

THE UNIVERSITY OF MANITOBA

A REPORT ON CREATIVE MUSICAL ACTIVITIES FOR
ENRICHING A HIGH SCHOOL CONCERT BAND PROGRAMME

BY

KONRAD MICHAEL MENDRES

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES IN
PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE
DEGREE OF MASTER OF EDUCATION

DEPARTMENT OF HUMANITIES AND SOCIAL SCIENCES

WINNIPEG, MANITOBA

SEPTEMBER 1975

A Report on Creative Musical Activities for Enriching a High School Concert Band Programme.

A dissertation submitted to the Faculty of Graduate Studies of the University of Manitoba in partial fulfillment of the requirements of the degree of

Master of Education

© 1975

Permission has been granted to the LIBRARY OF THE UNIVERSITY OF MANITOBA to lend or sell copies of this dissertation, to the NATIONAL LIBRARY OF CANADA to microfilm this dissertation and to lend or sell copies of the film, and UNIVERSITY MICROFILMS to publish an abstract of this dissertation.

The author reserves other publication rights, and neither the dissertation nor extensive extracts from it may be printed or otherwise reproduced without the author's written permission.



F

DEDICATED TO MY YOUNG DAUGHTER,
ALEXANDRA, WHO CONTINUALLY RESTORES
THE MAGIC IN MY LIFE.

ACKNOWLEDGEMENTS

A GREAT DEAL OF THANKS IS EXTENDED TO MY COMMITTEE MEMBERS FOR THEIR ADVICE AND ENCOURAGEMENT DURING THE COURSE OF THIS PROJECT.

A SPECIAL THANKS GOES TO THE CHAIRMAN OF MY COMMITTEE, PROFESSOR COLIN S. WALLEY, FOR BEING AN UNDERSTANDING FRIEND AND FOR ALLOWING ME "TO DO MY OWN THING".

MUCH APPRECIATION IS EXTENDED TO MY WIFE, ALISON, AND HER PARENTS, MR. AND MRS. CHRISTIAN EINFELD. THEIR LOVE, PATIENCE AND ENCOURAGEMENT DURING THE COURSE OF THIS STUDY HELPED ME RETAIN MY SANITY.

A SPECIAL THANKS GOES TO THE BAND MEMBERS AT KILDONAN EAST REGIONAL HIGH SCHOOL WHO PARTICIPATED IN THIS PROJECT AND SEEMED TO HAVE SURVIVED.

A GREAT DEAL OF GRATITUDE IS EXTENDED TO MR. LEON PEWARCHUK, INDUSTRIAL DESIGN DEPARTMENT, KILDONAN EAST REGIONAL HIGH SCHOOL, FOR HIS TIME AND ENERGIES IN FILMING VARIOUS PORTIONS OF THE PROGRAMME.

ALSO, A GREAT DEAL OF THANKS GOES TO MISS VIRGINIA ANDERSON, CLERICAL STAFF, KILDONAN EAST REGIONAL HIGH SCHOOL, FOR HER METICULOUS WORK IN TYPING THE ROUGH DRAFTS AND FINAL DRAFT OF THIS PAPER.

"And what is the purpose of writing music?
One is, of course, not dealing with purposes but
dealing with sounds. Or the answer must take the form
of a paradox: a purposeful purposelessness of a
purposeless play. This play, however, is an
affirmation of life - not an attempt to bring order
out of chaos nor to suggest improvements in creation,
but simply a way of waking up to the very life we're
living, which is so excellent once one gets one's
mind and one's desires out of its way and lets it
act of its own accord."

John Cage
from Silence

Everything is a process,
Nothing is a product.
There are no such things as "products".
What we know as a "product",
is simply that point where the process pauses,
before it continues on its own unique way.
No one can predict in which direction the
process will go. Who would want to?
The only thing one can do is use his own
unique self to perpetuate the process.
In this way, one becomes more unique,
more himself.

Konrad Mendres

ABSTRACT

The purpose of this study was to determine what results would occur when a traditional high school concert band programme was enriched with various types of creative musical activities.

In order to achieve an atmosphere which would be conducive to this type of programme, student input became important in the initial design of both programme format and programme content.

During the course of the programme, opportunities were provided for students to experience a wide variety of creative musical activities. These activities consisted of; instrument making, experimentation with sound, simple improvisation and composition, student conducting, experimentation with other band instruments, and some exposure to other related art forms. During these activities, time was allowed for students to pursue their own musical interests in playful types of situations. Some of these creative activities occurred during the full band rehearsals and many occurred during small group sessions which consisted of a heterogeneous mixture of students in terms of age, grade level, and instrumentation.

A variety of adjunct musical activities were also provided to supplement the band programme.

Within the band programme, the band director took the initiative to become more personally involved with the students not only as a teacher, but also as a member of the band in both a musical and social context. Much of the musical and administrative decision making in the programme involved all band members.

In summary, results of this study indicate that high school band students are still sampling in terms of musical experiences and that a democratic system of band administration, in which students have the opportunity to pursue their own musical interests through creative and playful modes of behavior, has a positive effect on musical, social and individual growth.

TABLE OF CONTENTS

PROLOGUE		PAGE
CHAPTER		
I. A. <u>INTRODUCTION</u>		1
B. <u>IMPORTANCE OF THE STUDY</u>		
1. THE PROBLEM		6
2. SPECIFIC PROBLEMS OF THE CONCERT BAND		8
C. <u>PROPOSAL FOR REFORM</u>		15
D. <u>A THEORETICAL MODEL FOR CONCERT BAND</u>		16
E. <u>EXPECTATIONS</u>		18
F. <u>STATEMENT OF LIMITATIONS</u>		19
G. <u>STATEMENT OF DEFINITIONS</u>		20
H. <u>FOOTNOTES FOR CHAPTER ONE</u>		21
II. A. <u>REVIEW OF RELATED LITERATURE</u>		26
B. <u>REVIEW OF RESEARCH ON TOPIC</u>		29
C. <u>FOOTNOTES FOR CHAPTER TWO</u>		31
III. A. <u>INTRODUCTION</u>		33
B. <u>SOURCES OF DATA</u>		
1. KILDONAN-EAST REGIONAL HIGH SCHOOL		34
2. KILDONAN-EAST BAND PROGRAMME (1973-1974)		34
3. KILDONAN-EAST BAND PROGRAMME (1974-1975)		36
DESCRIPTION OF POPULATION		36
4. SCHOOL CLASS SCHEDULING		37
5. ADMINISTRATIVE ATMOSPHERE		37
6. DESCRIPTION OF MUSIC FACILITIES AND EQUIPMENT (SEPTEMBER, 1974)		37
7. TEACHING LOAD OF BAND DIRECTOR (1974-1975)		37

C. PROGRAMME PLANNING

- | | | |
|----|---|----|
| 1. | RATIONALE FOR PROCEDURE OF PROGRAMME DESIGN | 38 |
| 2. | SCHEDULING OF BAND REHEARSALS AND CLASSES (1974-1975) | 39 |
| | (a) TEACHER/STUDENT PLANNING OF SCHEDULE | 39 |
| | (b) TEACHER/STUDENT PLANNING OF GENERAL PROGRAMME CONTENT | 42 |
| | SMALL GROUP SESSIONS | 42 |
| | EVENING BAND REHEARSAL | 42 |
| | (c) GENERAL FORMAT FOR TOTAL BAND PROGRAMME | 44 |
| 3. | PLANNING OF PROGRAMME AND ACTIVITIES | |
| | (a) FULL BAND REHEARSAL | 45 |
| | (b) SMALL GROUP SESSIONS | 47 |
| | SEPTEMBER, 1974 TO DECEMBER, 1974 | 47 |
| | JANUARY, 1975 TO MAY, 1975 | 48 |
| | (c) ACTIVITIES ADJUNCT TO THE PROGRAMME | 50 |
| | LIST OF ADJUNCT ACTIVITIES | 51 |
| | (d) FLOW CHART OF MUSICAL ACTIVITIES | 53 |
| | SEPTEMBER, 1974 TO JANUARY, 1975 | 54 |
| | FEBRUARY, 1975 TO JUNE, 1975 | 56 |

D. PROCEDURE FOR COLLECTING DATA AND TYPES OF DATA TO BE COLLECTED 58IV. A. INTRODUCTION 59B. SECTION ONE - EVENING BAND PROGRAMME

- | | | |
|----|--|----|
| 1. | ADMINISTRATION AND SCHEDULING | 60 |
| 2. | MUSICAL ACTIVITIES AND STUDENT INVOLVEMENT | 63 |
| | (a) TRADITIONAL CONCERT BAND LITERATURE | 63 |
| | QUANTITY OF BAND LITERATURE | 65 |
| | DIVISION OF INSTRUMENTAL PARTS | 66 |
| | BAND INSTRUMENTATION | 68 |
| | STUDENT CONDUCTOR PROGRAMME | 71 |
| | FULL BAND PERFORMANCE TIME | 74 |
| | CONCERT BAND MEMBERSHIP | 76 |
| | (b) CREATIVE MUSICAL ACTIVITIES | 79 |
| | PLANNED ACTIVITIES | 79 |
| | INCIDENTAL ACTIVITIES | 87 |
| 3. | SOCIAL DEVELOPMENT | |
| | (a) STUDENT DECISION MAKING | 90 |
| | (b) STUDENT ADMINISTRATION | 90 |
| | (c) STUDENT/TEACHER RELATIONSHIP | 92 |

C. SECTION TWO - SMALL GROUP ACTIVITIES

- | | | |
|----|-------------------------------|----|
| 1. | ADMINISTRATION AND SCHEDULING | 94 |
| | (a) SCHEDULING | 94 |
| | (b) STUDENT ATTENDANCE | 94 |

CHAPTER	PAGE
2. MUSICAL ACTIVITIES	
(a) SEPTEMBER, 1974 TO DECEMBER, 1974	96
(b) DECEMBER, 1974 TO MAY, 1975	100
3. STUDENT ATTITUDES	
(a) SCHEDULING	103
(b) MUSIC ACTIVITIES	103
(c) ATMOSPHERE OF CLASSES	104
<u>D. SECTION THREE - ADJUNCT ACTIVITIES</u>	
1. PLANNED ACTIVITIES	
(a) STAGE BAND	106
(b) GIMLI FINE ARTS CAMP	107
(c) FIDDLER ON THE ROOF MUSICAL	113
(d) STUDENT TEACHER PROGRAMME	119
2. NON-PLANNED ACTIVITIES	
(a) VOLUNTEER DRUMMAKING INSTRUCTORS	121
(b) COMBO	122
<u>E. SECTION FOUR - SELF-EVALUATION AND GRADING</u>	
1. (a) SELF-EVALUATION	124
(b) GRADING	126
<u>F. SECTION FIVE - SUMMARY OF STUDENT INVOLVEMENT IN PROGRAMME</u>	
1. TIME PUT INTO TOTAL PROGRAMME	129
2. ACTIVITY INVOLVEMENT	129
3. INSTRUMENT USE OUT OF SCHOOL	129
4. BAND MEMBERSHIP	130
<u>G. SECTION SIX - SUMMARY OF STUDENT ATTITUDES TOWARDS PROGRAMME</u>	
1. MUSICAL ACTIVITIES	131
2. DEMOCRATIC ADMINISTRATION	131
3. ATMOSPHERE	132
4. STUDENT/TEACHER RELATIONSHIP	133
5. EPILOGUE	135
<u>V. A. INTRODUCTION</u>	136
<u>B. STUDENT DEVELOPMENT</u>	
1. PERSONAL DEVELOPMENT	137
2. SOCIAL DEVELOPMENT	140
(a) GROUP DECISION MAKING	140
(b) GROUP MUSICAL AND SOCIAL INTERACTION	140

CHAPTER	PAGE
C. <u>ROLE OF CREATIVITY</u>	142
D. <u>BAND MUSICALITY</u>	143
E. <u>PERSON TO PERSON</u>	
1. STUDENT FREEDOM	144
2. TEACHER MUSICAL INVOLVEMENT	144
3. TEACHER SOCIAL INVOLVEMENT	145
F. <u>BAND MEMBERSHIP</u>	147
G. <u>SUMMARY OF CONCLUSIONS</u>	148
H. <u>RECOMMENDATIONS</u>	
1. CONCERT BAND PROGRAMMES	149
2. KILDONAN-EAST HIGH SCHOOL BAND PROGRAMME	150
I. <u>PERSONAL THOUGHTS AND REFLECTIONS</u>	
1. PERSONAL MEANING	152
2. GENERAL SUGGESTIONS	156
3. EPILOGUE	158
4. ABRAHAM MASLOW	159
 BIBLIOGRAPHY	 160
 APPENDIX	
A.	
SEMESTER ONE GROUP SESSION SCHEDULES	i
SEMESTER TWO GROUP SESSION SCHEDULES	iii
DETAILED LOG BOOK INFORMATION GATHERING	v
LIST OF TOPICS FOR FINAL EVALUATION	vii
FINAL MARK SHEET	ix
THREE LETTERS ON BAND MUSICALITY	x
INFORMATION AND MATERIALS AVAILABLE FROM THE WRITER	xiii
 APPENDIX	
B.	
COPY OF PENTATONICS FOR CONCERT BAND	

APPENDIX C.
GIMLI FINE ARTS CAMP INFORMATION
FREE PRESS CLIPPING
LETTER TO PARENTS
COPY OF BROCHURE

APPENDIX D.
PHOTOGRAPHS OF BAND STUDENTS INVOLVED IN INSTRUMENT MAKING
PHOTOGRAPHS OF STUDENTS INVOLVED IN CREATIVE MUSIC CLASS -
GIMLI FINE ARTS CAMP
PHOTOGRAPHS OF STUDENTS INVOLVED IN OTHER ARTISTIC AREAS -
GIMLI FINE ARTS CAMP

PROLOGUE

During the course of my teaching career, I have had the good fortune to be involved in a variety of musical workshops, with people of all ages, in school and out of school. Many of these musical "experiences" have been highly creative in nature, resulting in much expression of human feelings and emotion.

My observations of what has occurred during these sessions, have led me to the following beliefs:

- A. That people of all ages continue to "sample" in terms of musical interests and endeavours.
- B. That people who already have an interest in one major area of music may still have a substantial interest in exploring many other means of musical involvement.
- C. That more "fun" and more "personal" significant musical learning occurs when people are allowed to explore and utilize musical instruments and other musical devices in an atmosphere which is free and open, and which contains the fewest restrictions.

It is these personal convictions that have led to the course of the following study.

Konrad Mendres

Chapter One

A. Introduction

Music should be fun. It should bring laughter and put smiles on people's faces. Smiles and laughter mean that "something is happening". Somber faces do not tell you very much.

Music education should not be as serious a business as we like to make it out to be. Not knowing about Bach or Beethoven is not that crucial to one's existence. There are probably as many people who get as much pleasure from playing a drum as there are music critics who get pleasure from listening to Handel's Messiah.

The secret to success in music education is simply to make certain that those students who would like to learn to play drums can do so, and those students who would like to learn about the Messiah can also do so.

In these situations, it is more likely that students would develop their sensitivity to music. They would become more perceptive. Bennett Reimer would say that this would be the key to developing a person's aesthetic sense.¹

In order to learn, students do not necessarily need teachers. There are thousands of teenagers who have taught themselves to play guitars and drums without the help of schools or teachers. Young people have shown that one can learn music without the "expert" guidance of music teachers.

The Tanglewood Symposium in 1967 emphasized the need for music educators to provide more relevant musical experiences for students. The Symposium also stressed the fact that more creative approaches in music education were needed at all levels of the music curriculum.²

Music courses must provide those conditions for musical experiences to occur where students can become totally involved, where their feelings are allowed to blossom, and where they can make decisions and exercise

their own judgements. Carl Rogers would say that it is in these types of conditions that most significant learning occurs, where learning becomes relevant for the whole person, for both his intellectual and emotional natures.³ Reimer would add that it is in these situations that a person enriches his life by gaining insight into the nature of his own feelings.⁴ Maslow also stresses the importance of being able to "experience" one's intellectual and sensual natures.⁵ He emphasizes that when one becomes "totally" involved, one "experiences" knowledge rather than just remains a "spectator" of knowledge. He feels that creativity develops more "experiential", non-intellectual modes of learning, and that this type of knowledge is extremely important to human development.⁶

Music courses should also have a "fun" aspect to them. There should be times where one works not only in a serious vein, but also there should be times when one can "play" and "fool around" so to speak. There should be time allowed for students to examine and toy with ideas and things in a playful type of situation. Eble stressed the fact that a sustained and deadly seriousness in the pursuit of knowledge can be detrimental to free play of mind whereby the great gaps in our understanding are often made.⁷

Piaget's studies of children point out that creativity and learning are very closely related in play. His studies show that play is the activity of intelligence, and that play contains all those elements and conditions necessary for learning.⁸ It is in playful types of situations that one can most easily pursue one's interests. It is in play that one can re-construct, re-invent, discover, and make some sense and order out of things. Rogers would emphasize that it is these types of conditions, where learning is self-appropriated, self discovered, that learning significantly influences behaviour.⁹ Caplan adds that insight and creativity come from a long period of "playing", not as a flash of genius, and that playful experiences are more involving and less threatening to a student than learning superimposed by a teacher.¹⁰ Glasser differentiated between "learning

by discovery" and "teaching to discover". He concluded that perhaps "learning by discovery", which involves unguided exploration, results in more meaningful concepts.¹¹ It would seem that Glasser would favour playful types of modes for learning.

Both Ellis¹² and Lieberman¹³ equated playfulness and creativity. They recognized the value of play not only in childhood, but also throughout adult life. They both emphasized the fact that creativity flourishes better in unstructured situations. Lieberman particularly emphasized the need to make learning more "fun", especially at the high school level.¹⁴

Both Eble¹⁵ and Erichson¹⁶ emphasized the value and importance of creativity throughout life. Roszak believes that through exercising our creative energies we come to know ourselves and orient ourselves morally and metaphysically.¹⁷ Torrence points out that the stifling of creativity cuts at the roots of satisfaction in living and ultimately creates overwhelming tension and breakdown.¹⁸

Sherman points out that creativity and discovery are fundamental to music education. He differentiated between the "knowing musician", and the "knowledgable musician". A "knowing musician", he defines as one who knows music. This is a cultivated condition. It is nourished by discovery and it is a result of all that may be associated with creative activity. It is a result of one's coming to grips with things and ideas in ways that reflect individual assessment and decision. He defines a "knowledgable musician" as one who knows about music. This type of knowledge is expressed through verbalization, it is non-musical."

By structuring, compressing, and organizing music courses and curricula, we have not provided much possibility for a student's individual musical growth. We have forgotten, somewhat, that each student is a unique human being, that he has a variety of interests, and that he accepts only those learning experiences which are of significant value to him. Walley points out that every person enters a situation with his or her own unique

"model". He defines a model as the expectation, one has, of personal meanings that events are likely to evoke. He points out that when a student engages in activities for which there is little personal meaning, the experience becomes mismatched with his "model". When this occurs, the learner rejects the experience and is forced into the role of an imitator where he employs other models. The student goes "untouched" by the experiences.²⁰

Woodruff adds that affective preferences and tastes (values) grow out of a student's satisfaction or annoyance with his experience with things, concurrent with his understanding of them.²¹

All too often music educators tend to stress those musical teachings which they think are important. Certainly it is important to provide "models" for those students who may not have any, but it is far more important that music educators provide those experiences and opportunities by which students can enrich their existing models.

Rather than worry too much about what to teach students, we should concern ourselves more about providing those conditions and experiences in which students can learn.

The learning theories of both Bruner²² and Kohl²³ point out the value of devising curricula on a conceptual basis. They point out the need for learning experiences to be provided which continually re-examine basic concepts and build on them. Only in this way will the gaps between elementary knowledge and advanced knowledge slowly be closed. Eble, however, stresses the fact that educators should worry less about articulation between levels of learning and concern themselves more about fostering the imagination that leaps over gaps.²⁴

Mursell,²⁵ Leonhard and House²⁶ all stress the fact that a great variety of concrete experiences should be provided for students so that basic concepts can be broadened and strengthened. Woodruff points out that creativity can best be cultivated by helping students to become conceptually acquainted with their musical environments.²⁷ Reimer adds

that conceptualization in music is not an end in itself, but simply a means for improving the aesthetic experience.²⁸

The Manhattenville Music Curriculum Programme emphasizes the need for music curricula at all levels to be built on a conceptual core, and that creativity and discovery types of situations are the best ways of providing students with concrete experiences from which to develop concepts.²⁹

What types of learning experiences should be provided in music education depends somewhat upon a definition of what constitutes music. First of all, music education is not a study about things, it is an experience within things. If music is an expressive media, learning involves expressing. If music is a creative act, then learning means creating. If music has meaning, then personal judgements are fundamental to the learning process. If music is a communicative act, then learning should involve communication. If music has these characteristics, and it has, then students should be provided with those situations and experiences where they can create, communicate, exercise personal judgements, and express themselves.

Music Programmes are often too concerned with the production of musical "products" and in doing so, they often neglect the importance of human development. Music programmes should be more concerned with the human processes and should foster those conditions which provide each student with the opportunities to further his or her musical growth.

Kuhl makes an interesting point when he says:

"Everything a student does is supposed to be a finished product. There is little allowance for hesitant beginnings, false starts, bad ideas, impossible dreams - all explorations writers attempt before finding their own voices and the forms appropriate to express them, they are expected to be perfect everytime."³⁰

B. Importance of The Study

1. The Problem

The high school concert band programme has evolved because of the need to provide instrumental music instruction within the public school system. Throughout the course of it's evolution, the concert band has created it's own type of "musical establishment" with it's own unique attributes and philosophy. It has also adopted it's own distinct type of curricula and teaching method. Without doubt, the concert band provides valuable musical experiences for students who might otherwise be deprived.

Unfortunately, it has adopted a somewhat narrow approach to music education. Most concert band programmes have become stereotyped.

Many of the high school band programmes have become so structured and so selective in terms of curricula and teaching methodology that creativity and discovery types of learning have all but disappeared. Yet, it is a known fact, that few students enrolled in high school music courses have ever had the chance to work with, and explore, the raw materials which constitute music. For example, it is highly doubtful that a student who has played the trumpet or clarinet in a school band for two or three years has ever had much of an opportunity to work in discovery and creative types of situations. It is also highly doubtful whether this same student has had the chance to explore other musical interests which he may have. It is therefore, highly doubtful that his band experience has provided him with all those experiences which are necessary for his total musical and personal growth.

Certainly the study of the "musical monuments" of our past great composers has much to contribute to a student's musical growth. But Bach is much like God; each person has to discover Him in his own way. Band programmes should provide more meaningful and creative ways to help students discover that which is important to them.

In speaking about the concert band, Gibbs says,

"students are approached with a narrowly conceived invitation to 'join the band', but they are seldom extended an invitation to become actively involved in a personal creative act of musical expression and understanding".³¹

Band conductor Fredrich Fennell has also emphasized the need for concert band programmes to become more relevant to students and to provide those musical experiences which can best meet the students needs and desires.³²

2. Specific Problems of the Concert Band

(a) The band media of musical instruction is in itself a limiting device. McLuhan's point that the medium is the message is of significant importance in this instance. The band "media" does, in fact, shape the musical message. Musical instruments are machines, mechanical devices used simply for extending man's music making capabilities. Because of this the types and kinds of music making opportunities are limited within the band programme. Karel suggests that the instrumental media not only severely limits the scope and content of the band programme, but also it shapes the performer (student) and the types of learnings which can take place.³³ The instrumental media requires a student to specialize and this in itself is prohibiting.

(b) Because of the cost of band programmes, (not only in terms of money, but in time and energy) and because of public expectations, band programmes have become "performance oriented". They have become the school "showpiece" and in many cases have been musically exploited.

In a recent study on the performing habits of 222 high school bands in the United States, Jack Mercer concluded that most band programmes (concert bands, stage bands, marching bands) suffer from what he calls "performancitis". The band in the average high school with an enrollment of over one thousand students presented on average of 15.4 large group performances in a typical year. Small high schools with enrollments of four hundred to one thousand students were almost as active with a performance average of about 14.5 performances per year. In other words, the typical high school band gave an average of 1.5 performances a month during the school year - a large group performance every two and one half weeks! Mercer also points out that 76% of the large schools and 81% of the small schools had performed in contests during a typical year.³⁴ Although there are no statistics available on the present performing habits of Manitoba high

school bands, it is most probable that their performing habits would be comparable to American high school bands. In summarizing the findings of several research studies, Charles Benner concluded that performing group participation has little effect on musical behavior other than the acquisition of performance skills, unless there is a planned effort by teachers to enrich the performing experience with additional kinds of musical understandings.³⁵ Research findings of the Manhattenville Music Curriculum Programme stress the fact that emphasis on performance is a relatively unreliable means for the nurturing of musical insight.³⁶ Zorn points out that one reason the large band ensemble does not keep students interested is the fact that it is heavily performance-oriented. It works from one performance to another, from one contest to another. In this situation, the band rehearsal is no longer a creative learning environment for studying music other than selected performance skills. It has become, instead, a quasi-professional organization.³⁷

(c) The physical size of most concert bands, in terms of students, limits, the types of musical activities which can occur. The orientation of the band depends largely on the conformity of the individual to the total group. Individual expression is, therefore, somewhat limited. Gibbs points out that the band, by its nature, builds a structure that does not permit musical freedom and that in reality students needs are not being met by the most costly venture in music education.³⁸

(d) Band Programmes, by nature of their structure, require band directors to assume an autocratic leadership. Decisions on administrative types of issues can be made in a democratic fashion, but the decisions that are musical - those for which the band supposedly exists cannot be reached by consensus. Gibbs points out that;

" . . . democratic decision making cannot be allowed when a band is involved in music making.

To attempt to do so would border on catastrophe (although that catastrophe might result in a far more exciting musical product than many of the sterile performances we now witness)".³⁹

Gibbs also feels that total subservance to a conductor on matters that should be extremely personal seem to be in conflict with contemporary life.⁴⁰

(e) The individual position of the student within the band structure somewhat limits his or her musical development in a vertical and lateral sense. No two students achieve or learn at the same rate or in the same direction. Yet, the premise that students do learn at the same rate and in the same direction is fundamental to the growth and development of the band. Many high schools have two or three levels of band programmes which allow for some movement in a vertical direction but this movement is almost entirely based on skill development rather than on other musical aspects. Many high schools also offer stage band and marching band programmes which students in concert band may enter. But these bands are also somewhat limited in the types of musical activities they can provide for individual musical development. Many of these bands are limited to a certain instrumentation (scoring of literature, stage band), and many bands direct their efforts to performance and marching (marching bands).

(f) There seems to be a false assumption that all students who join concert band programmes join for the sole sake of performance within large group activity. The band programme is simply an expedient method for the teaching of large group instrumental music. There are many other ways of teaching instrumental music other than through large groups. There are students in concert band programmes who are content to work in small groups or on individual types of musical activities.

(g) Many band directors are more concerned with building "musical machines" which have a balanced instrumentation rather than a musical organization which allows a student to play an instrument or instruments of their choice. Gibbs points out that full instrumentation in concert bands is not arrived at naturally. Too often students are required to play instruments of the director's choice. Gibbs asks the question;

"How many thousands of students have been put on instruments of their second, third, fourth or last choice so that we may round out the instrumentation of 'our' band?"⁴¹

Also the converse situation occurs where students would like to try a variety of instruments during the course of their band experience but this is often not allowed because it would unbalance the instrumentation.

(h) In many high school band programmes, the curriculum tends to become nothing more than a series of episodic situations where the musical goal of every rehearsal leads to the next performance. In his study of band programmes in the United States, Mercer concluded that the curriculum was the "score" and in most cases, not much more. He also found that most band directors had no clear conception of what a band curriculum is, nor could they explain what they were trying to accomplish educationally with their students.⁴² Gibson points out that the band curriculum has become heavily dependent on musical scores for performances and concerts and that programmes are all too often chosen for what the students can play well.⁴³

(i) Band music is in itself another factor in creating interest. Traditional band parts are arranged in skyscraper fashion with the most important role given to first parts and the least important role given to third parts. This hierarchal division of parts definitely favours first-chair musicians. Players of second and third parts in bands consistently

express the attitude that their parts are not very important. Bergen, in a research study of drop-outs in instrumental music found that the greatest number of drop-outs are students who played second and third parts in the band.⁴⁴

(j) Another major problem in band work is the fact that the instrumental media requires a continual type of "technical training". By the nature of the instrumental media a student is required to engage in highly repetitive types of mechanical exercises during the course of his programme. Generally, most band programmes stress skill development while many other types of learnings are suppressed. Bennett Reimer points out that;

"Certainly the opportunities to develop musical mastery should be available to all children who would take advantage of it. Yet, mastery of technique cannot in itself justify the enormous effort expended by so many children in learning to play or sing. Most children by the nature of human latent and societal needs will never progress beyond modest levels of technical prowess."⁴⁵

Haack points out that extended band instrumental experience as it generally exists at the secondary school level may tend to inhibit the development of certain aspects of musical perception and understandings which are basic components of aesthetic education.⁴⁶ He feels that large amounts of drill on parts and isolated technical problems may eventually bring about an intellectual inhibition to the perception of the poetic aspects of music.⁴⁷

(k) Most band programmes are dedicated to the cause of recreating music rather than creating music. Most music played by concert bands is music composed by other people. This can be creative in a way, but in most cases the interpretation of that music is dictated by the score

and by the conductor. Because of the re-creative aspect of band music, student expression is greatly diminished. Woodruff points out;

". . . even performance often fails to humanize music education when it over-emphasizes the ability to play music composed by other persons and under-emphasizes the expression of the learners own musical feelings and understanding."⁴⁸

(1) Band programmes are generally oriented to the production of "musical products" for performance. They are more concerned with "perfecting" music rather than emphasizing the musical processes. Cahn sums this up beautifully when he says;

"It takes boldness and courage to present a less than perfect performance. In fact, to pay attention to human process even at the expense of perfect performance, takes a kind of wisdom that has not yet become the norm of music education . . . Imperfect performances will not kill music education. They may yet make the field into what it should have been long ago - an educational experience of breadth and depth providing for the growth and development of students who wish to learn how to learn about themselves through music as the people they are, rather than as powers in the creation of a perfect musical product."⁴⁹

(m) Most band students begin their instrumental music studies using the traditional music notation system. All band method books and band literature are written in the traditional system. Many of the students are not introduced to music at a basic raw level. Their learning of music notation concurrent with their instrumental work basically involved a stimulus - response type of learning in the early years. Also, many high school band students have a poor conceptual basis because of a lack of a great variety of musical experiences during their former band programmes.

Although there is much one can do within the traditional notation system, it stills has its limiting affects on musical expression. Ahlstrom says about our notation system;

"What began as a wonderful aid - a convenience - has turned into a liability, putting blinders on everyone concerned. What was designed as a convenient aid to memory has turned into something that dictates to the unwary musician precisely what he can think and hence create."⁵⁰

C. A Proposal for Reforming the High School Concert Band Programme.

If the high school concert band programme could provide more creative musical experiences through exploration, discovery and play, it would help students broaden their knowledge in music rather than restrict it to a narrow experience. The main aim of the band program is not to develop skilled, performing musicians. Statistics show that fewer than 3% of high school graduates in the United States ever become professional musicians.⁵¹

The essence of the concert band programme lies in the contribution it can make to developing the human and musical processes within its framework. Therefore, the main aim of the band program should be to provide those conditions which promote each individual's growth and development. Carl Rogers would add that it is in these types of circumstances that an individual can actualize himself, to become more of his potentialities.⁵²

D. A Theoretical Model for Concert Band

1. The structure of the band programme and the direction it takes should evolve from the musical needs of the individual students in the programme. The structure should not be imposed by the director.
2. Within whatever structure develops, there should be as much a climate of freedom as possible so that students can pursue those musical learnings which are of most value to them.
3. Within the programme, the band director should play the role of a facilitator of musical learning. He should help in providing those activities which help students enrich their own musical "models" and help other students in creating new musical "models".

As a beginning step toward achieving the above "Band model", the band director can help provide students with "enriching experiences" in the present band programme by facilitating some of the following:

(a) Large group performances are a necessary part of the concert band programme. There are individual and social needs that performance fulfills. There should be less emphasis placed on performance such that there is a better balance with other types of musical activities. Bennett Reimer believes that concerts and other public performances should be a natural outgrowth of the efforts of the group.⁵⁴

(b) The director should provide more opportunities where students can exercise musical decisions and judgements. He should encourage "self-evaluation" as much as possible.

(c) The director should encourage, rather than discourage, students to experiment with musical instruments in the band. Students should have

as much freedom of choice as possible in selecting the instrument or instruments which they wish to play. It is an exploitation of a young person to have him spend three, four or five years on one instrument for the sake of balancing the band.

(d) Students who may not wish to perform should not be forced to do so. There should be provision made for those students who desire to do so to be able to perform in a variety of ways.

(e) More time during full band rehearsals should be devoted to other types of activities rather than working solely on the "score".

(f) Students in large group rehearsals should be allowed to play a variety of "parts" (first, second, etc.) on their instruments rather than playing the same parts all the time.

(g) There should be less emphasis on large group rehearsals and more emphasis on small group and individual types of activities. More emphasis should also be placed on self-initiated group or individual projects.

(h) Less emphasis should be placed upon developing technique and more emphasis should be placed on musical activities which can utilize the "technique" students already possess.

(i) More unstructured time should be provided for students so they can have some time to "play around" and explore.

(j) More emphasis should be put on getting students involved in more creative types of musical activities such as (i) composing, (ii) improvisation, (iii) scoring, (iv) experimentation with sounds, (v) building instruments, (vi) other self-initiated creative activities.

(k) The band director should become more involved in the learning process with his students. Greater personal contact and involvement with students in their musical activities does much to create new channels and flows of information between student and teacher.

E. Expectations

By altering conditions within the concert band programme such that those activities listed in the previous recommendation can occur, the following is expected to occur:

1. Students may exhibit a positive attitude towards the concert band programme.
2. Students may freely express themselves.
3. Students may broaden their musical interests.
4. There may be a strong and honest interpersonal relationship established between students and band director.
5. Students may develop confidence and awareness of their abilities and talents.
6. Students may develop an interest in continuing their musical endeavours upon leaving school.
7. Students may become interested in creative types of musical activities.
8. Students may develop a better sense of musicianship.
9. Other students may be encouraged to join the programme.

F. Statement of Limitations

1. This study focused on those students in grades X, XI, and XII at Kildonan East Regional High School who were enrolled in the Concert Band Programme.

2. The course of this study encompassed September, 1974 to June, 1975.

G. Statement of Definitions

1. Concert Band - generally a large ensemble (25 to 100 students) containing woodwind, brass and percussion instruments dedicated to playing all types of literature.

2. Stage Band - a smaller ensemble than the concert band (10 to 20 students) which is generally limited to: (a) saxaphones, trumpets, trombones, percussion, electric bass, electric guitar, piano, and organ) or some combination of these. Generally dedicated to playing more modern and "pop" types of literature.

3. Marching Band - generally a large ensemble (25 to 100 students) containing woodwind, brass and percussion instruments dedicated to playing marching types of music.

H. Footnotes for Chapter One

1. Bennett Reimer, A Philosophy of Music Education. (New Jersey: Prentice Hall Publishing Co., 1970), p. 40.
2. Robert A Choate, "Tanglewood Symposium", Music Educators Journal (November 1967), pp. 49-60.
3. Carl Rogers, Freedom to Learn, (Columbus Ohio: Charles E. Merrill Publishers, 1969), pp.4-6.
4. Reimer, op. cit., p. 39.
5. Same Reese, "Discovering the Nonintellectual Self", Music Educator Journal (May 1974), p. 46.
6. Abraham Maslow, The Psychology of Science, (Chicago: Henry Regner Co., 1966), p. 88.
7. Kenneth E. Eble, A Perfect Education, (New York: Macmillan, 1966), p. 180.
8. Maria W. Piers, ed., Play and Development, (New York: W. W. Norton and Co., 1972), p. 27.
9. Rogers, op. cit., pp. 4-6.
10. Frank and Theresa Caplan, The Power of Play, (New York: Anchor Press, 1973), pp. 149-154.
11. Robert Glasser, "Variables in Discovery Learning", Learning by Discovery: A Critical Appraisal, L. S. Shulman and E. R. Keisler, ed., (Chicago: Rand McNalley Inc., 1966), pp.64-75.
12. M. J. Ellis, Why People Play, (Englewood Cliffs: Prentice-Hall, 1973), pp. 120-121.
13. J. N. Lieberman, "Playfulness and Divergent Thinking", Journal of Genetic Psychology, (1965), pp. 219-224.
14. J. N. Lieberman, "Playfulness and Creativity: Some Developmental and Situational Aspects," "American Education Research Association", Washington D. C., City University of New York, Brooklyn, (February, 1971).
15. Eble, op. cit., P. 7.
16. Piers, op. cit., p. 158.
17. Theordore Roszak, Where The Wasteland Ends, (New York: Doubleday and Co., 1972), p. 259.
18. E. P. Torrance, "Causes for Concern", Creativity, P. E. Vernon, ed., (Middlesex: Penguin Books Inc. 1970), p. 356.

19. Robert W. Sherman, "Creativity and The Condition of Knowing in Music", Music Educators Journal (October 1971), pp. 19-22.
20. Colin S. Walley, Music Models and Children's Play: Reflections on a Programme of Teacher Preparation for Early Childhood Education, University of Manitoba, (1974) pp. 2-5.
21. Asahel D. Woodruff, "How Music Concepts are Developed", Music Educators Journal, February 1970), p. 54.
22. Jerome S. Bruner, The Process of Education, (Cambridge: Harvard University Press, 1966).
23. Herbert R. Kohl, The Open Classroom, (New York Vintage Books, 1969), p. 54.
24. Eble, op. cit., p. 18.
25. James L. Mursell, Education for Musical Growth, (Boston: Ginn and Company, 1948), p. 78.
26. Charles Leonhard and Charles W. House, Foundations and Principles of Music Education, (New York: McGraw Hill Books Co. Inc., 1959), p. 253.
27. Woodruff, op. cit., p. 54.
28. Bennett Reimer, "Putting Aesthetic Education to Work", Music Educators Journal, (September, 1972), p. 31.
29. Ronald B. Thomas, Manhattenville Music Curriculum Programme Synthesis, (New York: Media Inc., 1965).
30. Kohl, op. cit., p. 11.
31. Robert Gibbs, "The New Breed of Band Director", Music Educators Journal (November 1970), p. 36.
32. Fredrick Fennell, "As I see it", The School Musician, (Aug. - Sept. 1968), p. 76.
33. Leon C. Karel, "The Musical Assembly Line", Music Educators Journal, (January 1969), pp. 37-38.
34. Jack Mercer, "Is the Curriculum the Score or More?" Music Educators Journal, (February 1972), pp. 50-53.
35. Charles H. Benner, "Teaching Performing Groups" Research in The Classroom, no. 2 Washington D. C. Music Educators National Conference (1972), p. 10.
36. Thomas, op. cit.
37. Jay D. Zorn, "The New Breed of Band Director", Music Educators Journal, (November 1970), p. 37.
38. Robert A. Gibbs, "The New Breed of Band Director", Music Educators Journal, (November 1970), p. 36.

Leaf blank to correct numbering.

Leaf blank to correct numbering.

39. Gibbs, op. cit., pp. 35-36.
40. Gibbs, op. cit., pp. 35-36.
41. Gibbs, op. cit., pp. 35-36.
42. Mercer, op. cit., pp. 51-53.
43. Josephine R. Gibson, "Music Education Starts at the Wrong End of a One Way Street", Music Educators Journal, (January 1972), p. 60.
44. Hal A. Bergan, A Study of Drop-Outs in Instrumental Music Five Selected Schools in Michigan, Unpublished Ed. Dissertation, (Michigan State University, 1957).
45. Reimer, op. cit., p. 131.
46. Paul A. Haack, "Music Education - Aesthetic or Anesthetic:", Music Educators Journal, (October 1968), p. 53.
47. Ibid. p. 53.
48. Asahel D. Woodruff, "Open up the Well of Feelings", Music Educators Journal, (September 1971), p. 22.
49. Meyer M. Cahn, "More than Performance", Music Educators Journal, (February 1969), pp. 37-38.
50. David Ahlstrom, "The Notation Trap", Music Educators Journal, (May 1971), p. 47.
51. Mercer, op. cit., p. 53.
52. Rogers, op. cit., p. 74.
53. Joseph Castalda, "Creativity Can end our Musical Isolation", Music Educators Journal, (March 1969), p. 37.
54. Reimer, op. cit., P. 124.

Chapter Two

A. Review of related literature

Although there is very little literature on creative types of musical activities with concert bands specifically, there is some significant material which deals with creative types of activities for musical instruments.

The emphasis upon creativity in music education is not a new one. Montessori recognized the need for young children to play with musical instruments. In her methods, creativity focused primarily upon improvisation with little or no written work involved. There was no stress on sequential types of learnings which would lead to the standard literature of music.¹

Orff's philosophy of music education stressed the idea that children should be allowed to discover for themselves. He felt that by encouraging creative expression at an elementary level of musical expression, the child is not immediately indoctrinated into sophisticated music. Orff felt that first of all, music education should develop the child's ability to improvise and the child should be helped to make music which grows out of his own experiences in speaking, singing, moving and playing. Orff stressed the fact that rhythmic experience should precede melodic experience. He used the five-tone pentatonic scale as the basis for melodic improvisation and composition.²

Dalcroze based his philosophy and method of music education on the belief that the source of musical rhythm is the natural locomotive reflex of the human body. He felt that children should be able to touch and explore musical instruments before learning music formally. His method emphasized the value of piano improvisation followed by improvisation on other musical instruments.³

On the contemporary scene, much of R. Murray Schafer's work with students has been based on developing an awareness of sound. He encourages

students to explore all types of sounds, especially vocal and instrumental sounds. Much of the music he has composed for young musicians is written in such a pictorial manner that each student has a chance to improvise and interpret in a much more individual way. Two of his more interesting compositions for young musicians are "Epitaph for Moonlight", and "Statement in Blue".⁴

George Self has used studies of contemporary music in his junior high and high school classes as a means of promoting creative types of musical activities. He encourages students to compose music and develop their own types of notational systems. He also encourages students to build musical instruments. Self uses these types of activities to complement the traditional type of instrumental studies.⁵

Brian Dennis has done a considerable amount of work with secondary instrumental students in creative types of musical activities. He has had his students involved in improvisation, composition and electronic music activities. He emphasizes music projects in which students explore sounds and create their own unique notational systems. He uses percussion instruments as the starting point in improvisation and composition. Much of his work is directed toward enriching the regular music curriculum.⁶

In recent years, there have been a number of articles in the Music Educators Journal describing various types of creative musical activities. Kuchler used supplementary projects in Music Concrete to bolster creativity in his high school general music classes. He reported these types of projects reduced the apathy of the students and created considerable interest in composing.⁷

Johnson reports success in using avant-garde types of music with his general music classes at the junior high levels. He found that students of all musical abilities experienced enjoyment and fun in these creative activities. He mentions that this type of music can be used successfully

with regular band instruments.⁸

Lasher reports success in teaching composition to high school students. Many of the students in his class were instrumentalists who had never composed before.⁹

Jensen found that teaching Serial Composition to students in a high school band was very exciting. Most of his students had had no performing experience. The resulting compositions were quite unique, in his opinion, and he feels that the students learned a considerable amount about composing and scoring.¹⁰

Davidhazy reports a lot of excitement and learning in creative types of compositions which emerged from a theory class he taught at State University College in Brackport, New York. Students also had written compositions for instruments which they had constructed. The students thought that they had learned a great deal in a very exciting manner.¹¹

Thomas,¹² Mills,¹³ and Rummler¹⁴ report considerable interest in teaching contemporary composition to students in general music classes at the secondary level. Many of the projects were used as supplementary activities in the traditional music courses. They offered no organized curriculum nor much of an evaluation of what had occurred.

Although there has been little research done on the value of constructing musical instruments, there seems to be a lot of literature published on the building of instruments.

This would seem to indicate that the construction of musical instruments can be a highly creative musical activity. There is also much that one can learn about the acoustics of sound in enterprises such as these.¹⁵

B. Review of Research on Topic

1. The recent work of the Manhattenville Music Curriculum Programme has emphasized the need for music curricula to be built on a core concept. The M.M.C.P. has also emphasized the need for more creative approaches to music teaching at all levels. Experimentation, discovery, composition and improvisation are stressed as basic components in music curricula. The M.M.C.P. also emphasizes the need for students to get involved in all the aspects of music-composing, performing, conducting, listening, and evaluating.

Many of the M.M.C.P. activities and projects are directed toward instrumental Music at all levels of education.¹⁶ The M.M.C.P. reports much success with the programmes.

2. The Contemporary Music Project, which is now in progress in the United States is aimed toward introducing students to contemporary music by placing young composers in schools. This programme was established in 1963 by the M.E.N.C. and three pilot projects were run in the spring and summer of 1964 in San Diego, Baltimore and Farmingdale. All three projects were designed to explore creative approaches rather than to develop a curriculum. Although the study of contemporary music was stressed, the C. M. P. has also emphasized creative musical experiences in other fields of music. The young composers in the schools work with the students in improvisation, composition and many other types of creative activities. Initial reports point out that students are getting involved in many forms of creative activities and that the programmes are having a positive effect particularly on student involvement in improvisation and composition.¹⁷

3. Silverman, in a study entitled, "Ensemble Improvisation as a Creative Technique in the Secondary Instrumental Music Programme", explored the possibility that students in high school instrumental music could learn and use ensemble improvisation successfully. The conclusion drawn showed

this activity to be uniquely successful in developing the creative potential of gifted high school music students.¹⁸

In 1968, the United States Office of Education completed a feasibility study for the development and publishing of a comprehensive basic course of study and curriculum guide for the contemporary school band programme. At the present time there is no information about whether the formal study is in progress or not and there was little mention of exploring creative activities for concert band programmes in the feasibility study.¹⁹

C. Footnotes for Chapter Two

1. R. C. Orem, ed. A Montessori Handbook, (New York: Capricorn, Books, 1966).
2. Beth Laudis and Polly Carder, The Eclectic Curriculum in American Music Education. Contributions of Dalcroze Koldaly and Orff. Music Educators National Conference (1972), pp. 71-95.
3. Ibid, pp. 7-27.
4. (a) R. Murray Schafer, When Words Sing, (Scarborough Ontario: Berandal Music Limited, 1970).

(b) R. Murray Schafer, Ear Cleaning, (Don Mills Ontario: B. M. I. Canada Limited, 1969).

(c) R. Murray Schafer, The New Soundscape, (Don Mills Ontario: B. M. I. Canada Limited, 1969).

(d) R. Murray Schafer, The Composer in the Classroom, (Don Mills Ontario: B. M. I. Canada Limited, 1965).
5. George Self, New Sounds in The Class, (London: Universal Edition, 1967).
6. Brian Dennis, Experimental Music in Schools, (London: Oxford University Press, 1970).
7. Leland F. Kuchler, "Musique Concrete and Aleatory - Two Ways to Recapture Interest", Music Educators Journal (February 1973) pp. 42-43.
8. Tom Johnson, "Teachers, step up to the Avant Garde", Music Educators Journal, (May 1972), pp. 30-32.
9. Henry Lasher, "Why Can't They Compose", Music Educators Journal, (April 1973) pp. 42-44.
10. Sidney Jensen, "Composing is Learning", Music Educators Journal, (September 1970), pp. 50-51.
11. Andrew Davidhazy, "Hopsichords in the Theory Class", Music Educators Journal, (September 1971), pp. 45-57.
12. David B. Thomas, "Learning through Composing", Music Educators Journal, (February 1965), p. 106.
13. Don Mills, "Teaching Composition in your General Music Class", Music Educators Journal, (May, 1963), pp. 43-44.
14. Dayl L. Rummler, "Direct involvement through Contemporary Composition", Music Educators Journal, (December 1973), pp. 23-25.
15. (a) John Hawkinson and Martha Faulhaber, Rhythms, Music and Instruments To Make, (Chicago: Albert Whitman and Co., 1970).

15. (b) Larry Kettelkamp, Flutes, Whistles and Reeds, (Toronto: George J. McLeod Limited, 1962).

(c) Muriel Mandell and Robert E. Wood, Make Your Own Instruments, (New York: Sterling Publishing Co., 1957).

(d) Emily Romney and Dan Watt, The Musical Instrument Recipe Book, (Newton Mass: Elementary Science Study of Education Development Center, Inc., 1968).

(e) Ronald Roberts, Musical Instruments made to be played; (Leicester: Dry Ad Press, 1972).
16. Ronald B. Thomas, Manhattenville Music Curriculum Programme Synthesis, (Elnora New York: Media Inc., 1965).
17. Norman Dello Joio, "Experiments in Musical Creativity" The Contemporary Music Project for Creativity in Music Education. Washington D. C., Music Educator National Conference (1966).
18. Marvin L. Silverman, Ensemble Improvisation as a Creative Technique in the Secondary Instrumental Music Programme, Stanford University, Ed. D. Dissertation abstract. V. 23, No. 5 (November 1962).
19. A Feasibility Study for Developing an Innovative Course of Study for the Contemporary School Band Programme. U. S. Office of Education, Washington D. C. (February 1968).

Chapter Three

RESEARCH PROCEDURES AND PROGRAMME PLANNING

A. Introduction

This chapter focuses on the planning of programme procedure, programme content (general and specific), sources of data, and method of data collection.

The first part of this chapter is devoted to some background information about;

- (a) Kildonan East Regional High School.
- (b) Previous years (1973-1974) concert band programme.
- (c) Population description of the 1974-1975 concert band programme as of September 1974.
- (d) Class scheduling system.
- (e) Equipment and facilities.
- (f) Teaching load of band director.

I have included the above information in some detail in this chapter rather than in the appendix because I feel it is of significance when relating to programme design and procedure.

The second part of this chapter is devoted to the planning of class schedules, programme content, and musical activities.

The third section of this chapter deals with musical activities planned which were adjunct to the programme.

The final section is devoted to the procedure of collecting data and the types of data to be collected.

B. Sources of Data

1. Kildonan East Regional Secondary High School

- (a) in operation for three years as of September, 1974.
- (b) student enrollment approximately 1200.
- (c) a comprehensive high school, offers vocational and academic studies for grades ten to twelve.
- (d) services six school divisions (vocational and industrial studies).
- (e) offers courses in concert band, general music, and choral music.
- (f) works on a two semester basis (September to January, February to June).

2. Kildonan East Band Programme (1973-1974).

- (a) 35 members, included students from grades 10 to 12, 15 to 18 years of age.
- (b) most students from middle class background.
- (c) some band members lived outside school district (River East No. 9)
- (d) most members were from academic area. Four students were in vocational or industrial courses.
- (e) most band members had from 1 to 4 years experience on their instruments and two members have had some experience on another band instrument.
- (f) most band members started band in grade 7 or 8 in one feeder Junior High School.
 - (i) in their beginning studies emphasis was put on producing a performing group as quickly as possible.
 - (ii) most if not all students have had little experience in creative types of musical activities.
 - (iii) some students had developed a fair technique but most were weak in basic fundamentals.
- (g) attendance at practices was fair to good.
- (h) all band practices were held out of school hours because students came from such a variety of studies that it made in school timetabling impossible.
- (i) band programme consisted of two full band rehearsals per week:
 - Wednesday evening 6:30 p.m. to 9:00 p.m.
 - Thursday 3:30 p.m. to 5:00 p.m.

These rehearsals continued throughout the year (September to June).

- (j) was little or no time for group or individual work.
- (k) students obtained a 101, 201, or 301 band credit at the end of the year.
- (l) a few students (2), took band for no credit, just for fun.
- (m) band performed on 12 occasions throughout the year.
- (n) all rehearsal time was spent on practicing traditional scores and preparing for performances.
- (o) facilities for practices, storage etc., were poor.
- (p) no budget problems (about \$2500 allocated for band equipment).
- (q) band director was also teaching a full load of Science 103 and 203 semester one and semester two. (3 classes per semester).
- (r) had difficulty in getting beginners to join the band programme.

3. Kildonan East Band Programme (1974-1975)

Description of Population

- (a) 44 band members as of September 6, 1974 including students from grades ten to twelve, fifteen to eighteen years of age.
- | | |
|----------|-------------|
| Grade 12 | 6 students |
| Grade 11 | 20 students |
| Grade 10 | 18 students |
- (b) most students from middle class background.
- (c) 32 band members were in academic area and 12 members were in a variety of vocational-industrial courses.
- (d) most students had 2 to 5 years experience on their instruments. Programme included two beginners as of September 6, 1974.
- (e) most band members began their instrumental studies in grades 7 or 8 in one feeder Junior High School.
- (f) most if not all band members had little or no previous experience in creative types of musical activities.
- (g) emphasis in their early band training was put on skill development and reading.
- (h) about 15% of the band members were also registered in the general and choral music programmes during the 1974-1975 year.
- (i) most of the students had played only one band instrument during their previous years. Two students had some experience on another band instrument worth mentioning.
- (j) band course ran for two semesters (September to January, and February to June). An interim mark was given in January and final grades are assigned in June. Students could earn a 101, 201 or 301 band credit.
- (k) 42 band members indicated they were taking the course for credit and 2 members were taking it for no credit.
- (l) all band members indicated they were also taking a full load of academic and vocational courses both semesters such that their band credit would be an extra credit.
- (m) band instrumentation as of September 6, 1974 was:
- | | |
|------------------|-------------------------|
| B flat clarinets | 9 students |
| flutes | 7 students (1 beginner) |
| B flat trumpets | 8 students |
| alto horn | 2 students (1 beginner) |
| alto sax | 5 students |
| baritone sax | 1 student |
| trombones | 3 students |
| tuba | 1 student |
| F horn | 1 student |
| percussion | 5 students |

bass guitar 1 student
electric guitar 1 student

4. School Class Scheduling

- (a) During the 1974-75 year, Kildonan East High School operated on a 6 day cycle with four 80 minute periods each day.
- (b) Generally a full teaching load required a teacher to teach three of the four periods per day. One period was designated as teacher preparation time.
- (c) Generally 110 to 120 clock hours of classes were required by the Department of Education for a student to gain credit in a programme. The band programme required a minimum of 110 clock hours for credit.

5. Administrative Atmosphere

- (a) School administration strongly supported the band programme in terms of material needs and general enthusiasm.
- (b) Administration gave the band director much freedom in terms of organizing the total band program.
- (c) Teacher co-operation was always fairly good.

6. Description of Music Facilities and Equipment September, 1974

- (a) Adequate supply of band instruments and equipment with a budget of \$4000.00 for the 1974-1975 year.
- (b) A theatre adequate for large band rehearsals (40 to 60 students) which was also used for choral and general music classes plus drama classes occasionally.
- (c) 5 small practice rooms adjacent to the theatre that were extremely small and difficult to work in.
- (d) a 12' x 30' classroom used for:
 - band office
 - supply and equipment room
 - small group rehearsalsand which also contained book shelves, work tables and an assortment of tools. This classroom was located about 200 feet from the theatre.

7. Teaching Load of band director (1974-1975)

During both semesters, the band director also taught two sections of 103 Science. Two 80 minute periods per day were for science classes and the remaining two 80 minute periods were to be used for:

- (a) Band classes
- (b) Preparation time
- (c) Lunch

C. Programme Planning

1. Rationale for procedure of programme design

It was felt that the basic design of the concert band programme should be one agreed upon by students in the programme. Within this framework, a much more open, free and democratic atmosphere might exist. This might provide a better basis for a variety of musical experiences to occur. Also, this type of atmosphere might not only allow for greater student expression and opinion but might also lend itself to the greater occurrence of creative thinking and more creative musical experiences. Once students could agree on a basic format for the band programme, then more specific plans could be made in programme design, procedure, and programme content. Initial emphasis was therefore placed on student input into the programme.

2. Scheduling of Band Rehearsals and Classes (1974-1975)

(a) Teacher/Student Planning of Schedule

In setting up the schedule for rehearsals and practices it was felt that the band members should have as much input into the programme as possible.

In the first week of September, 1974 all band members met with the director for a full evening meeting to discuss the band programme in general.

In reference to scheduling, the band director pointed out the following:

- i it was virtually impossible for the administration to schedule all band members for large group practices during school time because;
 - students were taking such a variety of different courses during the school day.
 - the programme runs for two semesters while all other courses run on a one semester basis.
- ii due to the above, it meant that all large group practices would have to take place out of school hours.
- iii the Department of Education requires a minimum of 110 clock hours for a band credit.

On the basis of the above, and after much discussion, the students decided on the following schedule:

- i All band members would meet once per week (Tuesday evenings from 6:30 p.m. to 9:00 p.m.) for a full band rehearsal in the school. Some of the reasons for this decision were:
 - some students were bussed to and from school and could not make early morning or after school practices.
 - some students were already committed to other activities on other evenings and other times.
 - most students felt an evening practice was better for transportation and would be more relaxing.
- ii They would also attend one 80 minute small group session during school time, once per 6 day cycle, with the following stipulation;

- their session be arranged at such a time when they have a spare period in their programme, or, if this was not possible, then,
- to have them released from one class with the stipulation that if any important assignments or tests were due, that these would take priority over attendance at music classes.

On the basis of the above, the following schedule and planned hours of instruction was formulated.

Full band rehearsals Tuesday evening 6:30 p.m. - 9:00 p.m.
2½ hour session each.

<u>Semester I</u>	September	3 sessions	
	October	4 sessions	
	November	4 sessions	
	December	3 sessions	
	January	4 sessions	
	Total	18 sessions	
	Total hours	18 X 2½	<u>45 hours</u>
Semester II	February	4 sessions	
	March	3 sessions	
	April	4 sessions	
	May	4 sessions	
	June	2 sessions	
	Total	17 sessions	
	Total hours	17 X 2½	<u>42½ hours</u>

Estimated extra full band practice time during year for various reasons
6 hours

Estimated full band performance time during year
10 hours

Total full band rehearsal time during 1974-1975
103½ hours

Small group sessions - one 80 minute class per 6 day cycle

Semester I	September	2 classes	
	October	3 classes	
	November	3 classes	
	December	3 classes	
	January	3 classes	
	Total	14 classes	
	Total time	<u>14 X 80</u>	<u>18 hours</u>
		60	

Semester II	February	3 classes	
	March	3 classes	
	April	4 classes	
	May	2 classes	
	Total	12 classes	
	Total time	<u>12 X 80</u>	<u>16 hours</u>
		60	

Total small group session time 34 hours

Total time planned for student for band programme (1974-1975)
 (103½ + 34 = 137½) 137½ hours

The students agreed to the above hours of instructional time which would make allowance for:

- cancellation of some practices for various reasons
- teacher or student illness
- subject projects or tests to be completed.

Students also agreed that if their absences from rehearsals or practices involved a fair amount of time (10 - 15 hours), they would make up the time in some other band programme activity.

(b) Teacher/Student Planning of General Programme Content

At the first meeting with band members in September, 1974, the students and band director discussed possible courses of study and content for the band programme. After much discussion students agreed to the following basic format:

(i) Small group sessions

- These sessions should take a different approach from the usual homogenous sectionals some band programmes have.
- students suggested that these groups be heterogenous in instrumentation and that each group should have 8 to 12 people from grades 10 to 12.
- students suggested trying such activities as:
 - making various types of instruments.
 - more creative types of musical experiences such as improvisations, composing, and experimenting with sound.
- there should be free time for them to do as they wished in terms of musical activities -- try other instruments, listen to records, etc.
- should be time provided for those students who wished help with their own instrument or help with other musical problems.
- since these sessions were experimental in nature, that under the conditions, everyone should try to be involved somehow and everyone should at least try new experiences.
- these sessions would be held in the band office/room because most of the equipment was kept there and also because the theatre was in use by other classes.

(ii) Evening band practice

- to use the majority of this time to work together as a full band and play traditional types of concert band literature.
- to use a bit of this time once in a while to try some creative types of musical activities within a large group situation.
- we should try to have a student conductor programme for those who would like to attempt this experience.
- agreed that the students choice of instrument or instruments was more important than balancing the

band instrumentation by having the band director assign instruments, and that students would have and opportunity to play a variety of instruments in the band if they wished.

- agreed that students who played instruments for which band music was orchestrated in parts, (ie., 1st clarinet, 2nd clarinet, 3rd clarinet, etc.,) should have the opportunity to play a variety of parts throughout the year.
- agreed that the band should perform occasionally during the year, and that performing on a certain occasion and music to be performed should be the democratic choice of the band.
- full band rehearsals would be held in the theatre.
- elections would take place later in the year (once students got to know each other) to elect students to a variety of positions in a variety of band committees.

(c) General Format for total band programme

Students agreed to:

- (i) run the programme as described generally for one semester and then change if necessary in February, 1975.
- (ii) the band programme was the students programme rather than the directors or schools and therefore it should have a much more democratic and freer atmosphere in terms of student participation and decision making.
- (iii) openness and honesty would be very important in establishing a programme such as this.
- (iv) final evaluation and awarding of grades would be based on self-evaluation by the students. The director would award the interim mark in January, 1975. Students felt there should be more discussion of this as the programme progressed.
- (v) write 2 or 3 formal evaluations of the programme throughout the year.
- (vi) allow the use of audio/visual materials to record portions of the programme.

This proposal for band scheduling and general course content was taken to the administration of the school and was accepted. Timetables were then gathered from students and schedules were drawn up for semester one. Teachers were also informed of the programme schedule. (see pages i to iv in Appendix A).

3. Planning of programme and activities

(a) Full Band Rehearsals (Tuesday evenings September to June)

The Tuesday evening practices were designed such that the whole group could meet and experience working together as a full band. Within this framework, students could experience the unity and cohesiveness that comes when a large group works with a conductor in a more formal setting. These full band rehearsals would provide students the opportunity for musical growth, and personal and social development within a large group setting. These practices would also be a place where major programme problems could be discussed and where major decisions could be made.

These concert band practices would consist of:

- (i) reading and practicing traditional concert band literature using a variety of musical styles and literature.
- (ii) preparing traditional scores for performance.
- (iii) discussing and demonstrating various instrumental techniques, band musicology, and resolving musical problems.
- (iv) providing time and opportunity for student conductors to work with the full band.
- (v) providing time for discussion, musical decision making, planning, and administration of programme.
- (vi) providing the opportunity for students to play a variety of parts (ie., 1st trumpet, 2nd trumpet, 3rd trumpet, etc.,)
- (vii) allowing students to play other band instruments once they felt confident to try.
- (viii) using some time ($\frac{1}{2}$ hour every 3 or 4 practices) to do some creative types of musical activities with a full band, such as:
 - improvisation -- solo, section, various combinations of instruments, full band.
 - experimenting with voice sounds and sound effects.

- inventing new types of scales and modes and exploring sound using the pentatonic idea.
- improvising short musical skits.
- chance music -- experimenting with chance melodies, rhythms, chordal combinations and timbres.
- allowing students the freedom to improvise and add to the traditional band scores being practiced.

(b) Small Group Sessions

These sessions were planned in such a way as to supplement the activities in full band sessions. These small group sessions would provide students the chance to experience a variety of musical activities which were not conducive to large groups. These sessions would not only provide students with the opportunity for more select musical and personal development, but would also allow them to participate in a much more informal and casual setting than is possible with a large group. This type of atmosphere would allow for more student/teacher interaction as well as provide an extra source of social development for students. Within these sessions students would not only be exposed to a variety of creative musical activities but they would also have the time and freedom to choose and pursue musical activities of interest to them.

September to December (11 classes of 80 minutes each)

Emphasis in these music sessions was to be put on the construction of various types of musical instruments such as:

- pipe chimes
- drums of various types
- xylophones
- string instruments
- simple wind instruments
- other instruments students wished to construct.

Basic materials were to be purchased from the band budget as were needed.

Included in this section were to be studies of instrument design, basic acoustics, tuning, history of musical instruments and instrument decoration.

It was also planned to incorporate some of these instruments into use in the band classes. Time will also be provided during these sessions for students to:

- experiment and play with other band instruments.
- read from available music books, magazines or musical journals.
- listen to records of their choice.
- obtain extra help with their own specific musical problems.

- practice their own instruments.
- just "play around" so to speak with whatever musical activities interest them.
- socialize with other students and teacher.

January to May (15 sessions of 80 minutes each)

Emphasis in these sessions will be put on creative types of musical activities using band instruments of their choice. These activities will include:

-- experimentation with tonal lines and the composing of simple melodies and rhythms using:

- traditional types of scales
- permutations and retrogrades of invented tonal lines.
- 12 tone system and serial techniques.

-- a study of the pentatonic mode as it applies to band instrumentation which includes:

- improvisation of solo pentatonic melodies
- composing simple balanced pentatonic melodies in various rhythms.
- improvising on pentatonic modes in small groups and using various instrument and timbre combinations.

-- experimentation with chance music (music by which pitch, duration, timbre and dynamics are determined by chance means)

- chance chords and tone clusters.
- chance rhythms and rhythm combinations.
- chance melodies.

-- a study of parallel intervals, 3rds, 4ths, 5ths, 6th, 7th (diatonic and chromatic) and the effects achieved by combining intervals and using instruments of various timbres. Introduction to simple organum and oriental sounds.

-- musical interpretation of objects such as trees, clouds, waves, faces, emotions into simple sounds -- experimentation with creating various feelings and moods using band instruments.

-- experimentation with vocal sounds --

- how to achieve various effects using the voice.
- experimentation and improvisation on various voice sounds (melodic and rhythmic).
- using instruments with voices.

-- experimentation with lines, dots, shapes and various forms as basis for interpretative musical compositions and improvisations.

-- time will also be available during these sessions for students to work at or play with any musical interests which they so desire (same as part(ii) of September to December session).

(c) Activities adjunct to the programme

The activities listed on the next two pages have been provided for a number of reasons. Firstly, they provide an extra source for student musical and social development. Specifically they will provide students in the band the opportunity for further experiences in; playing different band instruments, musical creativity, and playing different types and styles of music. They also allow for more student and teacher interaction.

Some of the activities are provided for non-band students to have the opportunity to; play with band instruments, experience a variety of musical activities, and to meet and socialize with band members.

Also, some of the activities provided are to give band students and other students the opportunity to participate in, and, experience other art forms. It is hoped that activities such as these will encourage students to join the band programme and other artistic courses offered in the school programme.

Adjunct Activities

Stage Band --

An opportunity will be provided for any band member to join the stage band. This musical group focuses more on the reading and playing of more modern, pop, and jazz types of music. This group is open to any student who feels the need of greater challenge and the experience of playing a different type of music. This group will begin rehearsals some time in November once the Concert Band Programme is solidly underway. Students will practice for 1½ hours per week after classes. Opportunity will be provided for students who want to experiment with arranging and scoring for this group. It is hoped that this group can continue throughout the year and perform occasionally.

Gimli Fine Arts Camp --

a three day fine arts camp is planned for March of 1975. This camp will be open to any students in the school. Its emphasis is on providing some basic exposure to 13 various art forms. One of the courses to be offered is a course in creative music involving simple experimentation, improvisation, and exposure to a variety of musical activities using a wide assortment of percussion instruments, voices and band instruments. Three 3-hour sessions have been planned.

School Musical Accompaniment Group --

This group will consist of musicians who will provide the accompaniment music to the school's production of Fiddler on the Roof in June of 1975. This group will be open to any musician who wishes to have the experience of playing for a musical. Musical scoring will be done by the director but the opportunity to arrange some music for this group will be available for interested students. Students will also be encouraged to add their own musical ideas. This will entail an estimated time of 75 to 100 hours of rehearsal. Rehearsals will run from April to June, and will be held out of school hours (ie., 3:30 p.m. evenings, Saturdays and Sundays).

Student Teachers --

Two periods of time per week (3:30 p.m. to 5:00 p.m.), have been planned when band students can come into the band room to do things which interest them. Senior students will also be available for those students who would like some help on other instruments. This programme will continue as long as student needs exist.

Instrument Sign Out --

Any musical instruments that are not in use, students will be welcome to sign out overnight, weekends, holidays, or for whatever length of time is possible.

(d) Flow chart of Musical Activities

So the reader can better understand how the various musical activities were to occur during the course of the programme, I have included, on the next four pages, a flow chart which indicates the scheduling of planned musical activities for the evening band rehearsals, the small group sessions, and the adjunct activities. The first two pages describe the September 1974 to January 1975 activities and the remaining two pages describe the February 1975 to June 1975 activities.

ADJUNCT ACTIVITIES

SEPTEMBER

OCTOBER

NOVEMBER

DECEMBER

JANUARY

1. open classes for students interested in other band instruments beginning after school

1. stage band begins 1½ hour per week (out of school time)

1. stage band continues 1. stage band continues

student teacher programme begins and continues as necessary after-school

1. beginning of small group sessions 3rd week of Sept. 1-80 min. class per 6 day cycle

1. instrument making begins and continues into month of December

A 1. Introduction to permutation and retrogrades - experimentation with scales and simple melodies and rhythmic compositions

(a) introduction to instrument construction
 - beginning discussion and acquiring of materials

- emphasis on instrument design, acoustics, etc.
 - students given free time every 3rd class to work on musical activities of their own choice
 - students mixed in terms of grade levels and instrumentation
 - flexible atmosphere and programme activities

- forming chance chords using various combinations and instrumentations

SMALL GROUP SESSIONS

EVENING REHEARSALS

- | | | | | |
|---|--|--|---|---|
| <p>SEPTEMBER</p> <ol style="list-style-type: none"> 1. general meeting of all band students to design format of band programme 2. evening practices begin 2nd week 3. easy selection of band literature (so grades 10, 11 and 12 can adjust) | <p>OCTOBER</p> <ol style="list-style-type: none"> 1. work on traditional band literature 2. <u>creative activities</u> $\frac{1}{2}$ hour/every 3 practices <ol style="list-style-type: none"> a) combining notes of various concert pitch scales to form traditional chords - exploration with timbre and octave displacement 3. institution of student conductor programme - basic introduction to score reading and basic conducting $\frac{1}{2}$ hour per practice | <p>NOVEMBER</p> <ol style="list-style-type: none"> 1. work on traditional band literature (more advanced) 2. <u>creative activities</u> $\frac{1}{2}$ hour/every 3 practices <ol style="list-style-type: none"> (a) continuation of chord exploration (b) addition of forming chance chords - sections - various instrument combinations - full band (c) one full evening on musical skits - using dialogue - voice sounds - instruments 3. Formal evaluation of programme 4. continuation of student conductor programme ($\frac{1}{2}$ hour per class) 5. preparation for Christmas Concert | <p>DECEMBER</p> <ol style="list-style-type: none"> 1. work on traditional band literature and Christmas material 2. <u>creative activities</u> $\frac{1}{2}$ hour/3 practices <ol style="list-style-type: none"> - simple experimentation - solos - duets - combinations of instruments 3. student conductors preparation for Christmas show 4. major band performance at Christmas concert 6. timetable planning for semester two | <p>JANUARY</p> <ol style="list-style-type: none"> 1. work on new band material and literature. 2. <u>creative activities</u> continuation of work from December ($\frac{1}{2}$ hour/3 practices) <ol style="list-style-type: none"> 3. discussion of plans for activities for 2nd semester 4. discussion on student conductor programme 5. major evaluation of programme by students |
|---|--|--|---|---|

ADJUNCT ACTIVITIES

FEBRUARY

MARCH

APRIL

MAY

JUNE

1. stage band continues 1. stage band continues 1. stage band 1. stage band finishes 1. Fiddler group performs with full band in musical

2. Gmlll fine arts camp
- creative music classes (first week in March)

2. Fiddler accompaniment group rehearsals begin 8 hours per week (out of school)

2. Fiddler group practices 12 hours/week (out of school)

- 1. introduction to serial technique and further experimentation with tonal lines of various sorts
 - 1. introduction to the pentatonic mode
 - (a) as it applies to regular scales
 - (b) improvisation
 - a) solos
 - b) duets
 - c) combination of instruments
 - 2. interpretation of emotions, moods, etc. into musical sound experimentation with vocal sounds
- 2. study of parallel intervals and chord clusters - introduction to organum and interval clusters in contemporary music

SMALL GROUP SESSIONS

B students given free time every 3rd class to pursue their own musical interests a) listen to records b) read from musical magazines, etc. c) obtain help with specific problems d) experiment with other musical instruments e) time to just "play around"

EVENING REHEARSALS

- | FEBRUARY | MARCH | APRIL | MAY | JUNE |
|---|--|--|--|---|
| 1. continued work on band literature | 1. work on traditional band literature (more difficult material) | 1. work on traditional band literature and beginning of preparation for band contribution to Fiddler musical | 1. work on material for June Fiddler concert | 1. Fiddler show with student conductors |
| 2. <u>creative activities</u> | 2. <u>creative activities</u> | 2. <u>creative activities</u> | 2. <u>creative activities</u> completed | 2. final major evaluation of programme and recommendations for next year (2nd week) |
| 1. continuation of activities from Jan. | 1. improvisation of melodies and rhythms on pictorial notation | 1. <u>creative activities</u> and interpretation of | | 3. all band programme completed end of 2nd week |
| 2. improvisation and exploration of voice sounds and effects | - solo | - color | | - instrument sign out for summer |
| 3. student conductor programme 2nd term beginning ¼ hour/ session | - section | - moods | | - registration for next year. |
| | - combination of instruments | - feeling in small groups | | |
| | - pentatonics | 2. work on pentatonics | | |
| 4. new members accepted into band programme (credit purposes) | 3. student conductor programme ¼ hour per session | 3. student conductor programme ½ hour per session | | |
| 5. initial student preparation for GIMM Fine Arts Camp | 4. final preparation for GIMM Camp | 4. possible spring performance | | |

D. Procedure for collecting data and types of data to be collected

Log Book -- which contained a day to day account of all band classes and activities

General types of data to be collected

Information was gathered on;

- (a) the administration of the programme
- (b) musical activities within and adjunct to the programme
- (c) student involvement
- (d) evaluation of programme
- (e) personal and social development within programme

For a more detailed list of the types of information that were gathered please see page v to vi in Appendix A.

Formal Written Evaluation by Students

During the school year, students wrote three formal open evaluations of the total band programmes. These were written in November, 1974 and January and June of 1975.

Tape Recordings

Tape recordings were made, when possible, of some of the musical activities which were significant to the programme.

V. T. R.

V.T.R. was used, when available, to record various musical activities, interviews, etc.

8mm Film

Some of the activities were recorded on 8mm color film. Emphasis here was on instrument construction.

Pictures and Slides

Pictures and slides were taken, when possible, to show various portions of the programme.

Student Written Work

Samples of student work, assignments and written work were also collected.

Chapter Four

A. Introduction

The following chapter contains information regarding what actually occurred in the band programme in relation to what was planned as outlined in Chapter Three of this report.

This chapter is divided into six major sections. The first section deals with the evening portion of the band programme, the second with the small group sessions, and the third section are reports on the adjunct activities. Each of these sections contain items which fall into the

following three broad categories of information;

- a) administration and scheduling
- b) musical activities and student involvement
- c) social development

Because of the nature of the programme, similar and different items of information will occur within the context of the above three areas of discussion.

The fourth section of this chapter deals with reports on self-evaluation and grading. The fifth section reports on a summary of student involvement in programme. The sixth section reports on a summary of student attitudes towards the programme.

I have tried to present the information in such a way that the reader not only obtains an overview of what occurred in major portions of the programme but I have also included items of particular significance which relate to the programme as a whole. It is hoped that in this manner, the reader will capture the "spirit" of the total programme. At times, I have also quoted student statements and reactions about various portions of the programme. I have tried to include those statements which would give the reader an honest and truthful picture of various portions of the programme as seen by the students.

B. SECTION ONE - EVENING BAND PROGRAMME (September 74 - June 75)

1. Administration and Scheduling

(a) Practice Schedule: Evening band practices (Tuesday 6:30 p.m. to 9:00 p.m.) began in the second week of September, 1974 and continued as planned through to the second week in June. Five of the evening practices were not held due to the following reasons;

- (i) Two cancelled because of student performance and band students attending Gimli Camp.
- (ii) Three cancelled because of band teacher: illness, attending workshop, and staff meeting.

The planned hours of instruction were 87 and 75 hours were fulfilled.

(b) Student Attendance: During the 1974-1975 year, the attendance rate for all band members was an average of approximately ninety percent (90%). Eighty percent (80%) of the student population missed two or less practices, 15% missed three to five practices, and 5% missed six or seven practices. The average attendance rate for the previous year was about 75%. In 90% of the student absences from practices during the 1974-75 programme band students informed the director previous to the practice.

(c) Student Transportation:

- students provided their own transportation to and from evening practices. Ten percent (10%) of the student population lived one mile or more from the school. These students lived a fair distance from the school and the band teacher provided their transportation home after every practice for the

first 7 months. The band director also assisted in other student transportation problems 25 to 30 times during the school year.

(d) Pre-and Post Rehearsal: The majority of band members arrived ten to thirty minutes earlier than the scheduled time (6:30 p.m.). At this time they set up chairs, music stands, and moved instrumental equipment from the band office to the practice theatre. Many of the students also used this time to warmup, socialize with other students, and to discuss various things of interest and concern with the band teacher. At these times, many small technical and musical problems were solved which helped the evening rehearsals run smoother. After each evening practice concluded, various numbers of students stayed for ten minutes or more to clean up equipment and socialize.

(e) Format of Evening Rehearsals

Generally, the evening rehearsals adopted the following format.

- (i) 5 to 10 minutes to discuss various problems, check attendance, pass out music.
- (ii) 10 to 15 minutes to warmup as a total group
- (iii) 40 to 50 minutes work on various musical activities
- (iv) 5 to 10 minutes break period
- (v) 40 to 50 minutes work again on musical activities.

Approximately 90% of the practices deviated somewhat from the above schedule for one or more of the following reasons;

- (i) more or less time devoted to discussion of problems of mutual concern
- (ii) more or less time spent on rehearsal of music

- scores, or work with sections of instruments
- (iii) more or less time devoted to creative musical activities
 - (iv) more or less time devoted to student conductor rehearsals with band.

Approximately 30% of the evening practices went past 9:00 p.m. (5 to 15 minutes) because extra time was needed to complete various activities. At these times, only 2 to 3 students, on the average, left at 9:00 p.m. because of previous committments.

On occassion, some students, and myself included, found the practices to be very tiring both mentally and physically, but the majority of students expressed the opinion that one long major practice was necessary, and that they preferred it to two shorter practices. They felt we could accomplish more in one long practice and few suggestion were made during the year to alter the schedule of full band rehearsals.

2. Musical Activities and Student Involvement

This section is divided into two major parts. The first part deals with what occurred in terms of rehearsal and performance of traditional concert band literature and the second section deals with the various creative musical activities which occurred as part of the programme.

(a) Traditional Concert Band Literature

Approximately 2/3's of the total time in evening practices was devoted to the practice and rehearsal of concert band literature. During this time, students were presented with music which varied in style from rock, classical, dixeland, folkmusic, to selections from various musical shows. Because the students had such a variation in playing ability and band experience (0 years to 5 years), the technicality of the various arrangements also had to be considered. For the first four months, selections were chosen by the conductor which would provide a variety of musical styles and a technicality which would be manageable by the band as a whole. In this way students would hopefully develop some unity and a sense of playing together. Also, this would limit the time devoted to solving technical and sectional problems. After Christmas, more difficult scores were presented to the students as the musicality and playing ability of the band developed. During the year, beginners and a number of experienced musicians had difficulty in playing various sections of scores. When this happened, we took time during the practice or at other times to rewrite the music and simplify it. This worked especially well with the beginners as it allowed them to be able to play with the full band at their own technical level. As they progressed throughout the year, less and less was rewritten. By the end of the year, three of the beginners could read and play their band parts as written in the scores. Also, throughout the programme there were 75-80 instances of other band members rewriting parts of their band scores because of technical difficulties.

During the course of the year we took an hour or so to discuss the types of band literature that was being played and why it was chosen. We discussed the fact that it was difficult to choose music that would please everyone in terms of style and technicality. Also, I pointed out to the students that the music used must match the capabilities of the band. All students agreed that they could suggest titles of material to be played, but the driector would be responsible for judgement of technicality and applicability to the band situation. During the year six to eight students suggested material which was recorded and ordered for next years programme.

In their evaluation of the programme; 90% of the student body, felt the choice of music was appropriate in terms of style and technique. About 10% felt they could have been challenged more in terms of technique. The majority of students also expressed the opinion that development of technique was not of primary importance to them. Most expressed the opinion that playing selections with emphasis on quality of sound was more important. A number of students expressed the feeling that if the band programme emphasized the development of technique, that it would loose a lot of its atmosphere and "fun". A number of the beginners felt the emphasis on technical studies would discourage students from joining the band programme.

One young lady said:

"I feel that a higher level of musicianship could be reached by the band as a whole, but I don't think that all of our time should be used practicing and working to the goal of perfection".

Another grade 11 male expressed the opinion,

"I feel I came to band to play a few songs, learn a few things, not to work my butt off to become a great musician. If I want to go higher, I'll go in a different band or take private lessons".

Eight students stated that they felt their technical ability on their instrument had improved.

Quantity of Band Literature

In the 1974-75 year, the band prepared 14 selections for performance. In the previous year, when two full band rehearsals were held, the band prepared 18 selections for performance. Also, the band literature prepared and performed in the 1974-75 year was generally of a higher musical and technical calibre than in the previous year. In their final evaluations of the programme, no student stated that the number of selections prepared for performance should be more or less than what was achieved. The majority of students expressed the opinion that quality of music was more important than quantity.

One student stated,

"As far as I'm concerned the amount of songs we learn is not important. What is important is that we learn them well".

Division of Instrumental Parts

Because of the nature of concert band musical arrangement, instrumentation in terms of parts (ie. 1st clarinet, 2nd clarinet, 3rd clarinet) fluctuates somewhat from score to score. Also, music for various band instruments seldom comes in parts (ie. tenor sax, E flat clarinet, baritone horn, etc).

Instruments whose music generally comes in parts can range anywhere from one to four divisions depending on the arranger.

During the year, students whose music came in parts were given the chance to play 1st , 2nd, 3rd in at least three band selections. In some cases I designated them to play various parts and on some occasions all parts were passed to a section, and the students made the decision as to what part they would play. On a number of occasions, after sight reading the music, students would exchange parts with others in their section if they found it too difficult or too easy. Playing of various parts occurred predominantly within the clarinets, flutes, trumpets, horns, saxes, trombones and percussion. This affected about 80% of the students.

Students whose music did not come in parts seemed to accept the fact, although there were 8 to 10 instances during the year when some of these students expressed the fact that their parts, in certain selections, were not very interesting.

In their final evaluations of the programme, the majority of students felt that having the chance, to play a variety of parts was musically and socially beneficial. Some students pointed out that this method provides an extra source of challenge to the weaker musicians and also gives them a chance to feel important and accepted.

One young lady wrote,

"I like the way everyone gets to play a variety of parts. It creates a feeling of equality".

A number of the better musicians in the band felt that it was nice to be able to play 2nd or 3rd sometimes because it gave them a chance to relax somewhat.

Only three students felt that first parts should always go to the best musicians in the band. One young man in grade 11 stated,

"I think it is very fair for everyone to play a variety of parts, but I still think it would be best for the majority of the first parts to go to the best musicians".

Only two students during the year expressed the opinion that giving 1st parts to weaker musicians might affect the musicality of the band.

Band Instrumentation

At the beginning of the year, students agreed that they would like to have the opportunity to play another band instrument if possible.

During the course of the year seven students changed their major instrument. All except one student had been playing their former instrument for 3 - 5 years.

One young lady in grade 11 who began study on the alto horn in September 74 decided to try the oboe in October. She experimented with it for a week or two and decided that was what she wanted to play. During the next 2 months, she received about 2 hours of private instruction after school from me whenever she thought she needed help. During this time, she was so anxious to play with the band, that we put her in the percussion section. There she learned how to read rhythms and admitted she had a lot of fun trying various percussion instruments and ad-libbing.

By December 74, she began to play her oboe in the band. We re-wrote her parts on occasion and she got help during the practices from students seated around her. From December to May she came in privately only three or four times to clear up problems. At the end of the year she felt that she had accomplished a lot. She had taught herself how to read and play, got to know about some of the mechanics of the oboe, and admitted she had just a great time. She also stated that she didn't mind that I could not spend more time with her individually, she liked being able to learn at her own rate. She plans to return next year and perhaps learn a different instrument.

Three other students changed from B flat clarinet to alto clarinet, bass clarinet and soprano clarinet in October 74. They all worked on their own throughout the year. All three agreed that it

was fun to play another instrument and hope they can do the same next year.

Another young lady in grade 10 changed from alto horn to F horn in January 75. During the next 6 months she came in for private lessons for a total of two hours. She worked on her own and received help during band practice from another young lady who also played the F horn. By the end of the year she was playing 1st horn parts remarkably well and admitted she thought she did a great job on her own. She admitted she also preferred working on her own. Another grade 11 male who had played trombone changed to baritone horn in February 75. He changed because he thought that the band needed a baritone horn to cover some of the empty spaces in the low brass parts. He had played the baritone horn for one year in his earlier junior high days. He worked on his own and took a lot of pride in the playing of his parts.

One other grade 10 male who had played alto sax for 3 years changed to tenor sax for the year. At the end of the year, he said it was worth the experience and might play both alto and tenor next year.

Whenever there was music which included a piccolo part, one of the flautists would play the piccolo. They took turns at this and three students had the chance to play piccolo parts during the year.

In their final evaluations, all students concurred that it was nice to be able to have the freedom to change instruments even if they hadn't. One student wrote,

"I have found my major instrument so that makes it".

Another student said,

"I really like the idea that we were able to

change instruments if we desired so. It gave us the chance to try other things. We had the chance to see if we were missing something".

One other grade 11 female commented,

"I'm glad you didn't pressure anyone into taking up a different instrument".

A grade 10 male wrote on his final evaluation,

"I think the part about being left on your own in learning whatever instrument you want to is a good idea simply because you get a feeling of accomplishment, and you seem to put more into the instrument that way".

Another young lady in grade 11 who joined the band this year and hadn't played for two years previously wrote,

"As for learning my instrument by myself, I liked it better that I got to reteach myself the french horn. It shows that I really wanted to learn how to play. If I was having troubles I knew that I could ask you for help. You weren't always down my back".

During the course of the programme, only two students expressed the opinion that we should somehow try to balance the instrumentation in various sections of the band, but they made no suggestions as to how it could be done.

The majority (95%) of the band members expressed no concern over instrumentation balance but most were of the opinion that playing an instrument of one's own choice was most important. Of the 40 members returning to next years programme, 21 have indicated on their application forms the name of a second instrument they would like to learn if time permits.

Student Conductor Programme

The student-conductor programme began in the first week of October 1974. Six students expressed interest in this programme and we decided to start with three in the first semester and to continue with those still interested in the second semester.

Pre-Conducting Classes

Before conductors took over working with the full band, we held a number of very informal sessions with the conductors on preparatory work. These classes were generally held before school in the mornings or after school at 3:30 p.m. At some of these classes, the student conductors came together but most often they appeared privately with myself. Approximately two to three hours of preparatory work was done with each conductor. At these classes, we discussed the following types of information;

- (i) basic score reading and division of parts.
- (ii) difference between condensed score and full score.
- (iii) transposition of instruments
- (iv) basic conducting techniques as related to time signatures
- (v) entries, cues, pauses, changes of key-signature
- (vi) dynamics
- (vii) discussion of unique things in each score.

Each of the three conductors was assigned two scores to prepare and rehearse with the band for the Christmas Concert. One of the conductors prepared 5 scores, three of which were to be conducted at the school graduation ceremonies the last week of October 74.

While the student conductor pre-paratory classes were being held, I worked with the full band on the scores the students were to conduct. I prepared the full band on each score to the point where we had most major problems, (such as intonation, correct notes, etc), solved. I did not feel it would have been wise to let beginning conductors work a song from "scratch"

so to speak. I felt it would have been bad to throw them to the "lions" and may have jeopardized the whole morale of the student conductor programme. Once I felt the band and student conductors were adequately prepared, they began to rehearse with each other. From the beginning of October to December at least 30 to 40 minutes of each evening was devoted to student conducting. This varied somewhat from practice to practice because each conductor progressed differently with the band. While student conductors were working with the band, I generally helped them solve some problems they encountered and demonstrated some solutions. Also, during some of these sessions, I wandered throughout the band and helped students with individual problems. On occasion, I would sit in and play a band instrument. During the first month of the programme, student conductors were very shy of making musical decisions but as time progressed and the student body adjusted to the situation, the conductors became more relaxed and began to stop the band, rehearse certain sections, and make various types of musical decisions. On a number of occasions students in the band made suggestions to the conductors about various aspects of the scores such as, cues, entries, and dynamics.

During these practices with student conductors, band members co-operated very well in terms of general behavior and encouragement. Two band members stated in their final evaluation that they really tried to play extra well during these sessions because they did not want the student conductors to fail or do a bad job.

After practices, student conductors and I generally met for 5 to 10 minutes to discuss various things that happened and ways of solving various problems. On six occasions, the student conductors spent some time talking about and discussing their scores in the small group sessions held during the day. One young man spent 30 minutes in one of these classes just practicing conducting his score oblivious to all other activity in the class.

One student conductor conducted three selections at the school graduation ceremonies in October. All three conductors conducted the entire band

programme at the Christmas concert in December. During this concert, I played my accordion as a member of the band. It was a personal pleasure for me to sit back and listen to the band from another perspective and I also had a lot of fun ad-libbing and improvising accordion parts into the various selections. Many of the students remarked after that concert, that it was really different, and fun for them, to have their teacher playing in the band.

During the second semester, one of the former student conductors continued and conducted the band on three other occasions with three new scores.

One young lady in grade 10 began the student conductor programme and we managed to spend a little time, on occasion, working on one score she had prepared. During the second semester a total of five students had expressed interest in the conducting programme, but things just got so busy in the evening sessions on other musical activities that little time was available for the student-conductor programme. Approximately eight students have indicated interest in the student conducting programme for next year.

All student conductors thought it was very beneficial and fun acting as student conductors. Most expressed the fact that it was a bit scary at first, but felt that they learned quite a bit about the band programme from a conductors point of view. Most of them suggested next year that we go into more depth and perhaps even let some student-conductors work a song from "scratch".

The majority of band members felt it was different and interesting to have student conductors although a number of members felt that they were more comfortable when I conducted. The majority of band members expressed the opinion that the student-conductor programme should continue next year because it provides a different musical experience for students who are

interested in conducting. Only one student felt that the band should not have student conductors but did not state his reason.

One student conductor stated that his family was against him pursuing a musical career after high school, but once they saw him conduct, they had changed their minds somewhat.

Many teachers, students, parents, and members of the school administration commented that it was nice to see students conducting the band on various occasions.

Time Involved in Student-Conductor Programme

Approximately 12 to 14 hours of preparatory work was done by teacher and students in and out of school time during the whole year. Approximately 9 to 10 hours of evening band rehearsal time was devoted to the student-conducting programme. Also, approximately 1/3 of all performance time was handled by student conductors.

Full Band Performance Time

During the 1974-75 school year, the full band performed 10 times on 4 separate occasions.

1 performance at school graduation in October 74

(4 selections)

2 performances at Christmas Concert in December 74

(6 selections)

1 performance at parent night in April 75

(4 selections)

6 performances at Fiddler Musical June 75

(4 selections)

In the previous year (1973-74), the band performed 12 times on 6 separate occasions. The actual playing time involved in performances this year was approximately 3 to 4 hours as compared to 10 to 11 hours the previous year.

Student attendance at performances this year was 99.9%. Only 3 students missed one performance during the school year due to illness or previous commitments. Many of the band members cancelled part time jobs and other commitments so they could be present for various performances.

In their final evaluations of the programme all students felt that performance was an important part of a band programme because it gave them a chance to show audiences, parents, and friends what they had accomplished. About 80% of the members thought the number of performances this year was adequate. About 20% thought it would have been nice to have performed a few more times.

One young lady commented,

"I personally wish we had played a lot more concerts and things, because I just love showing off the band. I think we are the greatest".

One young man stated in his evaluation,

"Who cares about other bands'. Let's just be ourselves and perform as many times as we want to".

Another young man said,

"I think we could handle extra performances next year, but the musical quality would not be as high".

During the year, many students commented that they felt playing well at performances was much more important than the number of performances they played. Most expressed concern about the musical quality and what would occur if there was more pressure on rehearsal of scores for performances. Only two students suggested that we should enter band competitions to see how we compare with other bands. The majority of the band members expressed little or no concern about competing with other bands in festivals or competitions.

One young man bluntly remarked,

"As for trying to aim for contests, I think that is bullshit. I did it for 3 years in a school I won't name, and I didn't like it".

Concert Band Membership

The band membership as of September 1974 was 44 members. During the first 5 months two members dropped out of the programme. One student moved away, and another had graduated in January as was too busy to be able to attend evening practice.

During the year six new members were added to the programme bringing the final total up to 48 members by the end of June 75.

One graduate returned to play with the band in the evenings. He attended 80% of the practices and performed with the band at all performances. He even went so far as to get his working times during the day changed so he could be present at daytime performances. He stated that it was great to have the chance to come back and play because there were no other musical opportunities for him to keep up his clarinet. He plans to return next year if time permits. Six of the seven students who graduated this year hope to be able to come back for evening practices with the band next season if time and opportunity is available.

One young man in grade 10 used to come out and listen to the band rehearse in the evenings. He had friends in the band and was also in the choral programme. We persuaded him in October, to play around in the percussion section of the band for the fun of it. He liked it so much, he performed with the band at the Christmas Concert and officially joined the band programme in January 75.

Another young lady in grade 10 joined the band in April 75. She had played the clarinet in her Junior High band for three years. She had expressed interest in joining the band in March because she had heard about the band programme from friends. She had not joined the programme in September 74 because she lived in

Fort Garry and transportation for evening sessions was difficult. Also, she was new to the school and seemed a bit shy about getting involved with students who were strangers to her. We talked her into coming to a few evening practices in April to try it out. She came out to all of the practices, and performed with the band at the Fiddler Musical. In fact I even had to phone her father on one occasion so she could perform with the band, rather than to go the lake for the weekend. She was very relieved when her father agreed to let her stay home so she could make the performance. She said she had a lot of fun, thought the programme and kids were just great and has officially applied for band next year.

Another grade 11 male had played alto horn for two years in his Junior High Band. He did not join the band programme at the beginning of the year because he thought it would be like his junior high experience. When he heard from friends about the fun they had in the programme, he decided to come to talk to me about joining the band. He started playing with the band in January 1975, and has applied for band next year.

Another young lady in grade 10 joined the band programme in November 1974. She was enrolled in the choral music programme and had heard the band perform once. Friends had told her about the fun they had in the programme. She began studies on the alto sax with a few hours of private instruction with me. In December 74 she joined the students for the evening practices. Throughout the remainder of the year she worked by herself and got help from other sax musicians in the band. By the end of the year she was reading and playing scored alto sax parts just as well as some of the members who had been playing for 2 or 3 years.

In her evaluation of the programme she said she just loved the band programme and the freedom that was allowed her. She plans to come back next year but would like to learn the tenor sax.

One other grade 12 male from another high school in our division joined the band for evening practices in March 75. He said there wasn't much of a band programme in his high school and wanted to join our programme just for fun and for the chance to still keep up his trumpet. He performed with the band at the final concerts in June and hopes to return next year if he can.

(b) Creative Musical Activities During Evening Band Rehearsals

Planned Activities

During the evening sessions, it was planned to introduce the students to a variety of more creative musical activities which would supplement the evening rehearsals. Approximately 7 to 8 hours totally had been planned to be used for creative activities during the school year. In actuality, approximately 14 to 15 hours during the evening rehearsals were devoted to creative musical activities.

It had been planned to present creative musical activities for approximately $\frac{1}{2}$ hour every 3 or 4 practices, but there was difficulty encountered in a scheduling system such as this because;

- (i) time devoted to student conductor programme varied
- (ii) time devoted to score rehearsal, student discussion, problem solving, etc., varied from practice to practice.

Because of this, many of the creative musical activities formed part of the warmup period and some occurred as blocks of time that were planned. Also, a few creative activities occurred spontaneously as a result of some band activity.

In September and October, we spent 15 to 20 minutes at the beginning of 5 practice sessions using creative types of activities as warmups. These activities consisted basically of a study of how simple chords and triads (major, minor, seventh, diminished) could be formed by combining several notes and intervals from various major scales. We experimented by forming various chords in sections of instruments, full band, and other instrument combinations. We discussed the relationship between major, minor, seventh and diminished chords in terms of sound. Also, we experimented with changes in chord sound produced by octave displacement and register change of notes. We discussed section and chordal balance and experimented by playing simple chord progressions in various keys, (ie. I, IV, V, I). Occasionally we played simple musical games where certain band sections (ie.

saxes, flutes, trumpets, etc.) were to produce interesting, well, balanced chords by chance and by plan. We also experimented forming chance chords using various instrument combinations. Some of these experimentations were accompanied by a lot of laughter and horsing around. Some sections continually liked to shock the band by the sounds they produced.

In November we managed to spend two ½ hour sessions during practices experimenting with various dynamic effects that could be used to make simple chord and chord progressions more interesting. We experimented with the effects produced by legato phrasing, soft tonguing, staccato effects, crescendos, diminuendos, and a variety of other techniques. We also spent time in experimenting with rhythms and how they can be used to make various chord progressions more interesting. There were little competitions to see which section or groups of instruments could play chords the softest or loudest. Flutes generally won the soft competition and trumpets and percussion tied for loudest. In doing some of these experiments, we would once in a while pick six to ten bars from one of our scores and experiment to see what we could do to make them more interesting in terms of dynamics.

In one class we performed a short five minute improvisation that resulted as a spontaneous activity during one of our warmup periods. By using one chord, and a set of hand signals I set up to control rhythm and dynamic effects, we produced a five minute composition that used solo instruments. Students had to watch me very carefully for various signals and I could tell by the looks on their faces that they were really trying to watch for the various changes in dynamics and rhythms that would occur. Most of the students said this was one of the craziest things they had ever done. Two students suggested that a whole composition on one note could be based on just dynamic effects and rhythmic changes. At that time

we let two or three of the bravest volunteer to improvise a one minute solo on one note of their choice. The results were generally hilarious and students who performed admitted they found it very difficult to make a one note composition interesting, they really had to think.

During one evening practice in November we devoted 1½ hours totally to creating musical skits. Students were divided into 6 groups of various instrumentation and from various grade levels. They were given about one hour to prepare a two or three minute creative musical interpretation on a topic or word. We spent about 20 minutes discussing what the possibilities were in terms of instrument, voice and body sounds. They suggested I give them words or topics to choose from. On the board I listed: colors, sunrise, space, oceans, toys, sunlight, sunset. Most students admitted that they were unsure of what was required, but would be willing to give it a try. They then went to various parts of the school to rehearse in private. During this time I wandered from group to group, made suggestions and give help when necessary. Many students seemed a bit shy and afraid at first, but later, some of the groups seemed to really get excited and many ideas seemed to come forth. Three groups had difficulty in organizing themselves and did not put much together until 5 or 10 minutes before we all assembled for the performances.

Two groups presented a composition about "sunlight", one about "colors", one on "sunrise", one on "toys", and the other on "space". All compositions were recorded on tape. Most groups presented their musical compositions using voice sounds and body sounds, few groups employed the use of their band instruments. Two of the groups produced creative compositions which were well done because of their sensitive use of both voice and instrumental sounds. By employing various dynamic devices, they were able to achieve some very interesting effects. Four of the groups still had not really managed to grasp the idea of the exercise. During

the performances, students listened, laughed, and applauded each other.

After the performances, we again listened to them on tape and discussed them afterwards. Many of the students said they had difficulty in this exercise because they had never been asked to do anything like this before. Also, many students admitted they were not sure how their band instruments could have been used. Many of the students thought it was an interesting thing to do and would like to do something similiar later in the year. Three or four students thought the whole thing was a waste of time and we should have spent the time practicing our scores.

Very little time in December was devoted to creative types of activities because the majority of the time was used in rehearsal of literature for the Christmas concert with the student conductors. We did manage to spend ten to fifteen minutes during two warmup periods on short improvisations. During these times six or seven students volunteered to improvise one minute compositions on their instruments. We also let two people improvise a short duet together which proved to be very funny, because they were playing in different keys. Two of these students were grade tens who were extremely shy in trying previous creative activities, but they seemed to improvise with no embarrassment. Occassionally one or two of the percussionists joined in for a few bars and this produced a lot of laughs from the other band members.

In January, we spent most of the warmup time (15 - 20 minutes) of each practice improvising short bits of music. These were done as solos, duets, odd combinations of instruments and full band. We experimented with trying to create various feelings and moods. Some activities focused on trying to improvise happy sounds, sad sounds, angry sounds, etc. Students did not seem shy in becoming involved. A few students pointed out that happy sounds are generally light, and have fast rhythms, as compared to sad sounds which are generally, slow and smooth. In one of the classes

we experimented with trying to produce thunder and lightening effects. We discussed how thunder and lightening could vary in sound and color and tried to imitate them. We found out that timpani and bass drum were good thunder effects while brass and woodwinds produced a better representation of lightening.

In February, about 1½ hours was devoted to creative activities using voices. In one class we spent about 30 minutes in discussing how the voice could be used to create various sound effects. We talked about the fact that certain nature sounds are not singular sounds but multiples of many sounds and many rhythms. We experimented with our voices in trying to produce various nature sounds, such as wind, rain, hail, etc. We produced a two minute wind storm using our voices. Also, we produced a three minute rain storm which was very effective. Once students found out how to produce the sound of one drop of water splashing in water using their tongues and mouths we put them all together and let them improvise various rhythms. Few students have forgotten that rainstorm. Three young ladies came in to see me the next morning and could not get over the fact that voices could really sound like rain. They thought the rainstorm was just great and that we should work it up into a performance sometime.

In another warmup period we experimented with producing voice sounds and combining them into various rhythm patterns. Occasionally we added an instrument or two. At one session we took ten minutes to experiment with what voice or instrument sound would best describe our own individual personality. The results were hilarious.

During March, approximately 1½ hours during evening band practices were devoted to creative activities as part of the warmup activities. One period of time was devoted to interpretation and improvisation of music using pictorial types of musical notation. We spent some time discussing

the fact that some contemporary composers wrote music which used various types of open type notation which allowed for more individual freedom in musical interpretation. We also spent some time experimenting with how various people in the band would interpret various drawings which I sketched on the board. We experimented with dots, various types of curved lines, and a variety of other shapes. Some of these were interpreted as solos, some as duets and in a few we combined various instruments. Some students mentioned the fact that certain forms were more difficult to interpret on one instrument than on others. Some students pointed out the fact that no two people interpreted the music in exactly the same way. We tried one simple interpretation with the full band, but we all concluded that it didn't sound very well. Some students pointed out that it lacked organization in terms of key signature, tempo and dynamics. They thought that something could come of it if it were planned a little better in some ways. Most of the students seemed to enjoy this activity because many students wanted to have a chance at playing some of the diagrams. Five or six students said they felt it was easier to play traditional written notation because it made more sense. More of this type of work was also carried out in the small group sessions during the year.

In March we also used one hour of one evening rehearsal as an introduction to pentatonic scales and creative activities using the pentatonic mode. Three weeks previous to this session, I had spent approximately 25 to 30 hours of my own time in preparing a simple brochure and workbook that would be used as a means of employing the pentatonic idea in the concert band situation. (See Appendix B).

During this session we discussed what a pentatonic scale is and how it can be formed from any major scale. We played through various pentatonic scales using sections of instruments, combinations of instruments, and full band. We played through the B flat pentatonic scale using various notes

as starting points and by combining these with other instruments we produced parallel intervals and chords. Some of the students mentioned that it was very oriental sounding. We spent some time forming chance chords using the pentatonic scales and discussed the different effects produced. Then we experimented for about twenty minutes on simple improvisations using pentatonics. Some were short solos, some were duets using a variety of instruments, and one or two were done using large groups of instruments and full band. During these experiments, the percussionists were allowed to experiment with various sound affects. During the next three or four evening rehearsals we spent 5 or 10 minutes exploring other ideas in pentatonics. More exploration in pentatonics was carried out in the group sessions. I had begun to compose a free form composition for concert band which used the pentatonic mode, but unfortunately I had only completed about 1/3 of it by the time school ended in June 75. I plan to complete it sometime and perhaps even perform it next year if the students are interested.

During April and May of 1975, no time during evening practices was used for creative types of musical activities because we needed the time to work on band music for the Fiddler musical in June.

On the evaluation sheets at the end of the year, approximately 65% of the students expressed the opinion that it was fun and interesting to do some of the "crazy" things we had experimented with during the evening band sessions. About 25% of the students thought that most of the creative activities were not really very helpful and some expressed the opinion that it was a waste of band rehearsal time. About 10% of the students felt that they especially enjoyed the activities and that we should have done more of them. The majority of students, (75%) expressed the opinion that we should continue to do similiar creative things next year.

One young man said,

"Even though I thought they were crazy at first, I believe some of the things we did at evening band practices were, well, rather neat".

A young lady in grade 10 commented,

"I think that it is important that we do crazy things in band. I enjoy it and it makes me look back on my childhood".

Another student commented,

"I really had a lot of fun those evenings that we "horsed" around. At first I was leery, I thought of the time spent as wasted, but soon grew to enjoy and appreciate the things we did. (Remember the flood)".

One other grade 11 male stated,

"Constantly playing pieces produces boredom. The change was really good".

Incidental Creative Activities

During the course of the year, a variety of unplanned creative musical activities occurred.

Percussion Section -

Many of the musical scores that we rehearsed only came with 3 or 4 percussion parts. The band had six percussionists. We rotated percussion parts between the students and those students who did not have a part were encouraged to improvise parts by experimenting with various percussion instruments. This ad-libbing and improvising caught on so fast that by the time Christmas arrived, many of the percussionists were ad-libbing parts rather than reading the scored music. Much of what was put in was very effective and it also gave each percussionist the chance to play in every selection. By the end of the year, percussionists used their music very little, only to watch for major entries, changes of time, and cuts. Approximately 75% of all percussion music during the year was re-written by students or improvised. Most of their improvisations were much better than what was written in the score. All percussionists liked this type of arrangement and they want to use it next year.

Guitarist -

About 4/5 of the selections played by the band did not include guitar parts. To solve this problem I simply gave the guitarist a master score copy with possible chords to be used in various places and also indicated various melody lines. He made the decision as what was to be played after he spent some time experimenting during rehearsals. Many of the ideas he presented were very musical from my point of view.

Electric Bass -

Few of the band arrangements came with parts for electric string bass. In those selections which did not come with string bass parts, it was left up to the string bass player to improvise using the bass horn parts as a guide. The string bass player explored the use of octave displacement quite a lot because the bass horn had a lower range than the string bass. Also, he seemed to grasp the idea of keeping bass parts moving smoothly and made decisions as to which bars he would play and those which he would not. He also, on many occasions, improvised and added little parts here and there in various selections which were very musical and appropriate.

Trumpet Soloist -

During the year, one young man in grade eleven, performed a solo with the band. His selection was Trumpeters Lullaby by Leroy Anderson. In many parts of the song, he rewrote various numbers of bars, or changed their rhythm patterns. He also composed a fairly technical and lengthy cadenza for the middle of the selection. It was always very interesting conducting the band for his solo, because every time he played it, he changed something, and I found that it was a real challenge for me to keep him and the band together. The students thought he did a terrific job with his "changing arrangements". His performances with the band were well received by all audiences.

Musical Suggestions -

During the course of the year, band students put forth a total of 125 to 130 musical suggestions about various things. Many of these suggestions included addition of notes, deletion of notes, dynamic changes, use of mutes, conducting suggestions, use of

percussion instruments, tempos, etc. When suggestions were made, we tried them out, if the students and myself felt it added something musically, than the suggestion was incorporated into the music. As a matter of interest, not one musical score that was rehearsed and performed was played as dictated by the original score. Each selection contained some changes in notation; addition of parts, or improvised passages of music. Many times students had put various things into the score that I didn't hear, but found out when they asked me after band if I heard the change they had made. This seemed to be a favorite trick of a number of people in the band. This generally produced a lot of chuckles.

Impromptu Conductors -

On two or three occasions, just for fun, students came up and conducted the band through a selection. On these occasions I sat in the band and tried to play the students part on his instrument. This generally resulted in bedlam and a lot of laughs if nothing else.

Breaktimes -

During the evening practices, breaktimes generally varied from five to ten minutes. During breaktimes I observed on many occasions students who stayed in the bandroom to play around with other band instruments, try out the drum set, or just sit and practice some of their songs or socialize with other bandmembers or myself.

3. Social Development

(a) Student Decision Making

During the course of the year, a very democratic atmosphere existed in the band not only in terms of decisions involving small musical problems, but also decision making involving major musical and administration problems.

Performance Decisions

The decision as to when to perform and what would be performed was most often left to the students. I only made suggestions when I felt that it was needed. We generally spent a bit of time planning performances and selections to be played, during evening practices. At these times, any student was allowed to voice his or her opinion after which a majority vote settled the issue. In some instances, students were not happy with certain musical decisions but accepted the fact that certain results occur in a democratic system.

Programme Decisions

At the beginning of the second semester in February 75, students also decided to carry on the programme as previously planned. They did not want to change any of the evening practice schedule nor the small group sessions.

(b) Student Administration

During the course of the year, the student body formed various committees to which they elected officers. Many committees were formed from volunteers. Also all committees contained student from different grade levels.

Executive Committee -

Three students were elected as President, Vice President and Secretary Treasurer of the band. This group of people generally were responsible for the co-ordination of various band committees, and were the bands representatives at student council meetings

and other types of school meetings.

Stage Crew -

A committee of four people volunteered to act as a stage crew who's prime responsibility would be to handle the job of setting up and cleaning away equipment for performance purposes. For most of the performances, many of the band students also came out to help this committee.

Social Committee -

Seven students from various grade levels volunteered to act as a social committee who's responsibility would be in organizing social activities for the band. During the year the committee organized three parties which took place at various students homes after evening band practices. The attendance at these was generally 70 to 80% of the band students. I personally attended all parties, and had a chance to talk to students and parents about a variety of things. Through some of these parties, I got to know various students a little better and students got to know each other. Many students remarked in their final evaluations that they had made many new friends during the evening sessions parties.

Band Uniform Committee

During the year, four students volunteered to form a committee who's purpose would be to look into what the band could purchase as an official band uniform. These people spent many hours of their own time looking into the various possibilities of band dress, colors, prices, etc. One member spent many hours in designing various types of crests. Once these people had completed all their research, their ideas were presented to the band members at large during evening practices. At least two to three hours of band time was spent in the fall of 1974

letting band students discuss their ideas for uniforms. They finally settled on sweaters with a crest designed by one of the members. The school administration provided part of the funds for sweaters and crests and bandmembers purchased slacks and skirts of the appropriate color. I personally had little to do with this committee and the final results.

(c) Student/Teacher Relationships

During the evening practices many things occurred which helped me get to know students better and which helped them to get to know me.

During some of the evening practices, I took time to relate to students some of my own personal musical experiences, some of my interests, strengths, weaknesses and some of my personal views about education and life in general. Many times, students opened up, so to speak, and related various bits of information about themselves and spoke about some of their personal experiences. Some students remarked that we should have more evenings where we could just sit around and talk about different things. After band practices, students sometimes stayed to talk to me about various subjects of interest and concern to them. Some of these talks were focused on the band programme, some on personal problems, and some dealt with a wide variety of topics. On 25 to 30 occasions after evening band practices or performances, groups of students stayed anywhere from ten minutes to 1½ hours just to speak and socialize with me. Many times after band practices, I would take students out for coffee or a bite to eat before going home.

After major performances the whole band generally went out to Shakeys for pizza or to a house party. The first party of the year, in October 74 was also a surprise birthday party for me complete with singing, cake and a gift. During these band social activities I got to know students a lot better not only in terms of musical interests but also as individuals.

Students also got to know each other better. There never seemed to be a distinction made between the grade 10's, 11's, or 12's. They all socialized as a total group and friendships were formed across grade levels. During the year, groups of students dropped into visit I and my family at home. These occurred on 3 or 4 occasions.

C. SECTION TWO - SMALL GROUP SESSIONS (September 74 to June 75)

1. Administration and Scheduling (September 74 to June 75)

(a) Scheduling

For the first semester (September 74 to January 75) students were divided into 5 heterogeneous groups (instrumentation) consisting of students from all grade levels. It was done in such a way that each group would contain a number of woodwind, brass and percussionists. There was some difficulty in doing this because two periods of the day were already assigned as science classes for me so I had to timetable these groups into a limited number of classes. This meant a lot of juggling around. I tried to timetable students into groups at times of the cycle when they had spare periods, other students were excused from one of their subject classes. For the first semester approximately 90% of the students had to miss one subject class per cycle to attend the small group band sessions. About 10% were already on spare periods. During the first semester approximately six students had to have their group session time changed because they were having difficulty being released from regular classes.

The same procedure for scheduling was followed for the second semester (February to May), but group membership changed because my two new science classes were at different times and student timetables had also changed. All students were again timetabled for one 80 minute period per cycle. Five groups again were formed and were heterogeneous in instrumentation and grade level. Again about 90% of the members had to be released from a class, and about 10% were on spare periods. Also, in the second semester, five or six students had to eventually change their group session time for a variety of reasons. A list of the groups formed (instrumentation and grade level), for both semesters can be found on pages i to iv in Appendix A.

(b) Student Attendance

The attendance rate for students in the first semester was an average of 75%. Eight classes in total were cancelled with various groups

because of a variety of reasons (teacher illness, holidays, administration days, etc.). The biggest difficulty was the fact that on a number of occasions students could not be released from regular classes to attend music classes because of assignments, tests or work to be caught up. Only about 20% of the students missed more than 50% of the group sessions in the first semester.

In the second semester, the average attendance rate at group sessions was about 65%. Approximately 40% of the small group sessions in the second semester were cancelled. This was chiefly due to the fact that extra time was needed by the band director to complete and prepare material for his science classes and time was also needed to begin the instrumental scoring for the bands contribution to the Fiddler musical. Many other things contributed to the cancellation of these classes:

- (i) lengthy illness in a member of the family
- (ii) time to get out of the school; to have instruments repaired, and purchased, music to be bought, private consultation with students and parents, organization of materials in band office and practice area, preparation of band material, etc.

Also, many students still had difficulty in being released from their regular subject classes.

2. Musical Activities

(a) September 1974 to December 1974

In these group sessions, emphasis was put on the construction of various types of musical instruments. Materials and supplies were purchased from the band budget from which students could construct drums, pipe chimes, xylophones, simple flutes and string instruments. Approximately \$400.00 worth of various materials were purchased. The first two group sessions with each class were spent in getting to know each other, discussing what would generally happen in the sessions, and letting students explore the various materials available for making instruments. At this time students asked various questions about the construction of various types of instruments and took some time thinking about which project they would like to attempt. During the course of the next five or six group sessions, the majority of students constructed drums of various types and shapes. Many students constructed drums from tin cans, a few made their drums from large pieces of cylindrical sheet metal, and one young man in grade twelve constructed a big drum from a barrel which he brought from home. While students worked on their drums, they asked questions about the construction of their drums, looked at some of the drums I had made and looked through books to see how certain drums were designed. Many of the students were interested in knowing about the different types of skins we had to put on the drums, and discussed various ways of attaching them. Most of the students did a great deal of experimenting with the type of design and decoration they would use on their drums.

A few students experimented with drawing designs on the skin heads using felt pens. Many students decorated their drums with beads, bells and feathers plus a variety of other undecorated objects.

Five students also experimented with making pipe chimes. We had no formal plans or blueprints to use so they started right from scratch.

We spent time together discussing how various lengths and thicknesses of pipe would affect the final sound. We also spent a lot of time discussing how the Conn Strobotuner works and how it could be used to test the pitch of a pipe. After a few classes one student gave up working on his chimes using the strobotuner, because he thought it took too long. He decided to cut his pipes to an estimated length and just see what happens. They were not very well in tune but he thought they sounded nice when played. Two other students managed to tune 5 or 6 lengths of pipe to the C major scale. After a few classes, they gave up, and returned to making a drum.

Two other students who were very industrious decided to build a large set of pipe chimes for the school band. They were working with $1\frac{1}{2}$ " diameter pipe. During the group sessions they managed to get 5 pieces of pipe cut and tuned fairly accurately using the strobotuner. They did not have time to complete the project this year, but plan to continue next year. Two of these students signed out the strobotuner overnight on a number of occasions so they could tune their drums and guitars at home.

During these sessions three students experimented with making flutes and panpipes using bamboo which we had purchased. Two of the students produced simple flutes which were able to play four or five notes. Although the notes were not in tune to any scale, they seemed to have fun drilling holes in various parts of the bamboo to see what types of sound would occur. One student got very excited when he drilled one hole in a long piece of bamboo and proceeded to blow a very beautiful flute sound. Unfortunately, when he drilled the second hole, the bamboo cracked. He was almost in tears but decided to try again with another piece.

One young man cut a piece of pipe, took it to his shop area, bent it around, and proceeded to build a simple brass type of instrument with a bell and mouthpiece. Although it didn't produce a very good sound, he thought the artistic work was good, and his instrument generally caused a lot of laughter when other students saw it.

Eight students expressed no great interest in trying to build an instrument so they were allowed to persue their own musical interests during these classes.

During these sessions it had been planned to allow students one free period every three classes to persue musical interests of their own. This did not occur. Students felt that it would be better to proceed with their instrument making as they wished and do other things along the way when they felt they needed a change. Various types of musical activities occured throughout the instrument making session. There were 50 to 55 incidences of students experimenting with other band instruments during stages of their instrument construction. These incidences ranged from five minutes to 1½ hours of exploration and experimentation with all types of band instruments. A number of students brought records from home to listen to while making their instruments. Some students played records from my own collection. There were many instances where students looked through and read various portions of my own music books, journals and magazines. During these sessions, I also took time to work with a 10 to 15 people, for various lengths of time, on theory and technical problems related to their own particular band instrument. I spent some time with three students during these sessions talking about basic band orchestration. One student spent some time during two classes experimenting with orchestrating a few simple chord progressions for the band. This exercise was played at one of the evening sessions once it was completed. Occasionally, one of the student conductors would spend some time with me discussing some problems with his score. At some of these classes, both students and myself felt very uncreative so we dropped what we were doing and "jammed" together just for fun. Occasionally other band students came into visit in various numbers to see what other small groups sessions were doing. Sometimes they took part in class activities, and sometimes they just socialized. There were ten to fifteen recorded incidences where non-band students, teachers and members of the

Administration dropped in for a few minutes to see what was happening.

During one of the sessions in late October, a number of students and myself got on to a discussion of synthesizers. They thought it would be a great idea if we could experiment with one, so in the month of November, I rented a mini-moog synthesizer for four weeks at a cost of \$30.00 from the band budget. The synthesizer was set up in the band room and I spent a few hours after school one day just to figure out the basic operation of the machine. There was much excitement when students heard I had rented the machine. The next morning there were four students in school early to see if they could try it. The synthesizer and various manuals were set up for each session. Students were allowed to spend as much time on it as they wished, but generally there was a lengthy waiting list. I spent very little time personally showing them how to operate the machine. Most students seemed satisfied enough just to be able to turn dials, press buttons, and see what happened. During these sessions, students and I discussed such things as simple wave forms, wave shapes, etc., which were related to the machine. Many of the students seemed to get a great deal of delight out of producing all sorts of sounds.

Many students from other parts of the school heard about the machine and came in to listen and to experiment with it. On two occasions the science department asked me to come in and demonstrate the instrument to various science classes. On many occasions band students stayed after school to experiment with the machine.

Because of the free and easy atmosphere which developed in these particular sessions, there was a lot of social interaction. Students generally worked together in groups of 2 or more. They used the tables, floors and sometimes the hallway outside the room. On some occasions, students spent time in other shop areas in the school getting things done which were part of their instrument building projects. Grades 10, 11 and 12 worked and talked together. Some of the students spent time demonstrating how to play

various band instruments to other band people from various grade levels. Some of the sessions became so hectic and noisy that I had to leave for a while just to rest.

During these sessions I worked with students individually or in small groups and had the chance to talk to them about various things and just get to know them. Occasionally we would close the room down and all go for coffee to the school cafeteria. A lot of the newer and shyer students in the programme thought this was very nice.

(b) December 1974 to May 1975

Emphasis in these group sessions was put on creative musical activities using band instruments. These activities had been planned to start in January, but the novelty of making instruments seemed to have worn off by December, so I decided to start the second phase of the programme a little earlier.

In December the group session focused on experimentation with tonal lines. We took simple major scales and altered the position of the notes to create simple melodies. Students were introduced to the techniques of permutations and retrogrades. During these classes students used their own band instrument or which ever one they felt they could play well enough to handle some of the exercises. We experimented by permutating various tonal lines, playing them and discussing the various effects produced. Students created various tonal lines, permutated and retrograded them and performed some of them for other members of the class. Some time was spent letting students improvise on their tonal lines using various rhythmic and dynamic effects. Only in one group session class did we have the chance to experiment a bit with serial technique. Students did not seem to be interested in going much further into composition on tonal lines.

In January, we spent some time on just forming chance types of chords, and tone clusters to see what effects could be achieved. We tried using various types of combination of instruments and, by putting in various

rhythmic patterns, by accident, produced a few short compositions which sounded very wierd and errie and students seemed to like producing these effects. Some of the students pointed out that the music we produced reminded them of various sounds they had heard on television programmes and as background music to certain motion pictures.

In February, we spent some time talking about parallel intervals and experimenting with the various effects produced. This lead into discussions of oriental sounding music and early church music. Most felt that parallel 4th and 5ths produced the most striking kind of sound, but yet if played smoothly with expression, sounded very haunting and mysterious. A few students composed some simple organal lines which we played in class.

In March 1975, one or two classes were spent on diagramatic improvisation and a further exploration of pentatonics. Students put different shapes and forms on the boards which were used for musical interpretation. We played these as solos, duets and in other groups of instrumentations to see what effects were produced. Students seem to have a lot of fun improvising on this method of music notation. The same was done with pentatonics in one session, but in these sessions we experimented more by limiting improvisation on diagramatic notation to the notes of the pentatonic scale. We also used the pentatonic mode to do a few free-form improvisations on words and themes, and experimented with creating various moods and feelings. In one class a simple improvisation occured on the these of "The Japanese Soldier". By using the pentatonic idea and military types of rhythms, quite a nice musical effect was produced. During these improvisations I played the percussion part. The students seemed to like it because they wanted to play it three or four times to see how different it came out each time.

From the end of March to June, very little was done in group sessions as I was extremely busy with other musical activities. Quite often, students did come in to see what I was doing, or just to play around with instruments or persue other musical interests. During the December to March

sessions, there were about 20 to 24 incidents of students using band instruments other than their major instruments. Some of the percussionists took advantage of this to try the electric piano, and bells occasionally. Some of the wind musicians used percussion instruments occasionally. One young man in the percussion section felt that because of these sessions he got to know more about keyboard music. Also, because the group membership had changed in February (2nd semester), many of the students got to meet and work with other band students in this informal setting.

During the group sessions from December to March, there was little free time for students to carry on their own musical interests, but during some of the classes which were cancelled, students were welcome to use the music room to do what they wanted. Fifteen to twenty students took advantage of this during the second semester. Many students expressed concern that some of the sessions had to be cancelled.

3. Student Attitudes towards Group Sessions

(a) Scheduling

In their final evaluations of the band programme, 80% of the students expressed the opinion that they found it very difficult to be released from regular scheduled classes to attend small group music sessions. The chief reason for this was simply the fact that they missed a lot of work in their subject areas and found that tests and projects conflicted very often with band classes.

(b) Musical Activities

In their final evaluation 95% of the students said that they enjoyed some part of the creative activities. About 5% of the students felt that most of the group sessions were a waste of time to them in most aspects. More students seemed to express the opinion that the instrument building part of the sessions was a little more interesting than the creative activities using band instruments, although 80% of the students reported that they had enjoyed some of the creative activities using band instruments. Some of the students expressed the opinion that we should have used more group session time for rehearsing our band selections.

Student Comments:

". . . as for the sectionals, I really enjoyed and appreciated the chance to get away from the normal grind of regular classes day to day, and these small groups gave me a chance to try different things that I wouldn't have done if it wasn't for the sectionals".

". . . our sectionals this year helped me open my mind to trying new things. I must admit not every class that I attended was interesting but than again, not every day of my life is exciting".

"My idea of a sectional is time put into the practice of your own instrument. I think that the only thing that proved interesting was the exploring sounds. Sorry".

"I think the small group sessions should be more work and less experiments or other things".

"I thought the sectionals were a waste of time. I didn't enjoy exploring sounds".

"The small group sessions which we did manage to have were good. I liked them because they were different. It was the first time I had the opportunity to make a drum. I enjoyed making the drum and even though it didn't turn out all that good - I still wasn't ashamed of it. Making weird sounds and exploring sounds was also very interesting. But I didn't like pentatonics, and I couldn't stand making up compositions or improvisations, I'm too self-conscious".

"I like what we did in sectionals because it opened my mind to other things. They helped me realize that music was much more than seeing a piece of music and playing it, it was creating new things and interpreting different things with your voice or instruments, it was a means of expressing my thoughts and emotions in a beautiful way".

"Musically, I have learned that written music and pentatonic scales does not have to be the drab music it's cracked up to be. This was my best year in music and I learned how to compose my own music".

(c) Atmosphere of Classes

The majority of students expressed the opinion that they liked the casual and relaxed atmosphere of the small group sessions. Many students felt that it helped them in getting to know other students and the teacher.

Student Comments:

"During these sessions, I have met new friends and companions and also I am learning to play other instruments which is interesting".

"As for the sectionals, I am beginning to know other individuals which I would have not otherwise known".

"Group sessions - I feel very easy, loose, no strain".

"I think sectionals were a bit of a waste of time but I liked the rambling around and the relaxed atmosphere".

"Personally, I really enjoyed the sectional classes. The drum making itself got to be a little boring after a while but getting to know the kids in the band was what really counted anyway".

"I like the informality of the sectionals. I now know a lot of people in the band a lot more than I did before and I feel completely comfortable with most of them which I didn't before".

D. SECTION THREE - ADJUNCT ACTIVITIES

The following section is a report on the activities which were adjunct to the programme. The first section deals with planned activities and the second section reports on activities which occurred which were not planned.

1. Planned Activities

(a) Stage Band

In November 1974, students in the concert band were invited to join the stage band if they wished. It was explained that a stage band normally uses a limited number of various brass, woodwind, keyboard, string and percussion instruments (ie. trumpets, saxes, trombones, piano, guitar, bass) and that most stage band literature was scored only for these instruments. Students who's major instrument was not one of regular stage band instruments were also invited to join and that somehow we would re-score music for them. Eventually twenty students joined the group. Three of these students played non-stage band instruments, (two flutes and one clarinet). One young man in the group objected to the fact that these students and instruments were allowed to join the group, but the members strongly pointed out to him that if a student had a desire and interest to play, he or she should be allowed to do so. From that point on there was no further discussion on instrumentation.

One young lady who joined the trumpet section played F horn in band. She said she wanted to try to learn a bit about the trumpet. Two young ladies who played wind instruments in the band joined the percussion section of the stage band.

One young man who played trumpet in the concert band wanted to try his hand at the electric bass.

Another young lady who was not in the band programme but acted as the accompanist for the school choir joined the group on piano.

All practices were held one day a week from 3:30 p.m. to 5:00 p.m. after school. Before Christmas we managed to get together for 4 or 5 practices. We worked on some easy stage band arrangements just to see how things would fit together. The two people who joined the group on flute rewrote and transcribed their parts from the piano score and quite often just ad-libbed. The two young ladies in the percussion section improvised all of their parts on various types of small percussion instruments and seemed to really have a lot of fun. The young man learning to play the bass often received help from the guitarist who had played a bit of bass before. One young lady on clarinet was given various trumpet parts to play since they were both B flat instruments. She was able to rewrite her parts when it was necessary.

After Christmas holidays we tried to start up practices again, but by this time, a number of students had taken on part time jobs and others had joined other school activities. Some students also found it tiring having a rehearsal after school. We tried to find a different time period when we could all meet but it was impossible. Students suggested that we wait until next year and try to timetable stage band into regular class time. The majority of students expressed concern that we had to disband but said they would like to try again sometime.

(b) Gimli Fine Arts Camp

During the first week of March 1975, the Fine Arts Department of the school planned to hold a three day fine arts at the Provincial Leadership Training Center in Gimli Manitoba. (see information in Appendix C.) This fine arts camp would give interested students a chance to experience a wide variety of art forms. Attendance at this camp was open to any student in the school at a cost of \$25.00. The course was not offered for any sort of credit, just for fun and experience. I acted as co-ordinator for the camp and spent about 30 to 35 hours in preparation and organization. Band students were encouraged to attend and a number of them spent some time

with me in giving suggestions and discussing the programme. Band students were informed that because this camp was going to assume a different format from programmes within the school, there would be no scheduled formal band rehearsal during the three days at camp. Band students were encouraged to bring their instruments, if they wanted, to use casually in after class activities. They were encouraged to attend the camp and experience some of the other artistic courses being offered.

A total of 85 students from various grade levels and academic and vocational areas, attended the three day camp. No student was left out because of financial difficulty. The school provided finances and loans to students who wanted to attend but were financially unable. Of the 48 band members 37 attended, the three day camp. The eleven who did not attend gave various reasons:

- i did not want to miss 3 days of school
- ii were not interested
- iii would have come if there had been more time set aside for full band practices.

All 37 band people chose a variety of 8 courses from a total of 13 options. One of the courses I taught was a course in creative music. This course was offered 3 times during the 3 days at camp and each class was 2½ hours in length. A total of 54 students chose creative music as one of their options. Twenty-two of these students were band members. The remaining students were non-band members.

Many of the band students who attended the creative music session were students who had missed some of the creative musical activities held during the small group sessions in school.

The creative musical activities consisted of simple musical types of improvisations using a large variety of percussion instruments and voices. Occasionally some of the band members used their instruments. Following is a list of some of the activities which we occurred:

- Talked about how we could make our names more interesting and musical by (a) spelling them backwards
 - (b) singing them in different ways
 - (c) singing and speaking them to various invented rhythmic and melodic patterns.
- Experimented with pretending our voices did not work and had to converse using different instruments as voices. Students thought this was a lot of fun.
- Had students come up and improvise on drums, and other instruments.
- Built human machines and students added voice or instrument parts to depict the sounds coming from the machines.
- Created various rhythms and moods using voices and instruments and had some students interpret the music in movement.
- Explored body sounds and how one could produce various sounds and rhythms by slapping parts of the body.
- I made up stories and students improvised background music.
- Played my accordion while students just sang or played along on percussion instruments.

During these sessions students got a chance to try various instruments, work with different people and do things that they had never done before. All sessions seemed to be very enjoyable. Students laughed, experimented, and offered all sorts of ideas.

One young lady in the band stated,

"The creative music course in Gimli was not what I expected it to be. It made me realize that simple sounds and words were actually music".

Another bandmember remarked,

"The Gimli Fine Arts Camp was about the greatest thing that ever happened to me. I really learned a lot and made a lot of new friends. The creative music course was different but it let you feel free to fool around on a dumb old percussion instrument and nobody laughed".

Another young lady in the band commented,

"I enjoyed the music session. One thing that made it interesting was the fact that lots of the people in our group were people who are not in the school band programme. I'm looking forward to next years Gimli Camp".

During the evenings when scheduled classes were completed, students had free time to pursue any activity of interest to them. Everynight groups of students and teachers got together to sing, and play around with the musical instruments. Most of these "jam" sessions continued into the small hours of the morning. Band students and others seemed to really get along, share ideas and participated in activities with each other.

During the final evening at camp, students planned a two hour programme of skits, music, drama, and singing. It was a real surprise for all of the teachers to watch what the students had prepared. Seven members of the band formed a rock group complete with light effects, costumes and sound system. They put on a one hour show which few people will ever forget. They plan to continue this group next year, if possible, as the bands answer to rock music.

One of the projects at the final concert was an animated film some students had made in the film course. While this was being shown, a number of band members improvised music using their instruments. Also, a number of band students got together with other students to sing duets and perform songs they had composed.

All students who attended the camp expressed the opinion that they really enjoyed the experience. Many students admitted that it had to be one of the greatest experiences of their whole lives. They really liked experimenting with other art forms and having the chance to do a variety of things. Students particularly liked the atmosphere and the casual approach adopted at the camp. They felt they really got to know other students and teachers on a more personal level and many stated that they wished it could be this way in school. The majority of the students want to return next

year and those who did not attend felt sorry that they didn't go after they heard about the activities. As a result of the camp, five or six new students have expressed interest in joining the band next year. A number of band members who attended the camp want to form a folk dance group and perhaps have students in the band play the music. Another two students thought it might be interesting to make some animated movies next year and have band students compose sound tracks.

One young lady in band who really enjoyed the camp is attending the Gimli Arts Week Programme in August 75 on scholarship from the school.

Incidental Occurrences:

1. Members of the teaching staff and administration plus the assistant-superintendent of schools, visited the camp and were very pleased with what was happening.
2. Also, a film crew from C.B.C.'s 24 Hours Programme had heard about the camp and came down one day to film various activities and interview teachers and students. The programme was shown on television a few weeks later and since then, our school has received numerous calls from various other teachers interested in doing similar projects within their respective programmes.

Sample of Comments:

"Not only was Gimli fun, but it gave me a chance to do what I had never done before; talk to and be friends with teachers on my own level".

"Gimli was worth a lot to me, both socially and educationally. I learned a lot out there which I never knew before. I'll never forget the friendly atmosphere out there either".

"The Gimli Arts Camp is needed because it gets more people involved in music, not only that, it brings out the real you. I think that is more important than anything else".

"I feel that the Gimli Fine Arts Camp was one of the best and most important experiences of my life. Like the sectionals, it helped me to broaden my mind".

"Gimli Fine Arts Camp was an experience, in fact, a multitude of experiences that I will never forget. It was a chance to explore and "get the feeling" of things I always wanted to do".

"Gimli meant a hell of a lot to me. I was introduced to so many different things I never thought I would ever like folk dancing, and poetry".

"Gimli Fine Arts Camp was an interesting, enjoyable experience. This was really the first time I've ever been with a bunch of kids with no parents watching over. Probably the best thing about it is that the teachers were on the same level as the students. It helps the students to be more at ease. It helped me understand teachers better. I also met teachers I really never knew before".

"Gimli was worth just about everything to me".

"Words cannot describe how much I appreciated the Gimli Fine Arts Camp. It was an experience I will never forget".

All band students who attended the Gimli Fine Arts Camp concurred that it should become a regular yearly part of the band programmes activities.

(c) Fiddler on the Roof Musical

During the early spring of 1975, students and teachers decided to put on the musical production Fiddler On The Roof. During some of the evening practices and group sessions we all discussed what the bands contribution to the musical would be. A number of band students wanted to join the cast of the musical but were hesitant because of the bands involvement. I suggested, during the year, that any members of the band who wished to be in the cast do so because it provides a different and interesting experience. Nine members of the band eventually had roles in the cast. We also made the decision that the full band would provide the overture, finale and some incidental music for the musical. We also decided that during the evening performances the full band would provide 2 or 3 selections at intermission.

I thought it would be interesting if we could form a small accompaniment group to provide the music for all of the show songs and dances. A number of students expressed interest in this musical adventure. I discussed with students that this would be a major project and would involve a great deal of work for all of us. Once we had received the music for the show in March, I saw that the instrumental parts were scored for symphonic orchestra and also required professional musicians. I than decided that I would select a small number of band instruments (ie. 2 flutes, 2 clarinets, 2 trumpets, piano, one electric bass, one guitar, one percussion), and arrange the score using the piano music. I mentioned to the band students that this was the instrumentation I would like to use because I was not a professional arranger and this would provide enough challenge for me. I did mention also, that if there were other students interested

enough to join this group I would also include them in the scoring. Twenty-two students wanted to play. The instrumentation we used was; 5 clarinets, 4 trumpets, 4 flutes, 1 alto sax, 1 accordian, 1 guitar, 3 percussion, 1 tuba, 1 piano and one electric bass.

These students were from all grade levels and all differed in their playing abilities, so I had to score the music with this in mind. I spent approximately 190 - 200 hours in arranging 270 pages of scored material for this group. Approximately 1/5 of the time spent scoring was done in school hours and the remainder was completed at home in the evenings and during weekends.

Practices started the first week in April and were held at 3:30 to 5:00 p.m. and during the evening 3:30 - 10:00 p.m. Many practices were also held on Saturdays and Sundays. The attendance of students at the practices was almost perfect. Many quit part-time jobs or changed them so they could play in this group. From April until June, these students put in approximately 85-100 hours of practice with me, all out of school time.

The young man who played electric bass in this group was a trumpeter in the band. He had been "fooling around" with the bass during the year, and joined the group because he really wanted to learn more about the instrument. He spent a great deal of time not only in practices but at home working on the music I had written and eventually became quite good on the instrument. In his final evaluation he said,

"I got the chance to learn how to

play the electric bass which I'm very thankful for".

Another young man who played alto sax in the band had previously played the accordion and volunteered to play the accordion part in the music.

During rehearsals, I mentioned to the guitarist that it would really be effective if we could use a mandolin for various parts. I asked him if I purchased an electric madolin, would he be willing to learn how to play it? He said he would like to try. We purchased the madolin and a chord book. I spent about $\frac{1}{2}$ hour one day just explaining how the instrument is tuned and how various effects can be created. Than he took it home for a week or so to experiment with it. By the end of two weeks, he was almost sounding like a professional. He had learned how to play various chords and was learning various melody lines in the music. He also mentioned that he had just fallen in love with the instrument. He ended up doing a terrific job on both guitar and mandolin.

One young man on clarinet was a former graduate student. He came to all practices after work, and changed his work time so he could make all performances.

During the practices, I explained to the students that I was not a professional arranger and that I would probably make a lot of changes in the music once I heard what it sounded like. I also encouraged them to experiment and make suggestions as to how various portions of the music could be made more interesting and effective. By the time the performances arrived, students had made 250 to 275 suggestions and changes which added greatly to the musicality of the scores. Also, students got to

know the music so well that they could ad-lib parts very well in many of the songs.

On many occasions, we stayed for supper in the school cafeteria and meals were charged to the band account. After rehearsals we generally went for coffee together or out for a bite to eat. Also, after many evening rehearsals, students in the accompaniment group went out with students involved in the cast, lighting, and set design portions of the musical.

One evening, I treated all of the students in the accompaniment group to supper.

During the practices and social activities which accompanied them, I really got to know students on a more personal level. We would spend some time discussing various things and sometimes just sit around and relax by relating personal experiences, funny stories and just generally joking around.

At performance time, students were so proud of what they had accomplished, some of the boys rented tuxedos and girls dressed in long gowns. The standing ovations that the band and accompaniment group received during the performances were indicative of the audiences reaction.

The full band provided music before during and after the show: one of the incidental selections that the full band played was a two minute wedding march I had spent 10 to 12 hours composing and arranging. Some band members thought it was beautiful and added a lot to one particular wedding scene.

Students in the cast, teachers, parents, and guests thought that the instrumental music was terrific and that every show we do from now on will have to include the band

and an accompaniment group. Some students in the band who were not in the accompaniment group were sorry they had not joined. All of the students in the accompaniment group thought it was just a great experience, musically and socially, and look forward to doing it again. It was also a valuable experience for me, both socially and musically. I felt that I had got to know more about the students involved in this group on a more personal level. Also, having the chance to arrange the music for this group added a lot to my knowledge of orchestration and arranging and I feel that I developed a great deal in some musical aspects.

Sample Comments:

"accompaniment group was well worth the time because I learned how to work and get along with other people".

"I hope that I have the chance to be in the accompaniment group for the musical next year because I really want to".

"Fiddler really meant a lot to me and I really got something out of it. I got feelings of joy and accomplishment".

"I only wish that I could have participated in the accompaniment group".

"Fiddler accompaniment group - worth every minute, every hour, every repeated bar, every late night or early mornings, every bit of lost sleep it entailed. It added so much to the show".

"I wish the hell I could have played in the accompaniment group because I feel you guys were a major factor in its's success'.

"Fiddler meant so much to me, and I thought it was well worth it, and if I'm still living in the next two years I intend to be in it, even if you don't want me to".

"Playing in the accompaniment group was the best musical experience of my life. I learned more about music and people by playing in that group than I have at any other time".

"Playing in the accompaniment group for Fiddler taught me a lot about musicals and the importance of good music in them".

"Fiddler is a good reason for "living". You haven't lived until you have gotten the satisfaction of doing a good job of something. As for myself, I would do it a million times, that's how much I enjoyed it".

All students who participated in the Fiddler accompaniment group felt it was an extremely beneficial experience. They particularly expressed the opinion that playing in this group not only provided them with a different type of musical experience in terms of providing music for a Musical Production and working closely with vocalists, but the experience also added to their own musical and individual growth. They also expressed the opinion that it was nice to work more closely with the band teacher and other students in a more intimate atmosphere. Many students felt that it was interesting that they could add to the score and suggest musical changes.

(a) Student Teacher Programme

At the beginning of the programme in September, 1974. A number of band students expressed interest in having the chance to come in after school at 3:30 p.m. to experiment with other band instruments. Also, some beginners wanted to come in after school for extra help on their instruments.

Because there were more students than I could possibly handle I asked some of the senior students if they would occasionally give me a hand. Five volunteered to come out and work with these students.

During the course of 3 to 4 weeks in late September and early October, fourteen various students took the opportunity to come in at 3:30 to have private lessons or just to fool around with the band instruments with help from student teachers. These students were assigned to one student teacher but all student teachers generally helped out. After a week or two a few students felt they would rather work on their own rather than have student teachers give them lessons and they were allowed to do so. One young man who played trumpet in the band did not want a student teacher helping him. He came in approximately 6 to 7 times at 3:30 p.m. during a two week period and just played around with the tenor sax. By the end of two weeks, he was able to play a few scales and had figured out a few melodies all by himself.

By the end of October the formal student teacher programme ended. During the course of the remaining year, there were 12 to 15 incidences of students acting as student teachers and demonstrators to other band students who needed help.

A few of the student teachers expressed the opinion

that it was difficult to teach students their own age but thought it was fun coming in occasionally to demonstrate the use of instruments.

Students who took the opportunity to experiment with instruments after school thought it was fun. They felt they learned as much as they wanted to with no pressure and also had the chance to meet other students.

2. Non-Planned Adjunct Activities

The following activities only included a small number of the band members but it was felt necessary to include these items because they also provided an extra source for student involvement, musical creativity, and personal and social growth.

(a) Volunteer Drum Making Instructors

In October of 1974 I was approached by Professor J. P. Redekopp of the Faculty of Education, University of Manitoba, to see if it was possible for me to provide some instruction in drum making to a class of 30 education students. I agreed to do this and they planned to come to our school for three Wednesday evenings (7:00 - 10:00 p.m.) in November. Because of the work that would be involved in this course, I asked the band members if any one would like to come out and help me. Seven students from various grade levels volunteered. During these evening sessions, the student helpers came an hour early to help set up and stayed for an hour or so after each session to clean up and just talk about the various things that happened. During the classes the students helped the faculty students, demonstrated various techniques, and socialized with them. On a number of occasions, they took some of the faculty students to the band room to see the variety of other instruments that our band students were working on. They, also demonstrated some of the band instruments. On a few occasions, their demonstrations ended up as impromptu "jam" sessions involving faculty students and student helpers.

After the three sessions were complete, the student helpers said they had a lot of fun working with students older than themselves and had picked up a lot of new ideas about drum making by watching and talking with the faculty students. All agreed they would like to do it again if the opportunity arose.

(b) Combo

In January 1975, two students in the band approached me about forming a small combo which would include myself on accordion-organ. There was no special intent in mind except to get together occasionally just for relaxation and fun. I agreed and the two students got three other students. The group consisted of:

- myself on accordion - organ.
- one student on flute
- a female singer from the choral programme
- a student on the drumset
- two students who would play small percussion instruments.

(one student played tenor sax in the band.)

We met occasionally after school at 3:30 p.m. on four occasions. We simply picked out a few songs that seemed interesting, played through them, experimented with various parts and ad-libbed a lot. Students thought it was very relaxing.

In February we were approached by a teacher in the school who was in charge of a committee of students planning an evening smorgasboard in the school to raise money for a student trip to Spain in March. He asked if we could provide some background music for the supper and we agreed to do so.

By this time we only knew 3 or 4 songs fairly well, but we thought we could probably fake and improvise our way through the evening.

We met for about one hour during the afternoon of the performance date just to talk about how we were going to handle the songs and music that night. We set up a simple system by which the flute player and singer could play and sing various sections of songs and I would cover for them on the accordian.

The percussionists thought it would be best if I just told them the time signature, type of song, (polka, waltz, latin american) and the feeling

we wanted to create just before we began each new song. They said they thought they could improvise the remainder. We also set up a simple system using head-nods to begin and end songs together.

We would pick the songs to be played as we went along from a stack of my personal music and from fake books.

By 5:00 p.m. they were all quite nervous, so I took them out and treated them to supper.

That evening we played for a full two hours and everything went very smoothly. The students had a lot of fun playing and joking around and they thought they did a very musical job considering the experience they had at this type of performance. During the supper, many people came up to the stage to compliment the students on their fine dinner music.

The young lady who sang said this was really a different experience for her. She had never had the opportunity before to sing in such a relaxed manner before an audience nor had she ever had the chance previously to improvise vocal sounds behind melody lines. She admitted she was quite nervous at the beginning but became relaxed later as she got the feeling of the group.

All students said they had an enjoyable time and would like to do something similiar again sometime.

E.

1. SECTION FOUR - SELF-EVALUATION AND GRADING

(a) Self-Evaluation

At the first general meeting of the band in September 1974, one of the major questions that arose was the means of evaluation and the grading system to be used in the programme. At that time I suggested to the students that we should perhaps consider self-evaluation as a method for grading in the course. During the discussion that followed many students thought that this would be a good idea. Some students mentioned the fact that this system would take the pressure off them. They felt they could be more relaxed within the programme. A number of students pointed out the fact that a person could take advantage of this system if they wanted to. Many students said that in this system people would really have to be very honest with themselves. All students felt that self-evaluation would have to involve honesty and openness on the part of students and teacher. They agreed to try this system and that later in the year we would take time to discuss it further.

On a number of occasions during the year, students brought up the question of self-evaluation. Some were concerned because they were not sure of what they should evaluate. During these discussions students offered suggestions as to what things they thought were important when one had to make a choice of marks. During these discussions I made few suggestions as I did not want to introduce too many of my own criteria for evaluation.

Some students said that things like attendance, doing well on your instrument, getting involved, were things that one could base his mark on. Many students expressed the opinion that a teacher can't possibly know all of the important things that happen inside a person. They felt that some important things to consider in evaluation and grading are difficult

to express. Eventually, the majority of students felt that self-evaluation might be better than teacher evaluation.

We mutually adopted this method of evaluation because most members, including myself, had various opinions about what items should be considered in the process of self-evaluation. We felt that each individual would have his or her own priorities of items to consider in self-evaluation. We concluded that in self-evaluation each individual has a better opportunity to evaluate their own most important objectives and goals.

Two marks were to be given during the year. An interim mark in January 75 and a final grade in June 75. During the fall season, students in the band felt that they would prefer me to give the interim mark and that they would choose the final mark. Some of the major reasons they gave were:

- (i) they wanted to have a measure of how they stood in relation to my expectation of their work in the programme.
- (ii) Many students had not yet had a chance to become involved in other activities within the programme and there was $\frac{1}{2}$ of the year to go.
- (iii) they felt that choosing the final mark was more important than choosing the interim mark.

In their final programme evaluation forms in June 75, students expressed the following opinions about self-evaluation.

Approximately 80% of the students preferred self-evaluation to other forms of evaluations. The main reason expressed by students was the fact that they felt self-evaluation was the most honest and truthful way of evaluating a students total performance in the programme. Fifteen percent felt the final grade should be decided mutually between teacher and student. Five percent felt that only the teacher should give the mark.

Sample Comments:

"Self-evaluation is good because you are the only one who knows how much you really tried and how much you got out of it".

"I think the teacher and student should come to an agreement on it".

"I personally do not like to choose my own marks, I never know if I deserve it or not.

"I think self-evaluation is a good way to evaluate this type of course. Most of the kids, I am sure, are more honest when they evaluate themselves than at any other time".

"I think self-evaluation is good only if the person himself feels he is honest with his own marks".

"I wish the teacher would have $\frac{1}{2}$ say in the evaluation. You really have to think!"

"Self-evaluation is very good, it promotes looking at one's self".

"I have been afraid of this final evaluation ever since the day I learned I would write it. I knew it would be a dilemma for me".

(b) Grading

Interim Mark - The interim mark was given by myself in January 75. The marks ranged from A to C and no student was given an F.

Final Mark - In June, students were given a mark sheet, (see pg. ix in Appendix A). They were to record their names, choice of marks (A, B, C, D, or F) and list reasons why they chose that particular mark. The following resulted:

Mark Chosen

Interim mark compared to final mark

Twenty-three students final marks were the same as their interim mark.

Twelve students chose marks higher than their interim.

Ten students chose marks lower than their interim.

Three students did not choose marks (were not taking the

course for credit).

Choice of final mark as compared to what I would have assigned
Twenty-six students chose exactly the same mark I would
have assigned.

Seveteen students chose marks lower than what I would have given.

Two students chose marks higher than what I would have
assigned.

(3 students had no mark, were not taking course for credit)

Final marks ranged from A to D and no one chose an F.

Reason Given for Final Mark

Students gave a variety of reasons for their choice of
final mark. All of these reasons could be classified under
the following three categories;

(i) Their attendance at all band classes and dedication
to the band programme in general.

(ii) The extra time put into the programme and participation
in adjunct activities.

(iii) The fun they had in the programme and what they
got out of it.

Comments made by Students on Mark Sheets:

"Since I wasn't able to do much, I felt this was all
I deserved".

"Because of the fact that I missed a few band practices
and too many sectionals, I think I deserve this mark.
But whenever I came I tried hard".

"I made a very honest effort this year".

I'll take a better mark next year when I think I deserve it".

"I chose a C because I do not think I have contributed very
much to the band this year. Also, I let you down a few
times. I would have liked to have contributed more but
I just didn't have the drive this year".

"The reason why I am taking this mark is because in the first half of the year I got an A, but in the second half I did sweet (expletive deleted) all for the band so I deserve a D. To average it out, I figure somewhere between a C, or D. Thanks for putting up with me this year and I hope I can make next year much more fun".

"Last year I didn't give much of a real effort and let other things get in the way. I missed a lot of classes and was dissatisfied with my playing and contribution. But this year I missed one session because of illness, got a hell of a lot more involved with the group and made a lot of personal friends and served on various committees. Also, I gave up a lot of time for Fiddler and Gimli. So I think I deserve an A".

"I tried my best, worked in Fiddler and quit two jobs because I knew how much fun it was going to be. What I learned was a lot and I hope you don't think I'm some sort of "suck" because I asked for an A (I probably shouldn't)".

"I chose a D because of my unfaithfulness to the band programme ... I hope next year I can become a leader again in the group ... thanks for having faith in me".

"I feel a little strange giving my own mark".

"I feel a little guilty for giving myself a high mark, but I really worked for it and took part in Fiddler and Gimli . . . I learned a lot about other things than just music".

"I feel I did just as much work this semester as last, and you gave me an A, so why not an A this semester . . . Also I tried and I think that really counts a lot . . . An A also look nice on a report card".

F. SECTION FIVE - SUMMARY OF STUDENT INVOLVEMENT IN TOTAL PROGRAMME

1. Time put into Total Programme

The minimum time requirement for credit in the band programme was 110 hours. We had planned a possible 138 hours for evening practices and group sessions. Although some of the sessions were missed or cancelled, students took advantage of various opportunities to make up the lost time. Many of them made up their time through participation in adjunct activities and by other means (extra time before, during or after school). The following results occurred:

- approximately 40% of the band members put in 275 or more hours in band activities during the year.
- about 30% put in between 225 - 275 hours
- about 15% put in 175 - 225 hours
- about 10% put in 110 - 175 hours
- only 5% (2 students) put in slightly less than 110 hours.

2. Activity Involvement

During the year, 95% of the band members became involved in one or more of the adjunct activities. Seventy per cent became involved in two or more and 50% were involved in three or more. Only 5% of the students did not attempt one adjunct activity.

3. Instrument Use out of School

Throughout the year there were 75 to 80 recorded incidences of students signing out different band instruments for home use. More than 3/4 of these signouts involved instruments other than the one the student was majoring on. These instruments were signed out overnight, weekends and holidays. Twelve band members signed out different instruments for the 1975 summer. In all cases, they were instruments other than their major instrument.

4. Band Membership

(a) 1974 - 1975

The band began in September 1974 with 44 members. The programme lost 2 members and gained 6 during the year bringing the total in June to 48 members.

(b) 1975 - 1976

Forty members are returning to band in September 75.

Twenty students from grade nine have applied

Ten beginners from grade 10 to 12 have applied

Six other high school students have expressed some interest in joining the band in September.

Six of the 1975 graduates have expressed interest in keeping with the programme next September.

Enrollment for September 1975

- definite 70 members

- possible 80 - 85 members

G. SECTION SIX - SUMMARY OF STUDENT ATTITUDES TOWARDS THE PROGRAMME

Although some individual students expressed a negative attitude towards certain particular aspects of the programme and towards certain musical activities, there was a positive attitude exhibited by most members towards certain broad aspects of the programme.

1. Musical Activities - students generally expressed the opinion that there was a great deal, in terms of variety, within the programme. Ninety-five percent (95%) of the students felt that this was very beneficial. They felt the musical activities allowed for more experimentation, creativity, and student input.

2. Democratic Administration - ninety-five percent (95%) of the students expressed the opinion that they preferred the democratic system which existed in many aspects of the band programme. They felt student decision making was very important and appreciated the fact that students were allowed to make various decisions. A feeling that was common to many students was expressed adequately by one young lady. She wrote on her final evaluation form,

"All of the students get along very well, we have made many decisions about our band programme and I thank you Mr. Mendres for giving the students these privileges".

Another young man stated;

"I think everybody in the band had enough chances to express their opinions and be listened to. Everything we decided was voted on and this is the only fair way".

One other young man said,

". . . I think this is an important factor of growing up, taking on responsibilities that not only affect you but also a group of people".

Another young lady said,

"There should be a time for everyone to express himself in his own way and you have respected our needs to the utmost . . . We have had our freedom and you have given up your freedom for our freedom. Thanks!"

3. Atmosphere - ninety-five percent (95%) of the students expressed a positive attitude towards the atmosphere and freedom within the programme. Three words that kept coming up were "fun", "friends", and "closeness".

They also expressed the attitude that the atmosphere was conducive to openness and honesty.

Sample Statements:

". . . it seems quite unreal that a group of various students can get along so well".

"I think that the band programme is great. I don't feel left out and I think that everyone gets along great".

". . . I found it amazingly easy to communicate with other kids older than me".

"The most important thing in a band programme is enjoyment and freedom".

"I felt that we were all like one big happy family".

" I have learned to get along with other people, cope with their problems and listen to what they have to say".

"I've met a lot of new kids and now I have a lot of new friends".

"I think that the band is a lot better this year, we all seem to be a lot closer as friends".

"Although I did not learn much about music theory, I did learn to play with others and accept people for what they are".

"I enjoyed playing in the band and don't even care if I get a credit".

". . . more important was the fact that somehow I learned to accept others for what they were, not for what I wanted them to be".

"I've never felt so close to a whole band in my life",

"At the beginning of the year I knew some kids but not like I know them now. I guess you could say we are one big happy family . . .".

"There was a lot of closeness and trust between the teacher and kids. What else can I say?"

"I am surprised how your age doesn't make any difference or status in the band. Nobody made you feel small or unwanted".

"I feel I learned a lot, not only of music and of other people, but also myself. I've learned of some of my capabilities which I will be thankful for, the rest of my life. This might not be what you wanted to hear from me about the band programme".

"Just writing this evaluation on this paper at this moment proves the feelings I get from this band programme. That is, where honesty and freedom to communicate with other people exists. The best thing that can be said about the programme is that as an individual I have a choice, where I feel I am under no obligation".

4. Teacher/Student Relationship

Almost all band members expressed the opinion that they felt the instructor not only became involved with them as a teacher, but also as a friend and member of the band. They appreciated the concern he showed for them both as students and individuals.

Sample Comments:

"I enjoy you very much as a teacher, conductor and friend. You are one of the few teachers in this school who would do anything, even put your job and reputation on the line, (the latter you have done quite often) for anyone in the programme and I appreciate it very much".

"I like the idea that you feel you're a part of us and not the big boss. This makes me feel worth more".

"As for you, well you're different. You're more a person than a teacher".

"I never see you acting like a teacher. It takes courage to go home and be able to swallow all these comments and because of this we all probably have respect for you".

"I feel that I would be able to talk to you about something because I trust you".

". . . I really felt the instructor was a person I could communicate with. I felt I could share my problems with him open-mindedly".

". . . not only were you an excellent conductor and musician, I feel you are also a person who understood the problems of the individual members of the band. You had a great sense of humor and kept the atmosphere light. It's been a great year".

"Thanks for a great year. You're a super person and we all love you".

". . . he came to parties, laughed, cried and did a lot with us".

". . . you saw the band as if you were one of us and that is the spirit a band should have. The "teacher" is a real person accepted by everyone . . . I wish I had some way of thanking you . . . the character and love you as a teacher and person have shown to us is what really sticks out in my mind".

"you helped everybody, no matter what they thought of you".

"I feel you became very involved, for the simple reason of the way you spoke. It was never "you" it was always "we".

"I couldn't stay mad at you because you couldn't stay mad at me".

"You performed as a person you gave up your time and didn't go home at 3:30 p.m.".

"Do you remember that night at Shakey's after the open house? When we talked about the show and how tired we were. I could not talk like that to any other teacher in my life. You're one of the easiest and most sincere persons to talk to".

"There are not too many teachers who would admit to a hot shower and a cold beer after rehearsals".

EPILOGUE

During the course of the year, many of my students mentioned that no matter how much you spoke or wrote about the programme, there were just some things you felt that could not be put in words. I, too, feel the same way.

Chapter Five

Summary and Conclusions

A. Introduction

At this point in time, it is still not evident what constitutes an ideal type of band programme. But, as a result of this study, a number of significant factors have been identified which could make a positive contribution not only to the band programme as a whole, but also to the personal, social and musical development of the individual members of the group.

This chapter contains three main sections. The first portion, (items B to G) deal with some discussions and conclusions about various factors which were found to be significant within the programme. The second section, (item H), deals with some general and specific recommendations about band programmes based on the results of this study. Included in this section are some recommendations students of the Kildonan East Band have made about the future of their programme. The third and final section of this chapter (item I), deals with a discussion of some of my own personal feelings, thoughts, attitudes and values as related to this study. I have also included some significant changes which have occurred within me as a result of having been involved in this programme. Included are also some broad personal suggestions for anyone who might want to attempt a programme of this nature.

B. Student Development

1. Personal Development

During the course of the programme, there existed many musical opportunities and activities by which students could pursue and satisfy their own individual musical interests and needs. These activities occurred within the full band rehearsals, small group sessions, and in the variety of adjunct activities. Ninety-five percent (95%) of the students concurred that they liked the programme because of the variety of musical activities. They expressed the opinion that a variety of musical activities allowed for more individual student involvement.

Ninety-five percent (95%) of the student body became involved in one or more of the non-compulsory adjunct activities.

Adjunct Activity	Percentage Student Involvement
Gimli Fine Arts Camp	77%
Stage Band	40%
Fiddler Musical;	
A) full band	100%
B) accompaniment group	44%
Student Teacher Programme	10%
Drum Making Volunteer Teachers	12%
Combo	10%

In terms of time involvement in musical activities, 95% of the students put in more than the required 110 hours. Forty percent (40%), of the students put in more than twice the time requirement for the programme. Only 5% of the students put in slightly less than the required 110 hours. In terms of satisfaction of individual musical needs, 100% of the population reported that they personally enjoyed and benefitted musically from various musical experiences within the total programme. Eighty percent (80%) of the student body reported that various aspects of the creative musical activities which occurred in various portions of the programme were beneficial in terms of broadening their musical experiences and musical

perspective. Approximately 30% of the students stated they would have liked more creative activities to have occurred within the programme.

Seventy-five percent (75%) of the students became involved in instrument building and many of them commented that it was an enjoyable musical experience.

All students concurred that they appreciated the opportunity and freedom to explore other band instruments. As a result, 12 students either changed their major instrument, and/or taught themselves how to play another musical instrument. During the total programme, there were well over 180 instances of students taking the opportunity to experiment with other band instruments.

Four students became involved in the student conductor programme and five students experienced student teaching. During the course of the evening rehearsals, there were many instances of students taking advantage of the opportunity to play various parts. (ie, 1st clarinet, 2nd clarinet, 3rd clarinet). About 20% of the students felt that their own instrumental technique had improved during the course of the programme.

Eighty percent (80%) of the students expressed the opinion that the opportunities for musical experimentation and improvisation added, in various ways, to their personal musical growth.

Also, during the course of the total programme there were well over 500 instances of students making musical suggestions and changes in their own music.

Within the programme, individual students had the opportunity to make other types of personal suggestions and personal decisions. These basically involved personal suggestions and decisions about the administration and format of the band programme. The majority of the students (about 95%) expressed the opinion that they felt accepted as individuals within the programme and that they felt free to offer opinions and suggestions.

The majority of students, (80%) favoured self-evaluation because they felt it added to their own personal development in various ways and

means. Many of these students felt that the system of self-evaluation made for a far more open and honest atmosphere in which an individual could more easily express himself and contribute as an individual without fear of external pressures. They also felt that self-evaluation contributed more to an individuals growth because it encouraged students to look at themselves more closely. Evidence of some of the honesty that developed within the self-evaluation and grading process during the year was indicated by the fact that;

- a) ten students chose a lower mark in their final grade (June 75) compared to the interim mark I assigned in January 75.
- b) seventeen students chose a lower mark in their final grade (June 75) than what I would have assigned them.

Many students stated that self-evaluation allowed a student to pursue his own individual interests more openly.

Not one student in the band programme expressed a sense of individual failure, although a number of students (8%) felt they could have gotten more out of the programme if they had contributed more. Each student felt that there had been one or more activities in the programme in which they had experienced a sense of success.

2. Social Development

During the course of the programme there existed many opportunities which fostered student interaction.

(a) Group Decision Making

As a total group, students became involved in decision making in:

- (i) programme design, planning and administration
- (ii) performances and performance selections

In small groups, 50% of the students became involved in various committees (executive, stage crew, social committee, band uniforms) which made recommendations and decisions about various aspects of the programme.

Ninety-five percent (95%) of the student body expressed the opinion that the democratic system of band administration provided a much more comfortable atmosphere as well as allowed students to exchange ideas and views.

(b) Group Musical and Social Interaction

During the course of the programme students took advantage of the opportunity to work with and get to know each other in a variety of musical activities (full band, small group sessions, adjunct activities) and social settings (band parties, casual get togethers). Eighty-five percent (85%) of the members expressed the opinion that an honest and open atmosphere developed where students felt they became accepted as individuals within the group. They also felt that because of the friendly atmosphere which resulted, there developed a sense of trust and mutual respect between members of the band. Many students stated that the group musical and social activities provided opportunities for the meeting and making of new friends. A number of band members (40%) specifically expressed the opinion that they had become more accepting of others as well as themselves.

The majority of the band members (95%) concluded that the atmosphere and administration of the band programme provided for more interpersonal student interaction and communication.

Conclusion:

Based upon the above evidence, one could conclude that a band programme which;

- (i) has a climate of freedom and openness.
- (ii) contains a variety of musical opportunities
- (iii) allows for individual expression of opinion and interpersonal communication,

has a positive effect on personal and social development within the programme.

C. Role of Creativity

During the course of the programme, all of the band members became involved in some creative types of musical activities. Eighty percent (80%) of the student body expressed a liking for various portions of the creative activities. Many students (70%) expressed the opinion that some of the creative activities which occurred in the full band rehearsals, small group sessions, and adjunct activities, added much to their perspective of music. The same percentage of students expressed the opinion that the creative activities allowed for more student experimentation and exploration. This was evident in the many instances which occurred where students experimented with; musical instruments, voices, improvisation, and musical interpretations.

A number of students (70%) expressed the opinion that the time and opportunities which existed in various portions of the programme to allow them to become involved in "playful" types of activities, was musically beneficial. There were many instances, during the programme, where students became involved in playful types of activities with band instruments, construction of instruments and experimentations with sounds. These playful activities occurred in groups and sometimes only with single individuals.

About 70% of the students expressed the opinion that having time to "play" added to their musical, personal and artistic development. They also felt that having time to "play" added an atmosphere of relaxation to the programme.

Conclusion:

Based upon the above evidence, one could therefore conclude that;

- (a) Creative types of musical activities have a positive effect on the development of musicianship because they involve students in creative thinking, exploration and experimentation.
- (b) "play" and "playful" types of musical activities may have a positive effect in developing situations for creative behavior to occur.

D. Band Musicality

During the course of the programme; approximately 1/3 of the time was devoted to musical activities other than rehearsal of traditional band scores. Due to this fact, fewer musical selections were prepared for performance during this programme (1973-74, 18 selections, 1974-75, 14 selections). No student expressed the opinion that more or less selections should have been prepared for performance. Also, the number of full band performances were fewer this year. (1973-74, 12 performances, 1975-74, 10 performances). Eighty percent (80%) of the students felt the number of performances was adequate. The actual playing time spent in performances this year was approximately three to four hours as compared to ten to eleven hours in the previous year.

Because there were less scores to prepare and practice, there occurred a greater opportunity for the students to become more concerned with the musicality of their playing. The majority of the students (90%) stated that the quality of their music was more important than the quantity. In appendix A, pg. x to xii are three letters from prominent people involved in music and music education who have heard the band perform and have commented on the musicianship and performance standard of the group. All three concurred that the musical standard exhibited by the band was outstanding.

Conclusions:

One could therefore conclude that time devoted to musical activities other than the rehearsal of traditional band scores does not lower the musicality of the band but may even improve the bands musicianship.

E. Person to Person

During the course of the programme, the band director not only allowed students the freedom for personal and group decision making, but also became involved with the students in a variety of musical and social settings.

1. Student Freedom

During the programme, students were allowed to make decisions on administrative and musical issues. Students as a group made decisions on general band format and programme content. Also, as individuals they were allowed to pursue their own individual musical interests which were evident in numerous instances throughout various portions of the programme. Students took advantage of the freedom to; become involved in various musical groups, learn new band instruments, experiment with instrument construction, experiment with the creative use of band instruments, and also explore and experiment with other art forms. Ninety-five (95%) of the students reported that they appreciated the freedom of choice bestowed upon them by the director.

2. Teacher Musical Involvement

During the course of the programme the band teacher became involved with the students, not only as a performer, but also as an arranger, and composer. There were many times during the programme, (30-35), when the teacher played his major instrument (accordion) or other band instrument, with the students in various musical settings. This occurred in the full band setting and other adjunct activities.

The band members also had the opportunity to become involved in the playing of various musical arrangements and compositions which the band director scored. Many students expressed a liking for the band director because he was not afraid to show his musical strengths or weaknesses in personal performance, arranging, and composing. Many students also commented that they appreciated the fact that the teacher gave up much of his personal

time to work with students individually or in groups, on various musical activities. Ninety-five percent (95%) of the student body expressed the opinion that the band directors personal involvement in musical activities added much to the atmosphere of the band and made for a closer relationship between teacher and student.

3. Teacher Social Involvement

During the course of the programme, the band director became socially involved with the students on various occasions.

- There were many instances when students and teacher remained after band rehearsals and practices and discussed various mutual topics of interest.
- There were many instances when the teacher took out various members of students for coffee or supper and spent time getting to know them on a more personal level.
- student were welcome to visit the teacher at his home. There were 3 or 4 instances when students came to visit and socialize with the teacher and his family.
- during musical activities, the teacher and students took time to relate personal experiences and items of personal interest.
- The teacher attended all band parties and social activities planned by the group.

As a direct result of the teachers personal and social involvement with the students, there were many instances (55 to 60) during the programme when students came to the teacher with personal problems to discuss and obtain advice. Also, during the course of the year, about 95% of all members stated information of a personal nature to the teacher. Many students, (80%) expressed the opinion that they felt the teacher really cared about them as individuals and that he acted as more of a personal friend rather

than just their band teacher. About 95% of the students expressed the feeling that the teachers personal and social involvement in the band programme added much to the atmosphere of freedom which developed in the programme. Many students liked the idea that the band director approached the band members from the point of view of "we" rather than "you" or "I". About 30% of the members stated that the band director exhibited concern that they would classify as love. About 70% of the members felt that the directors social and personal involvement with them developed a sense of personal trust between them, and that they could speak more easily and openly with him.

Conclusion:

Based upon the above findings, one could conclude that sincere personal involvement by the band director had a positive effect on the atmosphere of the band programme and that it also had a positive effect on the development of interpersonal interaction between students and teacher on various levels of communication.

F. Band Membership

During the course of the programme, six new members joined the band. All of the former members have registered for the programme in September 1975. Ten new beginners from grades 10 to 12 have also registered for band. Six other high school students have expressed interest in joining the band programme. Twenty students from grade nine have registered and six of the graduates hopefully plan to return if time permits.

As of September 1975, the band enrollment will have a definite increase of 50% and a possible increase of up to 75%.

Conclusion:

Based upon the above information, one could conclude that the nature of the programme has a positive effect on retaining membership as well as a positive effect on getting new members involved in the programme.

G. Summary of Conclusions

Results of this study seem to indicate that:

A high school concert band programme; which contains a variety of musical opportunities and activities and; operates in a climate of freedom where self-expression and interpersonal communication is encouraged; has a positive effect on musical, individual, and social development.

Creative types of musical activities which involve playful types of behavior have a positive effect on musical development.

Time devoted to other musical activities other than the rehearsal of traditional band scores does not lower the musicality of the band, but may improve the bands musicianship.

Sincere personal interest and involvement by the teacher has a positive effect on the development of interpersonal communication and interaction between students and teacher.

The nature of the programme has a positive effect on retaining band membership and a positive effect in getting more high school students involved in the programme.

H. Recommendations

1. Concert Band Programmes

Results of this study indicate that a high school concert band programme which allows for a student to pursue his or her own personal musical interests in a free and open atmosphere which allows for creative and playful activities, has a positive effect on individual, musical, and social development. It would therefore seem reasonable to suggest that a programme of this nature would have a positive effect on student development in band programmes at all grade levels. Since high school musicians have indicated an interest in "sampling" various musical activities through various creative and playful means, one could conclude that these types of activities and opportunities would be of primary importance in the earlier grades (6 to 8) when band studies generally begin.

Also, results of this study would indicate that there exists a "readiness" factor within students to become involved in instrumental studies at various age and grade levels. It would therefore seem reasonable to recommend that provision should be made within band programmes at all grade levels for opportunities for students to begin instrumental studies.

2. Kildonan East High School Band Programme

As a result of the opinions expressed by all of the band members, the following general recommendations have been made about next years programme.

- Students should continue to be instrumental in the administration and planning of the band programme both in structure and content and should be included in decision making of all types.
- There should be the opportunity within the programme for a variety of creative types of musical activities for those who wish to pursue creative endeavors.
- The student conductor programme should continue.
- At least one full band rehearsal must be retained. Students indicated this was the focal point or nucleus of the programme.
- Small group types of sessions should be retained because they best provide the opportunities for the satisfaction of more personal musical needs:
 - (i) small group sessions should be heterogeneous in age and grade level. Students felt this contributed much to the social growth within the programme.
- There should be more opportunities provided in the scheduling system for students to attend group sessions without missing regular subject classes.
- Within the small group sessions, there should be separate classes for a variety of activities so students could pursue their own specific musical interests not only in broad terms but also in more depth;

Student Suggestions:

Seperate classes for students interested in:

- (i) general music theory
 - (ii) creative activities using instruments and voices.
 - (iii) orchestration, composing, and arranging
 - (iv) a "play" period where students could work on self-initiated types of musical activities.
 - (v) a class for bandsmen who wish to learn a second band instrument
 - (vi) student conductor class
 - (vii) instrumental techniques class where students could get help on their own specific band instrument
 - (viii) a class for high school instrumental beginners.
- (h) The adjunct activities should be retained and expanded. Students expressed the opinion that the adjunct activities provided an extra source for personal, social and musical growth.

I. Personal Thoughts and Reflections

1. Personal Meaning

During the course of this project there were many times when I felt very frustrated and felt incapable of solving various problems. There were times when I felt like throwing my hands up in the year, burning my papers, and just quitting the programme. There were moments when I felt I must be the worst music teacher that ever lived. I found the programme both mentally and physically exhausting. It was extremely difficult to live with the fact that it was impossible for me to satisfy all of the individual musical needs and desires of the students. There were times when it was also somewhat frustrating in getting students to look at music from a different perspective and different point of view.

There were times when I really had to examine and question my own feelings, beliefs, attitudes and values about music education and life in general. One major conclusion that I have come to is simply the fact that as a music teacher I am most successful and effective when I can be, and act, as my own individual self. I cannot copy nor duplicate other teachers methods or ideas. I have found that I cannot rely too much on musical inservices, workshops or other musicians to provide the "real" me with the things necessary for my happy survival as a music teacher. I have come to the conclusion that the best and most valuable experiences and learnings which occur are those which one initiates from within himself. Although this

process of learning may involve more trial and error, more experimentation, more time, and much more personal frustration, I feel that in the long run, this process of learning is perhaps the most satisfying and exciting because it involves the magic of personal exploration, discovery, and creative thinking.

To allow students to learn in this manner requires a great deal of patience and a special kind of understanding on the part of the teacher. But it seems to me that it is within these types of situations that the real essence of learning exists. We as band educators should be less concerned with the mechanics of teaching and more concerned with providing students with the enthusiasm, guidance, encouragement, and understanding required by them to create situations where the teaching of ones self becomes the primary source of learning. One young man in the band this year remarked:

"I think if a person wants to learn an instrument, they can teach themselves any day".

I believe this statement can be applied to just about any types of musical learnings. My own personal aim as a music educator is to eventually provide those conditions and opportunities where self-initiated learning becomes the most important form of learning for my students. I think that Carl Rogers would concur that this would be one important factor in the process of self-actualization and human development.

I have no regrets about the type of programme that I was involved in this year. I gave up 575-600 extra hours.

of my own personal time, spent lots of money from my own pocket, and sacrificed much of my home life and recreational interests. I will continue to contribute to the band programme in the same manner because I feel that in the long run, it was all worth it, both for myself and my students.

Some music educators may not agree with what occurred in the course of this programme and they are entitled to their own opinions. I, as a person, have fortunately reached the point where professional comparison and competition has become a totally meaningless thing for me. I have become more accepting of others and also more accepting of who and what I am. I have come to realize some of my talents, strengths, and weaknesses and I do not feel guilty nor especially proud of either. I accept them casually because they are just a part of my individual nature.

I am happy that I somehow found the strength to believe in myself and found the courage to attempt various things. I feel that I have grown a great deal not only as a musician and educator but have also matured significantly in some human aspects. Through all my successes and failures I have come to realize one very valuable thing. That, simply is, when one accepts his total self, he can easily accept others and only in conditions such as these can real and honest human interaction occur on all levels of interpersonal communication.

Completion of this project is just the beginning for me. I do not know what will occur in the years to come but at this point in time I am not too concerned about knowing what the future has in store for me. That is part of the magic of living, learning, and teaching. But what ever happens, I

know it is going to be different and exciting for me and hopefully for my students. I know that our band programme is somehow going to be different every year and that in itself is something to look forward to.

2. General Suggestions

To you the reader, I hope this paper has made some sense and has somehow proved enlightening in some way.

I have no specific suggestions to make. The best

I can offer are some general suggestions which might be used by anyone interested in pursuing a similiar type of programme. These suggestions simply are:

(a) as a teacher and person, believe in yourself and accept who you really are.

(b) have the courage to be yourself and be willing to take a chance.

(c) rely somewhat on your intuition and gut level feelings.

(d) do not be afraid to show your weaknesses as well as your strengths.

(e) when you see a spark of an idea, fan it with experimentation and enthusiasim. It will most probably grow into an exciting blaze of creative activity.

(f) be prepared for lots of mental frustation and physical fatigue.

(g) be prepared to accept your failures as easy as you accept your successes

(h) develop a good sense of humor, it helps you sleep nights

(i) try to put some "fun" into everything you do, laughter really gets you over some of the toughest bumps.

- (j) If something does not work, think it out, and try it again in a different way.
- (k) If nothing works out, you were probably not being yourself. Start back at (a) again and good luck.

My final suggestion is, keep your band programme fun, fill it with laughter and lots of magic ideas, and do not be afraid to think and act as a child occasionally. The music will take care of itself. One of my band members stated:

". . . we must look at the purpose of a concert band. Is it to get a bunch of people together who don't know each other and make music that sounds nice? Or is it to allow people to get together and get to know each other, and let the music come as a result of their interaction? Perhaps it is a compromise. Making nice music and knowing and liking each other is a good thing to do. This then is what we did this year. Maybe in future years it will lean more in one way than the other, but as for now, I'm glad it happened".

EPILOGUE

ALL THINGS IN THE UNIVERSE ARE RELATED,
MAN'S DESTINY IS TO DISCOVER THESE RELATIONSHIPS.

THE ARTS ARE EVERYTHING,
THEY ARE THE SAME.

THEIR SUBSTANCE MAKES LIFE TOLERABLE,
THEY PUT MAGIC IN ALL THINGS.

MUSIC IS MAGIC,
IT LIVES IN ALL THINGS.

CHILDHOOD IS MAGIC,
WE MUST ALWAYS BE CHILDREN.

IN THIS WAY GROWING OLDER SIMPLY BECOMES TIME,
BUT EXPERIENCING LIFE AS CHILDREN MAKES OUR LIVES RICHER.

KONRAD MENDRES.

MUSIC, RHYTHM AND DANCING
ARE EXCELLENT WAYS OF MOVING TOWARD
THE DISCOVERING OF IDENTITY.
WE ARE BUILT IN SUCH A FASHION THAT
THIS KIND OF TRIGGER,
THIS KIND OF STIMULATION,
TENDS TO DO ALL KINDS OF THINGS
TO OUR . . . FEELINGS AND TO OUR EMOTIONS . . .

IN EXPERIENTIALLY EMPTY PEOPLE . . .
PEOPLE WHO DO NOT KNOW
WHAT IS GOING ON INSIDE THEMSELVES
AND WHO LIVE BY CLOCKS, SCHEDULES, RULES . . .
THIS IS A WAY OF DISCOVERING
WHAT THE SELF IS LIKE.

THERE ARE SIGNALS FROM INSIDE,
THERE ARE VOICES THAT YELL OUT,
"BY GOSH THIS IS GOOD, DON'T EVER DOUBT IT!"
THIS IS THE PATH, ONE OF THE WAYS
THAT WE TRY TO TEACH SELF-ACTUALIZATION
AND THE DISCOVERY OF SELF.
THIS DISCOVERY OF IDENTITY COMES
VIA THE IMPULSE VOICES,
VIA THE ABILITY TO LISTEN TO YOUR OWN GUTS,
AND TO THEIR REACTIONS
AND TO WHAT IS GOING ON INSIDE OF YOU.

ABRAHAM MASLOW

BIBLIOGRAPHY

1. Ahlstrom, David, "The Notation Trap", Music Educators Journal (May 1971), pp. 43-48.
2. Baines, Anthony. Musical Instruments. New York: Viking Press, 1966.
3. Baker, Mickey. Complete Handbook for the Music Arranger. New York: Amsco Music Publishing Co., 1972.
4. Benner, Charles H., "Teaching Performing Groups", Research in the Classroom, No. 2 (1972), p. 10.
5. Bergan, Hal A. A Study of Drop-outs in Instrumental Music in Five Selected School in Michigan. Michigan: State University, 1957.
6. Biasini, Pogonowski, and Thomas. M. M. C. P. Interaction, Second edition. New York: Media Materials, 1970.
7. Brindle, Reginald Smith. Serial Composition. New York: Oxford University Press, 1966.
8. Brown, George Isaac. Human Teaching for Human Learning. New York: Viking Press, 1971.
9. Bruner, Jerome. The Process of Education. New York: Vintage Books, 1960.
10. Bruner, Jerome. Towards a Theory of Instruction. Cambridge: Harvard University Press, 1967.
11. Bugelski, B. R. The Psychology of Learning. New York: Holt, Rinehart, & Winston, 1956.
12. Cage, John. Silence. Massachusetts: The M.I.T. Press, 1966.
13. Cahn, Meyer M., "More Than Performance", Music Educators Journal (February 1969), pp. 36-41.
14. Caplan, Frank and Thereasa. The Power of Play. New York: Anchor Press, 1973.
15. Castalda, Joseph, "Creativity Can End Our Musical Isolation", Music Educators Journal (March 1969), pp. 32-37.
16. Cheyette, Irving and Herbert. Teaching Music Creatively. New York: McGraw-Hill, 1969.
17. Choate, Robert A., "Tanglewood Symposium", The Music Educators Journal. (November 1967), pp. 49-60.
18. Colwell, Richard. The Evaluation of Music Teaching and Learning. New Jersey: Prentice-Hall, 1970.

19. Contemporary Music Project/Music Educators National Conference. "A Report of Pilot Projects Sponsored by the Contemporary Music Project in Baltimore, San Diego, and Farmingdale". Experiments in Musical Creativity. Washington, 1966.
20. Cope, David. New Directions in Music. Dubuque: William C. Brown, Co., 1971.
21. Copland, Aaron. Music and Imagination. New York: Mentor Books C. R., 1952.
22. Davidhazy, Andrew, "Hopsichords in the Theory Class", Music Educators Journal (September 1971), pp. 45-57.
23. Dietz, Betty Warner and Olatunji, Babatunde. Musical Instruments of Africa. New York: John Day, 1965.
24. Delamont, Gordon. Modern Arranging Technique. New York: Kendor Music, 1965.
25. Dello Joio, Norman, "Experiments in Musical Creativity", The Contemporary Music Project for Creativity in Music Education. Washington: Music Educators National Conference, 1966.
26. Dennis, Brian. Experimental Music in Schools. London: Oxford University Press, 1970.
27. Duvall, W. Clyde. The High School Band Director's Handbook. New Jersey: Prentice-Hall, 1960.
28. Duwyer, Terence. Composing With Tape Recorders. London: Oxford University Press, 1971.
29. Eble, Kenneth. A Perfect Education. New York: Macmillan 1966.
30. Ellis, M. J. Why People Play. Englewood Cliffs: Prentice-Hall, 1973.
31. Ernst, Karl and Gary, Charles, ed., Music in General Education. Washington: M.E.N.C., 1965.
32. Fennell, Fredrick, "As I See it", The School Musician (August - September 1968), pp. 73-79.
33. Furth, Hans. Piaget for Teachers. New Jersey: Prentice Hall, 1970.
34. Garcia, Russell. The Professional Arranger - Composer. New York: Criterion Music Corp., 1954.
35. Gaston, E. Thayer. Music in Therapy. New York: Macmillan, 1968.
36. Geiringer, Karl. Musical Instruments. London: George, Allen, & Unwin, 1943.

37. Gibbs, Robert, "The New Breed of Band Director", Music Educators Journal (November 1970), pp. 32-39.
38. Gibson, Josephine R., "Music Education Starts at the Wrong End of a One-Way Street", Music Educators Journal (January 1972), pp. 54-61.
39. Glasser, Robert, "Variables in Discovery Learning," Learning by Discovery: A Critical Appraisal, ed. L. S. Schulman and E. R. Keisler. Chicago: Rand McNally, 1966.
40. Gordon, Edwin. The Psychology of Music Teaching. New Jersey: Prentice-Hall, 1971.
41. Gowan, John C. Development of the Creative Individual. San Diego: Robert R. Knapp, 1972.
42. Grock, Judith. The Right to Create. Boston: Little, Brown, & Co., 1970.
43. Haack, Paul A., "Music Education - Aesthetic or Anesthetic?", Music Educators Journal (October 1968), pp. 61-66.
44. Hansen, Peter S. Twentieth Century Music, Second Edition. Boston: Allyn and Bacon, 1967.
45. Hawkinson, John and Faulhaber, Martha. Rhythm, Music and Instruments to Make. Chicago: Albert Whitman, 1970.
46. Hilgard, Ernest and Bower, Gordon. Theories of Learning, Third Edition. New York: Meredith, 1966.
47. House, Robert W. Instrumental Music for Today's Schools. New Jersey: Prentice-Hall, 1965.
48. Izikowitz, Karl Gustav. Musical Instruments of the South American Indians. Yorkshire: S. R. Publishers, 1970.
49. Jacobus, Lee A. Aesthetics and The Arts, New York: McGraw-Hill, 1968.
50. Jeans, Sir James. Science and Music. New York: Dover, 1968.
51. Jensen, Sidney, "Composing Is Learning", Music Educators Journal (September 1970), pp. 49-53.
52. Johnson, Tom, "Teachers, Step Up to the Avant Garde", Music Educators Journal (May 1972), pp. 29-34.
53. Karel, Leon C., "The Musical Assembly Line", Music Educators Journal (January 1969), pp. 35-43.
54. Kattlekamp, Larry. Flutes, Whistles, and Reeds. New York: Wm. Morrow and Co., 1962.

55. Kohl, Herbert. The Open Classroom. New York: Random House, 1969.
56. Krishnaswomy, S. Musical Instruments of India. India: Ministry of Information and Broadcasting, Government of India, 1965.
57. Kuchler, Leland F., "Musique, Concrete, and Aleatory -- Two Ways to Recapture Interest", Music Educators Journal (February 1973), pp. 41-44.
58. Kuhn, Wolfgang E. Instrumental Music, Second Edition. Boston: Allyn and Bacon, 1970.
59. Landis, Beth and Carder, Polly. The Eclectic Curriculum in American Music Education: Contributions of Dalcroze, Kodaly, and Orff. Washington: M.E.N.C., 1972.
60. Lasher, Henry, "Why Can't They Compose?", Music Educators Journal (April 1973), pp. 41-47.
61. Leonhard, Charles and House, Charles W. Foundations and Principles of Music Education. New York: McGraw Hill, 1959.
62. Lieberman, J. N., "Playfulness and Creativity: Some Developmental and Situational Aspects", American Education Research Association. (February 1971).
63. Lieberman, J. N. "Playfulness and Divergent Thinking", The Journal of Genetic Psychology. (February 1975), pp. 219-224.
64. Luck, James T. Creative Music for the Classroom Teacher. New York: Random House, 1971.
65. Madson, Clifford K. and Madson, Charles H. Experimental Research in Music. New Jersey: Prentice-Hall, 1970.
66. Mager, Robert F. Preparing Instructional Objectives. Belmont: Fearon Publishers, 1962.
67. Mandell, Muriel and Wood, Robert. Make Your Own Musical Instruments. New York: Sterling Publishing, 1957.
68. Marsh, Mary Val. Explore and Discover Music. London: Collier-Macmillan, 1970.
69. Maslow, Abraham. The Psychology of Science. Chicago: Henry Regner Co., 1966.
70. Maslow, Abraham. Towards a Psychology of Being, Second Edition. New York: Van Nostrand-Reinhold, 1968.
71. Maslow, Abraham, "The Creative Attitude in Arula, et al", The Helping Relationship Sourcebook. Boston: Alun and Bacon, 1971.

72. Maynard, Fredelle. Guiding Your Child to a More Creative Life. New York: Doubleday, 1973.
73. Mendres, Konrad. Drum Making. Winnipeg: Kildonan-East Regional Secondary School Publication, 1972.
74. Mercer, Jack, "Is the Curriculum the Score or More?", Music Educators Journal (February 1972), pp. 50-53.
75. Mills, Don, "Teaching Composition in Your General Music Class", Music Educators Journal (May 1963), pp. 42-44.
76. Moses, Harry E. Developing and Administering a Comprehensive High School Music Programme. New York: Parker Publishers, 1970.
77. Murcell, James L. Education for Musical Growth. Boston: Ginn & Co., 1948.
78. Orem, R. C., ed. A Montessori Handbook: New York: Capricorn Books, 1966.
79. Otto, Richard A. Effective Methods for Building the High School Band. New York: Parker Publishing, 1971.
80. Paynter, John and Aston, Peter. Sound and Silence. Cambridge: University Press, 1970.
81. Phelps, Roger P. A Guide to Research in Music Education. Dubuque: Wm. C. Brown Co., 1969.
82. Piaget, Jean. Play, Dreams, and Imitation in Childhood. New York: Norton, 1962.
83. Piers, Maria W., ed. Play and Development. New York: W. W. Norton, 1972.
84. Reese, Sam, "Discovering the Non-Intellectual Self," Music Educators Journal (May 1974), p. 46.
85. Reimer, Bennett. A Philosophy of Music Education. New Jersey: Prentice-Hall, 1970.
86. Reimer, Bennett, "Putting Aesthetic Education to Work," Music Educators Journal (September 1972), p. 31.
87. Roberts, Ronald. Musical Instruments Made to be Played. Leicester: Dryad Press, 1972.
88. Rogers, Carl. On Becoming an Person. Boston: Houghton-Mifflin, 1961.
89. Rogers, Carl. Freedom to Learn. Columbus: Charles E. Merrill, 1969.

90. Rogers, Carl and Steven, Barry. Person to Person - The Problem of Being Human. New York: Pocketbooks, 1971.
91. Romney, Emily and Watt, Dan. The Musical Instrument Recipe Book. Newton: The Elementary Science Study Education Centre, 1968.
92. Rorem, Ned. Critical Affairs. New York: George Braziller, 1970.
93. Roszak, Theodore. The Making of a Counter Culture. New York: Doubleday, 1969.
94. Roszak, Theodore. Where the Wasteland Ends. New York: Doubleday, 1972.
95. Rummler, Dayl L., "Direct Involvement Through Contemporary Composition", Music Educators Journal (December 1973), pp. 22-27.
96. Sachs, Curt. The History of Musical Instruments. New York: W. W. Norton, 1940.
97. Schafer, R. Murray. The Composer in the Classroom. Don Mills: B.M.I. Canada, 1965.
98. Schafer, R. Murray. Ear Cleaning. Don Mills: B.M.I. Canada, 1967.
99. Schafer, R. Murray. The New Soundscape. Don Mills: B.M.I. Canada, 1969.
100. Schafer, R. Murray. When Words Sing. Scarborough: Berandal Music, Ltd., 1970.
101. Self, George. New Sounds in Class. London: Universal Edition, 1967.
102. Sessions, Roger. The Musical Experience of Composer, Performer, Listener. New Jersey: Princeton University Press, 1950.
103. Sharkey, Bernarda. Growing to Wonder. New York: Paulist Press, 1971.
104. Sherman, Robert W., "Creativity and the Condition of Knowing in Music", Music Educators Journal (October 1971), pp. 19-22.
105. Silverman, Marvin L. Ensemble Improvisation as a Creative Technique in the Secondary Instrumental Music Programme. Stanford: Ed. D. Dissertation Abstract. V. 23, No. 5, 1962.
106. Stevenson, Robert. Music in Aztec and Inca Territory. Berkley: University of California Press, 1968.
107. Thomas, David B., "Learning Through composing", Music Educators Journal (February 1965), pp. 103-107.
108. Thomas, Ronald B. The Manhattenville Music Curriculum Programme Synthesis. New York: Media Materials, 1965.

109. U. S. Office of Education. A Feasability Study for Developing an Innovative Course of Study for the Contemporary School Band Programme. Washington, D. C., 1968.
110. Vernon, P. E., ed. Creativity. Baltimore: Penguin Books, 1970.
111. Walley, Colin S. "Music Models and Children's Play: Reflections on a Programme of Teacher Preparation for Early Childhood Education". Winnipeg: The University of Manitoba, 1974.
112. Weidensee, Victor J. Instrumental Music in the Public Schools. Boston: Crescendo Publishing, 1969.
113. Woodruff, Asahel, "How Music Concepts are Developed", The Music Educators Journal. (February 1970), p. 54.
114. Woodruff, Asahel, "Open Up the Well of Feelings", Music Educators Journal (September 1971), pp. 21-24.
115. Zorn, J. D. "The New Breed of Band Director", Music Educators Journal (November 1970), pp. 33-39.

APPENDIX A

SEMESTER ONE

MEMO TO: TEACHERS
FROM: D. McMaster Vice-Principal

CONCERT BAND PROGRAMME

The following students will be attending band practices at the following times for the first semester. It is understood that students will be required to keep up with the school work missed when they attend band practices. If there are any problems with students and this arrangement please contact Mr. Mendres or Mr. McMaster.

<u>Student</u>	<u>Day</u>	<u>Period</u>	<u>Teacher</u>	<u>Subject</u>
Lynn Menzies	5	5	Mr. More	Bus. Math 202
Wayne Thornson	1	5	Mr. Reed	C.S. 200
Randy King	6	5	Mr. Pewarchuk	I. D. 201
Eric Bergen	1	5	Mr. Wingfield	C. D. 200
David Sain	5	5	Mr. Yoshino	Math 300
Gary Pauls	2	5	Mr. Botting	C. S. 200
Brad Charleton	4	5	Mr. Morris	E. 200
Bob Pastrick	5	5	Mr. Pankiewicz	P.S.S.C. 300
David Hammond	6	5	Mrs. Jasper	Music 301
Heather Pokrant	1	5	Mr. Malcolm	Lit. 100
Darlene Roberts	6	5	Mrs. Jasper	Music 101
Elaine Holmes	3	5	Mr. Pewarchuk	I. D. 101
Sylvia Beavis	3	5	Spare	
Glen Denhard	5	5	Mr. James	Elec. 103
Dave Mandzuk	1	5	Mrs. Fast	French 300
Dave Pruden	1	5	Mrs. Sobovitch	Art 301
Lynda Hack	6	5	Mr. Morris	E. 200
Lynda Gilchuk	2	5	Mrs. Schepens	Typing 202
Arlene Andrews	3	5	Miss Wilson	Eng. 201
Gordon Hunter	4	5	Spare	
Raymond Czayka	4	5	Spare	
Greg Tonn	6	5	Mr. Botting	C. S.
Klaus Oelke	5	5	Mr. Olson	Graphic Arts
Bob Sywy	1	5	Mrs. Hein	Math 200
Hugh Moses	4	5	Mrs. Jasper	Music 201
Stephen McKay	3	5	Mr. Knight	Comm. 120
Daryl Lash	2	5	Mr. Morris	Eng.200
Wayne Miller	2	5	Mr. Morris	Eng. 200
Michael Tomiak	4	5	Mr. Morris	Eng. 200
Ruth Bell	3	5	Mr. Michalchuk	Sc. 100
Debbie Ganske	6	5	Spare	
Brian Kuntz	6	5	Spare	
Larry Koop	2	5	Spare	
Vince Idone	5	5	Miss Madill	Gen. Bus.
Rob Smith	3	5	Mrs. Jasper	Music 101
Brian Czayka	3	5	Mr. Michalchuk	Sc. 100
Russell Ridd	6	5	Spare	
Lyle Demery	4	5	Mr. Morris	Eng. 200
Debbie Harasymchuk	4	5	Mr. Morris	Eng. 200
Dave Hunter	1	5	Mr. Michalchuk	Sc. 100
Ann Pisker	2	5	Mr. Oman	Drama 105
Detlef Hammerling	5	5	Miss Bryan	Math
Mitch Toering	4	5	Mr. Morris	Eng. 200

SEMESTER ONE

SMALL GROUP BAND SESSIONS

<u>GROUP 1</u>			<u>GROUP 2</u>		
<u>Student</u>	<u>Grade</u>	<u>Instrument</u>	<u>Student</u>	<u>Grade</u>	<u>Instrument</u>
Dave Pruden	11	Clarinet	Wayne Miller	11	Trumpet
Wayne Thornson	11	Guitar	Sylvia Beavis	10	Flute
Eric Bergen	11	Trumpet	Larry Koop	10	Trumpet
Heather Pokrant	10	Flute	Gary Pauls	11	Percussion
David Mandzuk	12	Clarinet	Anne Pisker	10	Clarinet
Bob Sywy	11	Percussion	Daryl Lash	11	Saxaphone
Dave Hunter	10	Trumpet	Lynda Gilchuk	11	Oboe
Vince Idone	10	Clarinet			
Glen Denhard	10	Clarinet			
Detlef Hammerling	11	Trombone			

<u>GROUP 3</u>			<u>GROUP 4</u>		
<u>Student</u>	<u>Grade</u>	<u>Instrument</u>	<u>Student</u>	<u>Grade</u>	<u>Instrument</u>
Brian Czayka	10	Saxaphone	Lyle Demery	11	Bass Guitar
Arlene Andrews	11	Percussion	Michael Tomiak	11	Saxaphone
Stephen MacKay	10	Trombone	Hugh Moses	11	Flute
Ruth Bell	10	Alto Horn	Raymond Czayka	11	Clarinet
Rob Smith	10	Trumpet	Mitch Toering	11	Trombone
Elaine Holmes	10	Clairnet	Brad Charleton	11	Percussion
Klaus Olke	12	Trumpet	Gordon Hunter	12	Trumpet
Robert Pastric	12	Saxaphone	Debbie Harasymchuk	11	F Horn
			Linda Nebozenko	10	Saxaphone

<u>GROUP 5</u>		
<u>Student</u>	<u>Grade</u>	<u>Instrument</u>
Lynda Hack	11	Clarinet
Randy King	11	Trumpet
Debbie Ganske	10	Flute
Russell Ridd	10	Tuba
Dave Hammond	12	Saxaphone
Darlene Roberts	10	Flute
Brian Kuntz	10	Percussion
Lynn Menzies	11	Flute

SEMESTER TWO

MEMO TO: TEACHERS
FROM: D. McMaster, Vice-Principal

CONCERT BAND PROGRAMME

The following students will be attending concert band sectional practices at the following times for the second semester. It is understood that students will be required to keep up with the school work missed when they attend band practices. If there are any problems with students and this arrangement, please contact Mr. Mendres or Mr. McMaster.

<u>Student</u>	<u>Day</u>	<u>Period</u>	<u>Teacher</u>	<u>Subject</u>
Andrews, Arlene	3	5	Mr. More	Bus. Principles
Beavis, Sylvia	6	2	Miss Byand	Math 100
Bell, Ruth 1	5			Spare
Bergen, Eric	3	5		Spare
Charlton, Brad	3	5	Mr. Milan	Canadian St. 200
Czayka, Brian	6	2		Spare
Czayka, Raymond	2	2		Team Teaching
Demery, Lyle	3	5	Mr. Milan	Canadian St. 200
Denhard, Glen	2	2		Spare
Ganske, Debbie	2	2	Mr. Knight	Communications
Gilchuk, Lynda	1	5		Spare
Hack, Lynda	1	5	Mrs. Hein	Math 201
Hammerling, Detlef	2	2	Mr. Rempel	Electronics
Hammond, Dave	2	2	Mr. Oman	Drama 204
Harrasymchuk, D.	1	5		Spare
Holmes, Elaine	6	2	Mr. Funk	Science 101
Hunter, Dave	3	5		Spare
Hunter, Gordon	2	2		Spare
Idone, Vince	2	2	Miss Madill	Typing 102
King, Randy	2	2	Mr. Pewarchuk	Comm. Art
Koop, Larry	6	2	Mr. Wingfield	Geog. 100
Kuntz, Brian	3	5	Mr. Michalchuk	Science 100
Lash, Daryl	4	2	Mr. Pearn	Physical Science
MacKay, Stephen	6	2	Mr. Wingfield	Geography 100
Mandzuk, David	4	2		Spare
Melnyk, Joanne	4	2	Miss Madill	Typing
Menzies, Lynn	3	5		Spare
Miller, Wayne	4	2	Mr. Reed	Can. St. 200
Moses, Hugh	4	2	Mr. Botting	History
Nebozenko, Linda	3	5	Mr. Michalchuk	Science 100
Oelke, Klaus	6	2		Spare
Pastrick, Bob	6	2		English
Pauls, Gary	1	5	Mr. More	Bus. Principles
Pisker, Anne	3	5		Spare
Pokrant, Heather	4	2	Mr. Knight	Communications
Pruden, Dave	6	2	Mr. Botting	History
Rempel, Peter	4	2	Mr. Boast	Photography
Ridd, Russell	6	2	Mr. Knight	Communications
Roberts, Darlene	2	2	Mr. Knight	Communications
Smith, Rob	1	5	Mr. More	General Bus.
Sywy, Bob	1	5		English 200
Thenhaus, Martin	4	2	Mr. Wingfield	Geography
Thornson, Wayne	1	5	Mr. Reed	Canadian St.
Toering Mitch	6	2	Mr. Macki	Chemistry 200
Tomiak, Michael	2	2		Spare
Tonn, Greg	4	2	Mrs. Banfield	Accounting
Wilson, Grant	1	5	Mr. Pankiewicz	Physics 200

SEMESTER TWO

SMALL GROUP BAND SESSIONS

<u>GROUP 1</u>			<u>GROUP 2</u>		
<u>Student</u>	<u>DAY 1 PERIOD 5</u>	<u>Instrument</u>	<u>Student</u>	<u>DAY 2 PERIOD 2</u>	<u>Instrument</u>
	<u>Grade</u>			<u>Grade</u>	
Ruth Bell	10	F Horn	Raymond Czayka	11	Soprano Clarinet
Lynda Gilchuk	11	Oboe	Glen Denhard	10	Clarinet
Lynda Hack	11	Bass Clarinet	Debbie Ganske	10	Flute
Debbie Harasymchuk	11	F. Horn	Dave Hammond	12	Saxaphone
Gary Pauls	11	Percussion	Gordon Hunter	12	Trumpet
Bob Sywy	11	Percussion	Vince Idone	10	Clarinet
Grant Wilson	11	Alto Horn	Randy King	11	Trumpet
Detlef Hammerling	11	Trombone	Darlene Roberts	10	Flute
			Michael Tomiak	11	Saxaphone

<u>GROUP 3</u>			<u>GROUP 4</u>		
<u>Student</u>	<u>DAY 3 PERIOD 5</u>	<u>Instrument</u>	<u>Student</u>	<u>DAY 4 PERIOD 2</u>	<u>Instrument</u>
	<u>Grade</u>			<u>Grade</u>	
Arlene Andrews	11	Percussion	Daryl Lash	11	Saxaphone
Eric Bergen	11	Trumpet	David Mandzuk	12	Clarinet
Brad Charlton	11	Percussion	Joanne Melnyk	10	Saxaphone
Lyle Demery	11	Bass Guitar	Wayne Miller	11	Trumpet
Dave Hunter	10	Trumpet	Hugh Moses	11	Flute
Brian Kuntz	10	Percussion	Heather Pokrant	10	Flute
Lynn Menzies	11	Flute	Martin Thenhaus	10	Percussion
Anne Pisker	10	Clarinet	Greg Tonn	11	Alto Clarinet

<u>GROUP 5</u>		
<u>Student</u>	<u>DAY 6 PERIOD 2</u>	<u>Instrument</u>
	<u>Grade</u>	
Sylvia Beavis	10	Flute
Brian Czayka	10	Saxaphone
Elaine Holmes	10	Clarinet
Larry Koop	10	Trumpet
Stephen MacKay	10	Trombone
Klaus Oelke	12	Trumpet
Bob Pastrick	12	Saxaphone
Dave Pruden	11	Clarinet
Russell Ridd	10	Tuba
Mitch Toering	11	Baritone Horn

DETAILED LIST OF LOG BOOK INFORMATION

1. attendance record of students practices and rehearsals and reasons for absences.
2. cancellation of practices and rehearsals, reasons and effects on programme.
3. record of extra time put in by students and extra band musical activities they participated in.
4. record of performance dates, times, students involved, successes, failures, recommendations.
5. record of time, rehearsals, and work achieved with the student conductor programme, successes, failures, student comments and evaluation, recommendations.
6. a record of all activities attempted in band classes, and student initiated activities.
7. a record of musical activities that occurred but were not planned.
8. the failure or success of planned musical activities and reasons.
9. record of students who seemed to get involved and those who did not -- reasons.
10. record of students and time spent just "playing" with various activities.
11. a record of students (and time) who took advantage of the system to do little or waste time.
12. how students used free time.
13. record of student involvement in decision making,
 - a. administrative decisions.
 - b. musical decisions.
14. a record of parent, teacher and administrative comments about the band programme.
15. record of students who signed out musical instruments, length of time, what they achieved.
16. what musical activities the students enjoyed or disliked and their reasons.
17. various musical and administrative ideas students brought forth in class.
18. a record of the various activities attempted by students.
19. things students talked about in class that seemed important to them.
20. students who came to the director with personal problems.

21. attitude of students towards the programme and director.
22. periodic informal (written or verbal) evaluation of the programme by students -- recommendations, etc.
23. record of students who stayed after classes and practices just to talk or socialize.
24. record of timetabling and administrative successes and failures -- reasons.
25. social activities which developed within the programme.
26. record of students who tried various band instruments and performed on them.
27. the openness and honesty with which the students approached the director.
28. the director's own personal feelings and thoughts about the programme from time to time.
29. the director and student recommendations for next year's programme (things which should remain or be changed).
30. the musical and social development of the students, totally and individually.
31. how students felt about democratic decision making vs. autocratic decision making.
32. how facilities and equipment worked within the programme and recommendations for change or additions.
33. equipment that was purchased or rented during the year and how it added to programme.
34. how various students felt about self-evaluation and its effect on the programme.
35. director's feelings about the self-evaluation process from time to time.
36. record of students who participated in the adjunct musical activities.

Kildonan-East Concert Band Programme-1974-1975

Possible Topics for Evaluation of Year's Work

June 1975

NAME: _____

The following is just a brief outline of some ideas you may wish to comment on. You may write your evaluation in whatever manner best suits you. You may write about some or all of the following points, and you may include any thoughts you like.

You may put your name on if you wish, but you do not have to.

You may answer on this paper or on foolscap.

1. We did not have as many sectional practices as planned due to a variety of circumstances. How do you feel about those you attended in terms of:
 - a) making instruments.
 - b) pentatonics
 - c) exploring sounds
 - d) compositions and improvisations
 - e) making up crazy scales
 - f) etc.
2. How do you feel about the Gimli Fine Arts Camp - was it worth anything to you?
3. To those students who selected the creative Music course at Gimli, what was your reaction to the things we did?
4. At some evening practices we fooled around with some crazy musical ideas - how do you feel about this and do you think it is important or not to have some creative musical experiences in a band program?
5. Should our program aim to reach higher technical skills in musicianship or not? Comment.
6. Do you think there should be some time in a band program where a person can just "horse around" and "play"? or should a band program consist of reading and playing musical scores and songs?
7. How do you feel about having student conductors occassionally?
8. If you were a student conductor this past year, was it of any value to you?
9. Do you think we should have more large group band practices, or do you prefer the one major practice and small group sectionals? Discuss.
10. Do you feel that there was enough individual freedom in the band (ie. your opinions were important, you could speak easily, you were accepted for the type of person you are, etc.)?
11. Do you feel you had the chance and opportunity to play whatever musical instrument you wanted to?

12. Was I too democratic or too authoritarian in the way the band was run?
13. Do you feel you made a contribution to the programme and that you got something out of it? Discuss.
14. What sticks out most in your mind about the band programme this year?
15. What things would you change for next year and what things would you not want changed? Discuss.
16. Do you feel the accompaniment group for Fiddler was worth the time and energy? What did you get out of it? Discuss.
17. Do you feel your instructor was a person you could speak to easily?
18. Do you feel there was or was not a closeness between members of the band this year? Discuss.
19. Would you encourage other students to join the band next year? Discuss.
20. We did not learn as many songs this year as we did last year. How do you feel about this?
21. Some students were left pretty well on their own to learn their instruments. How do you feel about this?
22. If you had the opportunity and time to come back next year to play with us, would you? (Grade 12's) Discuss.
23. Some of you people have formed your own bands and groups. Has the band programme this year in any way helped you to widen your musical activities and experiences? Discuss.
24. We did not perform on a great number of occasions this year. Many other bands perform a lot more. How do you feel about this?
25. What were some of the reasons you joined the band this year?
26. What things do you personally expect in a band programme and what things do you expect to get out of a band programme. What did you get from the band that were important to you?
27. Do you feel its fair to let everyone play a variety of parts (ie. 1st clarinet, 2nd clarinet, 3rd clarinet) or should just the best musician play first chair parts?
28. (a) Do you feel your teacher became involved not only as a teacher but also as a person? Discuss.

(b) Do you feel there was or was not a closeness and trust between student and teacher this year?
29. You are allowed to choose your own marks in this course. Evaluation is therefore self-evaluation. How do you feel about this?
30. Do you feel the band programme this year will help you in future years in terms of playing your instrument once you leave school?
31. Do you think you accomplished anything musically?
32. Write about any other things that you think would be important for me to know.

Kildonan-East Band Evaluation - June 1975

MARK SHEET

Please answer the following as honestly as possible. Whatever you say will not change your final mark nor affect any future opportunities for you in the band programme. I am hoping for a real gut level reaction from you.

In deciding your final grade, please tell me why you think you deserve this mark. If you feel you need a few days to think about this, you are welcome to take it home and submit it later. You have a choice of the following grades: A, B, C, D, F.

Please be as honest as possible and give me as many reasons as you feel are necessary.

REASONS:

NAME: _____

MARK: _____

GRADE: _____



The University of Manitoba

Faculty of Education
Dept. of Math & Nat. Sciences

Winnipeg, Manitoba R3T 2N2

15 June 1975

Mr. Konrad Mendres,
East Kildonan Regional Sec.
East Kildonan, Man.

Dear Konrad:

The production "Fiddler on the Roof" was indeed a great surprise to us. We were delighted by the total production, the casting, and especially by the music provided by your orchestra members. They were most professional. Their sound was beautifully matched to the needs of the occasion, was balanced, rhythmically correct, and indicated sensitivity to your demands as a conductor and to the supporting of the singers and the mood of the production as the needs arose. Congratulations! Your conducting was done without a lot of "upstaging" as is some I have witnessed in other schools or similar productions. Yet your players attended and came-in as per demand. The thing that amazed me most was the ability you had to always hit the correct tempo, regardless the change in time demanded in the score.

The foregoing is not merely saying something nice. Both Gloria, and myself were sitting with Mrs Slentz and a friend of hers. These very same things were confirmed or noted by the others. Since we had attended the Winnipeg Youth Orchestra concert with their several groups at the Centennial Hall, our comparisons reflected our previous experiences there and at other similar concerts. So, Take a bow!

We are sorry we had to rush off after the performance and did not have time to chat to any extent with you. That is what has prompted the writing of this short note to you.

We hope you will pass on to the program manager our special thanks for obtaining the tickets and letting us know about the show in the first place, otherwise I am sure we might have missed it.... since we do not watch the paper carefully for such events.

Again, congratulations, and the very best to you in your music career.

Sincerely,

Tom Meadows,
Assistant Professor,
University of Manitoba.

River East School Division No.9

589 ROCH STREET

WINNIPEG, MANITOBA, R2K 2P7

UPERINTENDENT'S DEPARTMENT

TELEPHONE 667-7130

AREA CODE 204

JUNE 23, 1975

TO WHOM IT MAY CONCERN:

IT IS WITH PLEASURE AND PRIDE THAT I WRITE THIS EVALUATION OF THE ACHIEVEMENTS OF THE KILDONAN-EAST REGIONAL SECONDARY SCHOOL BAND IN THE RIVER EAST SCHOOL DIVISION.

I ATTENDED REHEARSALS OF THE BAND AND WAS IMPRESSED BY THE PERSONAL INTEREST TAKEN BY THE CONDUCTOR, MR. KONRAD MENDRES, IN THE PROGRESS OF EACH STUDENT BOTH AS A PERSON AND AS A MUSICIAN. THIS, I BELIEVE, IS MOST IMPORTANT IN CREATING THE ATMOSPHERE IN WHICH STUDENTS FEEL FREE TO EXPRESS THEMSELVES MUSICALLY AND TO BECOME AWARE OF THEIR IMPORTANCE AS MEMBERS OF THE BAND. THERE IS A SELF-DISCIPLINE IN EACH OF THE MEMBERS IN THIS BAND WHICH ENABLES THE CONDUCTOR AND THE PLAYERS TO ACHIEVE A VERY HIGH STANDARD OF PERFORMANCE.

THE CULMINATION OF THE YEAR'S INSTRUCTION WAS A PERFORMANCE OF THE BAND DURING THE INTERMISSION OF THE SCHOOL'S PRODUCTION OF FIDDLER ON THE ROOF. THIS WAS AN ACHIEVEMENT IN ITSELF, BUT MR. MENDRES ARRANGED THE SCORE OF THE MUSICAL AND THE BAND ACCOMPANIED BOTH SOLOISTS AND CHORUS THROUGHOUT THE PERFORMANCE.

THE TUNING OF THE INSTRUMENTS WAS FLAWLESS, THE RHYTHM VITAL AND INFECTIOUS AND THE PHRASING WAS MOST SENSITIVE AS THE PLAYERS SUPPORTED THE VOCALISTS WITHOUT ONCE OVERSHADOWING THEM.

THE CONDUCTOR IS TO BE CONGRATULATED FOR HIS ARRANGEMENT OF THE SCORE AND FOR THE MUSICIANSHIP OF THIS BAND WHICH WAS VERY EVIDENT IN ITS INTERPRETATION OF THE MUSIC.

GERTRUDE LOWERY,
CONSULTANT OF MUSIC.

June 21st 1975

Dear Mr Mendras,

I attended a very rewarding event, "The Fiddler on the Roof" presented by Students of East Kildonan School.

The Band leader in my opinion had accomplished an outstanding quality of sound, combining singing with music, most pleasing to hear, under poor conditions, with low ceiling & crowded space.

Sincerely,

INFORMATION AND MATERIALS AVAILABLE FROM WRITER

1. Super 8mm color film (approximately 20 minutes), on students involved in instrument making, emphasis on drum making with additional activities. No sound track. Unedited.
2. Copies of Pentatonics for band.
3. Copies of the book; Drum Making, A Primitive Art, by Konrad Mendres.
4. V.T.R. tape of Gimli Fine Arts Programme. (approximately 20 minutes). Recorded in color on one inch tape. Filmed by the C.B.C. 24 Hours programme (March 1975). Includes sound track. Producer - Marvin Terhock
5. V.T.R. tape of Fiddler on the Roof Musical. (approximately 2½ hours). Filmed on ½ inch tape. Black and white with vocal and instrumental (Band) soundtrack.
6. V.T.R. tape of portions of student conductor programme. (approximately 25 minutes). Filmed on ½ inch tape. Black and white, with sound track.

APPENDIX B

"PENTATONICS"

FOR
CONCERT BAND

by

K. M. MENDRES

I think that chance and destiny might be the same thing.

K. Mendres

P R O L O G U E

The pentatonic mode has been widely used in music programmes in the elementary grades. It contains all sorts of possibilities for creative endeavours in music. This material is simply one attempt at applying the pentatonic idea as a vehicle for creative music making in a high school concert band programme.

I N T R O D U C T I O N

This material is not a formal composition for concert band. It is a musical experiment based on a simple musical structure. In many ways this material is like a "musical toy". That is, it involves "playing" and "experimenting" with ideas.

The objective of pentatonics is not a formal performance, although one might eventually concoct something he or she may wish to "perform" for others. Rather, pentatonics is basically a "musical experience" involving playing, listening, organizing, adding, subtracting, thinking, stretching, shrinking, resting, criticizing, comparing, improvising, writing, screaming, laughing, crying, plus many other emotional reactions too numerous to mention here.

It is important to remember to keep an "open ear" and an "open mind". If you don't, going through this material is a complete waste of time. If you're narrow minded, stop now.

The "musical things" which can result from pentatonics are virtually infinite. It would probably take several life-times to completely exhaust only one or two of the musical ideas which can be found here. So don't plan on ever being finished with pentatonics. This material is simply a starting point on an endless web of musical experiences. It is hoped that once you have experimented with some of the ideas here, that you will write your own "Pentatonics".

PENTATONIC SCALES

Every major scale is composed of seven different pitches plus the octave of the first note.

For example, the C major scale consists of:

1 2 3 4 5 6 7 (8)
C D E F G A B (C)

In every major scale, the 4th note and 7th note (in C major, 4th = F, 7th = B) are tension notes. The seventh note holds slightly more tension than the 4th. Because of this inherent tension the 7th note wants to relax by moving directly up to the 8th note and the 4th relaxes by moving directly down to the 3rd note.

1 2 3 4 5 6 7 8

If the 4th and 7th notes are removed from any major scale, the tension → relaxation factor of these two notes no longer exists and what remains is called the pentatonic scale in that particular key.

1 2 3 4 5 6 7

This scale is called pentatonic because there are only five different pitches involved. (penta means five, tonic means notes)

Below are a few examples of some major scales and their related pentatonic scales.

1 2 3 4 5 6 7 8 PENTATONIC 1 2 3 5 6 8

1 2 3 4 5 6 7 8 PENTATONIC 1 2 3 5 6 8

1 2 3 4 5 6 7 8 PENTATONIC 1 2 3 5 6 8

The pentatonic scale is also known as the "wanderer scale" because now that the two main tension notes have been removed, the remaining notes can wander from one to another in a very relaxed tonal line. All of the black keys on the piano just happen to form the F sharp major pentatonic scale. This is why many people like "playing around" with the black keys on keyboards.

When you experiment with the pentatonic scale you may find that it has an air of "floating" about it, like a small feather in a soft breeze, it can go, stop, twist, turn, pause, move in any direction that chance or plan takes it. Of all scales, the pentatonic remains the most tonally cohesive. It is multi-directional and therefore perhaps the freest of all tonal structures.

The pentatonic mode had its beginnings in far-Eastern music many hundreds of years ago, so don't be too surprised if your experiments with pentatonic music sound mysteriously oriental.

I N S T R U M E N T A T I O N

In order to carry out this project, it is necessary to classify the band instruments according to their pitches.

C Instruments

piccolo
flute
piano
guitar
bass guitar
glockenspiel
xylophone
organ
chimes
orchestra bells
double B flat bass
trombone
baritone horn (bass clef)
oboe
bassoon
timpani

F instruments

F horn

B-flat Instruments

B flat clarinet
B flat bass clarinet
tenor sax
single B flat horn
trumpet
cornet
baritone horn (treble clef)

E-flat Instruments

alto sax
E flat alto horn
E flat soprano clarinet
bariton sax
E flat bass

Non-pitched

most other percussion instruments

The pentatonic scale in this musical experiment is derived from the B flat major concert pitch scale. One could use any scale, but I have selected B flat concert pitch because it is the most widely used warmup and tuning scale in concert bands.

This puts the C instruments into B flat major
B flat instruments into C major
E flat instruments into G major
F instruments into F major

In this experiment no attention is paid to the actual sounding range of the various instruments.

Shown on the next page are the B flat, C, G and F scales (B flat concert pitch) with their corresponding pentatonic scales. These scales have been written in octaves for easier playing.

Project I

Band students select their proper scale.

(a) play through the traditional B flat scale.

(b) play through the pentatonic scale

(1) in full band

(2) in small groups of 2, 3, 4, 5, etc.

mix up the instrumentation.

(3) Experiment and Listen!

MAJOR SCALES

PENTATONIC

B^b F

Handwritten musical notation for the B^b major scale in treble clef. The scale is written on a five-line staff. The notes are B^b, C, D, E, F, G, A, B^b. The first measure contains the notes B^b, C, D, E, F, G, A, and the second measure contains the notes B^b, C, D, E, F, G, A, B^b. The notes are numbered 1 through 8. There are downward arrows above the notes E and A. The key signature is one flat (B^b).

B^b F

Handwritten musical notation for the B^b major scale in bass clef. The scale is written on a five-line staff. The notes are B^b, C, D, E, F, G, A, B^b. The first measure contains the notes B^b, C, D, E, F, G, A, and the second measure contains the notes B^b, C, D, E, F, G, A, B^b. The notes are numbered 1 through 8. There are downward arrows above the notes E and A. The key signature is one flat (B^b).

C

Handwritten musical notation for the C major scale in treble clef. The scale is written on a five-line staff. The notes are C, D, E, F, G, A, B, C. The first measure contains the notes C, D, E, F, G, A, B, and the second measure contains the notes C, D, E, F, G, A, B, C. The notes are numbered 1 through 8. There are downward arrows above the notes E and B. The key signature is no sharps or flats (C).

C

Handwritten musical notation for the C major scale in bass clef. The scale is written on a five-line staff. The notes are C, D, E, F, G, A, B, C. The first measure contains the notes C, D, E, F, G, A, B, and the second measure contains the notes C, D, E, F, G, A, B, C. The notes are numbered 1 through 8. There are downward arrows above the notes E and B. The key signature is no sharps or flats (C).

F

Handwritten musical notation for the F major scale in bass clef. The scale is written on a five-line staff. The notes are F, G, A, B, C, D, E, F. The first measure contains the notes F, G, A, B, C, D, E, and the second measure contains the notes F, G, A, B, C, D, E, F. The notes are numbered 1 through 8. There are downward arrows above the notes B and E. The key signature is two flats (F).

THE ABOVE ARE THE B^b CONCERT PITCH SCALES

FOR THE INSTRUMENTS OF THE CONCERT BAND

Now, each of these pentatonic scales can be extended up and down to include other octaves of the five pitches. The extent of this depends on the playing range of your instrument.

The image displays five staves of musical notation, each representing a different pentatonic scale. The scales are written in a handwritten style on five-line staves. Each staff begins with a key signature and a time signature (2/4). The scales are:

- Staff 1:** Key signature: B \flat . Scale notes: B \flat , C, D, F, G. Text: "ANY B \flat , C, D, F, G".
- Staff 2:** Key signature: B. Scale notes: B, C, D, F, G. Text: "ANY B, C, D, F, G".
- Staff 3:** Key signature: C. Scale notes: C, D, E, G, A. Text: "ANY C, D, E, G, A".
- Staff 4:** Key signature: G. Scale notes: G, A, B, D, E. Text: "ANY G, A, B, D, E".
- Staff 5:** Key signature: F. Scale notes: F, G, A, C, D. Text: "ANY F, G, A, C, D".

Each scale is shown with notes on the staff, arrows indicating the direction of the scale (up and down), and the text "ANY" followed by the scale notes.

Project II

(a) on a piece of manuscript, write out the full length of your pentatonic scale, going from the lowest note you can play, up to the highest note.

(b) play through this a few times, going up and down, try introducing different phrasings (staccato, slurring, soft tonguing, etc).

The pentatonic scale can begin on its first note or "key note", or it can begin on any of its five notes. In each way it has a slightly different effect. On the next page you will find the pentatonic scale for each band instrument. You will also find each scale starting on its 1st, 2nd, 3rd, 4th and 5th notes. These have been written in octaves for better playing range.

Project III

- (a) Find your proper scale and best range and play through your five positions a few times by yourself. Listen!
- (b) Play through these positions in unison in a variety of small groups. Use different instrumentations of 4, 5, 6, 7, 8 musicians.
- (c) Play through these positions in unison using full band. Listen!
- (d) Now, mix up the pentatonic positions and play them together using a variety of instrumentations. E.G. clarinets play position 1, trumpets play position 4, horns play position 2, etc.
Mix and match and listen to what happens. Experiment!

B♭

1 2 3 4 5 2 3 4 5 (b) 3 4 5 (b) 2 4 5 (b) 2 3 5 (b) 2 3 4

B♭

b1 2 3 4 5 2 3 4 5 (b) 3 4 5 (b) 2 4 5 (b) 2 3 5 (b) 2 3 4

C

1 2 3 4 5 2 3 4 5 (b) 3 4 5 (b) 2 4 5 (b) 2 3 5 (b) 2 3 4

G

1 2 3 4 5 2 3 4 5 (b) 3 4 5 (b) 2 4 5 (b) 2 3 5 (b) 2 3 4

F

b1 2 3 4 5 2 3 4 5 (b) 3 4 5 (b) 2 4 5 (b) 2 3 5 (b) 2 3 4

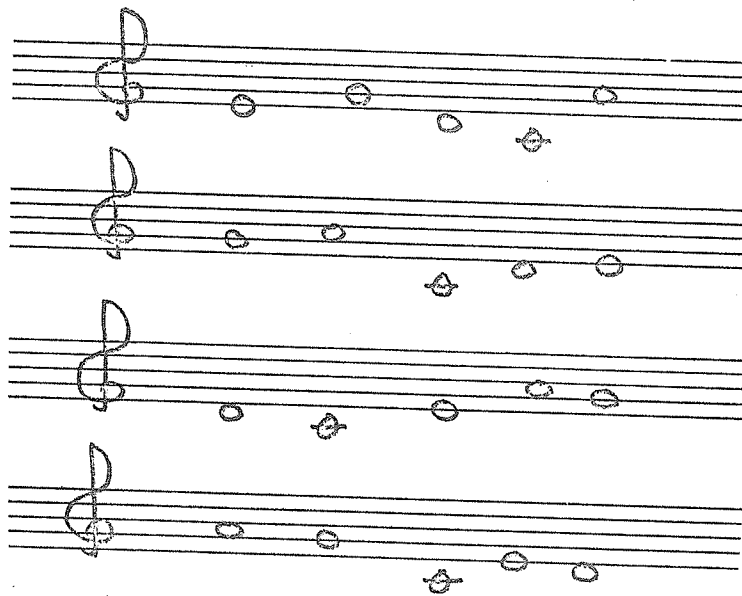
PERMUTATIONS and RETROGRADES

Tonal Permutations

The pentatonic scale contains only five different pitches. These five notes in C pentatonic are:



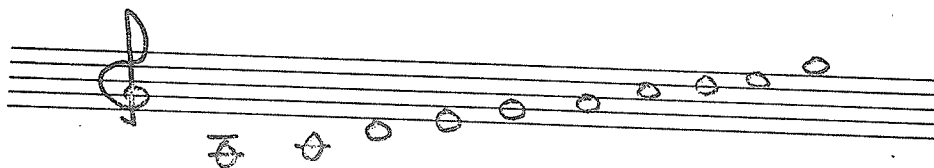
It is possible to take these notes and place them in a different tonal order. This is called a tonal permutation. Below are examples of four permutations of this scale.



The total number of tonal permutations possible using only these five tones is:

$$5 \times 4 \times 3 \times 2 \times 1 = 120 \text{ perms.}$$

If more notes (octaves) of the pentatonic scale are included, more permutations are possible. For example, if a pentatonic scale consisted of ten pitches:



then the total number of tonal permutations possible is:

$$10 \times 9 \times 8 \times 7 \times 6 \times 5 \times 4 \times 3 \times 2 \times 1 = 3,628,800 \text{ perms.}$$

Thus as you increase the number of pitches used, the number of permutations can increase to an astounding number.

Project IV

- (a) Select a series of pitches (6 or more) from your pentatonic scale. Write two or three permutations using those pitches. Play them and listen.
- (b) Select a different series of six or more pitches from your scale. Write a few permutations. Listen to each other's permutations.
- (c) Play some of the permutations together in small groups. Listen to the "chance" music formed. Experiment!

Tonal Retrogrades

Retrograde simply means taking a simple tonal line and rewriting it backwards.

Below is an example.

The image shows two staves of musical notation. The first staff is labeled "MELODY" and contains a sequence of notes on a five-line staff. Below the notes are the letters D, A, E, G, C, E, G, A, C. The second staff is labeled "RETROGRADE" and contains the notes from the first staff in reverse order. Below these notes are the letters C, A, G, E, C, G, E, A, D.

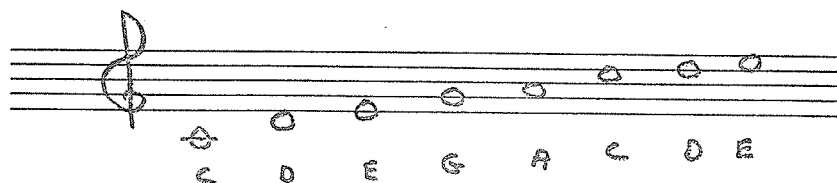
Project V

- (a) Take a couple of the permutations you wrote in project 4. Rewrite them backwards, play them forwards, then backwards by yourself.
- (b) Take turns listening to each other.
- (c) Play a few of your retrogrades together in small groups using different instrumentations.
- (d) Mix up the original permutations and retrogrades and play them in a different order together in small groups. Listen! Experiment!

RHYTHMIC PERMUTATIONS

Now, to make your permutations more interesting, use notes of different lengths (whole notes, dotted half notes, half notes, quarters, eighths, etc.) and silences of various lengths. When you begin to introduce rhythm into a tonal permutation, the total number of simple melodies that can be formed becomes tremendously huge.

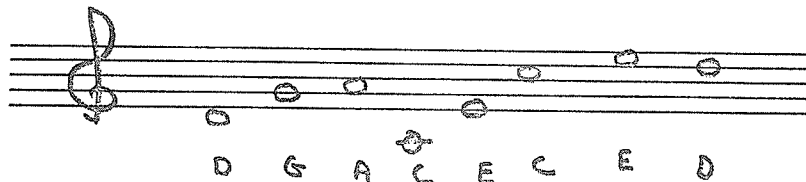
For example, using the pentatonic scale in C major and selecting eight different tones from this scale:



The total number of "tonal permutations" possible is:

$$8 \times 7 \times 6 \times 5 \times 4 \times 3 \times 2 \times 1 = 40,320.$$

One of these perms. is:



Now, using only three different tonal lengths (whole notes, half notes and quarter note), the total number of rhythmic permutations for the above single tonal permutation is

$$3 \times 2 \times 1 = 6 \times 40,320 = 241,920$$

Here is one of them:



And, the total number of simple melodies possible for the simple pentatonic scale of eight notes is:

$$\begin{array}{rclcl} \text{tonal permutations} & \times & \text{rhythmic permutations} & & \\ 40,320 & \times & 241,920 & = & 9,754,214,400!! \end{array}$$

That is the total number of different melodies possible using eight tones and three different note values. Imagine what the possibilities are when you use twenty different tones and ten different tonal lengths or rests!!!

Answer $\rightarrow \infty$ infinity!!

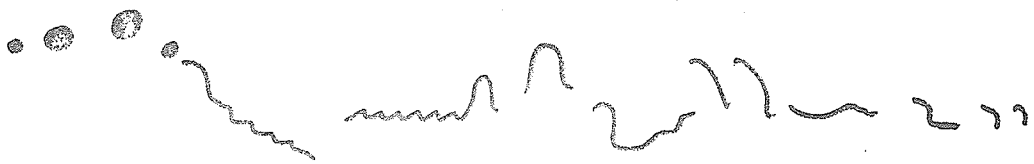
Project VI

- (a) Select a series of notes from your pentatonic scale - write a few permutations of each using whole notes - play them and listen.
- (b) Now using these permutations improvise a few melodies using different tone lengths, include silences here and there. Listen to each other's improvisations.
- (c) Compose a few melodies in different times - 4/4, 3/4, 2/4, 6/8, 12/8, 5/4, etc. and write out a few.
- (d) Compose a pentatonic melody in an original meter.
- (e) Choose one or two of the following "shapes" or make up your own and compose a pentatonic melody on it. Perform them for each other. Try them together in small groups. Experiment and listen!

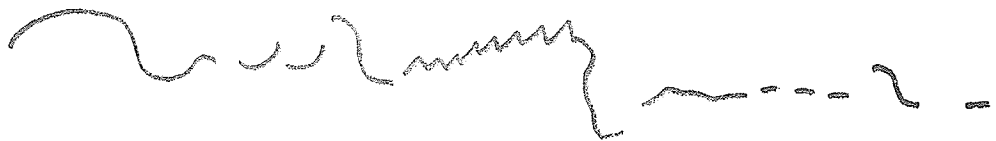
①



②



③



④



On the following pages, you will find a small variety of simple melodies written for the instruments of the concert band. These have been written in the proper key for each instrument. These melodies are just simple tonal and rhythmic permutations of the B flat pentatonic scale. They have all been written in 4/4 time. These melodies are but a small sample of the infinite number of melodies which can be written using the pentatonic mode.

Project VII

- (a) Find your pentatonic melodies, play through some of them and listen.
- (b) Write out a few of these melodies retrograde and play them through.
- (c) Pick a melody and play a variety of them together using whatever instrumentation you like.
- (d) Pick out various melodies mix and match the entrances and exits, repeat melodies or jump to another - stop half way - stretch a rhythm or shrink one - add dynamics and expression - improvise for a few bars - blow your nose - start a new pentatonic melody - EXPERIMENT AND CREATE!!! LISTEN!!!

Project VIII

Write a pentatonic composition for whatever instruments you want - write something or do something you feel!!

NOTE: (a) Percussionists can use any percussion instruments you like - simply read the rhythms of the melodies. Try to create interesting effects and new rhythms which add to the feeling of the group. Experiment, improvise and listen!

(b) Tune timpani to B flat and F or to any other notes in your pentatonic scale.

Handwritten musical score for Clarinets and Bass Clarinet, measures 1-5. The notation is written on five staves. The first two staves contain melodic lines with slurs and ties. The last three staves contain a bass line with chords and single notes. A circled measure number '5' is at the end of the first staff.

B♭ CLARINETTS + BASS CLAR. - C PENTATONIC

Handwritten musical score for Flute, Oboe, Piccolo, Guitar, and Piano, measures 6-10. The notation is written on five staves. The first two staves contain melodic lines with slurs and ties. The last three staves contain a bass line with chords and single notes. A circled measure number '6' is at the end of the first staff.

B♭ PENTATONIC

FLUTE, OBOE, PICCOLO, GUITAR, PIANO

② ALTO CLARINET + E^b SOPRANO CLARINET
G PENTATONIC

Handwritten musical notation for Alto Clarinet and E^b Soprano Clarinet in G Pentatonic scale. The notation consists of five staves, each starting with a circled number (1-5) and a treble clef. The music is written in G major pentatonic scale (G, A, B, D, E) and includes various rhythmic patterns and melodic lines.

④ ALTO SAX, ALTO HORN, BARI SAX
G PENTATONIC

Handwritten musical notation for Alto Sax, Alto Horn, and Bari Sax in G Pentatonic scale. The notation consists of five staves, each starting with a circled number (1-5) and a treble clef. The music is written in G major pentatonic scale (G, A, B, D, E) and includes various rhythmic patterns and melodic lines.

(E)

TRUMPETS, TENOR SAX, BRITONE HORN C PENTATONIC

Handwritten musical notation for section E, C Pentatonic scale. It consists of five staves of music in treble clef, 3/4 time signature. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and phrasing slurs.

(F)

F HORNS F PENTATONIC

Handwritten musical notation for section F, F Pentatonic scale. It consists of five staves of music in treble clef, 3/4 time signature. The notes are: F3, G3, A3, B3, C4, D4, E4, F4, E4, D4, C4, B3, A3, G3, F3. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and phrasing slurs.

TROMBONES, BARITONE HORN 2:

B \flat PENTATONIC

G

Handwritten musical score for Trombones and Baritone Horn 2, section G. It consists of five staves of music in 2/2 time, featuring a B-flat pentatonic scale. The notes are: 1. D2, D3, F3, D3, D2. 2. D3, E3, F3, G3, A3, B3, A3, G3, F3, E3, D3. 3. D3, E3, F3, G3, A3, B3, A3, G3, F3, E3, D3. 4. D3, E3, F3, G3, A3, B3, A3, G3, F3, E3, D3. 5. D3, E3, F3, G3, A3, B3, A3, G3, F3, E3, D3.

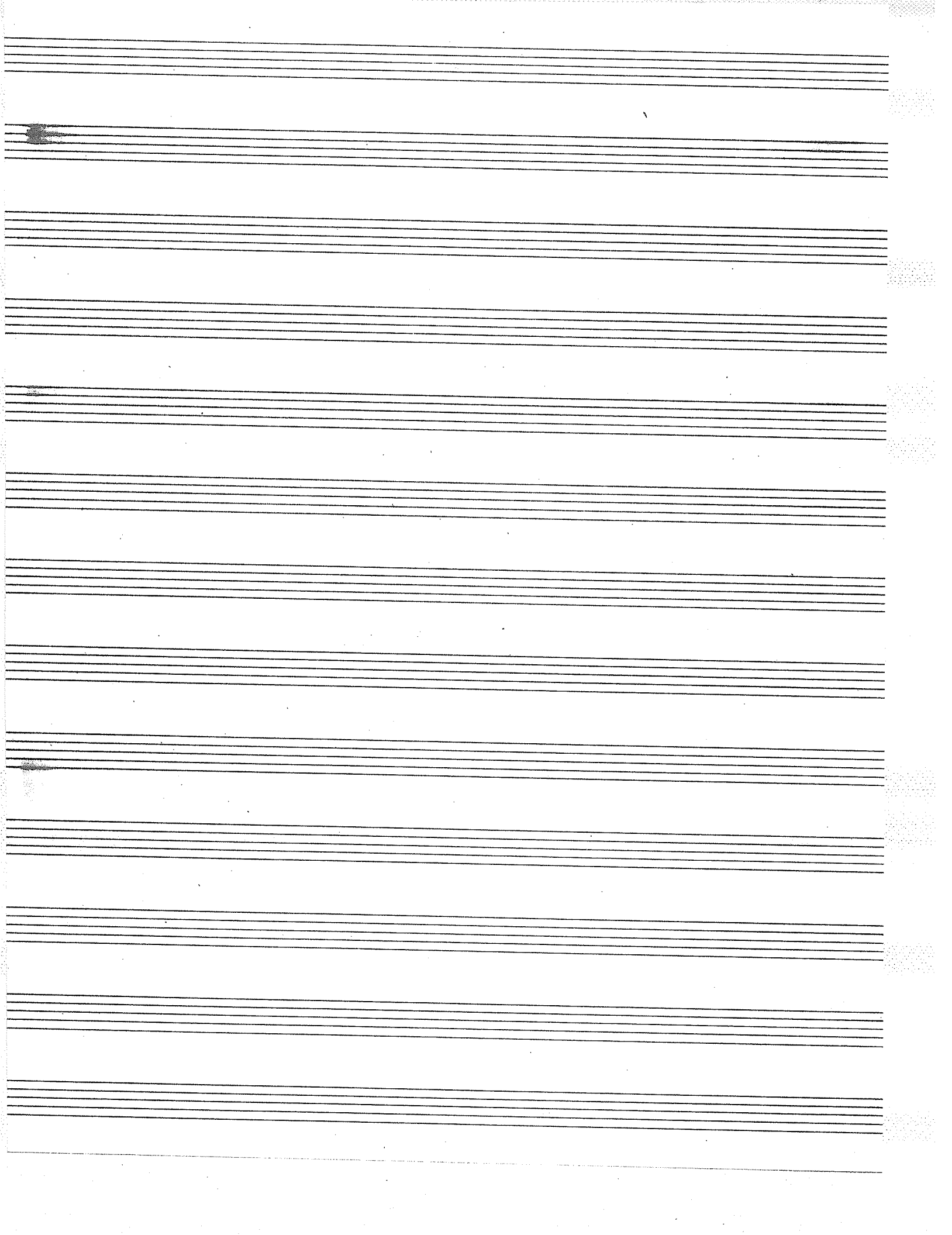
H

BASSES

B \flat + STRING

B \flat PENTATONIC

Handwritten musical score for Basses and String, section H. It consists of five staves of music in 2/2 time, featuring a B-flat pentatonic scale. The notes are: 1. D2, D3, F3, D3, D2. 2. D3, E3, F3, G3, A3, B3, A3, G3, F3, E3, D3. 3. D3, E3, F3, G3, A3, B3, A3, G3, F3, E3, D3. 4. D3, E3, F3, G3, A3, B3, A3, G3, F3, E3, D3. 5. D3, E3, F3, G3, A3, B3, A3, G3, F3, E3, D3.





A child is someone who passes through
your life, then dissappears into an adult.

Author unknown

APPENDIX C

82 Students Will Attend Gimli Camp

Students at Kildonan-East Regional Secondary School are going to drop regular classes next week to participate in a three-day experimental fine arts camp in Gimli, Man. that aims to encourage them to know more about various art forms and themselves.

At least 82 grade 10 to 12 students from the school will be taking part in the program. Classes, which run from March 4 to 6, involve weaving, silk-screening, creative writing, puppetry, creative music, art welding, folk dancing, pottery, film, mobiles, creative drama, contemporary theatre movement and egg-tempera painting.

Konrad Mendres, a music teacher at Kildonan-East and co-ordinator of the camp committee, said Sunday that the camp will allow students to experience various art forms and to experiment with them.

The three-hour sessions are planned to offer some of the basics of the subjects, not to create great musicians or artists, Mr. Mendres said.

"We've tried to plan it so the kids can do something and feel successful at it . . . feel that they've accomplished something," he said.

"Some students have had experience in some areas . . . We're encouraging them to try something different."

Mr. Mendres said that high school students seem to be tempered by the school system. They know how to operate within the system to get by, but at the same time they are not really being themselves.

"The whole essence . . . of the camp is simply the fact of getting kids to be more honest. . . . to be a little more honest about their feelings and attitudes," he said.

The camp is designed to allow them freedom of expression.

"It seems kids today have no time to play any more, at least not in high school. The camp will allow them to make mistakes without being evaluated," he said.

Six fine arts teachers from the school will be involved in the program, along with three guest instructors — Steve Repa, Alec Whittam and Don McMaster.

Students will attend three sessions a day, taking part in six different optional courses and two compulsory courses (folk dancing and pottery) out of the 13 offered.

"The guest instructors teaching folk dancing and pottery are two of the finest instructors, and we thought every student should be exposed to them," Mr. Mendres said.

The workload is a heavy one, he admitted, but added, "When

you're at a camp like this, excitement and fun are created by the workload. It's much better to be busy and active."

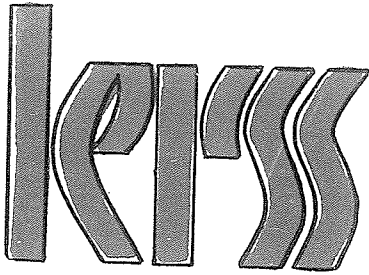
The camp will be held at the provincial leadership training centre, where students will receive room and board for a \$25 fee.

Most of the students are from the commercial art, music, drama, or English courses at the school, Mr. Mendres said.

It is hoped that, if it works well, students from more areas of the school will become involved in the program next year.

The idea for the camp came out of a trip last year to Gimli by students participating in the school's production of the Wizard of Oz.

Getting away from the school allowed students and staff to get the program together, and to develop friendships.



KILDONAN-EAST REGIONAL SECONDARY SCHOOL
 845 CONCORDIA AVENUE • WINNIPEG, MANITOBA • R2K-2M6 • TELEPHONE 667-2960

PRINCIPAL:

F.G. DANN B. PAED.

VICE-PRINCIPALS:

D.R. McMASTER B. SC., B. ED.

W. WELSH H. N. C. (MECH. ENG.) B. SC., B. ED.

KILDONAN-EAST REGIONAL HIGH SCHOOL

Gimli Fine Arts Camp
March 3-7, 1975

To Parents:

Last year in April, the cast and crew involved in the Wizard of Oz production spent 3 days rehearsing at the Provincial Leadership Training Center in Gimli, Manitoba. This was our school's first attempt at an out of school music and drama workshop. Last year approximately 50 students took part and the session was very successful.

This year the Fine Arts Department at K.E.R.S.S. is planning a 4 day Fine Arts Camp at Gimli. During these 4 days, students will not only work with teachers in their own particular areas, but students will also be exposed to other art forms such as creative drama, folk dancing, creative music, pottery and ceramics, creative writing, art welding, painting and drawing, arts and crafts, film, etc.

Also, a number of well known Manitoba "artists" from various areas will be conducting workshops with the students.

The purpose of the Fine Arts Camp is:

- 1) to encourage the growth of the "arts" in our school.
- 2) to give students an opportunity to experience a variety of "art forms".
- 3) to allow students the opportunity to meet and learn from some prominent Manitoba artists.
- 4) to provide an integrated exposure to the arts.
- 5) to help students develop their latent artistic talents.
- 6) to give students the experience of living and working together in a unique environment.

Place:

Provincial Leadership Training Center - Gimli, Manitoba.

Date and Times:

Monday, March 3 to Friday, March 7, 1975.

- a) Students will leave K.E.R.S.S. Monday, March 3 at 6:00 p.m., arrive at Gimli at 8:00 p.m.
- b) Students depart from Gimli Friday, March 7 at 12:00 p.m., arrive at K.E.R.S.S. at 2:00 p.m.

Cost:

\$25.00 inclusive per student. Costs include transportation, meals, and lodging. May we add that this is an extremely low price for 4 days at this camp.

KILDONAN-EAST REGIONAL HIGH SCHOOL

First Annual

GIMLI FINE ARTS CAMP

March 3 to 7, 1975

at

The Provincial Leadership Training Center

Gimli, Manitoba

Fine Arts Camp Committee

Student: _____

Co-ordinator - Mr. K. Mendres
Mr. L. Pewarchuk
Mrs. H. Buss
Mrs. L. Sobovitch
Mr. N. Oman
Mr. N. Black

GIMLI FINE ARTS CAMP

March 3-7/75

The following pages of information are your personal Bibles for the four days at camp. These are to be brought with you to camp. Do not lose them, you will not get another copy.

INTRODUCTION

The main purpose of K.E.R.S.S.' first Gimli Fine Arts Camp is to give each of you a chance to experience a variety of art forms and media. We hope that during the four days at camp you will find some new artistic interests and perhaps discover a latent talent or two. Also, we hope that during camp, words like communication, awareness, expression and perception will take on a more important and broader meaning for you.

We hope that you are really coming to learn as well as have some fun. We hope that Fine Arts Camp will not only give you a greater appreciation for various art media, but also that somehow each and every one of you will come home with a better understanding of yourself, your talents and your potential abilities. We also hope that you will come home a more "open" and more sensitive person, more open and sensitive to yourself as well as to the people you have worked with during these four days.

Fine Arts Camp is not a thing or a place, it is going to be a "total experience". In order to experience you have to "do". You must become involved. Take advantage of these four days to "do" and get involved.

The success of this first Fine Arts Camp depends on each one of us. We want Fine Arts Camp to become a regular part of our school's yearly "arts" programmes. We want Fine Arts Camp to grow and grow.

This is our first attempt at something like this. There are going to be a lot of things to iron out. We don't expect everything to be perfect the first time. But Fine Arts Camp will be an absolutely terrific experience if we all pulltogether.

A lot of planning has gone into this venture. We want you to know that we as teachers are going to give you our best. We want you to give yourself your best.

A great deal of thanks goes to Mr. Dann, Mr. McMaster and Mr. Welsh who always give us a tremendous amount of support. Also, it is really nice to know that our School Trustees and Superintendent's Dept. are supporting our programmes and it is they who have made Fine Arts Camp possible.

Thanks to all of you students who have decided to try a new experience. We think Fine Arts Camp will be four days you will always remember. See you in the Sauna.

STAFF LIST AND COURSES

A. Full Time Staff

Mr. K. Mendres	Mr. L. Pewarchuk
Mr. N. Black	Mrs. L. Sobovitch
Mrs. H. Buss	Mr. N. Oman

B. Guest Instructors

Mr. Steve Repa	Mr. Alec Whittam
Mr. Don McMaster	Mr. Jay Boudreau

C. Visitors Expected

Mrs. B. Hein	Mr. T. Ritchie	Mr. F. Dann
--------------	----------------	-------------

D. Courses

	<u>Instructors</u>
1 weaving	Mrs. E. Sobovitch
2 silk-screen	Mr. L. Pewarchuk
3 creative writing	Mrs. H. Buss
4 puppets	Mr. N. Oman
5 creative music	Mr. K. Mendres
6 art welding	Mr. N. Black
7 folk dancing	Mr. A. Whittam
8 pottery	Mr. S. Repa
9 film	Mr. L. Pewarchuk & Mr. K. Mendres
10 mobiles	Mrs. E. Sobovitch
11 drama	Mrs. H. Buss
12 creative movement	Mr. N. Oman
13 egg tempera painting	Mr. D. McMaster

THE CAMP

The Leadership Training Center in Gimli is owned and operated by the Dept. of Tourism and Recreation of the Provincial Government. It is located on the north side of the town of Gimli. This camp is in continual use throughout the whole year. It is used for conventions, athletic programs, art programs, recreation training courses and a host of other activities too numerous to mention here. This camp has an excellent staff headed by Mr. Fred Rankin (known affectionately as Freddie). Mr. Rankin is the camp director. He is in charge of the total operation.

Facilities at the camp are excellent as you will see. More important is the fact that we like going to this camp. The Provincial Government has been tremendously generous to us in terms of costs and services. We want to continue going to this camp. We do not want to be told not to come back as some groups have. Consider it a privilege to be able to attend this particular camp, and try to use your plain ordinary common sense at all times. We do not want to lose our privilege of using this camp and its facilities.

In order to help things run smoothly, listed below are a number of guidelines for conduct and behavior we should all follow at camp. These have been divided into two sections: (1) General Camp Conduct, and (2) Programme conduct. Obeying these common courtesies and guidelines will not only help the programme run smoother, but will also ensure your safety and your opportunity to return next year.

1. General Camp Conduct

- (a) Breakfast, lunch and supper are served at the times shown on your program of courses. We expect you to be present for all meals on time. If you come late, do not expect the kitchen staff to help you out. They have a tremendous amount of work to do every day when they must prepare three meals and clean up for a large group such as ours. Being on time helps them out. All meals will be announced on the camp P.A. system.
- (b) After each meal each student is required to clean off his plate and stack their trays, dishes, glasses, etc. on the portable rack provided. Leave your table neat and clean.
- (c) Coffee, tea or milk are provided free of charge at any time of day. You are allowed to take your beverages to your work areas, just please remember to return empty cups, glasses, spoons, to the kitchen when you have finished.
- (d) Soft drinks can be bought from the cooler located in the Recreation Hall. Please remember not to leave these containers lying around. There are lots of waste baskets, use them.

- (e) Take special care if you smoke. Use ashtrays at all times. Cigarette ashes or butts on tiled or carpeted floors will not be tolerated. Please take care when smoking in your cabins. We do not want any fires, anywhere.
- (f) Keep your cabins neat and clean at all times. We want to leave them exactly how we found them.
- (g) Keep sauna, shower and washroom facilities clean - its only a courtesy to other people who use them. Consider yourself as an "other" person.
- (h) Do not take any glass objects into the sauna or shower rooms. We have had people step on broken glass before.
- (i) Students are not to leave the camp grounds under any circumstances. This is for your own protection. We are also responsible for you. If something arises which requires your leaving the grounds, follow the procedure below:
- (i) obtain the permission of a teacher.
 - (ii) tell the teacher where you are going, why, and how long you will be away.
 - (iii) This information will also be recorded by the student on a sign-out sheet which will be posted in the main hallway.
- * (Teachers are only to give camp leave consent for emergency purposes.)
- (j) Students are to report any and all accidents to the teaching staff immediately.
- (k) Students are not to use the central camp P.A. system under any circumstances. Making announcements will be left to Mr. Rankin or one of the teaching staff.
- (l) Do not use any of the camp equipment unless you have specific permission from Mr. Rankin or teaching staff - if you do use camp equipment, please treat it with respect. We have to pay for all damages and losses.
- (m) Mr. Rankin opens the canteen two or three times a day. Listen for announcements.
- (n) If you are lost, have a problem, need something, ask Mr. Rankin.
- (o) The camp has a clothes washer and dryer you can use for a small fee (25¢). If you need to use it see Mr. Rankin.
- (p) We expect you to use your manners and be courteous to camp staff at all times.
- (q) It's still winter outside, please make sure your shoes are clean and dry when you come into a building - if not, take them off and leave them at the door.

2. Programme Conduct:

- (a) You are expected to be present at all classes and to be on time.
- (b) Do not touch or loan any equipment or supplies which belong to other students or teachers without first getting permission. (i.e. musical instruments, audio-visual equipment, supplies of all sorts, welding equipment, etc.)
- (c) No smoking in the silk-screen area - they are using all sorts of flammable things - we do not want Mr. Pewarchuk or any of his students blown up. Break this rule and you will spend one night outside, tied to a tree!
- (d) Do not disturb other classes in session by passing through, making noise, etc. Check first - in some courses it is important to maintain a certain atmosphere. We suggest that coffee breaks during classes be as follows for all courses: morning 10:30 - 10:45; afternoon 3:00 - 3:15; evening 7:45 - 8:00.
- (e) Main camp area (Rec. Hall, Lounge, Studio, etc.) will be closed and locked around 1:00 A.M. every evening. Students should be in their own assigned cabins after that time. Students should not disturb other who wish to sleep and students should not disturb those in other cabins.
- (f) Do not handle art welding equipment without the permission of Mr. Black - and there is to be no horsing around what so ever in this area. We do not want any accidents and students being burned.
- (g) If any general meetings are call for all students and all staff, please attend immediately.
- (h) Make sure that after you have finished a class that your area is cleaned up and set to go for the class that follows you. Staff are advised to make sure this is done after every class. If not, it disrupts the schedule of the next group.
- (i) BEWARE If during the four days, the camp facilities get grubby looking, (i.e. dirty glasses & cups, dirt on floor, ashtrays full, etc.) we will stop all classes immediately and will not proceed until everything is cleaned up.
- (j) If a student or students exhibit some behavior which is not acceptable, the following action will be taken:
- (i) that student will be asked to pack his or her belongings.
 - (ii) He or she will be personally driven to the bus depot in Gimli by Mr. Mendres who will gladly pay for the ticket home.
 - (iii) The school and parents will be informed of his return and he will attend regular classes as usual.
- We do not want something like this to happen. It is very embarrassing to you, to us, and to the spirit of Fine Arts Camp. Please use your common sense at all times and follow the above list of guidelines.

GUEST INSTRUCTORS

Mr. Steve Repa

- (a) handsome with beautiful brown eyes.
- (b) presently a teacher in the Winnipeg School Division.
- (c) Provincially and nationally known art educator, potter and painter.
- (d) co-founder of the Forum Art Institute.
- (e) President of the Federation of Associated Arts of Manitoba.
- (f) has had many one-man shows of his ceramics and paintings.
- (g) has taught at the International Peace Garden Camp.
- (h) has done literally thousands of workshops in pottery.
- (i) married with four children and lives in East Kildonan.

Mr. Alec Whittam

- (a) also very handsome with a gorgeous beard.
- (b) presently a recreation consultant with the Dept. of Tourism and Recreation, Government of Manitoba.
- (c) born and raised in England.
- (d) taught in the School of Physical Education, University of Manitoba.
- (e) widely known instructor in folk dancing.
- (f) has been instrumental in starting folk dance clubs all over Manitoba as well as in Manitoba schools.
- (g) also has done literally thousands of workshops in folk dancing with people of all ages.
- (h) member of the Federation of Associated Arts of Manitoba.
- (i) also married with four children and lives in the Fort Rouge area.

Mr. Don McMaster

- (a) presently one of our school's vice-principals.
- (b) well known outdoorsman, hunter and fisherman.
- (c) a fantastic painter.
- (d) a respected exponent of the preservation of our province's natural resources.
- (e) one of the few painters in Manitoba who works in egg-tempera media.
- (f) married with two children and lives in the River Heights area.

SELECTION OF COURSES

1. Every student has been timetabled for one session of pottery and one session of folk dancing.
 2. Check the next page to see what two sessions you will be attending for pottery and folk dance. Once you have found your name, remember the session numbers.
 3. Now look at the course time table sheet. You will see that there are eight sessions, 1, 2 and 3 on Tuesday, 4, 5, and 6 on Wednesday, and 7 and 8 on Thursday. Now, circle the two sessions you are using for pottery and folk dance. This now leaves you six sessions from which you can choose your courses.
 4. Read the course description sheets - think about what courses you might like to take. We suggest that you take something different from what you have been doing in your school program. Once you have put some thought into this, check your timetable to see which courses are being offered in your six optional sessions. When you have made a decision, find the proper session sign up sheet and put your name (nice and neat) beside the course you have selected. Students must choose a different course in each optional session.

** Note: (a) optional sessions 1, 2, 3, 4, 5, and 6 have a limit of 12 students per course.
(b) optional sessions 7 and 8 have a limit of 15 students per course.
(c) art welding in any optional class has a limit of 6 students.
- If you do not get all of the courses you wish to take, do not panic, you can still work in these areas in your free time if you wish. Remember - do not write any course off - they are all going to be different and interesting.
5. Once you have signed your name for various courses on the sign up sheets, circle these courses on your own timetable sheet, so you will have a record of your choices.
 6. Mr. McMaster will be out Thursday to paint. We have not time tabled his course. If any students want to joint him Thursday for some time, we will make arrangements then.
 7. On your own personal timetable you will find "letters" behind each course. This designates the area of the camp where the classes will be held. Check the right bottom corner of your time table to see what the code is.

Schedule for Folk Dance & Pottery

Folk Dance - Session 2
 Pottery - Session 6

Sean Hilder
 Zena Wasylowski
 Hugh Moses
 Janice Rech
 Pat Sullivan
 Vince Idone
 Ingrid Baldes
 Shane Davis
 Ingrid Guttek
 Brenda Kardynal
 Brian Jasper
 Corinne Keilback
 Daryl Lash
 Ann Anderson
 Wayne Miller
 Pam Mulvihill
 Gary Pauls
 Elke Przybilski
 Stephen Mackay
 Debbie Fetterly
 Raymond Czayka
 Elizabeth Hofer
 Wayne Thornson
 Carola Richter
 Dave Colvin
 Kim Ross
 Penny Boggs

Folk Dance - Session 1
 Pottery - Session 5

Louis Krynski
 Susan Sampson
 Eric Olson
 Ruth Kashak
 Randy King
 Debbie Hopkins
 Peter Rempel
 Lynda Gilchuk
 Brian Czayka
 Shelley Haas
 Mitchell Toering
 Ruth Bell
 Martin Thenhaus
 Kathy Kohut
 Craig Strike
 Sylvia Beavis
 Paul Deleske
 Anne Pisker
 David Hammond
 Emilia Scap
 Russell Ridd
 Debbie Ganske
 Robert Pastrick
 Laura McMurray
 Detlef Hammerling
 Beverly Hendricks
 Moira Branson
 Doreen Yakowchuk

Folk Dance - Session 3
 Pottery - Session 4

Rob Smith
 Cheryl Demery
 Lynn Menzies
 Greg Tonn
 Crystal Steele
 Heather Pokrant
 Klaus Oelke
 Linda Nebozenko
 Allan Stanley
 Joanne Melnyk
 Brad Charlton
 Darlene Roberts
 Dave Hunter
 Sandi Grieder
 Dave Mandzuk
 Coralie MacKay
 David Scott
 Linda Shibicky
 Dave Pruden
 Colette Sewell
 Lyle Demery
 Kathy Grenda
 Gordon Hunter
 Barbara Magnusson
 Bob Sywy
 April Langevin
 James Friesen
 Kim Ross

GIMLI FINE ARTS CAMP - Timetable

Monday, March 3	Tuesday, March 4	Wednesday, March 5	Thursday, March 6	Friday, March 7											
	Breakfast 8:00-9:15	Breakfast 8:00-9:15	Breakfast 8:00-9:15	Breakfast 8:00-9:15 Brunch 9:00-10:00											
	<p>Session 1 - 9:15-12:00</p> <table border="1"> <tr> <td>Folk Dance 1/3 Group</td> <td>Weaving Creative Writing Silk Screen Creative Movement</td> <td>S DR S L</td> </tr> </table>	Folk Dance 1/3 Group	Weaving Creative Writing Silk Screen Creative Movement	S DR S L	<p>Session 4 - 9:15-12:00</p> <table border="1"> <tr> <td>Pottery 1/3 Group S</td> <td>Art Welding Creative Writing Creative Music Creative Movement</td> <td>SR DR S R</td> </tr> </table>	Pottery 1/3 Group S	Art Welding Creative Writing Creative Music Creative Movement	SR DR S R	<p>Session 7 - 9:15-12:00</p> <table border="1"> <tr> <td>Art Welding Weaving Drama Film Puppets</td> <td>SR S R S L</td> <td>Clean up & Pack 10:00-11:00 Evaluation 11:00-12:00</td> </tr> </table>	Art Welding Weaving Drama Film Puppets	SR S R S L	Clean up & Pack 10:00-11:00 Evaluation 11:00-12:00			
Folk Dance 1/3 Group	Weaving Creative Writing Silk Screen Creative Movement	S DR S L													
Pottery 1/3 Group S	Art Welding Creative Writing Creative Music Creative Movement	SR DR S R													
Art Welding Weaving Drama Film Puppets	SR S R S L	Clean up & Pack 10:00-11:00 Evaluation 11:00-12:00													
	Lunch 12:00-1:00	Lunch 12:00-1:00	Lunch 12:00-1:00	Lunch 12:00-1:00											
	Free Time 1:00-1:30	Free Time 1:00-1:30	Free Time 1:00-1:30	Free Time 1:00-1:30 Depart 12:30											
	<p>Session 2 - 1:30-4:30</p> <table border="1"> <tr> <td>Folk Dance 1/3 Group</td> <td>Art Welding Mobiles Film Creative Writing</td> <td>SR S S L</td> </tr> </table>	Folk Dance 1/3 Group	Art Welding Mobiles Film Creative Writing	SR S S L	<p>Session 5 - 1:30-4:30</p> <table border="1"> <tr> <td>Pottery 1/3 Group</td> <td>Weaving Puppets Art Welding Creative Music</td> <td>S RH SR L</td> </tr> </table>	Pottery 1/3 Group	Weaving Puppets Art Welding Creative Music	S RH SR L	<p>Session 8 - 1:30-4:30</p> <table border="1"> <tr> <td>Creative Music Drama Silk Screen Art Welding Mobiles</td> <td>L RH S SR S</td> <td>Arrive at School 2:00 P.M.</td> </tr> </table>	Creative Music Drama Silk Screen Art Welding Mobiles	L RH S SR S	Arrive at School 2:00 P.M.			
Folk Dance 1/3 Group	Art Welding Mobiles Film Creative Writing	SR S S L													
Pottery 1/3 Group	Weaving Puppets Art Welding Creative Music	S RH SR L													
Creative Music Drama Silk Screen Art Welding Mobiles	L RH S SR S	Arrive at School 2:00 P.M.													
Leave School 6:30	Free Time 4:30-5:00	Free Time 4:30-5:00	Free Time 4:30-5:00	Free Time 4:30-5:00											
Arrive Gimli 8:00	Supper 5:00-6:00	Supper 5:00-6:00	Supper 5:00-6:00	Supper 5:00-6:00											
	Free Time 6:00-6:30	Free Time 6:00-6:30	Free Time 6:00-6:30	Free Time 6:00-6:30											
	<p>Session 3 - 6:30-9:15</p> <table border="1"> <tr> <td>Folk Dance 1/3 Group</td> <td>Art Welding Mobiles Silk Screen Creative Movement</td> <td>SR S S L</td> </tr> </table>	Folk Dance 1/3 Group	Art Welding Mobiles Silk Screen Creative Movement	SR S S L	<p>Session 6 - 6:30-9:15</p> <table border="1"> <tr> <td>Pottery 1/3 Group</td> <td>Art Welding Drama Film Puppets</td> <td>SR RH S L</td> </tr> </table>	Pottery 1/3 Group	Art Welding Drama Film Puppets	SR RH S L	<p>Session 9 - 6:30-9:15</p> <table border="1"> <tr> <td>Tentative Festival Night</td> <td></td> <td>Code</td> </tr> </table>	Tentative Festival Night		Code	<table border="1"> <tr> <td>Dining Room Lounge Studio Rec. Hall Small Room</td> <td>DR L S RH SR</td> </tr> </table>	Dining Room Lounge Studio Rec. Hall Small Room	DR L S RH SR
Folk Dance 1/3 Group	Art Welding Mobiles Silk Screen Creative Movement	SR S S L													
Pottery 1/3 Group	Art Welding Drama Film Puppets	SR RH S L													
Tentative Festival Night		Code													
Dining Room Lounge Studio Rec. Hall Small Room	DR L S RH SR														
Unpack Buses Assign Cabins 8:00-9:00 General Meeting in Rec. Hall 1. Programme 2. Regulations 3. Etc. 9:00-9:15 Staff Meeting 10:00-11:00	Free Time 9:15	Free Time 9:15	Free Time 9:15	Free Time 9:15											
	Staff Meeting 9:30-10:00	Staff Meeting 9:30-10:00	Staff Meeting 9:30-10:00	Staff Meeting 9:30-10:00											

COURSE DESCRIPTIONS

Weaving

Would you like something to remind you of the great Gimli experience? Make a belt, a tie, a hanging, with your name on it, on your own loom. Try your hand at two kinds of weaving and get an inkling of what it's all about.

Silk-Screen

Find out how you can help 10,000 Japanese silk worms create a work of art. It's called Silk-screen, a medium which surrounds you wherever you look - from Pop art to soup cans. It's easy to turn out a work of art and reproduce it as many times as you wish....as you wish.... as you wish.... So come on and discover that screen isn't only for keeping bugs out.

Creative Writing

"Given the right conditions anyone can write". How do I write the lyrics of a song? Can a poem be one line long? How can I use poetry to describe my art? How do poets find such great lines? Where does a story line come from? How can I describe in words an idea in my mind? The creative writing experience attempts to answer some of these questions.

Puppetry

A beginning to the magical world of puppets, its arts and crafts, and traditions. You will be given an opportunity to make puppets, improvise puppet shows and plays. Hopefully, you will learn how puppets are made to work. You will be given an opportunity to experiment with the many facets of puppetry.

Creative Music

Have you ever had your face turned into music with percussion instruments? Ever thought that the constellation Orion has its own melody written millions of years ago when the universe was created? Have you ever experienced the hypnotic rhythms of Inca music? Have you ever heard the sound of blue, red, green? This is a completely zany course, using percussion instruments. It is guaranteed to shake you up and change your perspective of music. You don't have to be a musician to join this course.

Art Welding

Have you ever created a sculpture with a blow torch and pieces of metal? Sounds great as long as you don't burn yourself. This course will introduce you to the medium of art welding where you will create metal and wire forms, mobiles and sculptures in unbelievable shapes. You will be introduced to the use of the oxy-acetylene torch (and how to use it safely). techniques such as fuse welding, brazing and edge cutting will be demonstrated. You will also be introduced to the use of soft and hard solder for joining. Guaranteed to be a hot and heavy course, plus a lot of fun.

Folk Dancing

Ever heard of the Troika? That's a Russian dance you may learn in this course. Ever tried Israeli folk dances, Greek folk dances, dances from the British Isles, Yugoslavia or Japan? Guaranteed to be a lot of fun and will also keep you physically fit. Once you have tried folk dancing, you won't want to stop! "Mayim, Mayim, Gimli is the place to be"!

Pottery

Ever heard of Raku firing? You may find out what it is in this course. Have you ever molded a sculpture from clay, or thrown a pot? What type of clays are used in pottery? How do you make a cup, teapot or a 'way-out' vase? How do you center the clay on the potter's wheel? Ever had any success in raising a pot two feet? Watch one of the best demonstrate, answer questions and let you explore in the medium of clay.

Film

Create your own 16mm movies using clear leader film, colored inks and pens. Add your own sound track. Explore the colorful world of motion pictures. You will have a chance to experiment with animation, make shapes that change, dance, grow, explode and disappear. Create your own kaleidoscope of shapes, sounds and colors.

Mobiles

Create a free-form sculpture in brilliant color, invisibly suspended, and moving with every breath of air; it's a beautiful way to learn how to sculpt. Make them big, make them small, hang them above you, watch them move.

Creative Drama

"The actor must prepare his body, his voice, his mind and his imagination". It is the aim of the Creative Drama experience to give the student some ideas on how to prepare himself for performance. For the non-actor that experience can put him in touch with new ways his imagination can operate.

Contemporary Theatre Movement

A mini-experimental workshop, set up to promote concentration, trust and movement through games and exercises. A good chance to pool ideas for the would-be actor, dancer, or musician. Lots of fun for the student and amateur dramatist.

Egg-Tempera Painting

Have you ever painting with egg yolks? Mr. McMaster has a secret recipe and will share it with whoever is interested. This recipe is known to only a few special artists in Manitoba. You will find this method of painting extremely interesting. He will even provide the yolks! Guaranteed to revolutionize the art world!

Student List of Supplies to Bring

All Students

1. A sleeping bag or 2 sheets and a pillow case.
2. Towels, soap, shampoo, tooth brush, tooth paste, shaving equipment, brushes, comb, change of underwear, jammies, swim suits or swim trunks (for sauna), etc, etc, etc.
3. Some warm outdoor clothin and light indoor clothing.
4. Some pants and tee-shirts that you can slop stuff on. You will be working with paints, clay, etc.
5. Some spending money.
6. Any medicines which you must have.
7. Cards, records, games, etc.

All Staff

Same as above - items 2 to 6 only.

Specific Student Supplies

1. People in band will bring instruments, a music stand and music folders.
2. Other students check with teachers to see if any other specific equipment is needed.

Departure for Gimli

Monday, March 3 - 6:00 P.M.

1. The theatre will be the assembly point for departure from K.E.R.S.S.

2. All Staff

All staff should pack their own specific supplies and equipment and begin bringing it to the theatre at 2:00 P.M. on Monday, March 3. All equipment and supplies should be packed well and completely assembled in the theatre by 3:30 of that day.

3. All Staff and Students

- (a) All people should report back to the theatre by 5:30 P.M. Monday, March 3 with all personal belongings.
- (b) Please have supper before you come, as supper will not be served at camp the first night, only snacks later on.
- (c) Roll call will be taken at 5:45 to make sure all personell are present.
- (d) 3 buses and school board van arrive at 6:00.
- (e) Big instruments (Timpani, Bas drum, etc.) plus gas tanks will be put in van. All other musical instruments (woodwind, brass and percussion) and music stands will be put in the back of the three buses. Student belongings will go with students. We ask all students to give a hand in loading equipment. It speeds things up. Make sure all equipment is secure on buses.
- (f) One or two staff members will be on each bus. No smoking allowed.
- (g) Departure time about 6:30 P.M.

Arrival at Gimli

About 8:00 P.M.

- (a) All supplies, student belongings, etc. will be unloaded and taken directly to the recreation hall. We will be going back and forth, so make sure you wipe your feet every time.
- (b) Once unloading is completed, we will gather in the rec. hall for about 20 minutes to assign cabins.
- (c) Once cabins are assigned students may take their personal belongings and get set up. Band students should store their musical instruments in their cabins - take them with you. Only percussion instruments are to be stored in the rec. hall.
- (d) Students will have until 9:30 to get settled.
- (e) General meeting in recreation hall of all staff and students at 9:30 to clear up last minute details and business.
- (f) Free time from 10:00 till 1:00 A.M.
During this time teachers will have a staff meeting in staff house and also obtain student help in getting things set up for Tuesday morning.

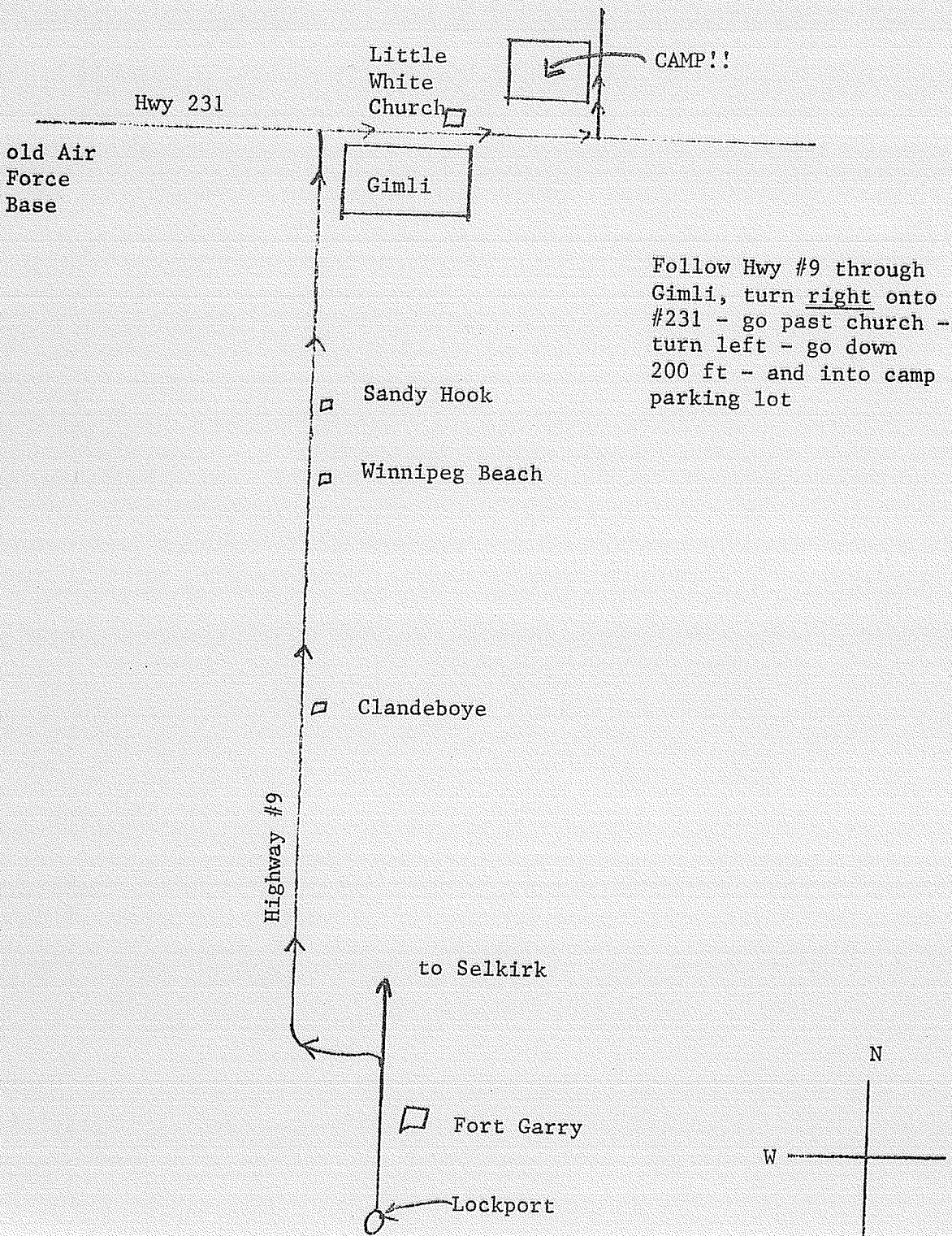
Departure from Gimli

Friday, March 7

- (a) Students will be allowed to sleep in a bit today.
- (b) Brunch will be served from 9:00 - 10:00.
- (c) From 10:00 - 11:00 will be pack up and cleaning of Cabins, recreation hall, lounge, studio, etc. Assemble all things in recreation hall.
- (d) Evaluation session 11:00 - 12:00 in the lounge.
- (e) Buses and van arrive at 12:00
Pack and depart for home.
- (f) On arrival at school (about 1:30 or 2:00) all students are required to help unpack buses and van and move materials to their proper areas.
- (g) I don't think Mr. Dann would mind very much if you went home after this to rest, you will need it!

ROAD MAP

Provincial Leadership Training Centre



APPENDIX D

