provided a model for what it should sound like first. Of course, he also played piano during our lessons too. (lesson response #4)

Another student mentioned his modeling techniques by saying, “One of the most outstanding aspects of his teaching was that he would play for you so that you could hear an example of what to do and what not to do” (lesson response #9). These are all examples of the impact that Dr. Shroyer’s playing had on his private students. He provided a background for musicianship and characteristic tone that built a foundation for many of them as performers.

### **Lectures and Ensemble Rehearsals**

With regard to teaching in the lecture hall and ensemble settings, Dr. Shroyer was equally as effective as in his lessons. As one might expect, there were some similarities between the way that he taught privately, and the way that he taught in group settings. A

former member of an ensemble that Dr. Shroyer conducted identified patience and ability to problem solve as a skill that was useful in the classroom:

If something was ‘less than perfect,’ he had a soft way of pointing out suggested areas for improvement, often accompanied by a light chuckle. For college kids our age, I believe that interaction guided our fondness for his leadership. We sought him out across many avenues during our college careers, because we realized he “knew” what a right answer should be, or how to solve our current crisis. (lecture response #1)

Because the respondent sought Dr. Shroyer out in times of crisis, this must have been an attractive skill. Another student provided insight into Dr. Shroyer’s patience as a teacher and musical leader by sharing this anecdote about performing with him outside of class:

It was basically Doc, myself, the guest performer, and some other professional I can’t remember right now. During one of the tunes we were playing, time got turned, and I was very frustrated not knowing what happened. I recall chatting with the other players afterward about it, and telling Doc I don’t understand how it happened because I was very conscious of not doing it, but fixed it when I realized it was turned. I remember asking if he had noticed when and how, and his reply was something the effect of “Oh don’t worry about that, such things don’t always need to find blame.” All the while a sneaky grin was on his face. I’m quite sure he was to blame for turning time, which was a chance to show me, everyone makes mistakes sometimes. (lecture response #6)

Dr. Shroyer maintained patience in the learning process while allowing students to progress as quickly as possible, also encouraging students to practice even when they did not master content initially:

To me, the most outstanding aspect of Ron's teaching style is that he never gives up on you. That is, unless you aren't trying. There was a time during my freshman year that I was trying so hard to get his scale routines down, and they just didn't make sense to me. Though I could tell he was frustrated with me most weeks, he never quit. Finally something clicked and it made sense. (lesson response #4)

Other students pointed out similar characteristics: "Doc was a very encouraging person and never made you feel bad if you weren't up to snuff" (lesson response #7), while another said, "He's very encouraging, but at the same time, rather strict" (lesson response #8). Dr. Shroyer was always willing to reward hard working students for their eventual accomplishments through award ceremonies and community recognition (The Talon, Fall 2006).

### **Thoughts on Ensemble Tone Production**

Dr. Shroyer also had some specific thoughts on tone, characteristic sound, and interpretation that he would share during ensemble rehearsals as well. One student wrote the following about Dr. Shroyer's preferences:

He wrote with this kind of sound and it seemed as if he thrived on finding a bright, full and almost edgy tone. He did enjoy the rich sonorous sounds but he always pushed us for a slightly brighter clearer tone. (lecture response #2)

Another student said, "I think the best way to describe his ideas on sound is 'non-traditional'" (lecture response #3), while another stated, "No matter the dynamic level,

loud or soft, Dr. Shroyer wanted a sound with INTENSITY and ENERGY behind it” (lecture response #4), with a third individual saying, “His interest in sounds came through very strong as an ensemble leader” (lecture response #6). From these quotes, we know that Dr. Shroyer was forward and direct with his students about the type of tone production that he was trying to achieve from ensembles, which was not necessarily a traditional sound, but was certainly full of intensity and energy at all dynamic levels. Sometimes his preference seems to have even been for a bright and edgy timbre, perhaps one that ensemble leaders do not traditionally pursue during the performance of standard literature.

### **Communication Style**

Another characteristic of Dr. Shroyer’s teaching style in the classroom was his careful manner of speaking. He rarely spoke out of turn and always focused on articulating the information clearly, without extraneous language or distracting, wordy explanations. One student made mention of this by saying, “A person had to be very patient to let Doc deliver his message” (lecture response #2), while another said, “He knows music and style, and was very good at articulating about it” (lecture response #8). Another quote about this was written by one of the members of his music theory classes and ensemble rehearsals. This former student stated:

Doc always had a way with words. He was very careful about how he explained things, and took the time to make sure that you got it. He always asked us tons of questions to get us thinking, and never focused on one person or one subject for too long. (lecture response #7)

Dr. Shroyer was knowledgeable about the subject matter in his classes and ensembles, but required patience when communicating the information since he was careful about how to articulate it.

### **How Composing Shaped His Teaching**

Some former students believe that his experiences and skills as a composer may have had some influence on his teaching style as an ensemble leader. One individual wrote about Dr. Shroyer's excitement for rehearsal when it involved one of his original compositions or arrangements stating, "He always brought a "what's possible" point-of-view, and approached our involvement as an exciting aspect of the music—especially if it was his composition" (lecture response #1). Another student mentioned this phenomenon in regards to both ensemble leadership and classroom instruction:

As an ensemble leader, Doc was very good at getting us to achieve the sound he wanted, and could explain that sound to us really well. I think part of that ability came from his background as a composer. Dr. Shroyer was really good at explaining and articulating his ideas on sound to us both in choir and in music theory. It was like he could get in the head of other composers and know what they were thinking when they wrote the music. Again, this probably comes from his skills as a composer as well. (lecture response #7)

This student makes reference specifically to Dr. Shroyer's skills in delivering information about music theory and musicianship by relating those needs to his understanding of composition. Another student also pointed out this characteristic:



As an ensemble leader, Doc was very descriptive about how to achieve the sound that he wanted from the band. Probably because he writes and listens to a lot of music as a composer. (lecture response #8)

This provides more insight into the relationship between Dr. Shroyer's interest in composition and his ability to articulate the needs of the performance from students. It should also be noted that the student makes some inferences about Dr. Shroyer's interest in listening to music, and that this may have provided Dr. Shroyer with some background in terms of sound.

### **Conclusion**

Dr. Shroyer was an effective pedagogue. He employed many teaching techniques in his pursuit of effectiveness. As a private woodwind and improvisation instructor, he utilized his skills with several different instruments, each of which he was capable of playing at a high level. He shared his philosophy of musicianship and phrasing, as well as his knowledge of music theory in private lessons. He modeled techniques for his students in order to encourage their progress, was patient in his way of providing feedback, and had specific thoughts on ensemble sound. When communicating with students, he was careful about how to articulate content and directives, and relied on his skills as a composer in his pedagogical approach. Each of these examples give us insight into the methodology behind Dr. Shroyer's pedagogy and why he still remains effective today.

## CHAPTER SIX: AS A COMMUNITY MEMBER

### **Ron Shroyer—Community Leader**

Dr. Shroyer has been an active member of the Central Methodist and Howard County area community since 1976. As a teacher, administrator, school music advocate, promoter of cultural events and concerts, and regional performer, he continues to be highly visible and a positive influence in the community. The purpose of this chapter is to explore his involvement with and influence on his community from 1976 to today. Resources include survey responses of community members, an interview with a former colleague, and local newsletters and publications.

#### **Administration**

Dr. Shroyer's primary involvement and service to his community took place through his work as a faculty member and administrator at CMU. Many of his colleagues would agree that his administration of the music department at Central was handled well in a variety of ways. Managing an academic and co-curricular department from a financial perspective can be challenging at a small liberal arts college such as CMU. One colleague said, "He did a remarkable job of running a small college music department with a lack of adequate funding" (colleague response #1). Another colleague made note of the fact that he was always willing to defend the best interests of his department, stating:

He was known for arguing passionately in faculty committees and always "watching out" for the Conservatory and Little Theatre. CMU was always such a huge part of his life. (colleague response #2)

This particular colleague mentioned that Central Methodist was a big part of Dr. Shroyer's life. Dedication as a teacher and administrator is a recurring theme with regards to his passions—one that his colleagues were willing to recognize him for frequently at community awards ceremonies (The Talon, Fall 2010). Another colleague and fellow faculty member said this of Dr. Shroyer's tireless efforts in managing the music department at CMU, and his relationship to the rest of the institution:

Ron always struck me as a chairperson and dean that worked round the clock and was involved in the vocal and instrumental area and supported the entire music program. He liked to engage in conversation and discussion about all students and their musical development. He seemed to be connected to all facets of administration, education, mentoring faculty and students, and upholding his values. (colleague response #4)

This example demonstrates his extensive involvement with the whole music program, and his willingness to engage in numerous supportive activities across campus, even mentoring other faculty members. As an administrator, he was not only supportive of happenings on the local Fayette campus, but also worked to develop music programs at other Central Methodist sites as this quote indicates:

Doc has always been supportive of CMU's off-campus programs. Thanks to Dr. Shroyer's efforts after he retired, CMU has the first NASM accredited 2+2 program at Three Rivers College. Dr. Shroyer currently oversees the +2 programs in Music Education at Three Rivers College in Poplar Bluff, Missouri and East Central College. (colleague response #5)

Dr. Shroyer was willing to develop niche programs in other markets that supported the music division and mission at Central and also helped the university to develop and grow in areas outside of Fayette and Howard County.

He also worked to involve faculty members and employees from other divisions in the happenings of the music department, as one colleague mentioned:

Because of my interest in the music program, Ron invited me to attend student recitals and to participate in hiring committees for music faculty, something that was quite unusual at CMU when it first happened, so I got to see first-hand how he managed his department once he became chair. (colleague response #6)

It was rather unusual at Central for an administrator to invite faculty from another discipline to collaborate in departmental governance, but Dr. Shroyer did so. This seems to have set a new precedent. Another colleague outside of his department noticed his positive moves as an administrator by writing, “From the financial side of his division, he was always on top of his department’s resources and expenditures. Attentive to details” (colleague response #7). This provides another example of his skills as an administrator being noticed by those outside of music, as well as his ability to keep the budget of his department organized. Another colleague mentioned these abilities by saying, “He is always professional in his dealings with faculty, administration, and students” (colleague response #8), while another faculty member and former student said, “I perceived him to be an organized administrator during my time at CMU as a student” (colleague response #9). A third colleague spoke to his administrative style in the music department by stating, “As an administrator, Ron is slow to make decisions” (colleague response #11). These three responses indicate that Dr. Shroyer was perceived as a professional

administrator, organized in his activities, and slow to make decisions. Taking time to make decisions perhaps illustrated that he did not let his emotions dictate his actions, making his choices well-reasoned and objective. His skills as an administrator and collaborator were so highly regarded that former CMU President Marianne Inman would seek his input on certain issues as she mentioned that, "...anytime I was considering some major change, or issue that had to do with faculty, I would always consult him..." (personal interview). Finally, another colleague mentioned his abilities as an administrator by saying the following:

Ron seemed at home in administration. He was great at dealing with people, handling many different personalities, and diffusing problems. I think he was "looked up to" by many folks in his department, and respected by much of campus. No matter the issue, Ron often could remember an occasion in which it may or may not have worked in the past. (colleague response #12)

This respondent made note of Dr. Shroyer's ability to relate to many different perspectives in an academic environment, as well as his skill for diffusing problems and finding a way to solve issues. Experience and respect also seem apparent. In a 2010 article about Dr. Shroyer's career and his time at CMU, Director of Bands Skip Vandelight made these positive comments about Dr. Shroyer and his contributions to the music department:

My relationship with Dr. Shroyer brackets his time here at CMU. He came when I was a senior, and he was my private lessons instructor. Now I have had the opportunity to work with him as my dean and department head. I will miss sitting

down to talk with him, as well as his advice and guidance. (The Talon, Spring 2010)

Some of the more difficulty tasks that Dr. Shroyer accomplished included working to replace retiring faculty members such as long-serving Director of Bands, Professor Keith House. Dr. Shroyer's new hires and appointments were often well-educated and experienced in their particular field of music, as was Keith House's replacement (The Talon, Fall 1996). Later, he appointed a qualified replacement for himself during the time of his own retirement, as Dr. Barbara Hamel succeeded him as Dean of the Swinney Conservatory of Music at CMU in May of 2010 (The Talon, Spring 2010). Of course, Dr. Shroyer not only sought out qualified faculty in the hiring and promotion process, but also played a role in the recognition of their accomplishments, as he did for long-time employee and friend Larry Bennett at the CMU Distinguished Alumni Awards Ceremony on 24 April 2010 (The Talon, Spring 2010).

Dr. Shroyer also spent significant energy serving the Central community by maintaining accreditation for the music program, a task which required much effort. His role in these endeavors were recognized in a short article:

After positive action by the Commission on Accreditation, the National Association of Schools of Music has re-accredited the Central Methodist College Conservatory of Music for a 10-year period. The next re-accreditation visit will be in 2010. (The Talon, Spring 2001)

His colleagues recognized his efforts in these tasks and his success with the process as one professor noted:

Ron understands accreditation processes very well, seemingly because of his efforts within the Conservatory. I believe that he has been involved with writing processes and documentation for both his department and the University as a whole. Additionally, he played a big part in developing a new degree at other institutions that Central retains articulation agreements with. (colleague response #10)

This demonstrates that some of his colleagues noticed his efforts in not only re-accrediting the program at Central, but also in creating new and distinct programs at other sites that also retained National Associations of Schools of Music Accreditation. Former CMU President Marianne Inman said of Dr. Shroyer's experience with accreditation that "I know that while he was the dean he would have taken the lead role in preparing the report, and hosting the visit, and doing all those things, and we've always come out just beautifully" (personal interview). Besides working with accreditation entities such as NASM, he also served as an officer for professional organizations such as the Missouri Association of Schools and Departments of Music in 1997 (The Talon, Spring 1997). He retained the title of president of the organization the subsequent year (The Talon, Spring 1998).

### **Work Ethic and Mentoring**

In addition to his role and style as an administrator, Dr. Shroyer's colleagues identified another recurring theme among his community contributions—his strong work ethic and dedication. One colleague said this of the tireless hours that he worked:

Doc worked a lot. And he was always available. Nothing got him moving faster than when one of us would bring a worry (sometimes serious) to him about a

student. I would describe him as strong, caring, and dedicated. (colleague response #2)

This quote indicates Dr. Shroyer's availability and interest in students and his colleagues. Marianne Inman made mention of his tireless efforts in supporting his colleagues by saying, "Ron's always been very big on mentoring", and later elaborated on this by mentioning the mentoring that he provided for current CMU Director of Bands: "In fact, Skip Vandelight's first year, I know Ron was very concerned that Skip be successful in the transition from a high school band director where he was wildly successful, to a college faculty member and band director where we wanted him to be wildly successful" (personal interview). Another of Dr. Shroyer's colleagues echoed the theme of his extra dedication:

Dr. Shroyer's work ethic was to always work. He was not showy about his labors or his accomplishments, and so in that regard very different from most of the performers with whom I have been familiar. He just got things done, and he always took the time to help others learn how to do their jobs better. It made him a great colleague, and I suspect also accounts for the respect which his students had for him. (colleague response #3)

Once again, we see a fellow professor making mention of the long hours, mentoring, and student focus that Dr. Shroyer maintained while serving the Central Methodist community. This quote also offers us some insight into his humble nature and disinterest for recognition. Another colleague in the Fayette community said this of Dr. Shroyer's work ethic and perspective:



Dr. Shroyer is dedicated and has a very strong work ethic. He is professional in his interactions with others and mindful of the varied perspectives that others may have. (colleague response #5)

This not only echoes the statements about his work ethic, but also provides some insight about his interest in retaining the perspective of others. Many echo the comments about his hard work by saying, “Work, work, work until the job gets done” (colleague response #6), “It would be hard to find someone who works any harder than Ron” (colleague response #8), and “Ron has a strong work ethic” (colleague response #9). Furthermore, there are these two descriptions:

Pardon the unfortunate term, but most would agree that Ron was a workaholic. He carried far more than a full-time load every semester, managed his department, and still found time for professional development such as performing and composing. (colleague response #11)

Ron was on campus a lot. This would lead one to assume that he worked often. He seemed to attend many evening and weekend events as well, so I’m not sure when he took breaks. I would think he was one of the hardest working members of our faculty when we were both there full-time. (colleague response #12)

The perspectives of these two colleagues indicates that Dr. Shroyer worked tirelessly for CMU in a variety of ways, while still finding time for creative outlets and professional development.

### **Music and Performance**

Dr. Shroyer knew how to balance his dedication to CMU with his own art and craft as a performer and composer. In regards to his craft, many of his colleagues recognized that he was well-respected not only as a teacher and an administrator, but also as an artist and an academic. One colleague said this:

As a musician, he is held in high regard. His command of so many instruments is impressive. His understanding of all things musical is astounding. Regardless of the academic discipline, his keen intellect garners respect. (colleague response #1)

This professor was left with an impression of Dr. Shroyer as a musician and academic, while another colleague said it this way:

I believe Doc was very well-respected in the music profession throughout Missouri. He performed often, attended conferences, and was a highly visible leader in music education. (colleague response #2)

This person seemed to believe that Dr. Shroyer was held in high regard as a composer and musician throughout the entire state, and maintained visibility as such. Another colleague made a comment about Dr. Shroyer's activities outside of teaching at CMU:

Not being a musician myself I have no real sense of how Ron is/was perceived among his musical peers. I know he composed and published music regularly and that he performed for hire regularly during most of the time that I have known him. I take that to be a pretty reliable endorsement of his skills as a musician. (colleague response #3)

It is interesting to consider the viewpoint of a non-musician in regards to Dr. Shroyer's professional development and contributions to the field. This may speak to the gravity of his activities, being that this person did not have the connection to the music community

that someone in Dr. Shroyer's department would. Another colleague outside of the music department by said, "Dr. Shroyer was perceived as a talented artist who believed in preparing quality musicians for both performance and educational roles" (colleague response #5). Another non-music faculty member said, "Some music faculty are good teachers, but not necessarily great performers: Ron is both" (colleague response #6). From a different perspective, one of his music colleagues made mention of his extra-curricular activities by saying, "In the larger musical context, he was respected as a composer and player" (colleague response #9). Each of these anecdotes give us an idea of Dr. Shroyer's contributions to the community outside of his role at CMU.

In speaking with professional musicians that Dr. Shroyer performed with, it seems that there was much insight about him as a player, as well as his visibility as a practicing musician. Still active as a performer today, it seems that Dr. Shroyer has been performing for quite some time as one fellow musician stated, "I worked with Ron in various performance situations from approximately 1981 until the present" (performer response #1). Another performer said this about the extent of his contributions in the region as a player and the time frame in which they shared the stage:

Actually quite a bit from 1982 to 1990. We were both members of the Columbia/Jeff City Musician's Union that led to participation in the Columbia Civic Band and The Columbia Civic Jazz Band. Doc also had a trio and sometimes quartet that I played drums in. That is where I really got to witness the genius that is Doc. For the most part he played piano and sang, however, he also wrote and/or arranged every tune. (performer response #2)

The quote from this performer shows us that Dr. Shroyer did not only keep himself busy playing, but also worked to manage ensembles, compose original music, and arrange standards for the ensembles he performed with. Another player commented on the span of time that Dr. Shroyer has been serving the community as a performer, by stating:

I have always enjoyed performing with Ron and have done so on many occasions for over 40 years. Doc is a true professional and makes performances fun and challenging. I started playing music with him when I was a freshmen at Central in the fall of 1975. I believe that was Doc's first year at the college. We still perform together a few times a year. (performer response #3)

This is another example of the longevity of Dr. Shroyer's performance as a local and regional musician, serving the Central Methodist, Fayette, and mid-Missouri community. For many years, he has been an active performer. Being a teacher, he was able to make performances educational for his fellow musicians and audience members, as this individual recounted:

Dr. Shroyer was my teacher at Central Methodist. I had the opportunity to perform with him quite often both at school and occasionally off campus while I was a student there. Dr. Shroyer is a joy to perform with, as he is very patient, versatile, and supportive of his fellow performers. Dr. Shroyer was always willing to make performances educational as well. (performer response #9)

These events took place both on and off-campus. One example of this was the annual Central Methodist Concert Band Alumni Concert in which Dr. Shroyer could be found performing and conducting at these celebrations (The Talon, Spring 1998).

### **Through Student Leadership**

Dr. Shroyer was willing to get involved with the CMU Phi Mu Alpha Sinfonia and Sigma Alpha Iota music fraternities as well, helping support their mission of serving the community, the university, and to “advance music in the local communities and America at large” (The Talon, Spring 2011). In an interview for a local article on the Central Methodist Music fraternities, Dr. Shroyer recognized these attributes stating, “Central music students have a sense of history, a sense of community, a sense of tradition, and a set of values and expectations that they carry with them” (The Talon, Fall 2004). He would also recognize these attributes at annual awards ceremonies, in which he would call attention to student members of organizations (The Talon, Winter 2004), as well as the leaders and officers of those groups (The Talon, Winter 2005). Dr. Shroyer also contributed to his community by working at the university to design curriculum that would train students to be better leaders and civic members. Some of this curriculum design was geared toward a focus on good character for students and is still in use today (The Talon, Fall 2000).

### **Conclusion**

Dr. Shroyer has been active and visible in the Central Methodist and surrounding community since 1976, serving the institution and culture in many ways. As an administrator, he played a key role in budgets and fiscal decisions, spearheaded efforts for re-accreditation for his department, worked to develop academic offerings in new markets, and hired and prepared faculty. As an employee of CMU, he demonstrated a strong work ethic and worked countless hours for his department and the institution. As a musician, he maintained his skills, developed professionally, and kept a high-profile through performance. Dr. Shroyer also served the community by supporting student

organizations and leadership-based curriculum. In all of endeavors, Dr. Shroyer has been and remains a pillar of the CMU community.

## CHAPTER SEVEN: CONCLUSION

### Conclusion

Dr. Shroyer has served as a faculty member at CMU since the fall semester of 1976. In his 41 years there, he taught nearly every course offered in the music department, served as Dean of the Swinney Conservatory, and held the title of Fine Arts Division Chair. Not only a pedagogue and administrator, Dr. Shroyer was an active performer and composer in the Central Methodist community and surrounding areas. Several research questions were presented in Chapter 1 in an attempt to determine what specific characteristics, actions, and qualities made Dr. Shroyer effective in each of those realms. Those questions were:

1. What types of training prepared Dr. Shroyer for his pedagogical and musical contributions to CMU and the music profession?
2. According to former students and colleagues, what contributed to Dr. Shroyer's effectiveness as an educator, performer, composer, and administrator while at CMU?
3. How did Dr. Shroyer interact with members of the CMU community?
4. What other details can be discovered about his experiences within CMU and the music profession?

The first question was primarily addressed in Chapter 2. Dr. Shroyer encountered music at an early age and was encouraged by the culture in his home growing up. His family was musical, particularly his mother. In school, he had a positive experience with his music teacher Elford Horn. Elford provided numerous opportunities for Dr. Shroyer through lessons, performances, exercises in arranging music, and conducting. Horn's

interest in other academic areas also supported Dr. Shroyer's growth as a scholar. After high school, Dr. Shroyer studied music education at Missouri State Teachers College, experiencing both instrumental and vocal music. Upon completing his baccalaureate degree, he taught music in Orrick, Missouri and studied composition at Central Missouri State College with Donald Bohlen. His experiences with Bohlen (and some of his other instructors) changed not only his skills as a composer, but also his discipline as an academic. After completing his master's at CMSC, Dr. Shroyer began teaching band and orchestra at Northgate in Kansas City and completed a doctoral degree in composition with Gerald Kemner at the University of Missouri—Kansas City, composing for and performing with the Northland Symphony Orchestra during years. All of these experiences helped shape his skills before beginning his position at Central Methodist in 1976.

Dr. Shroyer's effectiveness as an educator, performer, composer, and administrator was addressed in chapters 3, 4, 5, and 6. Many responses from several former students, colleagues, and acquaintances provided insight as to what specific characteristics made him successful. As a teacher, he was highly skilled with many instruments. As a performer, he could emulate styles from any period. As a composer, his music was sometimes rich, dense, and calculated, and at other times light, transparent, and accessible. As an administrator, Dr. Shroyer was knowledgeable, supportive of his colleagues, and organized. These characteristics and many others identify some of the characteristics that made him effective.

With regard to the third research question, Dr. Shroyer was always available. Whether students, faculty, staff, or other administrators needed his assistance, he thrived



on collaboration and supporting others. In terms of interpersonal communication, Dr. Shroyer would stand up for what he believed was right, but was careful about delivering information, and did not speak out of turn. He had a soft and quiet way, but was always prepared for meetings and interactions. He was also positive and supportive when communicating with students and colleagues.

The fourth research question, involving Dr. Shroyer's experiences and motivations within his community, was addressed throughout the entire study. He was motivated by helping people and making music. Dr. Shroyer's former colleague Marianne Inman articulated his motivations in two separate statements. Of his willingness to help she said, "He just never, never hesitated, never delayed, and I could bounce anything, I truly could bounce anything off of him, and get wisdom in my response." And of his love for music she quoted a conversation that she recalled from the day they met, paraphrasing, "He said something, just very humbly about how all he wanted to do was make music" (personal interview)

The final consideration of this study lies in application. His life and career can provide a model for students and professionals in both the music and music education sectors. Studying his teaching pedagogy in private lessons and lecture classes could lead preservice and novice teachers to better educational practices. His rehearsal techniques can inform ensemble leaders about efficient and creative ways to instruct both instrumental and vocal groups, particularly in small schools. Learning about him as an administrator can help educators refine their skills in diplomacy and communication. Studying Dr. Shroyer's career as a composer could provide us with practical examples for how writers and arrangers can use their skills to the benefit of ensembles within local

reach. The depth and breadth of his understanding of musical style could be a model for musicians everywhere in the importance of discipline in a broad repertoire.

### **Limitations**

This study included some limitations. Although there was a high survey response rate, it seems that respondents self-selected to a certain degree. Almost all survey responses were positive, pointing to the possibility of a biased sample. Should the sample population have been less biased, there may have been more negative responses included. Additionally, only two formal interviews were conducted, one with Dr. Shroyer and one with Dr. Inman. More interviews would have been preferable, particularly with Dr. Shroyer's former students and colleagues. In future studies, these limitations could be alleviated by sending surveys to a larger sample population and encouraging responses from participants who may not have uniformly positive responses.

## APPENDIX I

Ron Shroyer  
Interview Transcript  
23 February 2011  
Boonville, MO

Ryan McLouth: Ryan McLouth interviewing Ronald Shroyer at 7:57 p.m., on Wednesday, February 23, 2011. Qualitative research project. Dr. Shroyer, how are you doing?

Ronald Shroyer: Okay.

RM: Good. Okay, I'm going to ask you just a few very general questions, kind of survey style, and feel free to share if you want to, or if you don't want to share something, if I go a direction you don't want to that's fine too. The first thing I want to ask you about are just some very general historical questions like, where did you grow up for instance?

RS: Well, I was uh, I was born in California.

RM: Okay. What city?

RS: Santa Monica, California.

RM: Okay.

RS: And I lived in that area until I was, I think five years old. And my family returned to Princeton, Missouri. And I think, nine, well, when I was in the first grade. That would have been, '47, '48. Probably February of '48.

RM: Okay.

RS: My family had, my mom and dad, and like many in the great depression, went west. And they landed in California, and throughout World War II, my dad worked in defense.

RM: Okay.

RS: For the aircraft company, I think it was Lockheed. I'm not sure.

RM: On Princeton, Missouri, you started first-grade in Princeton?

RS: I moved to Princeton in February.

RM: Oh, so it was?

RS: My first grade year.

RM: Okay. How long were you in Princeton?

RS: Well, I lived in Princeton until I graduated from college in sixty, 1963.

RM: Okay. Now where did you attend college?

RS: North, what is now Truman State. It was then Kirksville State Teacher's College.

RM: Kirksville State Teacher's College, okay.

RS: And it was an institution that took its mission as a teaching institution very seriously. And it was a good school for me at the time. Not a particularly stellar high school student, I had a lot of academic growing up to do.

RM: Did you go directly out of high school to Truman?

RS: Uh huh.

RM: What did you study exactly?

RS: Music education.

RM: Were you an instrumental or vocal emphasis?

RS: I started as a, I thought I was going to be a saxophone player.

RM: Okay.

RS: My teacher, I expressed an interest in the clarinet to the person that was my saxophone teacher. He asked me if I had one, and I said yes, and he said go get it, and I blew a couple notes, and he said you're a clarinet major. But I was a very beginning, just a beginner on the clarinet.

RM: Okay. What did you play in high school band?

RS: I played tenor and baritone saxophone, tuba, and euphonium.

RM: Okay, okay. Now you had expressed before that you had emphasized in vocal music at some point. Was that in this same degree?

RS: Well, I left the clarinet studio with the person who had said I was a clarinet major, was an amazing teacher and a pedagogue that influenced much of what I do and how I do it. He's kind of the second big, he's not nearly as influential as another person I've yet to talk about, but in terms of pedagogical approach, and setting up a structure for learning instruments, he was...

RM: What was his name?

RS: Fred Young.

RM: Fred Young.

RS: Yeah. And he went on to, well I'll probably remember it later, but he left after two years, and starting my junior year, they had a new clarinet teacher who I didn't care for as much.

RM: Okay.

RS: But another fine teacher there, Steven Hobson was the choir director and the voice teacher. And I got started in the opera program as a sophomore. I'd sung solos in high school and I went to, a girl I had a fondness for at the time, was auditioning for a part in *Così fan tutte* and I went along for moral support. And I got involved in the audition process. And two of the people who were going to get the opera workshop didn't show up at the audition—they were out student teaching at the time. And so I was having a great time, I was learning, somehow I'd learned the music, and so whenever they were putting together the different ensembles he'd ask for volunteers, I'd just pop on up. I wasn't there seriously, I was just having a good time. Everybody else was auditioning, I was just, the next day they posted the cast of the opera but the role of Ferrando was left blank and everybody said, well, what happened? What's going on? Well later in the day he asked me if I'd do it.

RM: Oh!

RS: And I said, I don't think I'd, well I'd like to, but I don't know if I can or not. I don't consider myself a singer, and he said why did you ask? Why not give it to one of the real tenors? And he said, that's a complicated role, and I don't know that I can teach it to them. I know you can learn it. Participating in the opera workshop, and subsequent operas, the new clarinet teacher grew very frustrated with me, because when you spend all that time preparing for opera, you're not practicing clarinet. And so he essentially, after a while, asked me to leave the studio. And so I went to Dr. Hobson and said I left the clarinet studio and I don't have a major instrument. Could I be a voice major? And he was somewhat chagrined to that. The study that I had done up to that point had not been a formal study of music, mostly learning opera roles. But his situation was that he couldn't really deny a person who had done major roles for him in opera, and the oratorio, and was an active member of the choirs.

RM: Uh huh.

RS: So that's how I became a voice major. By default. I didn't have a, I was left without an instrument.

RM: Things happen for a reason I suppose.

RS: Well, they happen.

RM: I have a question for you about, I'm not familiar with that opera. What part is that role?

RS: Ferrando is a tenor.

RM: Is he a countertenor?

RS: No, no. It's a comic opera, it's one of, I don't know, I thought we did that. Were you in school with, when Kenny Hansen was in school?

RM: No, he's much older than I am. He's Kirby Spayde and J. West's age, which would be about six or seven years older than me.

RS: Okay, well Mrs. Jones, produced that opera and I think it was, oh 19, well the jazz band went to MMEA in '95, it might have been '95.

RM: Okay.

RS: Kenny had a role as the baritone in that.

RM: Now you were the lead tenor in that, is that your true vocal part?

RS: I'm a high baritone that can sing tenor, but in my later years here at central I sang a number of baritone roles. And I find that much less work and satisfying, especially for an older person.

RM: Did you train as a baritone?

RS: No, as a tenor.

RM: As a tenor. So you trained in the vocal studio as a tenor.

RS: Yeah. And Ferrando is a tenor part. And I also did, I got Rinuccio in the opera *Gianni Schicchi*. And I had minor parts in others.

RM: Now, you said you were trained as a tenor in the vocal studio rather than a baritone, which is your actual vocal part.

RS: Well, I've sang as a tenor until the last few years when Susan Duggan came and started doing these shows. After you reach a certain age there are no roles for tenors, but there are roles for baritones in the fathers and the, yeah. And so, one wonders how I came to be a woodwind teacher?

RM: Well I'm sure we'll get to that. I want to come back to your undergraduate training in just a couple minutes, but before I forget, I want to step back to your early years. I guess we can start moving backward. Looking at high school. You said that you were trained as a baritone and tenor saxophonist and then uh you also took some, or prepared some vocal solos? And you played tuba as well in band?

RS: I played tuba in the town band.

RM: Okay.

RS: And I played the baritone horn in the marching band in high school. Also played for the years I was in marching band in college, played baritone horn as well.

RM: Okay. Can we talk a little bit about your early years? What influenced you to be interested in music? Was there something around the house or a family member?

RS: Well, my mother was a wonderful natural musician. A piano player, and had a wonderful ear, and loved music. Played the piano and gave me a love for music and a lot of experiences with music. She'd play the piano and we'd sing, or she'd play the piano and I would play the saxophone. And then the other major figure was Mr. Horn. Elford Horn. Kind of an appropriately named, he was an institution there, wonderful teacher. Far ranging mind and probably my only real teacher in high school. He was interested in philosophy, and politics, and history, and literature, as well as being an outstanding teacher, and developed wonderful, wonderful bands.

RM: Was he your band director?

RS: Yeah, he's my band director.

RM: Did you study privately with him?

RS: Yeah, he taught me trumpet, he taught me saxophone, voice. But more than that, when he passed away, it was interesting. My mother was also the county librarian, so I spent a lot of time at the library and read a lot. But when he passed away, his daughter said it was his wishes that I could go through his library and take whatever I wanted there, and I thought about it, and the first thing I thought was, method books, and that sort of thing. But when I went to look, I realized that a lot of his, lot of what I read in high school, and what I thought was important to read in high school, came at his direction or out of his library. Works by Burton Russel, *The Rise and Fall of the Third Right, Shearer*, book on Hitler and World War II. And a lot of books by Hemmingway and Steinbeck. And I think I read everything that I could lay my hands on by Hemmingway and Steinbeck. But philosophy and history. I even found a book that in my doctoral comps I got a question, "what would Oswald Spengler think of today's music?" The music of the last part of the 50's, 60's, and 70's. And I was, it was one of those things that you, I didn't quite place it as I was starting to write the essay, and it was like a two hour essay.

And so I struggled mightily with it, and very quickly I began to think, it has to do with the cyclical rise and fall of such a... And so I constructed my little essay, and just as I was finishing off and time was up, I remembered that Oswald Spengler had written the decline of the west. And so in big bold writing at the bottom I wrote, "I'm sorry, I got this essay exactly backwards." And I turned it in. And they seemed to have liked that. Anyway, that was a book that Mr. Horn had given me. He thought I ought to read it and I did. And it took me a little while to remember it, but I did. But, no he's a very important figure, and musically, as the concepts for teaching wind instruments, and the background for learning to play, and teaching to play wind instruments, I really learned from him and I got some refinement from Fred Young. I mentioned him earlier.

RM: Your first clarinet instructor.

RS: Yeah, although, Mr. Horn. Although I never played the clarinet for him, he was a phenomenal clarinet teacher, and a friend of Himie Voxman, and knew Himie when, he knew Himie Voxman before he was the Himie Voxman as we know him now. Oh and the lineage, the Gower-Voxman books. Bill Gower started the town band in Princeton in the '30's. And Mr. Horn was one of his students. And Bill Gower with Himie later formed the basis of the music department at the University of Iowa. But that whole series of Rubank instruction methods they had done together.

RM: Oh!

RS: All the blue books? Gower-Voxman? Voxman-Gower?

RM: Wow! And they were good friends of Mr. Horns?

RS: Uh huh. Although Bill Gower was almost somewhat old enough to be Mr. Horn's teacher, and Himie Voxman was somewhat younger than Mr. Horn. And a little aside, the first Princeton with the band tax, still has band tax. A lot of in Iowa the band tax, are you familiar with those things?

RM: No.

RS: Well, it's a community thing. Marshall still has their band tax that funds their town band, and probably the Marshall Philharmonic.

RM: Is it a sales tax?

RS: No, it a mill tax on property.

RM: Oh. And they pay that on their personal property tax?

RS: Yes, well, personal and the whole range of property tax. And that was established, and that's how these small towns were able to recruit and keep talented teachers. My first performance conducting was Mr. Horn, you know a lot of teachers didn't have degrees,



baccalaureate degrees, but there was a push to. And Mr. Horn was working on his teaching degree, and when I was a junior in high school, and he was graduating Kirksville. And the commencement was on a Saturday night. And so I got to direct the concert. And the town the band rehearsed every Friday night and performed on Sunday, on Saturday night.

RM: And so he had to miss it?

RS: And so he had to miss it, and I got the experience with working with them on the concert.

RM: Now you did the whole concert alone?

RS: Uh huh.

RM: What was your reaction to that? How did you feel about that? What was your reaction to that first experience conducting?

RS: I don't know really. I was pleased to get to do it.

RM: So it was a positive experience after all.

RS: Yeah. I learned to do it. It was, I wasn't surprised or, actually, conducting wasn't a big deal. You know, at church I had been arranging things for, you know we had a lot of good clarinet players. You know we had a great clarinet choir, and I wrote things for, and several. And was always working on, was always arranging things for band, and he was very supportive, and would suggest things. I think the next year, I conducted on the concert. I'm not sure whether I conducted, or he conducted, but I wrote an arrangement for band. I think I conducted. I'm not sure.

RM: Now did Mr. Horn, did he guide you at all in any of these first experiences arranging? In the counterpoint or theory of that, or did you discover this on your own? The techniques.

RS: I don't recall any instruction. He just provided the opportunity to write for groups and he would rehearse it, make sure it worked as well as possible, and he would point out things that were not wisely done.

RM: So he almost served more as a coach and editor rather than a mentor in that facet.

RS: A mentor in that he encouraged me to explore, the opportunity to explore, encouragement. And he was constantly pointing out what he thought was good in music and what he thought was not good. In terms of pedagogy, in terms of tone and articulation, and the musical values in terms of the technical side of it. I just was always looking at music and analyzing it and I no, just I think it was just from the music, and I think he showed me in the music, what he thought was good.

RM: So, is it fair to assume, perhaps, that your early experiences with the fundamentals of the structures of music were, came to you more through modeling of pieces set in front of you?

RS: Well, it came from the music I lived with. The music my mom showed me, the music Mr. Horn showed me, the music at Church. It was a very vital singing Church. They did the, every, the Church did a portion of The Messiah. Lot of works by John Stainer, and Hisilk. As I started to, an interesting sidebar, well, an interesting to me sidebar. When I went to Kirksville, they did a lot of testing, and probably not to my advantage. They tested me out of the first two years of theory.

RM: Oh, first two years?

RS: Uh huh.

RM: What was the overall structure of that theory program?

RS: It was about, it was on a quarter system. So you had three quarters a year, and so that would have been, twelve quarters in that, I say first year, I'd say I think the first four or five quarters I tested out of. And so it was comparable to in our curriculum. I joined in at the upper level.

RM: Okay, perhaps in chromatic harmony, or beyond that?

RS: Like at the chromatic harmony. And, unfortunately, as I've said before, I was not a very good student in high school, and I was not a particularly good student in college. Uh, just not very good skills as a student. And so when I did get into formal study of harmony, I didn't have the local institution's vocabulary, or skills. And so I played catch up in theory for a long, long time. I started school young for my age, and I wasn't very mature either, and so it was a bad combination. And I didn't really become a good student until I was a senior in college. And, when I started the Master's program somewhere along the line, just kind of a switch tripped, and I was a good student.

RM: One last thing and then I want to keep moving forward. Whereas maybe we're looking at our pace here this evening. From those late high school experiences with Mr. Horn, the band, etc., did you know from your experiences with arranging, this was something that would be of interest to you in the future, I mean did you, were you inspired by this time period? Did this have any impact on you as a composer throughout the rest of your career?

RS: Well, it gave me a background. Made me realize I could fashion consistently pieces to where it would work. And I don't know. The next interesting, as far as composition and, somebody focused, where I got some focus and developed some technique, was. Well I wanted to go to the University of Iowa. For my Master's degree, but, I had to get a job and make money so I became a band director at Orrick.

RM: Orrick. Okay, so this may seem a peculiar question, but you started college as a, questioning about being a saxophone major, and then became a clarinet major, and then went on to study voice as your primary instrument. And then became a band director. What made, what lead to the transition of graduating as a voice major, and then pursuing a position at Orrick as the band director?

RS: Well this is very mundane, but I had been offered a job as a choir director, and I'd done my student teaching. Choral/vocal side. And my dad at that time had a trucking business. Hauling grain from various places around. And Mr. Carpenter was a principal, superintendent at Orrick.

RM: At the time?

RS: Was also a farmer, and I hadn't done anything about taking this job that I had been offered, but I had said that I think so. And so my dad was at, delivering a load of grain at an elevator in the Orrick area, I don't know exactly where. And this man came up to my dad and said, "Do you know Ron Shroyer?" And he says, "Yes, I'm his father." And he said, "Well we have a job we'd be interested in him, we'd like him to come and interview for. He seems reluctant to come. Would you speak to him for us?" And he said, "Well, he's been offered a job." Says, "Well, we'll pay him more money." And so I went and talked to him about the job Carpenter offered, considerably more money.

RM: That can be inspiring.

RS: And it wasn't that far from the kind of job I, this was K-12 vocal and instrumental.

RM: Oh, okay! So it wasn't just a band directing position.

RS: So there were three choirs, and elementary music, and all stuff I was comfortable doing. And I taught there for three years.

RM: Okay. Now geographically speaking, we have Missouri State Teachers College in Truman, and Princeton, and what kind of distance are we talking about from Kirksville to.

RS: Oh, about ninety miles. And in terms of mission, and Princeton was in Kirksville's service area. As these regional colleges were designed, that was the service area we were in.

RM: And Princeton is North of Kirksville?

RS: No, Princeton is in the center of the state on highway 65, about 12 miles from the Iowa line.

RM: 12 miles from the Iowa line.

RS: Yeah, on highway 65.

RM: Orrick. What kind of distance are we talking about from Kirksville to Orrick?

RS: Oh, it's right outside of Kansas City. Are you familiar with Richmond?

RM: Uh huh, North of Kansas City.

RS: Lexington.

RM: Oh, okay.

RS: You kind of triangulate. The map, it's, southwest of uh Richmond, and south of Lexington, not straight South of Lexington, right on the Missouri River.

RM: So we're talking about the similar vicinity of the state for all three of these areas. How did people communicate with you or whomever during this time about position openings, and now we have Chronicle of Higher Education, and Higher Education Jobs.

RS: Oh, in those days if you were interested in teaching, you uh filled out the placement papers and left them with the placement office and people contacted you.

RM: Oh, okay!

RS: And you just went where.

RM: Where they told you.

RS: And you waited for the invitation to come.

RM: Okay. Okay.

RS: And from that the summer after my first year at Kirksville, at Orrick I went down to Central Missouri State, out of, my good friend Herman Riketke had started a Master's degree there.

RM: What was his name?

RS: Herman Riketke. Was starting a Master's degree at the time that Gene Rousseau was the band director at Warrensburg.

RM: Sorry, and this was your, after your first year at Orrick.

RS: This was the summer of 19, probably the summer of 1963. And so, not having anything better to do, Herman and I went down there and we enrolled in some music

courses for our Master's degree. I think my acceptance was somewhat tentative until they had done some testing, wanted to scan some of my grades. I rail against standardized tests as you've probably heard me. But I gotta tell you the other side of this, standardized tests and testing have over the years opened doors to me that my academic record could not. Is that too cryptic?

RM: No, it's not.

RS: So by the end of the summer I was a full-fledged student there.

RM: Did you discontinue your position at work in the fall?

RS: No, no. I went in the summers. I went that summer.

RM: Oh, I see.

RS: And then the next, as ironic as has happened, at the end of that summer, Herman Riketke, who had went to study band with Gene Rousseau, but at the end of that summer Gene Rousseau had been appointed saxophone professor at the Indiana University. And so he wasn't there, and Herman had an assistantship for that year. I continued to teach, the next summer a very fortuitous, they had a very strong program there for the time, academically very strong. I didn't appreciate it as I started out, but I began to appreciate it as I went along, and Ralph Heart was the chairman there, and he was building a very strong faculty. I wasn't really committed to a Master's degree, but everybody needed to do something. Well, the next, he called me the next, Heart and I talked about being interested in composition, and he hired, and they were interviewing somebody for a composition position that they had added. Donald Bohlen, and he invited me down to meet with him. And this very energetic man. And he was from Canada. He had gotten a Master's degree from Princeton University and studied with Roger Sessions, Milton Babbitt, and some people of that ilk. And then he had gone to the University of Michigan, and I'll have to wait for that name, it will come to me.

RM: Now when you found yourself at Warrensburg, had you, from that first summer, had you, declared an area of concentration or a major, or did you wait?

RS: No, I was just, I had come to the conclusion that financially I wasn't going to be able to pick up and go to the University of Iowa. Financially it just wasn't. I had been on my own financially for quite some time, family financial. So there I was, and they, and it was like these people came to me. There was another person wasn't so influential, but remember earlier when I said that somebody flipped a switch? Flipped the switch and I was a good student? There's another transitional figure there, also from the University of Michigan. Raymond Park. They'd hired him to teach history and literature, and research writing, and he was a shy person, and somebody I didn't really, but that second summer I was there, I studied with Donald Bohlen. But all the big guys. He had, I was one step away from the seat of power. And it was in Warrensburg. Can you imagine that? But I was still struggling to be a student, but I took those initial, that next summer I took the

introduction to thesis writing with Raymond Park and Donald, composition with Donald Bohlen. And was probably, and this pivotal experience with Raymond Park. You know, it's what you're doing right now. I'd turned, well, the preliminaries to writing a, I don't know if you've had an introduction to thesis writing course or not.

RM: Uh huh.

RS: Well anyway, I studied research and basic writing. And we had to put together this project, and write the first chapter of the thesis, and I don't remember much about it, except this story. So I go in, and I had struggled mightily with it, and I got my paper back, and it looked like he had cut his wrist. And, I had a C-. And so I made an appointment to go see him, and my heart in my throat, wondering that I had, you know, knowing that I had never really been a good student and this was my Waterloo. I went in to talk to him, and he didn't have much, he was explaining what all these technical terms in terms of grammar, and usage, and I said, Dr. Park, I don't. I don't know what you're talking about, I kind of made a pact with myself in high school that I wasn't going to learn the parts of speech. There was a negative experience that I had with an English class, and I thought, well, if my English teacher thought that was important I was not going to learn it. And he looks at me and it was probably the longest, I thought it went on forever. And he looked at me and says, "Well, you write okay. In fact, you write well. Do these things. If the sentence doesn't work the way you want it to, don't try and correct it. Just rethink it." I may have told you this story before.

RM: No, I don't think I've heard this one.

RS: He says, "Don't worry about correcting it, re-think it and re-write it. And use shorter sentences. Oh, and by the way, C- was the highest grade we gave on the first draft." But he said, "Do these things and have confidence in your writing." From that moment on, academically, I was a different student.

RM: You've spoken to me on numerous occasions since I've known you about the importance in academia, no matter what the discipline of a musician you may be, writing is important. You have to be able to write. Is that, do you consider that to be a turning point for you in realizing that for yourself?

RS: I think that was a signal service that I will always be thankful to Raymond Park for. He just wiped all the clutter about writing away. And so that he says, "you obviously can write, use models you know. Just clean up the structures you understand. But, yeah, I think in terms of my career in both in public school and at Central, the ability to get things written down and coherently in a way that they make sense. I, as I've said too many times, I'd like to think that if I've had any success, it's because I'm a good composer and a good teacher, and a good person. The things that have kept me from, the things that have gotten me promoted, have to do with my ability to write. Not, write prose, not compose. I'd like to think it's because I'm a good composer, but it's because I'm an effective writer of prose. Now, don't get too confused about what this means. When I talk about writing, I'm not talking about spelling, or punctuation, or anything

sophisticated in that. It's getting words on the page in such a way that they are convincing and effective.

RM: The rhetoric.

RS: The rhetoric, the use of the language, the valuing of the words, treating words as not in any technical sense, I mean. And having a fair amount of attention deficit to begin with. You know, I don't put anything out without somebody looking at it. But its most of the editing is for accuracy, and spelling, and emphasis, and that sort of thing. That's the way that I'd like to think of my. But, even when I taught for ten years in North Kansas City. And I worked on uh, oh there was a move toward collective bargaining that's in the news right now, and setting up the NEA. Kansas City moved away from NSTA to NEA, and I worked on writing position papers and developing the, I was writing for people who were to become the writers for NEA and that sort of thing. So for politics and that sort of thing, writing like NASM evaluations, all the kinds of internal writing that go on in institutions. Curriculum, that sort of thing. That has been my strength, and my value to the institution, and times have come that I needed it. In one case it was the President saying, you want to do your NASM self-study without him? And that was the end of the movement against me on that issue.

RM: Wow.

RS: Well, and they were tough times.

RM: We're looking at, we're stepping back to Warrensburg again, and we're looking at, you're studying there in the summers. The first summer goes great. The second summer you make a connection with Donald Bohlen, composer, at that point you declared yourself as concentrating on composition, and graduate school, and you mention Raymond Park making an extreme academic turnaround for you, a great inspiration in that regard.

RS: He was so empowering. I don't know that I learned anything technical from him. He just, yes what I did learn, he gave me a way to not be encumbered by the academic use of language.

RM: And the anxieties that you had toward it?

RS: And there was another thing. It was very simple. He said "you know Ron, shorter sentences." And he said, "And when you get done, go through and cut out all of the words that you can cut out."

RM: Very? Like the word very, and such, unnecessary?

RS: It happened in a 30 or 45 minute interview that just gave me confidence, and he said, "you know you are always going to need somebody looking over your shoulder and edit,

you can find those people anyplace. You can't find people who can write everyplace. You can find people who can edit really well almost anyplace."

RM: Interesting. In this program, how long do you find yourself at Warrensburg starting from that first summer?

RS: Okay, I did four summers, plus I studied composition during the year, so it took me four summers, and I didn't take any classes the next year. I did a year, let's see, summer to summer, a year. I went on this summer and worked on my dissertation. I'm not sure when I finished up. It was probably, I'll have to look it up if you want the timeline.

RM: Eventually, yes.

RS: The thesis, four years I think, altogether. I think it took me four years.

RM: Okay, we're looking at four summers plus studying composition during the year. That's an approximation of what happened.

RS: It was a Master of Arts Degree but it was actually, followed, NASM accredits it as a Master of Music Degree. So it's the equivalent of an MM. It was accredited as an MM.

RM: But they advertised it as an MA?

RS: Well, Warrensburg's charter and the state schools in general don't have in their charter to offer anything but the MA and the Master of Education. And so, it's like NASM allows people to, but it didn't have their residency requirement. You can satisfy the residency requirement in three summers.

RM: Did it need a full-time during the year?

RS: No. They had very long, intense ten-week summers, and so it didn't have a residency requirement, and that was what made it possible for me, a person with no money, to complete the program.

RM: Now in moving forward to your graduation from Warrensburg, can you connect the timeframe for me between that graduation and your doctoral work, just an approximation perhaps today?

RS: Well, I taught three years at Orrick, so I left there in 1966, and started the fall of 1966, and taught from 1966 to 1979, well ten years in North Kansas City, at Northgate Junior High, seventh, eighth, and ninth grade teaching.

RM: North Kansas City Junior High School?

RS: North Kansas City School District. And they had five junior high schools at the time, and I taught at Northgate Junior High.



RM: Northgate?

RS: Yeah. And I taught orchestra and band.

RM: Ok, orchestra and band you said? So after that ten years of experience in North Kansas City Public Schools as an orchestra and band director, this is when you decided to pursue the doctoral work at University of Missouri Kansas City?

RS: It was during that time.

RM: Oh, I see.

RS: And I'm not sure when I, I think that I took my first course at UMKC in the fall of, either the fall semester of 1969, or spring semester of 1970. And I took composition with Gerald Kemner.

RM: Gerald Kemner was your primary composition advisor, instructor. Now you studied part-time at the University of Missouri Kansas City throughout this ten year at Northgate?

RS: Well, that took five years.

RM: The University of Missouri Kansas City?

RS: I did my residency 1973-74, I think.

RM: As a full-time student? 1973-74. Okay, so we're looking at, I'm just trying to get a good glimpse here at a timeframe in the Kansas City area, and we're looking at your teaching at Northgate approximately '66-76. You're starting at University of Missouri Kansas City approximately '69-70, residency '73-74.

RS: I think so, I'll tie all that.

RM: And then, you're finishing your DMA in composition at UMKC around the time that you're resigning from Northgate. Is that right? Maybe it's '75.

RS: I got to get this straight. But I finished my dissertation in '75 I think, and then taught. I'm not sure. I had my doctorate for a year when I was at Northgate.

RM: Okay, so you still taught at Northgate for a year after completing your DMA. Age wise, at this point, we're looking at finishing at UMKC and finishing at Northgate, you're about 30, mid 30's or so?

RS: 35.

RM: 35, okay. Tell me about the transition from finishing in the Kansas City area. What happens between finishing there, '76 or so, and beginning at Central? What is the timeframe for starting at Central?

RS: I think that it was '75, '76 I think that I started at Central. I'll have to check that again.

RM: So, you're finishing probably in the spring of '76 at Northgate, probably starting at Central Methodist in the fall of '76. And, you spoke to this before, that the way that this came along was Keith House was asking about a choir director, a composition teacher.

RS: Well, let's go back and lay some groundwork here. Along the way, as a composer, I've always had an affinity for woodwinds and an interest in woodwinds. When I, one of the ways a composer needs to find out about instruments and one of the things I did was, whenever I'd find a player I'd get them to talk to me about their instrument and how, and the instruments that I was interested in learning to play I'd take that information and go practice. And there wasn't much to do in Orrick. And, so I joined the union there in Kansas City and was doing some playing.

RM: Musicians union?

RS: Uh huh. And playing shows and dances and kind of working my way along with what I played. I thought that I was going to get drafted. I looked at the levies in the Vietnam War here and I looked at the levies for instruments, and there weren't very many for saxophones but there were, if you were playing flute, it was good. I never had an interest in flute. So I started working on flute. And a lot of community orchestras were around and a new orchestra was formed in the, Northland Symphony. The principal players, deep section, woodwinds, and brass, and strings, were people from the Kansas City Philharmonic, and then they filled out the sections with area teachers.

RM: Was it auditioned?

RS: Huh?

RM: Was it auditioned?

RS: Yes. And I auditioned and got the third flute and piccolo. And the piccolo is the most miserable instrument in the world (laughs). I didn't know that when I accepted. But previous to that, when I'm still at Orrick, I realized that someday that I was probably going to get drafted, and I wanted to be in the military band, and I looked at the levies, and the flute is available. And I almost immediately, when I started teaching, I started practicing the flute.

RM: Preparing for that? This would have been Vietnam?

RS: And along with that, and to get experience, they had a reading orchestra at UMKC, and my wife at the time was attending UMKC. And I'd play every chance I got, and I got to sit by a lot of people who played really well, and they'd show me stuff. And I'd go practice. I don't think I ever paid for a flute lesson. I can say I studied with the best but I never paid a dime. These folks, if you approach them as a composer and ask questions.

RM: They're glad to share?

RS: They share. Now if you take lessons they charge you a horrendous fee, and their pearls of wisdom, they'll spread those out over a lot of lessons. But if you approach them as a composer, they'll tell you everything they know as quickly as they can get it out. Something I'd learned a long time ago, Renold Schilke, you know who? Schilke trumpets.

RM: Mouthpieces?

RS: Mouthpieces, trumpets, and that sort of thing. I've been doing, I was at a Midwestern, I don't know if it was a national or regional MENC convention. I was there as a student, as an undergraduate. I've been doing this, playing this game for a long time. But Renold Schilke had a booth there, and he had all his trumpets there, and he was selling trumpets and that sort of thing. And so I went up and started asking questions. And he started talking to me. And he had his little treatises there, he gave me copies of it, and he was selling them to everybody else but he gave them to me. People were there wanting to try on trumpets. He said, "Take that and go over there. No you're too close, go away." He talked to me for two and a half hours, just wore me out. Of course I stayed bright-eyed just as long as I could. Things about acoustics and how to make horns, his views on lacquer and plating, and how to fix the bad notes on a horn.

RM: Quick side question before we dive back into that. Does this have any inspiration on your pursuing the construction of instruments later?

RS: No, it's always been an interest.

RM: Oh, okay.

RS: No, I share this story as the way I operate in terms of learning about pedagogy, about instruments, is ask people and they tell you. And you know when you're building a career, some things you don't think about that are not particularly wise? A DMA in composition, there are no jobs. I just thought something magical would happen along the way. And it did. It was the convergence of the doctrine and the set of skills that I had and the opportunity.

RM: I can understand opportunity. I definitely can understand opportunity.

RS: The first job that was offered to me, I still don't understand how these things work, was at Maryville, teaching in music education and clarinet. Finances always being a

problem in my household, I was in such debt. North Kansas City was one of the highest paid school districts in the state at that time. There were a couple in St. Louis that paid more. It kind of broke my heart, I couldn't afford to go. I had to stay there. Then the next year this came up very late and Keith House said, "We need somebody to teach woodwinds and direct a vocal jazz ensemble."

RM: That's quite a match, quite a combination.

RS: Yeah, it seems weirder than it is.

RM: I hate to ask this question, but did he inquire about that particular position with you in mind or they needed that truly?

RS: Well, the dean at Central Methodist, the dean of the conservatory, resigned from his position, a very charismatic and amazingly talented man and a fine teacher who left. They were trying to fill this position that he had had, teaching woodwinds and directing the whole ensemble. So they had this position and they needed somebody to fill this position. It was June or July when this happened. They had gone through several people and they had not found anybody. And I ran into at MBA, I ran into Keith House. Keith and I had known each other and jobbed together a lot in Kansas City, and he also knew that I directed North Cross United Methodist. I had been the choir director there for two years prior to starting my doctorate. And he knew that I wrote for all kinds of groups and that sort of thing.

RM: So in a way, he had you in mind in a way?

RS: In the course of MBA he said, "Would you be interested in this?" And I said, "I don't know." He said, "Do you mind if I talk to the dean of the college about you?" Well he called a couple of days later, and we talked, it didn't sound very promising because again, the pay. My wife didn't work much, she had church job. I said, "I don't know, I need to talk to my wife, and I'll call you back." This was the second time that we'd been through this, and she had just finished her master's degree. I said, "We can't do this." She said, "Yes we can, I'm going to teach, and I'm going to get a job." Anyway, she had a job before I did. She stopped by Glasgow and interviewed there, and they offered her the job on the spot. As it worked out, the finances worked out okay. Just to give you an idea what she was making at Glasgow and what I was making at Central added together didn't match what I was making in North Kansas City, and she had a church job that paid really well. And I had my jobbing in Kansas City. So it was like together we made as much as I made by myself at North Kansas City minus the jobbing that she had and the jobbing that I had. If you call yourself a college professor you can live in poverty with no shame. It worked out very nicely. It's been a wonderful move. And I think it's a career I'm proud of.

RM: Yeah, I would be if I were you, definitely. I think that there are a lot of people that are proud of your career as well, it seems a lot of people who have been heavily

influenced. On that though, I think that's a perfect stopping point. Thank you very much Dr. Shroyer.

## APPENDIX II

Marianne Inman  
Interview Transcript  
12 April 2011  
Fayette, MO

Ryan McLouth: So, like I said, it is kind of semi-structured today, and you just kind of respond however you feel. And you'll have an opportunity to review your responses and those kinds of things as well too.

Marianne Inman: Okay.

RM: So the first thing I wanted to ask was, I just kind of wanted to see what your impressions of Ron were when you first met him, when you came here originally.

MI: Well, Keith House had just left, and yes, I'm sure Ron had been named dean of the conservatory, but he also was directing the band, and doing various things because there was that year of hiatus between Keith and the next person. And I do remember distinctly, and reminded him of this the other day, well, a while ago. One of the things that I did when I first came here was visit individually with as many faculty as I could arrange. And that was over the summer, and I knew faculty weren't here, but our faculty are wonderful. And so I was busy going around to different offices, and of course Ron's was in the conservatory. And I was simply asking, well I was getting to know them, asking what they thought the priorities were for the next period at Central Methodist, what was on their minds, and so on. And Ron was very clear. He spoke about the need to revise the general education requirement. He said that in his view there were a certain amount of courses from certain programs, so we needed to examine that, and he had some other specific ideas. And several years later we did, in fact, revise the general education curriculum and, as I remember, the courses and everything was under discussion. But we did end up making a change by at least one course, I think, the requirement from a certain division. And so I often thought about that, and I've kind of reminded him and said, "Well, you know, you called it." And that is indeed how it happened. I also remember something, and I am sure that it was in that meeting that touched me very much. And I thought you know if this is what drives our faculty, then this is a great thing. And he said something, just very humbly about how all he wanted to do was make music, and I thought—how splendid. Well, he was doing a whole lot of other things, but at his core he is, of course, a musician. And I like that very much because it touched something in me, and just the way he said it with a certain reverence about his discipline that just made me think, wow this is a person of real substance. A simple statement, but the simpler the statement often the more substantive the spirit of the person. So, those were a few things of remembering him the first day.

RM: Do you, he has spoken to, and it seems like, I am still putting the timeline together, but it seems like he became dean at a similar time when you came to the university. Like it was very close. The timeline there was very close, and he mentioned that administrative

work was not something he had in mind for himself, originally. He thought of himself, before he started here, he thought he was going to be more of a composer, and a music teacher, and a performer, and that kind of thing. And then he said that meeting you, and working with you really made him think differently about administrative roles, and made him think highly of that and respect work as an administrator, and respect his responsibilities more. Did you see any of that kind of transition from him?

MI: Well I guess I've always known him as the dean and so he has shared more recently with me that feeling. And I don't know if I picked up anywhere that either there was some thought, I don't think that there was reluctance, but if he was having some ambivalent feelings about administration. And he did comment just not too long ago that the style here, that is my style, is a highly collaborative one, and not hierarchical, and not somebody gives orders, and everybody else jumps and follows through. That is not at all the way I think, the way I believe. And I don't think that that's as effective, as everybody being involved, and figuring out a future, and working hard to make it happen. And I think if I got the gist correctly, that his notion of administration may have been maybe from other people he had observed. I don't know where. But perhaps administration was this more formal hierarchical system and he didn't care for that style himself. And this is pure conjecture, so I don't know if he was thinking, "Well, gosh, if I'm going to be an administrator, I'm going to have to be like that, and that's counter to how I am." That may be way out in left field, or some field, but he has told me how very much he has appreciated the fact that we do involve everybody here and apparently he has even used the word that he has "thrived" in that environment, and that's wonderful. That's what I would hope. And in fact, I consider Ron very, of course he's a long-standing faculty member here. He knows this culture in and out. He knows from old times, to newer times, he's known, seen all kinds of changes, all kinds of folks. And his wisdom, and he's been personally supportive of me, very candid, always, never dancing, nobody, we just talk. And at least, well since he's been retired now, not so much because he has a different role. But for a number of years, when he was the dean, anytime I was considering some major change, or issue that had to do with faculty, I would always consult him and just say, "This is what I am thinking about, what do you think about this Ron, do you think this will work, or what are the pitfalls, what are the problems?" And he is very tuned to the political winds. And I will say that as an institution, I think Central Methodist is remarkably non-politicized. But we're all human creatures, and anytime there's an issue where there may be divergent perspectives, you're going to have people siding up here and there and some other places. And he was always completely, completely straight with me and said, "Oh, that might be too big a risk, or right now anyway" and, "Maybe you want to think of this." And I've always valued, always valued that.

RM: Do you think that he had the ability from his chair over there to see his program globally within the community itself, within the Central Methodist community, like what his role was as a teacher and how to think about his students and how, what part his student plays in the community of Central Methodist and what the general picture is of the college?

MI: Oh he's a very 'big picture' person. And, in fact, I remember a few years ago when we first had completed our athletic campaign projects, and he had some, there was some visitor. I don't know if it was a family member, or someone else that he was squiring about. And he said, "Oh man I took them over there to the stadium to see our turf and to see the track and to see all this." And he said, "Any improvement to the campus is an improvement to all of us." And, okay, I mean the band does march out on the field and they look much prettier there than having to muck around in the mud. But the point was, it was the institution that was first for him. And that has been a point of pride. Yes, anything you do, no matter for whatever program, everybody should be able to say wow, "look what we've done and look what's here" because maybe your specific program isn't in this mix of projects, but eventually it will be as indeed we had Classic which really highlighted music and the arts. Now we'll have Stedman which will really highlight the sciences. And I think our faculty are very thoughtful and nobody thinks that whatever gets done on campus ought to always be only for certain programs. And it just makes sense to spread the wealth, so that if somebody gets new facilities over here, next you can think probably you, your program may be in for it. So, he's always had that whole perspective that has been really, really helpful.

RM: Okay. Okay. Um, what are some ways that you think Ron, from when you began here to when he retired, how are some things that you might have observed him growing in his career or changing, or things he might have grown toward in a good way from the beginning of your time here to when he retired?

MI: Well, I've just always considered Ron a very mature person, I've just always known him to be a really thoughtful, totally loyal to the institution person, who could think more broadly than just of his own program. And you were here which years Ryan? Tell me which years.

RM: '02-06 is when I was a student.

MI: '02, '06, okay, well let's see, Tom Ruess was the band director? Well, as you know, following Keith House we had several band directors, some for very short times, one year, three, four, Tom was a little longer, and we had some conversations with our band alumni. The tradition had been that it's a Central alum who leads the band. Generally it's a person who plays a trumpet. Now, now we don't have a trumpet player right now (laughing) but in the past that was kind of the model that it had to be. And there was somewhat of an effort to change that.

RM: Oh.

MI: So we had three non-alums in succession. Now, whether if they had been alums, I don't know whether they would have been able to be more successful than they were or not, I don't know. But one couldn't hope to answer that question. All I do know is that we seem now to be quote "on track", and with incredible results. I mean, I had even been visited by probably some of the, a handful, but still some of the leading state's band directors by any measure. I mean, you just know that there are some icons around out in



the public schools who were concerned about the program. And now what I've been hearing ever since Skip has been, "oh the band is great, oh it's even, oh my goodness, it's even better that it was, oh my." And as a result, all these people are now sending, they are referring their best students to us. We just don't have any kind of comments. So, now, whether there needed to be that break and we had to learn it that way, we kind of did things differently in those years. The numbers were different. I always said, oh I never thought the quality had diminished. And admittedly we are, I think the only small private school with a marching band. And I think even Lindenwood doesn't have a real marching band. They manage to step out on those lines and they toot and then they go step back and that's it. I mean they don't do routines and they don't do all of that. And I don't know of anybody else who has a marching band. So, I mean, we have managed to hang onto that, and not only just hang on, but even to raise it to new heights, which is wonderful. But I do know there was just a consideration that it may need to be different. And so we learned that way.

RM: That says a lot about the growth I think, that, that kind of answers my question I think in that way.

MI: Well maybe as we came to realize, well we don't necessarily need have to have a complete contrast, there probably are some good things to retain.

RM: Right, right, very much so. How do you think that Ron influenced his colleagues maybe in the conservatory or across campus while he was dean of the conservatory? What things so you think he might have done to influence his coworkers?

MI: Well I know that when we were approving that first time through of a new general education requirement, I think those were the years that we were kind of focusing on the character theme. And he was part of that committee, and I do remember us, at the opening, we have an opening faculty workshop in August every year. And I know he came to see me, and said I sort of had to tee this up, if you will, and point out why it's necessary to have a change in the program and so on, and so on. And so anyway, I think that all worked out fine. Well, it did. I mean, it got approved and it was kind fun to really point out some things to folks. I think one of my favorite ones is from Will Rogers, which is, even if you're on the right track, you'll still get run over if you just sit there. And so anyway, there were a few other things where I pulled out all of the stops and told them why I thought they had best get about approving this, which they did. Ron is very mindful of what it means to be a senior faculty member, and he is very much aware that we have a lot of younger faculty, people retired, people have gone off. And you know, not everybody coming out of graduate school just sort of knows what they are supposed to do. So, in terms of what they are supposed to do, they know their content area extremely well. They may have done some teaching as a TA, or not. But yet they've not really participated in governance issues of where you work with committees and you make some things happen in a transformative way. And Ron's always been very big on mentoring. In fact, Skip Vandelicht's first year, I know Ron was very concerned that Skip be successful in the transition from a high school band director where he was wildly successful, to a college faculty member and band director where we wanted him to be

wildly successful. And so, I do know there were people within the conservatory who, it was an old program, and Larry Bennett kind of came along side Skip and they co-directed, and I imagine, again, I can't speak personally to the various areas that were most critical for Skip, but he's a fully-wonderful, totally participatory member of the faculty. And Ron anticipated that he would need that kind of mentoring and made sure that it happened. That's just excellent. Instead of just saying, "Oh well, you know, there it is, just go sink or swim and if you have any questions call me later, but not now." No, no, no he had that all thought through about why that was important, which was very good.

RM: Thinking about the same type of aspects, but his relationship with students, what do you think were some of his most influential aspects toward his students, or things he did to influence his students as a teacher?

MI: Well, I can only imagine his love for music is so total, and I'm sure they know anytime anybody throws themselves fully into their work and demonstrates, lets their passions be seen and experienced, there's really no better motivator to students than a passionate enthusiastic teacher, I think. How can you not get imbued if you look at somebody and listen to them and say, "Oh they just love what they are doing?" Of course, that's it. And Ron certainly, certainly does that. I love that now he and Jo Ellen are doing the jazz band, which I think is just terrific, and they are excellent. And of course the fact that it's Ron and Jo Ellen, there is kind of that little banter, I mean obviously as a husband and wife team. Nothing ever out of line. I mean, certainly not. But there's humor and what I love now, all of our students, and again I think this is a reflection of the whole conservatory, our students appear to totally love what they are doing because I think the faculty with whom they come in contact with, one, love what they do, are very good at what they do, and they are complete persons in and of themselves. They are authentic persons. You know we all have some kinds of baggage that may get in the way of our ability to communicate sometimes. But sometimes that's more manifest than others. And I just think the whole conservatory is just these wonderful people who are secure in their own personhood, so that none of that gets in the way. It's just the music, the content, the personal connections with students. And our students respond like that. I mean, you can just see how they play marvelously but they are at ease, they're comfortable, they're smiling, laughing, in appropriate times. And not either frightened, or uptight, or uncomfortable, or anything that is less than positive. So, I don't know to what extent students, I know last year, I believe it was, or maybe longer. Time kind of flies. The Shroyers, I believe, bought a house over here on Linn Street, a second home so that well, they said, "Well, you know we can just kind of go back there and put our feet up between things because we're here so much of the time." That's incredible. You know not everybody has the willingness to have a second house. But, that shows again their commitment. And I don't know whether students ever stop by there, other than Rebecca, of course, their daughter. But that's really awfully nice that they're that committed to this place that they didn't even want to waste time driving back and forth to Boonville.

RM: Right. If you had to pick, from your perspective, one thing that you think Ron left behind, left his mark on the community with when he retired, what do you think that would be?

MI: He's a consummate musician, who, who hasn't even left that. He's still doing it. It's like a different form, but, and I guess it just goes back to what he said to me, "I just want to do music, make music, make music, I want to make music all of my days." And he is. And so how could it get better? And doing it with students, and modeling still for students and having his studio and doing the jazz band. And I'm sure he's very, very visible still at the conservatory and on the campus. Yeah, I see him all around so that's very nice. He hasn't just closeted himself in a studio or an office, he's around.

RM: Right. Right. When you first started here as president and Ron had just began his administrative role, what were some of your expectations that you had for him as an administrator at the conservatory? Like, what did you expect him to do or what role did you expect him to take on?

MI: Well, of course we were hiring a band director. There was a lot of activity involved in that the first year. And I knew his own involvement with the band was a temporary measure so we needed to get that all in order. And there again I will praise him for his incredible versatility that he can step in. I'm sure, I don't think he's taken choir for, or did he? Did he take it after Paul Drummond died? That was right early in the fall. He probably stepped in, yes probably like the Conservatory Singers group if we had that group then. He just does whatever needs to be done, and so I guess I've always expected excellent results from the conservatory and they've always been there. And another way, speaking of administration, the conservatory, as you well know, runs Band Day and Music Festival and all of these things. And their budget is predicated on their raising some money through these various other activities and there's never been a slippage. I mean Ron monitors and he knows down to the half penny practically what's going on in those things. And sometimes it's dicey during the year because you end up incurring a lot of expenses, but then he's got his side accounts, and by the end of the year all this gets dumped back in here and everything turns out fine and we don't run any deficits. And he's also, let's see, I can't remember how soon after I came we had a visit from NASM. But again, he knows all those people. He knows exactly what's required. It's very important that we remain an institution in good standing with NASM. And we always have, and I know that while he was the dean he would have taken the lead role in preparing the report and hosting the visit and doing all those things and we've always come out just beautifully.

RM: Speaking to professional versus personal, what were maybe some professional, I know I've kind of asked this question maybe already, but what were some professional aspects about him besides the ones you've mentioned that you enjoyed when you worked with him closely, and then what were some personal aspects about him that you enjoyed as well?

MI: Well, I suppose maybe many musicians do these weekend and evening gigs here, there, and around but a couple of times my husband and I went to some event either in Boonville or somewhere, and we didn't know who the band was, and there's Doc Shroyer holding forth with a group of folks. And so I mean that's another wonderful real-world and practical application of his talents. And several times, I've ridden probably in his van and we were going to a funeral or wherever. It was a personal kind of, I'm thinking of Suzanne Drummond's mother over in Nevada, but he took the whole van. And then there was another one when we went to, well, Willie Mae Koontz actually, over in St. Louis, and he took several people who played there and who took part in the service for her. And that's just kind of what happens. A week from Wednesday we have a commencement at Sedalia, and we'll have some others, Park Hills and Union. I haven't seen those programs yet, but I'm quite sure that it will be Ron and Jo Ellen and maybe Rebecca and somebody else. Last year Donald Heaton was part of this quartet. And they provide the music, the processional and a little interlude and so on. And it's always just been a total. I've never felt like I had to be careful about how we asked Ron if they might participate. It's just a total willingness to perform and to have a conservatory presence. If it is humanly possible to do he will make sure it happens. And that's very nice.

RM: Do you have any other maybe personal anecdotes or any stories or anything you'd like to share that I might not have asked you about, about your time working with Ron?

MI: He's just a good person. And that's how I, I characterize Central Methodist as this community of just fundamental goodness and good people. And he epitomizes that. I don't have any other anecdotes. I love, you know, laughing with him about who knows what. He does have strong feelings about certain people and certain styles of people. And he's been very gracious to write me and tell me personally his appreciation for how we worked together. And that means a tremendous amount that he would take the time to do that. That's really awfully nice. I just again, if ever I was hesitating about some kind of decision or really sleeping not much over some kind of a decision because it was really that critical he would always have, in fact, all I would have to do is call or e-mail and say, "Gee Ron, you know I'm mulling something over. Do you think we could talk? Well, can I come in an hour?" He just never, never hesitated, never delayed, and I could bounce anything, I truly could bounce anything off of him and get wisdom in my response.

RM: Okay. Alright, I think that answers most of the things I wanted to address today. Thank you very much.

### APPENDIX III

#### Interview Notes

8 March 2011

1. Studied composition at Central Missouri State University with Donald Bohlen.
2. Master's degree from 1965 to 1969.
3. Significant amounts of serial inflections in the music that he studied and composed at this time, including serialized rhythm, serialized pitch, etc.
4. Symmetry and asymmetry were major characteristics as well.
5. Studied influences of the palindrome on composition.
6. Structures that are the same forward and backward.
7. Studied composition with Gerald Kemner at University of Missouri—Kansas City.
8. At UMKC from approximately 1969 to 1976.
9. Look for techniques in the following pieces: *Blum*, *Sixpence*, *Mice are Nice*.
10. Studied the “golden mean” in terms of philosophy, aesthetics, and musical composition during his doctorate.
11. Examined use of the “golden mean in regards to length of phrases, length of pieces, and formal structures of music.
12. Had a piece written for piano, percussion, and trombone that was selected for Missouri Music Teachers Association. This piece employed many of the techniques and concepts of the “golden mean”.
13. Box numerology a big part of Ron's compositional style during this era.
14. Studies box ratios in the music of Bartok.

15. Also explored non-traditional harmonic structures such as stacked fourths, stacked fifths, seconds, cluster chords, and non-diatonic triads. Look at pitch collection [2, 5, 5].
16. After accepting position at central, Ron made a decision to change his professional focus from academic composition to that of teaching.
17. Continued to compose music that was not particularly harmonic in structure or affect/aesthetic.
18. Chose to abandon his professional composition portfolio from pre-1976.
19. These decisions reflected a particular shift in the aesthetic of his music.
20. His new style was, in his words, more “transparent”, and garnered a larger audience.
21. Continued to explore sounds of the minor second, perfect fourth, and augmented fourth, as well as [1, 5, 6] structures.
22. Continued to write music that relied on tertian structure, but was not harmonically tonal necessarily.
23. Examples of his newer “transparent” pieces would be *Burleske*, *Folk Suite*, a piece performed on Jo Ellen’s first MMEA performance in 1988, *Kaleidoscope*, *Grandchildren*, and many arrangements.
24. Jacob’s birthdate plays into his compositions somehow. Take a look at this. 2 January 1985.
25. Ron’s doctoral thesis is a perfect example of his study of the “golden mean”, asymmetry, and other modern structures.

26. Ron likes to explore many of the structures listed above in his jazz arrangements as well. *Cannon Fodder* would be an example of these sounds being used in an improvised and popular music setting.
27. The bassline from *Cannon Fodder* is a row.

## APPENDIX IV

### Survey Questions Colleagues of Dr. Shroyer

1. Please describe your relationship to Ronald Shroyer.
2. How do think Shroyer was perceived professionally?
3. How would you describe Shroyer's relationship to his students?
4. Describe Shroyer's work ethic or professional style.
5. Describe Shroyer's administrative abilities.
6. Please share any anecdotes you think might be helpful.



## APPENDIX V

### Survey Responses Colleagues of Dr. Shroyer

#### Colleague Response 1

1. I have always liked Doc, but we don't always agree. Over the years, we have become very good friends. The mutual respect we have for each other allows us to speak to each other openly and frankly.
2. As a musician, he is held in high regard. His command of so many instruments is impressive. His understanding of all things musical is astounding. Regardless of the academic discipline, his keen intellect garners respect.
3. As is the case with most of us, we usually get along well with the most talented students. Doc's most talented students play amazingly well, and he prepares them superbly for further study in graduate school. If they will practice, even students lacking in ability will make steady progress.
4. Doc seems to keep things organized in his mind. However, the rest of us may not know what that plan may be. Eventually, he shares these thoughts. Usually, the meeting, rehearsal, or performance ends well, but there are several anxious moments along the way.
5. See the response to question number four. In addition, he did a remarkable job of running a small college music department with a lack of adequate funding.
6. Doc is very proud of his family. He loves to tell me of the latest accomplishments of his children, and of their children. It is heartwarming to see a tear in his eye when he tells these stories. He is also devoted to Jo Ellen and she is to him. Though he is not comfortable speaking in public, he always speaks from his heart.

#### Colleague Response 2

1. Dr. Shroyer hired me as an adjunct for the 1996-1997 academic year. I was hired as a full-time instructor the following year. I worked for/with Doc until his retirement, and succeeded him as Dean of the Swinney Conservatory and Chair of the Fine Arts Division. I haven't seen as much of him since I became the Associate Dean of Academics in 2012, but we still stay in touch.
2. I must admit I was in complete awe of Doc when I began my teaching career at CMU. He, along with Prof. Jones and Dr. Drummond, formed a very strong team.

I believe Doc was very well respected in the music profession throughout Missouri. He performed often, attended conferences, and was a highly visible leader in music education.

Here on campus his colleagues knew he was passionate about our students and CMU as a whole. There are faculty who basically stay in their own silo and have little knowledge of university wide policies, procedures, and governance. Doc definitely wasn't one of those faculty. He was known for arguing passionately in faculty committees and always "watching out" for the Conservatory and Little Theatre. CMU was always such a huge part of his life.

3. Doc clearly loves his students, but always held them to the highest standards. He would often talk about giving them a hug with one arm and a gentle dope slap (when needed) with the other. He didn't have a lot of patience with the slackers, but would spend countless hours, both on his own and with colleagues, trying to remediate solutions (also known as "academic triage"). He often told me that the hardest part of being dean was determining when a student couldn't make it as a music major and needed to be guided elsewhere. I know he lost a lot of sleep worrying about our students. He wanted to develop them as complete and good people, and felt that our campus was a great and safe place for them to grow, make mistakes, and learn. I think he is a wonderful role model and taught his colleagues a lot about the best ways to support the Conservatory and theatre students.
4. Doc worked a lot. And he was always available. Nothing got him moving faster than when one of us would bring a worry (sometimes serious) to him about a student. I would describe him as strong, caring, and dedicated.
5. This is a tough question! Many probably saw Doc as being unorganized and scattered at times, and looking at his office would definitely support that description. I remember my first interview with him, as he tried to outline my duties and salary as an adjunct. I will admit I looked to Prof. Jones (who was also in attendance) for clarification many times.

In spite of all of this, Doc was an amazing administrator who always got the job done. He didn't always want to play by others' rules, but accomplished everything with creativity and flair. And it's just plain scary how much information and data he carried around in his head, which made his inability to hang onto paper not so much of a problem.

I also appreciated Doc's ability to include many voices in his decision making process. He wasn't a huge fan of email and phones, and often "walked around" problems and decisions that needed to be made.

6. Well, there was the time he lost his car keys and purse on the shuttle bus at the KC airport in very cold weather at 1 a.m. I didn't enjoy huddling in the shelter for an hour waiting for a guy to bring them to us so we could go home. And then at 3 a.m. he wanted to stop to eat. We didn't do that.

And the time when he went to class and taught material from a different course. I don't think he ever realized his mistake.

And I've lost count of the times I would be talking to him, and he'd realize he was 10 minutes late for something. He could walk really fast back in the day.

When I cried at work the first time, Doc was there to comfort me and solve the problem.

I've lost count of how many weddings and funerals we attended together. It was the most fun when he got to walk the bride down the aisle.

I never did figure out his system for grading students in class. They would be asked to recite and then Doc would assign various plusses and minuses. And then somehow he would come up with final grades in the end. I'm sure it all made sense to him.

We ate a lot of meals together and I witnessed many diets. My favorite was the steak, beer, and broccoli one. Or when he gave up carbs and scraped the toppings off a pizza. I have many fond memories of the Con faculty piling into Doc's car or van to go eat at one of Fayette's fine dining locations (240 Diner, the Windup, etc.). Junior faculty were always instructed to sit in the back of the car/van. I spent a lot of time back there.

Doc's piano playing skills were interesting, to say the least. He didn't particularly believe in playing what was on the score. Rather, he wrote in a whole lot of pop notation and tried to somewhat capture the style period. He did like to accompany his own students when possible, as he used it as a teaching tool. And they mostly started and ended at the same time, had some musical moments, with no tears, which was Doc's test of a successful performance.

You do get awfully close to somebody in the space of so many years. I wouldn't trade them for anything.

### Colleague Response 3

1. Dr. Shroyer was one of the first professors I got to know when I came to Central in 1980. I found him very open and welcoming and he definitely helped me get to know the school and its culture.
2. Not being a musician myself I have no real sense of how Ron is/was perceived among his musical peers. I know he composed and published music regularly and that he performed for hire regularly during most of the time that I have known him. I take that to be a pretty reliable endorsement of his skills as a musician.
3. In my experience Ron was universally revered by his undergraduates. His music majors seemed willing to do almost anything to help him make the Conservatory a success. In my experience that sort of dedication is very rare.

4. Dr. Shroyer's work ethic was to always work. He was not showy about his labors or his accomplishments, and so in that regard very different from most of the performers with whom I have been familiar. He just got things done, and he always took the time to help others learn how to do their jobs better. It made him a great colleague, and I suspect also accounts for the respect which his students had for him.
5. In my opinion he was the most effective Dean of the Conservatory to serve during my time at Central, so far. He had a great ability to separate all of the time-wasting BS that chairpersons are always being pressed to spend their time on from the things that really mattered. It was a gift, and he definitely had it.
6. During our time on the Academic Standards and Admissions Committee together Ron Shroyer took the time to explain to me, a non-musician, the difference between a percussionist and a drummer, and why Central always had too many drummers and not enough percussionists. It was a story which helped me make sense of why we were always awash in students who really aren't students at all.

Ron Shroyer also introduced me to his definition of a successful student musical performance: we all started together, finished together, and got off stage without anyone crying. A great minimalist perspective for anyone who works with undergraduates.

#### Colleague Response 4

1. Ron was the Dean and Chairperson of the Conservatory when I was hired in 2006. He was my supervisor but also someone I respected as an applied teacher. We would often discuss pedagogy.
2. I think colleagues perceived him as a person very passionate about the music program at CMU, a knowledgeable mentor and musician, and a fine composer and teacher.
3. Very patient, supportive, and paternal.
4. Ron always struck me as a chairperson and dean that worked round the clock and was involved in the vocal and instrumental area and supported the entire music program. He liked to engage in conversation and discussion about all students and their musical development. He seemed to be connected to all facets of administration, education, mentoring faculty and students, and upholding his values.
5. Ron was an administrator who held strong beliefs about music education and performance, and the music curriculum he believed in, where music students should develop as many musical skills as possible, work as a team and be engaged as much as possible in music making.

6. As an administrator he was open to the idea of helping me launch a new summer operetta program at CMU. He guided me to grants available to find funding, suggested musicians who might play and initially sang a couple of lead roles in the first two productions. He also helped arrange some of the accompaniments. He was very supportive.

As a colleague he was also willing to play flute and clarinet on senior voice recitals and enjoyed participating and he actually recently arranged a small instrumental ensemble reduction of the Marriage of Figaro for the opera workshop performances.

I also remember recital hearings where he felt strongly about being satisfied with taking the student to their next level of development and achievement on their instrument and as a musician and let them grow gradually from where they started.

#### Colleague Response 5

1. I have served as a colleague of Dr. Shroyer, as well as his Academic Dean, for many years.
2. Dr. Shroyer was perceived as a talented artist who believed in preparing quality musicians for both performance and educational roles. He was considered dedicated and very thoughtful in his actions and teaching.
3. I cannot speak to this directly, only that he had good evaluations and a rapport with various students that I observed.
4. Dr. Shroyer is dedicated and has a very strong work ethic. He is professional in his interactions with others and mindful of the varied perspectives that others may have.
5. He served as a Divisional Chair for many years and was always organized and prepared for meetings and met deadlines. As the supervisor, I cannot speak to the colleague level, but based on observation, believe he was respected by his colleagues.
6. Doc has always been supportive of CMU's off-campus programs. Thanks to Dr. Shroyer's efforts after he retired, CMU has the first NASM accredited 2+2 program at Three Rivers College. Dr. Shroyer currently oversees the +2 programs in Music Education at Three Rivers College in Poplar Bluff, Missouri and East Central College.

#### Colleagues Response 6

1. When I arrived at CMU (then CMC) in 1990, Ron Shroyer was a faculty member in music. I had known him briefly in the 80s through our other lives. (My husband was also a band director at the time.) He seemed quite different when we became re-acquainted, much happier. As is my wont, I asked him what had changed, and we had a frank conversation about the changes in his personal life and how those changes had positively affected his professional life.

The longer we worked together, the more I grew to respect Ron's opinions (though we didn't always agree) and insights into the academic questions we addressed together: issues of curriculum, academic standards and the enforcement thereof, questions of tenure and collegial relationships. We had many conversations about big questions about the role of liberal arts in general education, and about small questions having to do with individual students in our care. We shared a sense of commitment to our students and helping prepare them for life after university, not just in their subject areas but in giving them the skill to think and transform themselves as their careers developed and shifted.

Because of my interest in the music program, Ron invited me to attend student recitals and to participate in hiring committees for music faculty, something that was quite unusual at CMU when it first happened, so I got to see first-hand how he managed his department once he became chair.

Ron helped me navigate the tenure process at CMU with sound advice, and I think I reciprocated when he approached retirement.

2. If you know Ron Shroyer, you know he is somewhat hesitant about public speaking. His manner seems very deliberate. It takes a while for people to understand how smart and principled he is. But in the end it's obvious that he is both smart and principled. He was perceived by most as a valued colleague, one who understood the goals of CMU as they related both to his department and to the University as a whole.

As a musician, Ron Shroyer is a true professional. Some music faculty are good teachers, but not necessarily great performers: Ron is both. He can sit in with just about any group on a variety of instruments. I've even seen him accompany students at their recitals.

As a conductor, Ron is also unusual in his ability to conduct both bands and choirs and to draw from students their best performances. One year he stepped in to conduct a choir when a faculty member died unexpectedly mid-semester. It had to be hard to take over for a dear friend, but he did it, and did it well. I can't explain it in technical terms, but I've watched a lot of conductors in my life, and Ron is one who commands the attention and respect of the ensemble, who knows how to critique a rehearsal to improve performance without destroying morale, and how to choose music that showcases the group he has to work with.

3. Ron is strict, he is demanding, he is also compassionate. Many of our students come from backgrounds that don't prepare them for college, or don't prepare them to deal with the practical aspects of life. Ron is there for them. I've known him to offer housing and counseling. Most of them love him; all of them respect him.
4. Work, work, work until the job gets done. He's methodical, sometimes maddeningly so, but he is usually right to proceed as he does.
5. Ron will tell you he can't keep track of papers. He's right. But that doesn't mean he can't keep track of what's ON the papers. He is an administrator who is good at putting the right person with the right job. He is always cognizant of the need to maintain a curriculum, in music, in a degree plan, in the university.
6. One of the most important discussions Ron and I had came in the months leading to his retirement from a full time position at CMU. He was worried, as we all do, about what would happen when he left. The continued vibrance and viability of the music program at CMU was and is very important to Ron. Every time we talked, I reminded him that he is only responsible for what happened while he was there, not for what might happen later. And what happened while he was there was wonderful.

#### Colleagues Response 7

1. As the Chair of the Conservatory, Ron and I worked on division budgets. Periodically we also worked on committees together. Periodically he would just stop in my office to share a view on a campus issue.
2. Well respected.
3. They seemed to value his knowledge. His willingness to play music with them brought a fondness to professors not always seen today.
4. Didn't make waves, many times quiet and laid back...absorbing details...then when he was ready to talk...one listened! He was always able to see the whole picture and helped many understand what was, perhaps, a new way to view issues on campus.
5. From the financial side of his division, he was always on top of his department's resources and expenditures. Attentive to details.
6. Students lovingly referred to him as "Doc".

#### Colleagues Response 8

1. I was the Fine Arts Administrative Assistant during the last few years he was Dean of the Conservatory and head of the Fine Arts Department.

2. I believe there were many reviews. People who worked with him, me included, knew how very dedicated he was to CMU, the Con, and the arts, and respected the leadership he provided as Dean.
3. Ron is one of the most caring teachers you'll meet. He will do all he can to see that a student excels as a musician and student. I believe that the majority, if not all, of his students hold him in high esteem and give him their best.

He has been not only an excellent teacher and mentor to students, he and Jo Ellen have been, and continue to be, a major support system to many students finding their way in the world. They are generous with their resources in support of students without some of the basics.

4. It would be hard to find someone who works any harder than Ron. He has always gone over-and-beyond for CMU and especially the music department. He is always professional in his dealings with faculty, administration and students. He is truly a professional musician and works hard with students to bring them along to professional performances. While he is amazingly versatile on many instruments he does take some ribbing about his "heavy handed" piano playing. But even when accompanying some of his beginning students he helps them get to that performance level acceptable for the student recital stage.
5. Ron always seemed good at working with members of the faculty, wanting to come to consensus as to the best path to follow. He worked for the good of the students and faculty. He could be a bit scattered when it came to dealing with paperwork but his institutional knowledge more than made up for that. (Besides, that's what administrative assistants are for.)
6. Doc was notorious for misplacing music and other papers and I often found multiple stacks of things laying around my office. Finally I labeled a box, "Doc's corner", and put it on top of the file cabinet. He got fairly good at putting papers he needed to keep track of in the box. And if anyone came across papers or music of his we put it in the box. Then when he was looking for something...you could usually find it there.

#### Colleagues Response 9

1. I first knew Ron as my flute teacher during my undergraduate education. He also taught some of my theory and composition classes. While I was a music educator in the public schools, we visited on occasion and he and his wife were supportive of my career. Presently, we are working together at CMU.
2. Nearly all his students had great respect for him as a musician and teacher. There was no doubt he took great interest in helping students become strong musicians



and responsible adults. In the larger musical context, he was respected as a composer and player.

3. He took great interest in helping students fulfill their potential. He encouraged them to think deeply about music and teaching. Students who seemed to need a father-figure could find one in him. His interest in students extended beyond commencement—he continued to offer support as students began their careers.
4. Ron has a strong work ethic. He thinks carefully, speaks slowly, and tries to keep a broad perspective.
5. I have less experience with this, but perceived him to be an organized administrator during my time at CMU as a student.
6. I'm not great with anecdotes. If I come up with something, I'll let you know.

#### Colleagues Response 10

1. I worked with him.
2. One of Doc's biggest impacts on the Central Methodist community has been his ability to think on a large scale. It seemed like he was always great at considering how certain decisions and actions would affect his department, other departments, and the institution as a whole.
3. Though I never observed Ron in the classroom, he could often be seen interacting with students on campus. He seemed to have a very positive and encouraging affect, about him.
4. Ron was always great at developing relationships with his colleagues, but also gaining respect at the same time. He has always been well liked on campus. People take his thoughts and advice seriously as well.
5. Ron understands accreditation processes very well, seemingly because of his efforts within the Conservatory. I believe that he has been involved with writing processes and documentation for both his department and the University as a whole. Additionally, he played a big part in developing a new degree at other institutions that Central retains articulation agreements with.
6. Ron has always been very careful about what he says and how he says it. He seems to be very thoughtful about every issue, and never spoke out of turn. I believe this was one reason why he was so well respected. He knew how to agree or disagree with any issue without stepping on people's toes or burning any bridges.

#### Colleagues Response 11

1. Ron and I have been colleagues in one capacity or another for quite some time.
2. I think Ron has always been perceived as intelligent and careful with his words and actions. Though Ron is not quick to speak, he is probably one of the smartest and most thoughtful people I've met. Perhaps a true humanist as his actions and words would portray.
3. Ron's has always maintained a loyal following of students that seem to appreciate his personality, character, and teaching style. Though I have never observed him in the classroom, the impression is that he is a great pedagogue.
4. Pardon the unfortunate term, but most would agree that Ron was a workaholic. He carried far more than a full-time load every semester, managed his department, and still found time for professional development such as performing and composing.
5. As an administrator, Ron is slow to make decisions. I think this is a positive trait most of the time.
6. No anecdotes. I would just say that Ron is a person with outstanding character that cares about people tremendously.

#### Colleagues Response 12

1. We taught together for many years. We've not talked for quite some time, but I believe we are still friends.
2. Ron was always seen as a person with creative ideas. He always had a different way of thinking about things, and it showed in his suggestions. People usually took the time to listen to Ron because they knew he was a thoughtful person. He was also a senior member of the faculty for a long period of time. I believe he still is in some capacities, even if not full-time.
3. Ron's students seemed to be generally successful and happy while at Central. I don't ever remember there being any issues, and, it seemed that he often talked with them outside of class. He tended to be involved with many activities on campus, including ones with many students engaged, such as concerts, musicals, plays, and even the occasional athletic event.
4. Ron was on campus a lot. This would lead one to assume that he worked often. He seemed to attend many evening and weekend events as well, so I'm not sure when he took breaks. I would think he was one of the hardest working members of our faculty when we were both there full-time.
5. Ron seemed at home in administration. He was great at dealing with people, handling many different personalities, and diffusing problems. I think he was "looked up to" by many folks in his department, and respected by much of

campus. No matter the issue, Ron often could remember an occasion in which it may or may not have worked in the past.

6. Ron is a true character. He is a multi-talented, very intelligent individual, with a great story for every situation. He's always willing to listen, has a kind heart, and genuinely cares about people. I think one of his greatest attributes is that he always has time for people. If someone needed advice, wanted to voice concern, or just have a conversation, Ron made time for it. This seems to be a lost attribute these days. We all could learn something from him.

## APPENDIX VI

### Survey Questions

#### Lecture and Ensemble Students of Dr. Shroyer

1. What classes did you have with Ronald Shroyer, and during what years?
2. Can you recall any outstanding aspects of his teaching?
3. Please share personality traits/qualities that describe him.
4. How would you describe him as ensemble leader?
5. How would you describe his ideas on sound?
6. What impact did he have on you?
7. Do you have any interesting anecdotes you'd like to share?

## APPENDIX VII

### Survey Responses

#### Lecture and Ensemble Students of Dr. Shroyer

##### Lecture Response 1

1. From 1988-1992, I attended the undergraduate music education program at CMU. I had the opportunity to learn from a long list of notable music faculty, where one of my significant teachers and mentors (of several on the faculty) was Dr. Ron Shroyer.

If memory serves, all music theory classes '88-'90, CMC Experience '88, Woodwind Techniques '91, Instrumentation '90-'91, Composition '92.

2. Very few educators have the depth of knowledge, experience, and commitment that Dr. Ron Shroyer exhibits. He brought to his students a unique ability to take raw, overwhelmed young minds and mold them through the course of 4 years into capable, energetic, and eager young professional musicians. His ability to expose his students to the broader world was unmatched. Often, his classes were generally composed of music students from Missouri, who had not yet traveled much beyond the confines of the state. Our understanding of music was basic, and framed by our instrument, and our understanding of the art and science of the music itself was extraordinarily limited. He was able to deliver what was essentially a foreign language to some of us, both practically and conceptually. His dedication to each individual, assessing where we were, and how far we needed to go, was a true hallmark of that ability. His standards were high enough to seem unreachable, yet attainable when sought. When students applied significant effort, they were rewarded with a smile, and often a suggestion for improvement. His light-hearted, yet demanding classroom interaction was welcoming and challenging at once, and fully developed student's sense of pride in accomplishment. I never remember any hesitation when I approached him with a question, whether during class time, or after a knock on a door.
3. Humble, professional, extraordinarily intelligent, curious, genuine, friendly, helpful, calm, patient, intellectually demanding.
4. I looked forward to his ensemble involvement and leadership, although my interaction with him in ensembles was more limited than some. He always brought a "what's possible" point-of-view, and approached our involvement as an exciting aspect of the music. (Especially if it was his composition.) If something was 'less than perfect', he had a soft way of pointing out suggested areas for improvement. Often accompanied by a light chuckle. For college kids our age, I believe that interaction guided our fondness for his leadership. We sought him out across many avenues during our college careers, because we realized he "knew" what a right answer should be, or how to solve our current crisis.

5. Now when the topic of sound arises, particularly when understanding Doc, words such as experimental, melodic, angular, dramatic, angry, engaging, unique, and original start to come to mind. He stretched our ability to hear. I had not heard music such as his ever in my young life. Or if I had, I had no clear understanding. His music was exciting to us, and when we were provided his “latest”, we tore into it. Sometimes unsuccessfully, but we certainly had fun. I will forever be in his debt when it relates to sound, and what’s possible.
6. For all the reasons mentioned above, and more. I obviously owe my music career to a long list of mentors, educators, and fellow musicians. Doc was part of the pillars on which I can now rely on daily. His foundation of music, education, performance, and life skills propelled me to continue on my path. His teaching, critical thinking and sense of growth and development brought me from a small farm in rural Missouri, to life as a professional musician. I’ve been very fortunate to perform at nationally televised events and productions, major sporting events, an inauguration, and thousands of performances across the world. I owe gentlemen like Dr. Ron Shroyer a debt as major influencers and teachers I was fortunate enough to learn from. He directly guided my foundation of music, and developed my tools I use to this day.
7. We had a lot of fun, often daily with Doc. He clearly developed a loving relationship with his students, and we sought him out often. Even a simple passing on the sidewalk might yield a friendly smile. For anecdotes, I will defer to my fellow students on this one.

#### Lecture Response 2

1. I had Dr. Shroyer for Music Theory and Aural Skills. I also had him for Jazz Band (four years) and concert Band (one year).
2. Dr. Shroyer had a great way of giving the theoretical information to the students. He had analyzed chords in his head and would communicate how to play things based on the theory of the music. That is probably what I took away the most from his teaching.
3. Dr. Shroyer often paused awkwardly when talking to a class or individual. A person had to be very patient to let Doc deliver his message. He would get flustered if you tried to guess what he was going to say. Often he was not going to say what you thought he would. Dr. Shroyer would scratch his head while thinking and give the appearance he had little idea how to spell his name. Then he would deliver a very precise bit of information you rarely saw coming.
4. Dr. Shroyer’s ensemble style was unorthodox. He would have information in his head that he wanted to communicate but it would take two or three repetitions for him to be able to share the information with the ensemble. Sometimes the ensemble would play so well that he was actually distracted and confused by the

repetition. This would often result in a smile and a “do that again” statement. Those were my favorites.

5. Dr. Shroyer had an appreciation for stacked and cluster chords sounds. He wrote with this kind of sound and it seemed as if he thrived on finding a bright, full and almost edgy tone. He did enjoy the rich sonorous sounds but he always pushed us for a slightly brighter clearer tone.
6. No response.
7. Following my last performance at MMEA Dr. Shroyer hugged me and was basically speechless. This helped me know that he knew I had become a good teacher. We have very different personalities and we have become colleagues. Dr. Shroyer is an unbelievable musician and teacher.

### Lecture Response 3

1. I had music theory, aural skills, and composition between 1993 and 1997.
2. Doc had a great way of teaching by just making you do it. It was kind of a sink or swim. In Composition class he was very good at showing different ways of making something work.
3. Doc was a teacher that was very caring and concerned with the well-being of all of his students. He is very funny and also would be very tenacious at making sure he could play our compositions through in class. (Many times to the benefit of the students who had not finished their assignment!)
4. As an ensemble leader he did have a careful way of communicating the sound or performance technique that he was looking for.
5. I think the best way to describe his ideas on sound is “non-traditional”.
6. Doc was a great teacher and mentor to me. He showed that you did not have to be cut from the same mold as everyone else to be a great teacher and musician. That you needed to take your strengths, but also know your weaknesses, and develop into the teacher that YOU were meant to be.
7. There are lots of Doc stories. My favorite is that one day we were waiting for Doc for our 3:00 class and we were watching for him at the front door of T-Berry. Soon we saw him walking from the Con, but he headed over to the Eyrie and we figured he was getting a Pepsi before class. So we waited for a while longer, but Doc never came. A couple of us went over to the Eyrie to see what was going on and when we went in, there was Doc along with Prof. House sitting and talking with a couple of alum. (They were in for alumni band weekend.) So the other student and I got drinks and sat down with them. After a while Doc said to me, “Don’t you have a class now?” I said, “Yes, but the teacher never showed up.”

Doc went back to talking with Prof and drinking his Pepsi. About 5 minutes later he yelled, "Oh!" and hit himself in the head. He realized that I was talking about him!

#### Lecture Response 4

1. I only had jazz band with Dr. Shroyer This was from the fall of 2012 until the semester I student taught, so fall of 2015 was my final semester in the ensemble.
2. Dr. Shroyer had an amazing way of including personal experiences and humor into his teaching. This was especially helpful in breaking up the seriousness of very intense rehearsals. Dr. Shroyer was also a very able model for proper technique and style, whether this involved him singing what he wanted or demonstrating it on an instrument (flute, sax, trombone, guitar, etc.).
3. Dr. Shroyer was always very kind to me during my time at Central. He always wanted to talk trumpet with me, which as a woodwind player, I was surprised by his knowledge of the instrument. Over time I was able to realize that Dr. Shroyer was more than just a woodwind player, he was a musician.
4. I would definitely say Dr. Shroyer isn't a typical ensemble leader. Being in his jazz band wasn't even a traditional jazz band experience. With him and his wife (Mrs. Shroyer) co-directing the group it was an interesting experience. There were times where they were in agreement, and there were times when they weren't. Having two people who knew each other so well also helped if we got confused by one of their suggestions, as the other was able to translate. We got to play classic literature across a lot of different areas of jazz as well.
5. No matter the dynamic level, loud or soft, Dr. Shroyer wanted a sound with INTENSITY and ENERGY behind it. If you were playing the loudest shout section and there wasn't energy, it didn't mean anything. It had to be there. This constant need for that sort of energy helped me do that in all facets of my playing.
6. Dr. Shroyer taught me about dedication and putting all of it out there all of the time. You never know who will be listening to you.
7. Not an anecdote, but a consistent personal memory of what some of us in the ensemble would call the "Shroyer Fist." Where he would punch the air right at whatever big section we would come up to in the music.

#### Lecture Response 5

1. Music Theory 1998-1999, Aural Skills 1999-2000, I accompanied numerous students in his studio over my years at Central.
2. No response.



3. No response.
4. No response.
5. No response.
6. I learned to be a better accompanist by working in his studio.
7. No response.

#### Lecture Response 6

1. Including but not limited to: Theory 1 and 2, Aural Skills, Concert Band, and Jazz Band.
2. I do remember enjoying Doc in Jazz Band class more than any other. To me, he seems most in his element when teaching jazz. His ability to share what he wanted to hear came across best in the jazz idiom.
3. Quirky, thoughtful, focused, often detail oriented.
4. Looking back at spending time in several of Doc's various ensembles, I can appreciate the ideal sound he had in mind for overall production. It is a challenge to get any group to sound like what you have in mind, but Doc was persistent in his pursuit.
5. I'm not sure I can speak too much to his specific ideas on sound, but I am remembering a few of the concert band pieces he wrote. He always seemed to have some special instrument needs for percussion, or particular playing method to create new sounds and colors not typically used in concert band. His interest in sounds came through very strong as an ensemble leader.
6. Doc impacted me more looking back than what I may have originally thought while at CMU. His drive for his sound ideal, his tenacity at working to get students and others to achieve musical excellence. These are traits I think can be easily overlooked for those that had Doc for other classes. He clearly had mastery of instrument knowledge, and it showed to anyone who cared enough to notice it. Doc also had a good amount of impact on me professionally, for not only supporting the idea of hiring me to teach percussion as an adjunct only three years after graduating from CMU, but also turning over the musical direction of a musical while teaching. It showed me he had more faith in my abilities that I was aware of while a student of his.
7. I was basically a self-taught drum set player until I got into grad school at MU. I worked hard to improve my jazz skills while at CMU, but didn't receive direct lessons on it. I took the opportunity to soak up all the jazz instruction I could from

Doc, be it directed at drums or anywhere else. One of my early struggles was turning time every so often, or “dropping a beat” somewhere. Instead of being on count as everyone should, I would get to four too fast. Usually it happens to drummers during or coming out of a drum fill. I remember Doc correcting me numerous times. Flash forward that semester, I was playing in a combo for a guest performer. It was basically Doc, myself, the guest performer, and some other professional I can’t remember right now. During one of the tunes we were playing, time got turned, and I was very frustrated not knowing what happened. I recall chatting with the other players afterward about it, and telling Doc I don’t understand how it happened because I was very conscious of not doing it, but fixed it when I realized it was turned. I remember asking if he had noticed when and how, and his reply was something the effect of, “Oh don’t worry about that, such things don’t always need to find blame.” All the while a sneaky grin on his face. I’m quite sure he was to blame for turning time, which was a chance to show me, everyone makes mistakes sometimes.

#### Lecture Response 7

1. I think I had Doc for music theory, composition, and choir.
2. Doc always had a way with words. He was very careful about how he explained things, and took the time to make sure that you got it. He always asked us tons of questions to get us thinking, and never focused on one person or one subject for too long.
3. Knowledgeable, interesting, able to relate many topics to each other. Very focused when explaining things.
4. As an ensemble leader, Doc was very good at getting us to achieve the sound he wanted, and could explain that sound to us really well. I think part of that ability came from his background as a composer.
5. Dr. Shroyer was really good at explaining and articulating his ideas on sound to us both in choir and in music theory. It was like he could get in the head of other composers and know what they were thinking when they wrote the music. Again, this probably comes from his skills as a composer as well.
6. Doc left a big impact on me. First, he made music theory fun. He had some of the most interesting perspectives on musical structures of anyone I’ve ever met, and I think it showed in every class. He was also great at providing examples and would often play for us in theory.
7. Doc had an interesting system for grading. I don’t remember exactly how it worked, but he was really good at using it to get everyone to participate in class. I think you were required to contribute to the discussion if you wanted to get all of your points for the day. He was really good at including everyone.

## Lecture Response 8

1. Music theory. Occasionally he would conduct band or choir if we were playing one of his pieces.
2. Doc was very knowledgeable. He knows music and style, and was very good at articulating about it.
3. Very intelligent, careful, creative, personable.
4. As an ensemble leader, Doc was very descriptive about how to achieve the sound that he wanted from the band. Probably because he writes and listens to a lot of music as a composer.
5. Doc seems to be very good at listening. He would have us play and then stop us and explain what changes he wanted us to make.
6. Doc taught me that listening is one of the biggest parts of being a good musician and teacher.
7. No response.

## APPENDIX VIII

### Survey Questions

#### Private Lesson Students of Dr. Shroyer

1. What were the dates of your study with Ronald Shroyer?
2. What were some outstanding aspects of Shroyer's teaching?
3. Describe his teaching style.
4. List traits and qualities that describe him as a teacher.
5. What impact did he have on you?
6. Do you have any interesting anecdotes that you'd like to share?

## APPENDIX IX

### Survey Responses Private Lesson Students of Dr. Shroyer

#### Lesson Response 1

1. 1979-1983
2. No response.
3. No response.
4. No response.
5. No response.
6. Loved that we got to play pro music gigs together. Wish we still could!

Doc is a multi-instrumentalist, he really “gets” other instruments outside of clarinet, flute & saxophone. I once got to play a trumpet trio with him and Andy Glover! As a teacher, he can speak with authority into classical, pop, and jazz idioms.

I learned it’s more far more important to capture the phrase or musical idea than it is to get every note perfectly in tune and on time.

I learned from Doc that you can get life out of balance by pushing too hard in an effort to prepare for musical perfection. I learned this when I was principal clarinet and called another sectional right before band tour.

He cares about his students personally.

#### Lesson Response 2

1. As best I can remember it was the fall of 1995 through the spring of 2000.
2. Doc was brilliant. He had a strong sense of nuance, interpretation, and style. He had a deeper understanding of theory than anyone I had ever met, and yet, he could break down those complex concepts into plain speech. He understood me and so, was able to be understood by me. I know now that he used a lot of “sound before sight” techniques. He would tell me to improvise over some changes, and just tell me my notes. I’d get the sound in my ear, and later on he would tell me “that was Dorian mode.” I liked that and I still use that with my own students today.

3. I'll double dip here and re-state that sound before sight was evident to me. He also would sit back and allow me to make mistakes. He always addressed them, but he asked more questions of me than gave answers.
4. Doc was blunt and forthright, but tempered all that with kindness. He had a peculiar sense of humor and, above all, he was a master of his content area.
5. I developed skills in his classes that are essential to my job. I don't think that I spend a day in my band room without using something Doc taught me.
6. Theory Class in the Mushroom Room:

Doc used to use a "dot" system. He would have the class recite every day from our theory lessons. If we recited correctly, Doc would put a dot in one corner of the gradebook. Everyone had four chances at the "dot." Four dots was a good thing. We had a kid in our theory class who washed out. I can't remember her name, but she got very frustrated and did or said something inappropriate toward the end of the period (this is 20 years ago and I was hungover for many of our 8am theory classes so I'm sorry I can't recall all the details.) She left class in a hurry and after she was out of earshot Doc said "that'll earn you a hollow dot." (A zero.)

Doc's "aphasia":

Doc had trouble with names. My first year at central we went to MMEA with our local chapter of CMENC which was the collegiate arm of MENC, which, at the time was the professional organization you had to join to be part of the conference. Doc often transposed syllables of names or forgot names all together. As we were checking in, there were about 8 of us waiting in the lobby with Doc.

An acquaintance of Doc's approached us and, after a bit of small talk, asked Doc to introduce her students to us. With a bemused expression, Doc just looked at all of us and said weakly, "Oh, oh, oh no." Surprisingly, he proceeded to flawlessly recite the full roster of everyone in our group, including Heidi Brunjes, and Bridgett Heil, whose names were, for Doc, a phonetic obstacle course. It was like watching a running back break out of the field for a 90 yard touchdown. We were all impressed; Doc especially. As he reached me at the end of the line, with apparent relief on his face, he put his hand on my shoulder saying, "and this is Jeffery!" Of course that is not my name. I still have a few friends who call me Jeffery from time to time.

Non sequiturs:

We always took our theory and aural skills books to class because Doc would often forget what day it was.

The highest compliment Doc could give you in theory class was to examine your bookwork, hand it back to you unmarked, and say “Boring!”

The small-octave b key on the piano in the mushroom room was dead. It was sometimes the only note a few students could get right in Aural Skills.

### Lesson Response 3

1. No response.
2. Dr. Shroyer’s grasp of the overall structure, style, and purposes of the pieces we studied was incredible. He had a very interesting philosophy on music and performance that none of my other teachers did before or have since. One of my favorite parts of his teaching style was the fact that he never really gave you the answers. He made you look for them yourself, and, even when you found them, there were still some further meanings in the discussion.
3. As I mentioned above, Doc’s teaching style was very strict, but at the same time very “hands-off”. He required me to practice a very specific regimen of technical materials every week, but at the same time, was very free when it came to musical interpretation. He was also very clear about not wanting me to get caught up in the technical components of the music when I played pieces. I liked that.
4. Absent minded, extremely knowledgeable, flexible, interactive, and philosophical.
5. In many ways, Dr. Shroyer made me much more confident as a player, because he helped me to find the musician inside me that was struggling to get out when I was younger. I was a very diligent student when it came to practicing scales and technical studies, but my performances also sounded like scales and technical studies. He helped me understand how to move past those components of the music and perform something beautiful.
6. Looking back now, I think he’s probably one of the smartest and kindest people I will ever know. He’s probably a genius in his own right, you just have to work to understand him. Then again geniuses are often misunderstood.

### Lesson Response 4

1. 90s.
2. To me, the most outstanding aspect of Ron’s teaching style is that he never gives up on you. That is, unless you aren’t trying. There was a time during my freshman year that I was trying so hard to get his scale routines down, and they just didn’t make sense to me. Though I could tell he was frustrated with me most weeks, he never quit. Finally something clicked and it made sense. It might have been during one of his weird explanations of theory and seventh chords, which I also finally understood.

3. Doc's teaching style... Doc would often play through pieces and scale routines with me first. I liked that, because it sort of provided a model for what it should sound like first. Of course, he also played piano during our lessons too. I wish he would've done that more often. This helped me understand how my part worked in relationship to the accompaniment.
4. Genius. Approachable. Forgiving. Tough love. Kind hearted.
5. Doc changed me in a lot of ways. All of them positive. He made me realize that music is hard work, but it really can be fun. With him, it was way more than just a class, a degree, or a job. It was his identity, and it became mine too.
6. Doc had a really nice way of telling you that you weren't doing something right. I can't remember how exactly he would put it, but it was something like, "let's try it again—this time we'll play together." That was his way of telling you to make less mistakes. Very peculiar, but very intelligent guy. Probably in my top three most influential people ever.

#### Lesson Response 5

1. Early 1980s.
2. Doc had the coolest way of explaining things! I think some people were confused by this, but it always made sense to me. And if he was worried about his explanation making sense he would always ask, "Is that too cryptic?" His explanations made us think about things from several different perspectives. He also knew something about EVERYTHING. That was cool.
3. Doc always seemed really sweet. He would practice with me in lessons, accompany me sometimes, and had lots of ideas on how to interpret the music. He was so smart.
4. Sweet, patient, really smart.
5. Doc taught me not only how to perform, but also how to be a good person. I don't think he meant to give me lessons on how to be good to other people, but it just happened. He was very forgiving to people.
6. Sometimes Doc would sit down at the piano and improvise things at the end of our lessons. This was the coolest part. He could play any style, especially jazz. Sometimes he would explain the music theory of what he was doing and how he was thinking about it. That started to make more sense to me when I was a senior. Doc was a neat person. I miss him a lot.

#### Lesson Response 6



1. No response.
2. No response.
3. No response.
4. Genius, misunderstood.
5. No response.
6. I had Doc for a lot of classes. Lessons, jazz band, music theory, others. I think many people have similar first impressions of him. He doesn't seem to have it all together at first. If you give him a little time, you start to realize that he's thinking on a level that nobody else is. His genius is startling at times. I wish there was a way for me to capture in words what Doc did for me as a student. I can't really begin to. All I can say is that he made me realize that music is whatever I want it to be. I've made a career out of following that advice.

#### Lesson Response 7

1. I had Doc as a teacher in the late 1970s and early 1980s. He taught lessons and a couple of classes. I think he conducted the bands and choirs on special occasions as well come to think of it.
2. Doc's teaching was different than other professors. In lessons, he would play with you a lot, and would let you succeed and fail, then would ask you lots of questions to get you to think about what happened and learn from it. Classes were a lot like this as well. He seemed to call on everyone at some point in the class. If folks answered correctly, we would move on. If someone would make a mistake, he would gently correct them or ask someone else to chime in. Doc was a very encouraging person and never made you feel bad if you weren't up to snuff.
3. See above response for a sense of this as well. Doc's teaching style was very student focused. Trial and error was a big part of what he did. It seems like he believed that everyone deserved an opportunity to make mistakes and learn from them. In class, he was very knowledgeable about the content. He knew something about everything it seemed. Also, Doc could tell you what every single note in every single measure of every single piece was intended for, and what the historical context would have been. He knew the style of the composer, other pieces that illustrated the same techniques, and other items related to the context of the music.
4. Patient, descriptive, philosophical, student focused, caring, master of content, careful teacher.

5. Doc's impact on me was that he not only taught me how to be a better player and understand the content of the classes that he taught, but also how to be a good teacher. I try to include some of the things that I learned from him in my teaching, such as patience, opportunity, and trial/error.
6. I'm not great with anecdotes, but I would say that Doc was a character. He definitely had his own identity as a teacher, performer, and musician. Everyone that knows Doc knows this. He has his own way about everything, and a reason for each and every action and decision that he makes. I think he's one of the greatest teachers and musicians that I've ever met, and I think everyone could learn something from him if they took the time to get to know him.

#### Lesson Response 8

1. Doc was one of my private lesson instructors in the late 1990s and early 2000s. He also taught theory classes too.
2. I have had several lesson teachers over the years, and I will say that Doc was probably my favorite. As long as you were practicing, it was always fun with him. He's very encouraging, but at the same time, rather strict. If you didn't practice or work hard, he was very clear with you about his expectations and the (fair) repercussions. He had a great way of explaining things, and knew exactly how to share the information with you. He was also very careful about how he phrased things too, taking his time to deliver the information accurately.
3. Doc's teaching style was very creative. He rarely gave you the answer, but would always tell you when you were right. He wanted you to think about things and was really good at asking questions to get your mind moving. I always tell people that lessons with him were like a visit to the gym for your brain. I always left there thinking about something particular.
4. Musical, patient, focused, informational, asked questions, let you learn from your own mistakes.
5. Doc's greatest impact on me was getting me to think outside the box, not only about music, but about pretty much everything. I truly think I'm a smarter person because of my time spent with him.
6. Doc could play any instrument. He would pick up any woodwind instrument and play duets with me constantly. He could also play the piano really well too, so he would accompany me in lessons and on recitals.

#### Lesson Response 9

1. I didn't enroll in lessons with Doc, but he worked with me on jazz music. It was like free lessons.

2. Doc understood the theory behind every jazz song we played, and could explain it really well. He also had great examples of artists to listen to in order to get a sense of the music and how to play the song better. One of the most outstanding aspects of his teaching was that he would play for you so that you could hear an example of what to do and what not to do.
3. Doc played with me a lot. Most of the time he would play guitar or piano so that I could hear the chords of the song while soloing, etc. Sometimes he would explain things deeply, and sometimes he wouldn't say much and would make you do the thinking. He was a good teacher.
4. Master of all styles, facilitator of learning.
5. Doc's biggest impact on me besides teaching me the fundamentals of jazz was that he taught me how to listen. I learned from him what to listen for when playing, and how to interact with other musicians in jazz.
6. I have one anecdote. Doc used to have this really cool phrase when he was talking about improvising: "a wrong note is only a wrong note if you run away from it". I still use that to this day.

## APPENDIX X

### Survey Questions

#### Conductors of Compositions by Dr. Shroyer

1. Do you have any comments or anecdotes about Ronald Shroyer's compositions?
2. What pieces or details of Shroyer's music stood out to you?
3. Do you remember the name of the piece, which ensemble performed it, and approximate date it was performed?
4. What is your relationship to Shroyer?

## APPENDIX XI

### Survey Responses

#### Conductors of Compositions by Dr. Shroyer

##### Composition Response 1

1. Ron Shroyer has a unique ability to compose for the needs of the performer/ensemble. Even when dealing with performance limitations, he always manages to challenge the performer(s) and audience with thoughtful and musically sound creations.
2. My favorite piece of Doc's was one that he wrote for the CMU Symphonic Band. It was at least 3 movements. The thematic material was inspired by his grandchildren. In particular, I remember him talking to the audience about how his grandchildren (and their antics/movements) inspired different themes within the piece: running, etc.
3. I don't remember the name of the piece, but it was performed by the CMU Band (and I believe at least one movement of it was performed at MMEA.)
4. Colleague at CMU.

##### Composition Response 2

1. I have enjoyed listening to the Concert Band perform his pieces. I remember one as an American folk themed piece which was quite enjoyable.
2. Short lyrical motives, varied rhythms, dissonance, multi-sectional. There was recital of all his music on AMR that consisted of a wide variety of instrumental and vocal pieces.
3. No. I know it was based on American folk themes and was quite catchy and rhythmic presented by Skip Vandelicht and the Concert band on one of their annual concerts.
4. Former supervisor and mentor, music colleague, friend. Someone I respect as a teacher who has passion, and musical talent and demonstrates a commitment to music students and to their overall ethical and personal development at CMU.

##### Composition Response 3

1. No response.
2. No response.
3. No response.

4. I am going to largely depart from replying question-by-question, but instead describe my relationship with Dr. Shroyer during my student years as well as subsequently.

I did not study privately with Dr. Shroyer, at least not formally. His applied students were all in the woodwind area, and I was a low brass student. I was a student of his in several classes during my undergraduate course work at Central Methodist College 1979-1983. The courses were all part of the bachelor of music education curriculum. I recall having Doc for clarinet techniques class, woodwind techniques class, and musical form and analysis.

I remember playing a couple of his band pieces when I was a student at Central. One (I believe it was titled “Overture”) was performed in the 1980-81 school year, and also included on the concert we played at MMEA in January, 1981. I also remember a piece he wrote called “Convergent Means” which we played a year or two later. Both of these pieces were rather memorable in that they were so different from the traditional literature being played by the Central Methodist Band under Prof. House. Even most of the more contemporary literature in the band’s repertoire was more “traditional” melodically and harmonically than Doc’s music. I didn’t appreciate it as much at the time, but rehearsing and performing it helped broaden my musical perspective.

I was involved as a copyist for one of Doc’s band compositions. (I think at the time I copied parts, the work was untitled, so I am not sure what title was ultimately selected.) This project was over holiday break one year (maybe December 1982, or close). Those were the days before computer software for music writing, and everything was done by hand. Doc’s scores were done on onionskin paper, and reproduced via the Ozalid process (similar to blueprints.) And Doc’s scores were incredibly neat—straight edge used for all stems, beams, crescendo marks, etc. I was instructed to use a straight edge also (I was a pretty good copyist.) But I was nervous about the project, because Doc’s music didn’t follow standard form, harmonic or melodic structure, or any other aspect for music with which I was comfortable. So I was instructed to call Doc collect (this was long before cell phones) if I had any questions with the project. So one night I was copying parts, and I think I was working on the baritone sax part, and I turned a page, to discover some empty measures, when the bar before (previous page) ended with a tied note in the next measure—clearly a simple omission on Doc’s part. So I called, and he asked me to wait while he got his score. Then I heard lots of page turning. And some “Hmmm”. I stood ready to pencil in the missing notes. Finally Doc directed, “Just put what you think is best.” It was a very amusing thing for him to suggest, because I couldn’t begin to understand the sophistication of his writing.

I was a student of his in several classes during my undergraduate course work at (then) Central Methodist College 1979-1983. The courses were all part of the bachelor of music education curriculum. I recall having Doc for clarinet techniques class, woodwind techniques class, and musical form and analysis.

Looking back, it's difficult to believe he was my classroom teacher for only 3 classes. However, my interests in music outside class, and Doc's willingness to coach me and work with me on an informal basis outside of class had a huge impact on my music education, and I still find myself engaging in interesting discussions with him on those occasions when I see him.

The first important "collaboration" I had with him was during my freshman year. The concert band was planning to feature an instrumental duet with band accompaniment ("Cousins" by Herbert L. Clarke) and there was no band arrangement. Prof. House (then director of bands) knew I was a very moderately experienced band arranger, and it was determined that I would make the arrangement. Doc got in touch with me and told me he would cue the published piano accompaniment (from which I would make the band arrangement) and that I should follow his cued instructions. When he handed over the cued piano score, I immediately took exception with a suggestion he had made. The introduction featured a fanfare, which obviously would be suited to brass. However, it was in a range that made it somewhat low for trumpets, but quite comfortable for horns. Doc had indicated that horns were the better choice, and I disagreed with him. A lively discussion ensued. I felt that the trumpets were more likely to play securely on an opening fanfare, and that horns would not be as accurate or sound as powerful. Doc maintained that the horns were the better choice, given the range. After debating this for quite some time, Doc finally stated, "Well, the first time it's played, the horns will crash (fail), but the second time they'll have it." He was absolutely right. He brought a different opinion to what looked to be the obvious choice to me, and it turned out to be for the better, musically.

As I worked through making the arrangement, Doc kept checking on my progress and quality of my work. I didn't realize it at the time, but this was something he was doing outside of his teaching requirements and assignments—he was honestly interested in providing me with guidance and much needed musical direction. The arrangement, when completed, was successful, and I know it was made a great deal better by Doc's guidance and advice.

Due (mostly) to time constraints, I did not make a full score to the arrangement—I wrote parts "off" the cued piano part. Doc objected strenuously. And he was right, of course, but I did not realize that at the time.

Almost immediately after this first project, Prof. House indicated that he wanted to feature a clarinet soloist with the band, performing the Rondo movement of the Spohr clarinet concerto no. 1. I was asked to make the arrangement. Again, Doc was going to "supervise." He insisted this time that I make a full score, which I did—and which I quickly discovered made it much easier for him to criticize my work. But these criticisms were always accompanied by explanations as to his recommendations, and I would usually counter with my rationale as to scoring. We had lively discussions but they were tremendously educational. Remember,

this was all outside of class—he was essentially volunteering his coaching of me on his free time.

Whenever I see Doc, we invariably wind up talking about music, and often the conversation goes into specific works, orchestration, arranging, or other topics of mutual interest. Decades after I graduated from college, he and I are still having these discussions, and I am still learning from him. I think that’s a really extraordinary quality of his.

#### Composition Response 4

1. I have had the pleasure of learning and performing a number of Ronald Shroyer’s big band arrangements as a vocal soloist with the CMU Jazz Band. These experiences have given me a special view of his inventiveness as a composer. Dr. Shroyer has a great ability to write melodic and harmonic material that both respects the original tune, and puts his own unique musical stamp on the song. I especially enjoy how he works with rhythm in his arrangements.

Another hallmark of Dr. Shroyer’s compositional style as I know it is flexibility. During rehearsals, he is always open changing or adjusting musical ideas based on how the rehearsal unfolds. He does not get stuck in a single way of approaching a rhythm or a melody, for example. I think this is just another sign of his creativity and inventiveness.

Another mark of a Shroyer composition is the juxtaposition of erudition and flat-out fun and energy. His compositions are a lot like his personality—full of unexpected moments, and endlessly fascinating.

2. Dr. Shroyer is bursting with creativity in his approach to variations on rhythmic and melodic material. He might state a melody or a rhythm in a “straight” manner at the start of a piece, and then he varies the material in fun and interesting ways. He always strikes me as the kind of musician who is steeped in the Western classical tradition, but unafraid to embrace countless other influences in his musical and artistic imagination.
3. Jazz Band concerts: Fall and spring of 2014 and 2015, Fall of 2016.
4. I work with Ronald Shroyer on the faculty at CMU. I have enjoyed getting to know Dr. Shroyer in his capacity as Professor Emeritus at CMU. We have performed together on and off-campus.

#### Composition Response 5

1. I’ve performed Doc’s music many times, and conducted it once. His music is beautiful in its own esoteric, dense, eccentric way. His material is sometimes very hard to execute, but it is extremely creative. I suppose that I am also somewhat spoiled since I had opportunities to collaborate with him in the interpretation of



his compositions. He always had a clever analogy or model to use when explaining the sound that he required.

2. Doc was always using some interesting compositional technique or pitch collection. Some pieces used whole tone or other symmetrical scales, sometimes he would have a creative way of employing horn fifths, and other times it was semi-serial in nature. To the layperson his music was strange, but Ron knew the purpose and position of every single note in his piece and could explain every single one.
3. I performed Kaleidoscope and many of his various jazz ensemble arrangements.
4. I was Doc's student. I still consider myself his student.

#### Composition Response 6

1. I've performed Ron Shroyer's compositions and arrangements on many occasions. In doing so, I never pass on an opportunity to discuss them with him. He's a very intelligent composer and arranger.
2. In talking with Doc, it seems that he's always working to employ symmetrical and asymmetrical figures, the golden mean, prime numbers, and contemporary harmonic sounds. He always pushes boundaries and tries to redefine what is "right" in music. I learned from him that the shape and musicality of the line is sometimes more important than the technical execution. I think this is particularly true of his works.
3. I've played a couple of his band pieces and sang a choral arrangement. I can't seem to remember the names of any of the pieces since it has been so long. The choral piece was my personal favorite. Very moving.
4. Ron was my teacher in several classes. I consider him a mentor in a lot of ways.

#### Composition Response 7

1. I know Dr. Shroyer from Central Methodist and music education. I have performed his music on one occasion, and heard it rehearsed and performed on many occasions. His music is very dense, employing sophisticated structures and textures. He often seems to explore post-tonal techniques such as serialism, parallel harmonies, cluster chords, symmetrical structures, and unpredictable rhythms and phrases.
2. As I recall, Ron gained some notoriety from several of his pieces, including *Burleske*, *Convergent Means*, and *Folk Fantasy*. There may have been another

named Kaleidoscope. I have always had an impression that Ron has a talent for writing music for specific ensembles and instrumentations. He has the ability to adapt his style for whatever group may be commissioning or performing his works. He is also known as a great arranger of jazz and popular idioms.

3. I do not remember any specific pieces beyond those that I listed above, but I will say that I remember a time in which his works seemed to be performed at Missouri Music Educators Association every year, occasionally multiple times.
4. I would consider Ron a colleague and a friend.

#### Composition Response 8

1. I've heard Dr. Shroyer's music on many occasions, often at Missouri Music Educators Association, or performed by Central Methodist ensembles. His music is very contemporary, possibly serial in some instances. In having conversations with him, I believe that he tends to enjoy certain interval relationships, stacked harmonies, cluster chords, and symmetrical scales. I enjoy his music very much. He has a way of making non-tonal music seem consonant. His way of developing a motif throughout a piece is very clever as well.
2. I have heard many pieces written by Ron, but Burleske and Kaleidoscope seem to stand out for some reason. I believe Burleske received a significant amount of attention when it was released, as several ensembles performed the piece throughout the mid-1980s and even later. Kaleidoscope was later, but I remember it being a great piece for percussion. I believe that there was a feature of the marimba and xylophone. The main motive for that piece may have been a whole-tone or augmented pitch collection if memory serves me correctly.
3. See above.
4. I know Ron through music education in Missouri.

#### Composition Response 9

1. Ron is very well known for his compositions for concert band. These works are very good, but I actually enjoy his arrangements for jazz ensembles as well. I think he has a very creative way of restructuring a jazz tune. His chord voicings when harmonizing a melody are very nice.
2. Ron makes very interesting use of dissonances. In jazz and popular music idioms, he has a very creative way of resolving chord progressions and ending on a harmony that is not predictable.

3. It is difficult for me to remember exactly what pieces I've heard for jazz ensemble, but I do remember his take on Jobim being of particular interest. Being a jazz player, I know that Jobim's music includes very difficult harmonies, and Ron's treatment of them is beautiful.
4. I know Ron through his work at Central Methodist and have played with him as a jazz musician a few times. His music is very creative and he is a very interesting person. He has a great ear for music.

## APPENDIX XII

### Survey Questions

#### Fellow Performers of Dr. Shroyer

1. Do you have any comments regarding Ron Shroyer as a musical performer?
2. Does anything stand out about Shroyer as a musician?
3. During what years did you perform with Shroyer?
4. Do you have any interesting anecdotes you'd like to share?

## APPENDIX XIII

### Survey Responses

#### Fellow Performers of Dr. Shroyer

##### Performer Response 1

1. Ron's most notable characteristic, to me, is his wonderful dry sense of humor. It is apparent in his performing and moreover in his perspective on life. The look on his face sometimes says it all!
2. Ron has a great knowledge of composition and will apply this knowledge in his performance. Go figure!
3. I worked with Ron in various performance situations from approximately 1981 until the present. Always glad to see him on the gig.
4. He had a wonderful Wurlitzer 200 electric piano, that Jo Ellen said was way too heavy, which he bestowed upon me and I use it as a practice piano presently. Also, Ron is a good speaker cabinet builder.

##### Performer Response 2

1. As you probably know, Ron is capable of performing any of the woodwind instruments on a high level. Doesn't matter which genre, style or period. He's an excellent sight-reader as well.
2. He's totally comfortable teaching or playing in classical, jazz, rock and you're well aware of his contemporary symphonic compositions. He's so very accomplished and was the ultimate professor.
3. Actually quite a bit from 1982 to 1990. We were both members of the Columbia/Jeff City Musician's Union that led to participation in the Columbia Civic Band and The Columbia Civic Jazz Band. Doc also had a trio and sometimes quartet that I played drums in. That is where I really got to witness the genius that is Doc. For the most part he played piano and sang, however, he also wrote and/or arranged every tune.

Playing in the small groups gave me an opportunity to learn about supporting a combo as well as learning how to back up jazz vocalists. We played quite a bit in the central Missouri area. Unfortunately, I moved to Kansas City in 1990 and have only been able to play with Doc a couple of times a year at best.

4. As you know, all serious Central musicians have several sweet memories involving a musical moment, a light bulb moment and the best kind, an encouraging word or nod from one of our instructors. My moment with Doc first occurred when he wrote an arrangement of Autumn Leaves for the second jazz

ensemble I played in. Like most freshman, I wasn't always sure if I was "cutting the mustard". I felt as if I was on Cloud 9 when Doc talked to me after rehearsal about my set ups and kicks in the intro of the tune. The other drummer, who was older, wasn't really playing the kicks so I wasn't sure if it was the appropriate thing to do. I then realized that I was on the right track and my jazz ability, at that moment, was validated. I became much more confident and that allowed me to be more comfortable and play better. I'll never forget that experience.

Doc was always the very first person I reached out to when I needed letters of recommendation. As a matter of fact, he was instrumental in helping me become a teacher in the performing arts magnets in KC. Not only did he write a fine letter, he also contacted his sister who was an administrator at Paseo Academy, the school I eventually taught at. I was there for 10 years and taught Doc's nephew who is a west coast working musician. Gus has played with the likes of Nora Jones, the Black Crows, and Roger Waters.

Doc was also one of the few instructors to lecture me. I cut his trumpet class just once and he had a few words for me. He didn't yell or express anger. He basically talked about what a bad example I might set for other students and that he expected more from me.

Doc was so much more than a teacher. He was very encouraging when I first started to date my ex-wife who is white. He helped make things comfortable.

I witnessed and learned from him when his first wife and he divorced and he became the primary parent of his two boys. He was a great father. He coached their baseball teams and supported them in everything. Mark almost missed an important basketball game because he had not played through all of his scales for his dad. With everyone in a panic, Doc didn't give in but finally allowed Mark to play the game, but only after the task was completed. I have more stories if you need them.

### Performer Response 3

1. I have always enjoyed performing with Ron and have done so on many occasions for over 40 years. Doc is a true professional and makes performances fun and challenging.
2. Ron can handle a woodwind book from Broadway shows, able to switch from one instrument to another easily. It always seemed like saxophone was his main instrument, he most often played piano. Doc is a very versatile musician.
3. I started playing music with him when I was a freshmen at Central in the fall of 1975. I believe that was Doc's first year at the college. We still perform together a few times a year.

4. I remember Doc's sons when I was a college kid. I was a string bass major and played my senior recital on an upright bass. My mother had given me a corsage to wear for the performance. By the end of the recital, the flower petals were all over the floor and I was covered with perspiration. Mark, Doc's oldest son, was about 10 at the time. He and Doc came up to me after the program was over. Doc congratulated me and asked Mark to do the same. Mark said, "You sweat a lot." Doc chuckled but encouraged his son to say something nicer. It was pretty funny.

#### Performer Response 4

1. Ron was unique, and one of the best musicians I ever gigged with. He didn't necessarily have virtuoso chops, but he just understood every style and every song. That guy either listened to music constantly, or he was just a genius. Don't know how else to put it.
2. Ron knows more about music and how to get the right sound than anyone I know. Sometimes he would really get in the zone, man that was the best. Probably one of the best backup guys I've ever jobbed with. He could follow anybody, and always kept the song in mind. He never made it about himself. Really humble now that I look back on his way.
3. I gigged with him here and there since the 80s.
4. Sometimes Ron would bring his own arrangements on the job. Those were the coolest gigs. That guy had an ear for music. He knew how to write and arrange any song for any ensemble and it always sounded right. He could hear.

#### Performer Response 5

1. Ron. What a trip. Everybody called him Doc since I knew him. Doc knew a lot of music, and could read really well. He had style down. No doubt about it.
2. Ron could play a lot of instruments, and he brought most of them on the gig. I think they all lived in his van or something. That thing was a graveyard for homemade instruments and gear. He had the right sound for every song. For sure.
3. A long time ago. Miss playing with him.
4. If I remember right, Shroyer had his own book that he would bring for everybody sometimes. He had his own way of thinking about tunes and changes, and it showed in his books. I think most jazz guys would argue with his charts, but it definitely had its own sound man. Good musician. Smart guy.

#### Performer Response 6

1. I had the opportunity to perform with Doc in a lot of different situations. Jazz, classical, pop, he knew a lot of music. It always seemed like he was teaching

everyone something too. He knew so much about every style. I don't know that he was regarded as a highly technical player, but he understood every instrument and every style it seemed.

2. Ron was a fun person. Our conversations were probably the best part. He had lots of questions and lots of answers. He never stepped on anyone's toes though. He was a very nice person with a nice family. His wife Jo Ellen was extremely supportive. Sometimes she would bring a horn too just for fun.
3. Late 80s.
4. I think Ron was a very careful musician, as he was a very careful speaker. It took him time to explain things, but he always knew what he was talking about, I think. He was very funny too. Dry, witty, clever sense of humor. Too smart for his own good in some ways.

#### Performer Response 7

1. Ron was an interesting person. He was big on his family and talked about them a lot. He was also a composer. It showed in his playing. He wasn't concerned about having a perfected technique, but he had a really creative way of improvising. I don't think I've ever heard anybody do it like him since. He would go somewhere else. It sounded out sometimes, but he could always bring it back without hurting anybody.
2. No response.
3. No response.
4. Ron was a teacher too. If you didn't know him, you could tell when you talked to him. He was always explaining things.

#### Performer Response 8

1. Though I didn't really perform in a paid setting with Doc, I did get the opportunity to "sit in" with him from time to time. This was probably one of the most fulfilling musical experiences of my life, and I feel like I learned a lot.
2. Doc was incredible at every woodwind instrument. He didn't think of himself as a classical virtuoso, but he was a master of every style, and could switch between instruments like there was no difference. Sometimes he would play a few different instruments in the same song! My favorite moments were those when Doc played piano. I think he would tell you that it was not his best instrument, but it didn't matter. He just knew what to do, and it sounded so beautiful. He was always willing to explain things and answer questions. Strangely, he knew everything about everyone else's instruments and parts as well. Doc is a very intelligent person.



3. I can't remember what years exactly, but it was probably the late '80s or early '90s.
4. Doc could build instruments and speakers from scrap. I'm not really sure how, but it was like you couldn't find something that he was bad at or that would stump him. One time he brought some kind of horn he had been building for a while. I think it was some sort of valve trombone or slide trumpet. It wasn't much to look at, but it actually sounded pretty good! I think he had taken parts from a few different brass instruments and put them together. He would bring speakers and amplifiers that he had built as well. Doc is such a neat person and a good man. Very honest.

#### Performer Response 9

1. Dr. Shroyer was my teacher at Central Methodist. I had the opportunity to perform with him quite often both at school and occasionally off campus while I was a student there. Dr. Shroyer is a joy to perform with, as he is very patient, versatile, and supportive of his fellow performers. Dr. Shroyer was always willing to make performances educational as well.
2. Dr. Shroyer played many instruments. I have witnessed him perform flute, clarinet, saxophone, piano, bass, guitar, and even some brass instruments. Not only could he execute characteristic tone and technique on each instrument, but he could also emulate nearly any style from many different periods, including classical, jazz, popular, and even country or folk. Perhaps equally as impressive as his ability to perform these instruments in so many styles, was his ability to articulate what he was doing, how these tasks were achieved, information about the composer, information about the style period, and generally interesting comments and anecdotes related to the music. Dr. Shroyer is a truly unique person.
3. 2000s.
4. One thing about Dr. Shroyer that I will never understand, is how he can play so many instruments in so many styles, and sight-read as well as he does. I have seen him perform in plays and musicals in which he was required to read music on several different instruments, in several different keys, and he never skipped a beat so to speak. It is uncanny how much information he must be able to retain and process. A truly skilled person and intelligent man. Dr. Shroyer is very kind and soft-spoken as well, but willing to tell the truth—with tact.

#### Performer Response 10

1. Doc! In his own unique way, Doc is the best musician I've ever encountered, and knows something about everything. He's definitely humble about his knowledge though. I've gigged with him quite a bit here and there over the years, and

nobody knows music like him. I have always wondered if his skills in part are so sharp because he's a composer too. Or maybe the other way around. Doc has the best ear of anyone I've ever played with, and he knows when to shine and when to stay out of the way. I've heard him say about comping in jazz, "It's about what you don't play." Or something to that effect anyways. What an awesome musician. Wish we had time to play again. We haven't in a while.

2. No response.
3. No response.
4. No response.

## APPENDIX XIV

### Chronological Listing of Performed Original Compositions Taken From Programs

22 April 1969, Central Missouri State College Concert Band Concert, Warrensburg, Missouri, *Song of Solomon*

6 May 1970, Central Missouri State College Concert Band Concert, Warrensburg, Missouri, *Symmetry*

9 December 1970, University of Missouri Kansas City Composition Class Recital, Kansas City, Missouri, *Quartet for Winds*

2 May 1971, Northland Symphony Orchestra Concert, Kansas City, Missouri, *Orchestra Piece*

7 May 1971, St. Louis Symphony Orchestra New Music Symposium, Columbia, Missouri, *Untitled*

5 December 1971, Northland Symphony Orchestra Concert, Kansas City, Missouri, *Overture on D*

13 February 1972, Sight/Sound Festival of the Arts, Warrensburg, Missouri, *Song of Solomon*

17 February 1972, College Band Directors National Association Southwestern Division Convention, Manhattan, Kansas, *Song of Solomon*

6 December 1972, University of Missouri Kansas City Symphony Orchestra Concert, Kansas City, Missouri, *Overture on D*

13 April 1975, University of Missouri Kansas City Wind Ensemble Concert, Kansas City, Missouri, *Convergent Means*

16 May 1976, Northland Symphony Orchestra Concert, Kansas City, Missouri, *Contrasts*

17 November 1977, Phi Mu Alpha Fall Show, Fayette, Missouri, *various arrangements*

16 March 1979, Central Methodist College Concert Band Tour, Fayette, Missouri, *Stevie Wonder Medley*

6 April 1979, Central Methodist College Senior Recital, Fayette, Missouri, *Two Pieces for Alto Saxophone and Piano*

11 April 1979, Phi Mu Alpha American Music Recital, Fayette, Missouri, *Brass Quintet, Two Pieces for Saxophone and Piano, Quintet for Winds*

11 December 1979, University of Missouri Kansas City Wind Ensemble Concert, Kansas City, Missouri, *Overture*

7 March 1980, Central Methodist College Concert Band Tour, Fayette, Missouri, *Convergent Means*

22 April 1980, Central Missouri State University Concert Band Concert, Warrensburg, Missouri, *Three Pieces for Band*

8 May 1980, Phi Mu Alpha American Music Recital, Fayette, Missouri, *Duologue, Trio for Trombone, Piano, and Percussion*

10 December 1980, University of Missouri Kansas City Wind Ensemble Concert, Kansas City, Missouri, *Spectra*

12 December 1980, Central Methodist College Concert Band Concert, Fayette, Missouri, *Overture*

15 January 1981, Missouri Music Educators Association Conference, Osage Beach, Missouri, *Overture*

12 March 1981, Central Methodist College Concert Band Tour, Fayette, Missouri, *Overture*

9 April 1981, American Society of University Composers Festival/Conference, Cincinnati, Ohio, *Convergent Means*

9 May 1981, Phi Mu Alpha Alumni and Collegiate Recital, Fayette, Missouri, *Chant, Blum*

10 May 1981, Phi Mu Alpha Fiftieth Anniversary Observance Concert, Fayette, Missouri, *Psalm 120*

14 February 1982, Central Missouri State University Choir Concert, Warrensburg, Missouri, *Chant, Father William, Psalm 120*

19 March 1982, Central Methodist College Concert Band Tour, Fayette, Missouri, *Prelude and Dance*

8 May 1982, Central Methodist College Junior Recital, Fayette, Missouri, *Two Pieces for Saxophone and Piano*

14 January 1983, Pennsylvania Music Educators Association Conference, *Prelude and Dance*

20 February 1983, Central Methodist College Concert Band Concert, Fayette, Missouri, *Three Pieces for Wind Ensemble*

11 March 1983, Central Methodist College Concert Band Tour, Fayette, Missouri, *Three Pieces for Wind Ensemble, 42<sup>nd</sup> Street*

1984, Phi Mu Alpha Jazz Festival, Fayette, Missouri, *Jem*

11 February 1984, University of Michigan Clarinet Choir Concert, Ann Arbor, Michigan, *It's Either a Song or a Dance*

25 February 1984, Central Methodist College Student Recital, Fayette, Missouri, *Simple Gifts*

10 March 1984, American Society of University Composers Arkansas Composers Weekend, Fayetteville, Arkansas, *Psalm 120*

23 March 1984, Central Methodist College A Cappella Choir Tour, Fayette, Missouri, *Chant*

23 March 1984, Central Methodist College Concert Band Tour, Fayette, Missouri, *March*

7 April 1984, Central Methodist College Junior Recital, Fayette, Missouri, *It's Either a Song or a Dance*

9 November 1984, Missouri Music Teachers Association Convention, Columbia, Missouri, *Three Pieces for Trombone, Percussion, and Piano*

16 November 1984, Central Methodist College Guest Recital, Fayette, Missouri, *It's Either a Song or a Dance*

2 March 1985, University of Missouri Chancellor's Festival of Music, Columbia, Missouri, *Three Pieces for Trombone and Percussion*

3 March 1985, Central Methodist College Concert Band Concert, Fayette, Missouri, *Burleske*

28 March 1985, CMU Concert Band Tour, Fayette, Missouri, *Burleske*

23 April 1985, Central Missouri State University Concert Band Concert, Warrensburg, Missouri, *March*

28 April 1985, Central Methodist College Concert Band Concert, Fayette, Missouri, *Burleske*

16 November 1985, Bradley University Composition Showcase, Peoria, Illinois, *Burleske*

20 November 1985, Bradley University Symphonic Wind Concert, Peoria, Illinois, *Burleske*

11 December 1985, Northeast Missouri State University Wind Symphony Concert, Kirksville, Missouri, *Burleske, March*

23 January 1986, Missouri Music Educators Association Conference, Osage Beach, Missouri, *Three Songs for Soprano and Wind Ensemble, It's Either a Song or a Dance, Three Pieces for Trombone, Percussion, and Piano*

23 January 1986, Missouri Music Educators Association Conference, Osage Beach, Missouri, *wind music of Ron Shroyer*

24 January 1986, Missouri Music Educators Association Conference, Osage Beach, Missouri, *Burleske*

16 February 1986, Northeast Missouri State University Wind Symphony in Concert, Kirksville, Missouri, *Burleske, March*

2 March 1986, Central Methodist College Concert Band Concert, Fayette, Missouri, *Burleske*

14 March 1986, Central Methodist College Concert Band Tour, Fayette, Missouri, *Burleske*

6 September 1986, Riverbound Musical Performance, Glasgow, Missouri, *Various Compositions and Arrangements*

7 December 1986, Central Methodist College Concert Band Concert, Fayette, Missouri, *Toccata*

12 February 1987, Northeast Missouri State University Wind Symphony in Concert, Kirksville, Missouri, *Convergent Means*

13 March 1987, Central Methodist College Concert Band Tour, Fayette, Missouri, *Toccata*

7 May 1987, Glasgow School District Spring Concert, Glasgow Missouri, *Fantasy and Waltz*

2 November 1987, Central Missouri State University Distinguished Composer Graduates Recital, Warrensburg, Missouri, *It's Either a Song or a Dance*

1988, Northeast Missouri State University Wind Tour, Kirksville, Missouri, *A Folk Fantasy*

21 January 1988, Missouri Music Educators Association Conference, Osage Beach, Missouri, *Fantasy and Waltz*

28 February 1988, Central Methodist College Concert Band Concert, Fayette, Missouri, *Folk Suite*

11 March 1988, Central Methodist College Concert Band Tour, Fayette, Missouri, *Folk Suite*

20 February 1989, Northeast Missouri State University Wind Symphony Concert, Kirksville, Missouri, *Folk Songs*

22 February 1989, College Band Directors National Association Conference, Austin, Texas, *A Folk Song Setting*

28 February 1989, Northeast Missouri State University Wind Symphony in Concert, Kirksville, Missouri, *A Folk Fantasy*

11 March 1989, Central Methodist College Concert Band Tour, Fayette, Missouri, *Folk Suite*

30 April 1989, Central Methodist College Concert Band Concert, Fayette, Missouri, *Folk Suite*

2 May 1989, Northeast Missouri State University Composer-In-Residence Concert, Kirksville, Missouri, *Quintet for Winds, March, A Folk Fantasy*

18 January 1990, Missouri Music Educators Association Conference, Osage Beach, Missouri, *Dance and Finale from Divertimento for Band*

18 January 1990, Missouri Music Educators Association Conference, Osage Beach, Missouri, *Simple Gifts*

25 February 1990, Central Methodist College Concert Band Concert, Fayette, Missouri, *Divertimento for Band*

17 March 1990, Central Methodist College Concert Band Tour, Fayette, Missouri, *Divertimento for Band*

10 December 1990, Northeast Missouri State University Concert Band Concert, Kirksville, Missouri, *Divertimento for Band*

18 January 1991, Missouri Music Educators Association Conference, Osage Beach, Missouri, *Folk Suite*

13 February 1991, Central Methodist College Concert Band Tour, Fayette, Missouri, *Folk Fantasy*

16 February 1991, Symposium XVI for New Band Music, Hampton, Virginia, *Burleske*

24 February 1991, Central Methodist College Concert Band Concert, Fayette, Missouri, *Divertimento*

13 June 1991, Marshall Municipal Band Concert, Marshall, Missouri, *Blues in the Night*

12 January 1992, Columbia Community Band Concert, Columbia, Missouri, *Folk Suite*

18 January 1992, Missouri Music Educators Association Conference, Osage Beach, Missouri, *Folk Suite*

6 December 1992, Central Methodist College Concert Band Concert, Fayette, Missouri, *Sarabande and Rondo*

23 January 1993, Missouri Music Educators Association Conference, Osage Beach, Missouri, *The Lute in Winter*

23 January 1993, Missouri Music Educators Association Conference, Osage Beach, Missouri, *Sarabande and Rondo*

7 November 1993, Heartland Brass Concert, Marshall, Missouri, *Suite for Brass Quintet*

8 November 1993, Airforce Tactical Air Command Band Tour, Hampton, Virginia, *Brass Quintet*

2 December 1993, Central Methodist College Jazz Ensemble Concert, Fayette, Missouri, *Jem, Doc's Good Licks, various arrangements*

28 January 1994, Missouri Music Educators Association Conference, Osage Beach, Missouri, *The Lute in Winter*

5 March 1994, Phi Mu Alpha Jazz Festival, Fayette, Missouri, *Jem, Doc's Good Licks, various arrangements*

7 December 1994, Missouri Valley College Band Concert, Marshall, Missouri, *Christmas Carol Medley*



27 January 1995, Missouri Music Educators Association Conference, Osage Beach, Missouri, *Canon Fodder, various arrangements*

2 April 1995, Central Methodist College Senior Recital, Fayette, Missouri, *Sonata for Clarinet*

10 December 1995, Central Methodist College Concert Band Concert, Fayette, Missouri, *A Folk Fantasy*

8 April 1996, Phi Mu Alpha American Music Recital, Warrensburg, Missouri, *Sonata for Clarinet and Piano*

17 February 1996, Tri-Rivers All-Conference Band Concert, Queen City, Missouri, *Fantasy and Waltz*

15 March 1996, Central Methodist College Concert Band Tour, Fayette, Missouri, *A Folk Fantasy, 42<sup>nd</sup> Street*

21 April 1996, Central Methodist College Concert Band Concert, Fayette, Missouri, *Reflections*

29 April 1996, Central Missouri State University Graduate Entrance Recital, Warrensburg, Missouri, *It's Either a Song or a Dance*

12 May 1996, Central Methodist College Senior Recital, Fayette, Missouri, *It's Either a Song or a Dance*

8 December 1996, Central Methodist College Jazz Ensemble Concert, Fayette, Missouri, *various arrangements*

2 February 1997, Phi Mu Alpha Jazz Festival, Fayette, Missouri, *various arrangements*

23 February 1997, Central Methodist College Concert Band Concert, Fayette, Missouri, *various arrangements*

16 March 1997, Central Methodist College Concert Band Tour, Fayette, Missouri, *various arrangements*

25 April 1997, Central Methodist College Concert Band Concert, Fayette, Missouri, *various arrangements*

4 May 1997, Central Methodist College Concert Band Concert, Fayette, Missouri, *Divertimento*

11 May 1997, Central Methodist College Jazz Ensemble Concert, Fayette, Missouri,  
*various arrangements*

5 December 1997, Central Methodist College Jazz Ensemble Concert, Fayette, Missouri,  
*Doc's Good Licks, The Waltzing Bear, various arrangements*

14 February 1998, Clarence Cannon Conference Band Concert, Monroe City, Missouri,  
*Fantasy and Waltz*

19 April 1998, Central Methodist College Jazz Ensemble Concert, Fayette, Missouri,  
*various arrangements*

4 December 1998, Columbia Choral Ensemble Concert, Columbia, Missouri, *Felices Ter*

6 December 1998, Central Methodist College Jazz Ensemble Concert, Fayette, Missouri,  
*Changes, Let's Get It Going'*

26 March 1999, Central Methodist College Jazz Ensemble Concert, Glasgow, Missouri,  
*various arrangements*

2 May 1999, Central Methodist College Jazz Ensemble Concert, Fayette, Missouri,  
*various arrangements*

22 October 1999, Central Methodist College Jazz Ensemble Concert, Glasgow, Missouri,  
*Eli and David, various arrangements*

7 May 2000, Central Methodist College Jazz Ensemble Concert, Fayette, Missouri,  
*various arrangements*

16 November 2000, Moberly High School Jazz Band Concert, Moberly, Missouri, *Doc's*  
*Good Licks, various arrangements*

7 December 2001, Sturgeon Band Concert, Sturgeon, Missouri, *Untitled*

20 January 2002, Sturgeon Band Concert, Sturgeon, Missouri, *Remembrance*

25 January 2002, Missouri Music Educators Association Conference, Osage Beach,  
Missouri, *Remembrance*

18 December 2002, Montgomery County Band Concert, Montgomery City, Missouri,  
*Remembrance*

24 January 2003, Missouri Music Educators Association Conference, Osage Beach,  
Missouri, *Three Songs*

22 January 2004, Missouri Music Educators Association Conference, Osage Beach, Missouri, *Good News!*

22 April 2004, Phi Mu Alpha American Music Recital, Fayette, Missouri, *various arrangements*

3 May 2004, Truman State University Wind Symphony Concert, Kirksville, Missouri, *Three Songs*

17 May 2005, Sturgeon Band Concert, Sturgeon, Missouri, *Folk Song Suite*

3 December 2005, CMU Choir Concert, Fayette, Missouri, *Christmas Medley*

26 October 2006, Truman State University New Music Festival, Kirksville, Missouri, *Kaleidoscope*

2007, CMU Chorale Tour, Fayette, Missouri, *Chant*

8 March 2007, CMU Concert Band Tour, Fayette, Missouri, *Folk Suite*

11 April 2007, Truman State University Wind Symphony Concert, Kirksville, Missouri, *Kaleidoscope*

19 April 2007, Phi Mu Alpha American Music Recital, Fayette, Missouri, *Quintet for Winds*

14 May 2007, Sturgeon Band Concert, Sturgeon, Missouri, *various arrangements*

11 November 2007, CMU Senior Recital, Fayette, Missouri, *various transcriptions*

6 May 2008, Pilot Grove Spring Concert, Pilot Grove, Missouri, *various arrangements*

12 March 2009, CMU Concert Band Tour, Fayette, Missouri, *Kaleidoscope*

16 May 2009, CMU Baccalaureate, Fayette, Missouri, *The Grand Processional: Music for a Ceremony, Recessional: Music for a Ceremony*

11 March 2010, CMU Concert Band Tour, Fayette, Missouri, *A Folk Fantasy*

22 April 2010, CMU Jazz Ensemble Concert, Fayette, Missouri, *Barney's Favorite, various arrangements*

1 May 2010, CMU Concert Band Concert, Fayette, Missouri, *A Folk Fantasy*

9 December 2010, CMU Jazz Ensemble Concert, Fayette, Missouri, *various arrangements*

23 January 2011, CMU Faculty Recital, Fayette, Missouri, *Folk Suite*

7 February 2011, Lewis and Clark Honor Band Concert, Salisbury, Missouri, *Remembrance*

27 February 2011, CMU Senior Recital, Fayette, Missouri, *various arrangements*

6 March 2011, Linn Memorial United Methodist Church Service, Fayette, Missouri, *various arrangements*

6 March 2011, CMU Choir Concert, Fayette, Missouri, *various arrangements*

10 March 2011, CMU Concert Band Tour, Fayette, Missouri, *Grandchildren, various arrangements*

7 April 2011, Phi Mu Alpha American Music Recital, Fayette, Missouri, *Black is the Color*

16 November 2011, CMU Chorale Tour, Fayette, Missouri, *Steal Away, Black is the Color*

22 January 2012, CMU Concert Band Concert, Fayette, Missouri, *Grandchildren*

26 January 2012, Missouri Music Educators Association Conference, Osage Beach, Missouri, *Grandchildren*

8 March 2012, CMU Concert Band Tour, Fayette, Missouri, *Grandchildren*

29 June 2012, CMU Piano Camp, Fayette, Missouri, *Poor Wayfaring Stranger*

1 November 2012, CMU Jazz Ensemble Concert, Fayette, Missouri, *Changes, Doc's Good Licks, Ron 'n' Ron, various arrangements*

6 December 2012, CMU Jazz Ensemble Concert, Fayette, Missouri, *Ron 'n' Ron, various arrangements*

7 March 2013, CMU Concert Band Tour, Fayette, Missouri, *Folk Suite*

11 April 2013, Phi Mu Alpha American Music Recital, Fayette, Missouri, *Duo for Clarinet and Bass Clarinet*

28 April 2013, CMU Concert Band Concert, Fayette, Missouri, *Folk Suite*

30 April 2013, CMU Jazz Ensemble Concert, Fayette, Missouri, *Jem*

7 June 2013, CMU Summer Opera, Fayette, Missouri, *various arrangements*

10 November 2013, CMU Senior Recital, Fayette, Missouri, *various arrangements*

19 November 2013, CMU Jazz Ensemble Concert, Fayette, Missouri, *Let's Get it Going,  
Doc's Good Licks*

## APPENDIX XV

### Chronological Listing of Selected Performances by Dr. Shroyer Taken From Programs

- 19 April 1951, Princeton Grade School Pageant, Princeton, Missouri, choir
- 17 March 1952, Princeton Grade School Operetta, Princeton, Missouri, *The Adventures of Pinocchio*
- 11 April 1952, Northeast Missouri State Teachers College Opera Performance, Kirksville, Missouri, *The Beggar's Opera*
- 12 May 1952, Princeton Fifth Grade Graduation, Princeton, Missouri, choir
- 11 March 1954, Princeton High School Band Concert, Princeton, Missouri, tenor saxophone
- 28 February 1955, Princeton High School Band Concert, Princeton, Missouri, tenor saxophone
- 15 March 1956, Princeton High School Band Concert, Princeton, Missouri, tenor saxophone
- 28 November 1957, Princeton Town Dance, Princeton, Missouri, dance music
- 27 February 1959, Princeton High School Band Concert, Princeton, Missouri, tenor saxophone
- 22 May 1959, Princeton High School Graduation, Princeton, Missouri, vocal solo
- 1960, Northeast Missouri State Teachers College Concert Band Tour, Kirksville, Missouri, clarinet
- 10 April 1960, First Methodist Church Chancel Concert, Kirksville, Missouri, tenor
- 12 April 1961, Northeast Missouri State Teachers College Opera Performance, Kirksville, Missouri, *Ferrando*
- 1961, Northeast Missouri State Teachers College Concert Band Tour, Kirksville, Missouri, clarinet
- 7 May 1961, Northeast Missouri State Teachers College Fine Arts Festival, Kirksville, Missouri, tenor

1962, Northeast Missouri State Teachers College Concert Band Tour, Kirksville, Missouri, clarinet

12 April 1962, Northeast Missouri State Teachers College Opera Performance, Kirksville, Missouri, tenor lead

2 May 1962, Northeast Missouri State Teachers College Fine Arts Festival, Kirksville, Missouri, clarinet

3 May 1962, Northeast Missouri State Teachers College Fine Arts Festival, Kirksville, Missouri, tenor

13 March 1963, Northeast Missouri State Teachers College Senior Recital, Kirksville, Missouri, tenor

24 March 1963, Concert of Sacred Music, Kirksville, Missouri, tenor

10 April 1963, Northeast Missouri State Teachers College Opera Performance, Kirksville, Missouri, *Gianni Schicchi*

24 May 1963, Northeast Missouri State Teachers College Commencement Program, Kirksville, Missouri, tenor, clarinet

20 November 1963, Kiwanis Theatre Guild Presents Oklahoma!, Richmond, Missouri, *Will Parker*

17 November 1964, Kiwanis Theatre Guild Presents Brigadoon, Richmond, Missouri, *Charlie Dalrymple*

17 May 1968, Kiwanis Theatre Guild Presents Medea, Richmond, Missouri, tenor

15 March 1970, Northland Symphony Orchestra Concert, Kansas City, Missouri, flute

2 May 1971, Northland Symphony Orchestra Concert, Kansas City, Missouri, flute

5 December 1971, Northland Symphony Orchestra Concert, Kansas City, Missouri, flute

16 May 1976, Northland Symphony Orchestra Concert, Kansas City, Missouri, flute

17 November 1977, Phi Mu Alpha Fall Show, Fayette, Missouri, woodwinds

1 March 1979, Central Methodist College Concert Band Concert, Trenton, Missouri, woodwinds

16 March 1979, Central Methodist College Concert Band Tour, Fayette, Missouri, woodwinds

11 April 1979, Phi Mu Alpha American Music Recital, Fayette, Missouri, woodwinds

12 December 1980, Central Methodist College Concert Band Concert, Fayette, Missouri, woodwinds

15 January 1981, Missouri Music Educators Association Conference, Osage Beach, Missouri, woodwinds

12 March 1981, Central Methodist College Concert Band Tour, Fayette, Missouri, woodwinds

10 May 1981, Phi Mu Alpha Fiftieth Anniversary Observance Concert, Fayette, Missouri, woodwinds

19 March 1982, Central Methodist College Concert Band Tour, Fayette, Missouri, woodwinds

23 March 1984, Central Methodist College Concert Band Tour, Fayette, Missouri, woodwinds

28 March 1985, CMU Concert Band Tour, Fayette, Missouri, woodwinds

14 March 1986, Central Methodist College Concert Band Tour, Fayette, Missouri, woodwinds

6 September 1986, Riverbound Musical Performance, Glasgow, Missouri, woodwinds

8 December 1996, Central Methodist College Jazz Ensemble Concert, Fayette, Missouri, woodwinds

13 March 1987, Central Methodist College Concert Band Tour, Fayette, Missouri, woodwinds

11 March 1988, Central Methodist College Concert Band Tour, Fayette, Missouri, woodwinds

11 March 1989, Central Methodist College Concert Band Tour, Fayette, Missouri, woodwinds

13 June 1991, Marshall Municipal Band Concert, Marshall, Missouri, woodwinds

31 July 1993, Princeton Saturday Night Live, Princeton, Missouri, jazz soloist

2 February 1997, Phi Mu Alpha Jazz Festival, Fayette, Missouri, woodwinds



22 October 1999, Central Methodist College Jazz Ensemble Concert, Glasgow, Missouri, woodwinds

22 April 2004, Phi Mu Alpha American Music Recital, Fayette, Missouri, woodwinds

17 May 2005, Sturgeon Band Concert, Sturgeon, Missouri, woodwinds

19 April 2007, Phi Mu Alpha American Music Recital, Fayette, Missouri, woodwinds

22 April 2010, CMU Jazz Ensemble Concert, Fayette, Missouri, woodwinds

23 January 2011, CMU Faculty Recital, Fayette, Missouri, woodwinds

7 April 2011, Phi Mu Alpha American Music Recital, Fayette, Missouri, woodwinds

1 November 2012, CMU Jazz Ensemble Concert, Fayette, Missouri, woodwinds

6 December 2012, CMU Jazz Ensemble Concert, Fayette, Missouri, woodwinds

11 April 2013, Phi Mu Alpha American Music Recital, Fayette, Missouri, woodwinds

30 April 2013, CMU Jazz Ensemble Concert, Fayette, Missouri, woodwinds

7 June 2013, CMU Summer Opera, Fayette, Missouri, woodwinds

10 November 2013, CMU Senior Recital, Fayette, Missouri, woodwinds

19 November 2013, CMU Jazz Ensemble Concert, Fayette, Missouri, woodwinds

## APPENDIX XVI

### Chronological Listing of Selected Conducting Performances by Dr. Shroyer Taken From Programs

8 February 1966, Orrick High School Concert, Orrick, Missouri, director

18 February 1968, North Cross Methodist Church Worship Service, Kansas City, Missouri, choir director

29 April 1968, Northgate Junior High School Orchestra Concert, Kansas City, Missouri, conductor

17 November 1977, Phi Mu Alpha Fall Show, Fayette, Missouri, direction

2 April 1978, Central Methodist College Swinney Singers Concert, Fayette, Missouri, director

12 December 1980, Central Methodist College Concert Band Concert, Fayette, Missouri, guest conductor

15 January 1981, Missouri Music Educators Association Conference, Osage Beach, Missouri, guest conductor

19 March 1982, Central Methodist College Concert Band Tour, Fayette, Missouri, guest conductor

20 February 1983, Central Methodist College Concert Band Concert, Fayette, Missouri, guest conductor

11 March 1983, Central Methodist College Concert Band Tour, Fayette, Missouri, guest conductor

23 March 1984, Central Methodist College Concert Band Tour, Fayette, Missouri, guest conductor

3 March 1985, Central Methodist College Concert Band Concert, Fayette, Missouri, guest conductor

28 March 1985, CMU Concert Band Tour, Fayette, Missouri, guest conductor

28 April 1985, Central Methodist College Concert Band Concert, Fayette, Missouri, guest conductor

2 March 1986, Central Methodist College Concert Band Concert, Fayette, Missouri, guest conductor

14 March 1986, Central Methodist College Concert Band Tour, Fayette, Missouri, guest conductor

6 September 1986, Riverbound Musical Performance, Glasgow, Missouri, guest conductor

13 March 1987, Central Methodist College Concert Band Tour, Fayette, Missouri, guest conductor

28 February 1988, Central Methodist College Concert Band Concert, Fayette, Missouri, guest conductor

11 March 1988, Central Methodist College Concert Band Tour, Fayette, Missouri, guest conductor

11 March 1989, Central Methodist College Concert Band Tour, Fayette, Missouri, guest conductor

30 April 1989, Central Methodist College Concert Band Concert, Fayette, Missouri, guest conductor

25 February 1990, Central Methodist College Concert Band Concert, Fayette, Missouri, guest conductor

17 March 1990, Central Methodist College Concert Band Tour, Fayette, Missouri, guest conductor

24 February 1991, Central Methodist College Concert Band Concert, Fayette, Missouri, guest conductor

2 December 1993, Central Methodist College Jazz Ensemble Concert, Fayette, Missouri, director

5 March 1994, Phi Mu Alpha Jazz Festival, Fayette, Missouri, director

18 March 1978, The Swinney Singers at Princeton United Methodist Church, Princeton, Missouri, director

27 January 1995, Missouri Music Educators Association Conference, Osage Beach, Missouri, director

10 December 1995, Central Methodist College Concert Band Concert, Fayette, Missouri, director

15 March 1996, Central Methodist College Concert Band Tour, Fayette, Missouri, director

21 April 1996, Central Methodist College Concert Band Concert, Fayette, Missouri, director

8 December 1996, Central Methodist College Jazz Ensemble Concert, Fayette, Missouri, director

2 February 1997, Phi Mu Alpha Jazz Festival, Fayette, Missouri, director

11 May 1997, Central Methodist College Jazz Ensemble Concert, Fayette, Missouri, director

5 December 1997, Central Methodist College Jazz Ensemble Concert, Fayette, Missouri, director

19 April 1998, Central Methodist College Jazz Ensemble Concert, Fayette, Missouri, director

6 December 1998, Central Methodist College Jazz Ensemble Concert, Fayette, Missouri, director

26 March 1999, Central Methodist College Jazz Ensemble Concert, Glasgow, Missouri, director

2 May 1999, Central Methodist College Jazz Ensemble Concert, Fayette, Missouri, director

22 October 1999, Central Methodist College Jazz Ensemble Concert, Glasgow, Missouri, director

7 May 2000, Central Methodist College Jazz Ensemble Concert, Fayette, Missouri, director

16 November 2000, Moberly High School Jazz Band Concert, Moberly, Missouri, director

22 April 2004, Phi Mu Alpha American Music Recital, Fayette, Missouri, director

3 December 2005, CMU Choir Concert, Fayette, Missouri, director

2007, CMU Chorale Tour, Fayette, Missouri, director

2 December 2007, CMU Choir Concert, Fayette, Missouri, director

1 November 2012, CMU Jazz Ensemble Concert, Fayette, Missouri, director

6 December 2012, CMU Jazz Ensemble Concert, Fayette, Missouri, director

30 April 2013, CMU Jazz Ensemble Concert, Fayette, Missouri, director

19 November 2013, CMU Jazz Ensemble Concert, Fayette, Missouri, director

## APPENDIX XVII

### Alphabetical Listing of Dr. Shroyer's Original Compositions

Title, year of publication, orchestration, commission (if applies), premiere (if applies)

#2, 2002, piano, N/A, N/A

#4, 2002, piano, N/A, N/A

#6, 2002, piano, N/A, N/A

*Bard of Armagh*, 2005, choir and piano, CMU A Cappella Choir, N/A

*Black is the Color*, 2010, clarinet and bass clarinet, N/A, N/A

*Blum*, 1974, voice and piano, N/A, N/A

*Brass Quintet No. 1*, 1970, brass quintet, N/A, N/A

*Brass Quintet No. 2*, 1991, brass quintet, N/A, N/A

*Brass Quintet No. 3: Three Folk Songs*, 1994, brass quintet, Heartland Brass Quintet,

Marshall Philharmonic Band Concert

*Brass Quintet No. 4*, 2006, brass quintet, N/A, N/A

*Burlesque*, 1983, band, Central Methodist College Phi Beta and Phi Mu Alpha Chapters,

Eightieth Anniversary Concert

*Chant*, 1981, choir and flute, N/A, N/A

*Contrasts*, 1975, orchestra, Northland Symphony Association, Northland Symphony

Orchestra

*Convergent Means*, 1974, band, N/A, N/A

*Create in Me a Clean Heart*, 1991, choir, Central Missouri State University Phi Mu

Alpha Chapter, CMSU Composer in Residence Recital

*Dance*, 2010, clarinet and bass clarinet, N/A, N/A

*Divertimento for Band*, 1990, band, N/A, N/A

*Duo for Saxophone and Piano*, 1979, saxophone and piano, N/A, N/A

*Duologue*, 1971, violin and piano, N/A, University of Missouri—Kansas City 1973

Composition Class Recital

*Fantasy and Waltz*, 1988, band, Glasgow Bands, 1988 Missouri Music Educators Association Conference

*Father William*, 1981, choir and flute, N/A, N/A

*Felices Ter*, 1998, choir and brass quintet, N/A, 1998 Columbia Choral Ensemble

Christmas Concert

*Five Pieces on C*, 1966, flute and saxophone, N/A, N/A

*Folk Fantasy, A*, 1988, band, Truman State University, College Band Directors National Association Convention in Austin, Texas

*Folk Suite*, 1988, band, N/A, N/A

*Four Pieces for Clarinet and Piano*, 1994, clarinet and piano, N/A, Sarah Cavanagh

clarinet performance

*Four Songs*, 1973, soprano/flute/trombone/trumpet/bassoon, N/A, N/A

*Good News*, 2003, band, Montgomery County High School Band, Missouri Music Educators Association Conference

*Grandchildren*, 2010, suite for band, CMU Band 100<sup>th</sup> Anniversary Celebration, Missouri Music Educators Association Conference

*I Think Mice are Rather Nice*, 1974, voice and piano, N/A, N/A

*Introit: The Lord is in His Holy Temple*, 2005, choir and piano, N/A, N/A

*It's either a Song or a Dance*, clarinet solo, published by Southern, Lynn Seward-Fryer

Senior Recital

*Kaleidoscope*, 2004, band, N/A, N/A

*Lute in Winter*, 1994, Choir, CMU A Cappella Choir, Missouri Music Educators  
Association Conference 1994

*Make a Joyful Noise!* 1983, choir, N/A, N/A

*March*, 1982, band, N/A, Central Methodist College Concert Band Tours

*March*, 2010, saxophone quartet, N/A, N/A

*March*, 2010, clarinet and bass clarinet, N/A, N/A

*Mission Fanfare*, 2005, choir and piano, N/A, N/A

*Music for a Ceremony*, 2009, brass ensemble, CMU, CMU 2009 Baccalaureate

*Orchestra Piece*, 1970, chamber orchestra, N/A, N/A

*Orchestral Piece*, 1970, orchestra, N/A, Northland Symphony Orchestra

*Out of Darkness*, 1979, soprano/chamber ensemble/tape, N/A, N/A

*Overture*, 1978, band, N/A, 1981 Missouri Music Educators Association

*Overture on D*, 1972, orchestra, Northland Symphony Association, Northland Symphony  
Orchestra

*Prelude and Dance*, 1983, band, N/A, N/A

*Procession, Hymn and Celebration*, 1994, band, N/A, N/A

*Psalms 120*, 1981, choir and chamber ensemble, N/A, N/A

*Quartet*, 2002, saxophone quartet, N/A, N/A

*Quartet*, 2010, saxophone quartet, N/A, N/A

*Quartet*, 2006, saxophone quartet, N/A, N/A

*Quartet for Winds*, 1971, flute/clarinet/trumpet/trombone, N/A, N/A

*Reflections*, 1996, alto saxophone and band, N/A, CMU Band



*Remembrance*, 2002, band, Sturgeon High School Band, 2002 Missouri Music Educators Association

*Sarabande and Rondo*, 1993, band, N/A, Missouri Music Educators Association

*Sax Quartet: From Brass Quintet*, 2010, saxophone quartet, N/A, N/A

*Sax Quartet: Folksongs*, 2010, saxophone quartet, N/A, N/A

*Sax Quartet: From Tuba Quartet*, 2010, saxophone quartet, N/A, N/A

*Simple Gifts*, band, 1989, Blue Springs High School Bands, 1990 Missouri Music Educators Association Conference

*Sing a Song of Six Pence*, 1974, voice and soprano, N/A, N/A

*Six Variations*, 1968, string quartet, N/A, N/A

*Sonata for Trumpet*, 1991, trumpet and piano, N/A, N/A

*Song of Solomon*, 1972, band and narrator, Central Missouri State University Bands, College Band Directors National Association Conference

*Spectra*, 1976, trombone and wind ensemble, N/A, N/A

*Streets of Laredo*, 2005, choir and piano, CMU A Capella Choirs, N/A

*Suite for Young Band*, 1990, band, N/A, N/A

*Symmetry*, 1971, band, N/A, Central Missouri State University Bands

*Three Pieces for Trombone, Percussion, and Piano*, 1979, trombone/percussion/piano, Missouri Music Teachers Association, 1979 MMTA Convention

*Three Pieces*, 1978, band, University of Missouri—Kansas City Wind Ensemble, UMKC Wind Ensemble

*Three Pieces for Wind Ensemble*, 1979, band, Central Methodist College Bands, CMC Band Tour

*Three Songs for Soprano and Wind Ensemble*, soprano/2 flutes/2 clarinets/bassoon/2  
trumpets/2 trombones/tuba/percussion, N/A, N/A

*Three Songs of Solomon*, 1966, orchestra and narrator, N/A, N/A

*Toccata*, 1987, band, N/A, 1987 Missouri Music Educators Association Conference

*Tuba Quartet*, 1998, 2 euphoniums/2 tubas, N/A, N/A

*Quartet for Woodwinds*, 1975, flute/clarinet/alto saxophone/bass clarinet, N/A, N/A

*Woodwind Quintet*, 1968, woodwind quintet, N/A, N/A

*Two Shakespearian Songs*, 2014, male chorus, CMU Phi Mu Alpha Sinfonia Chapter,  
2015 CMU Phi Mu Alpha/Sigma Alpha Iota American Music Recital

*Sonata for Clarinet and Piano*, 1995, clarinet and piano, N/A, N/A

APPENDIX XVIII

Photographs and Facsimiles



Figure 1. Dr. Shroyer at CMU in 1977.



Figure 2. Dr. Shroyer at CMU in 2010.



*Ron*

**SWINNEY CONSERVATORY OF MUSIC**

*presents*

A PROGRAM OF CHAMBER MUSIC

*Composed by*

RONALD SHROYER

*And Performed by Students, Alumni and Faculty of*

Central Methodist College, Fayette, Missouri

College University Session  
MISSOURI MUSIC EDUCATORS ASSOCIATION ANNUAL MEETING

Ball Room  
Tan-Tar-A  
Osage Beach, Missouri

12:30 pm  
January 23, 1986

Figure 3. A program from a 1986 CMU recital featuring Dr. Shroyer's music.

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## VITA

Ryan McLouth attended CMU in Fayette, Missouri, and earned a Bachelor of Music Education degree in 2006. Following his studies at Central Methodist, he earned a Master of Music degree in guitar performance from the University of Missouri—Kansas City in 2008. After he completed his degree in Kansas City, he returned to mid-Missouri to teach at CMU, Columbia Independent Schools, and start a private studio business. Ryan was hired as Assistant Director of the Center for Faith and Service at Central Methodist in 2015, serving as adjunct professor of music and directing the student Worship Band. He was appointed as Assistant Professor of Music and Music Ministry Program Coordinator the following year, where he now directs activities for the Music Ministry academic and co-curricular program. He has been an active performer of sacred and secular music styles in Missouri since 2002.