

BRYAN STOVELL: A LEGACY OF MUSICAL INSPIRATION

by

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Abstract

Bryan Stovell is a highly acclaimed music teacher who has taught and mentored some of the most celebrated Canadian musicians in the world today. His list of prestigious former students includes Diana Krall, Ingrid Jensen, Christine Jensen, and David Gogo. This study is centered on the question: What aspects of Bryan Stovell's life and work, if any, have enabled so many of his former music students to become extraordinarily successful in the professional music world?

To answer this question, I conducted a series of interviews with Stovell. When collecting and analyzing data, I used an adapted version of Rosenthal's "gestalt-theoretical phenomenological concept of the dialectical interrelation between experience, memory and narration." Rosenthal has used this method to distinguish between the "narrated life as related in conversation or written in present time and the lived-through life" (Rosenthal, 2006, p. 1). I augmented this method by including in my analysis accounts of Stovell's work, character, and personality provided in interviews with Stovell's former students.

My analysis yielded five relatively distinct answers to the central research question: (1) Stovell's musical competence and vast musical experiences allow him to inspire, motivate, and provide practical opportunities for his students. These practical opportunities include connecting his most promising students to the professional world. (2) Stovell's practical pedagogy allows students to gain vital hands on experience and enables him to meet unique needs of individuals within the classroom environment. (3) A consistent, dedicated approach to education over the last 50 years has allowed Stovell

to provide a productive learning environment for a relatively large group of students. Students gain a sense of safety and confidence from Stovell's predictable approach, and his example inspires them to tackle their own development in a consistent and dedicated manner. (4) Stovell has a unique capability for developing authentic and productive relationships with students. These relationships allow him to meet the individual needs of his students and inspire them to connect with music in deeply personal ways. (5) Stovell's extraordinary commitment to extra-curricular activities enables his students to gain authentic and practical musical experiences outside of the classroom.

Preface

Research approved by the UBC Behavioural Research Ethics Board (certificate number is H10-01815).

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Dedication

I dedicate this work to Bryan Stovell. It has truly been a labour of love to investigate the life of such an extraordinary educator. Mr. Stovell's tireless dedication to young people and his un-paralleled commitment to the craft of teaching have left me humbled and inspired. I have learned much from him, and it is my sincere hope that this work will allow others to learn from him as well.

1 Introduction

In her 1999 Grammy award acceptance speech, jazz singer and pianist Diana Krall thanked Bryan Stovell, her high school music teacher, for inspiring her to pursue music as a career. As a music educator, I was intrigued by the acknowledgment that Diana Krall gave Stovell. Upon further investigation, I discovered that dozens and dozens of Bryan Stovell's students have gone on to contribute significantly to the world of professional music. His prestigious list of former music students includes global celebrities, locally and internationally known professional musicians, and music teachers at every level. So, what is it about Bryan Stovell and his music programs that have led to the phenomenal musical contributions of his former students?

The purpose of this qualitative study is to investigate the life and career of Bryan Stovell. Stovell has educated and influenced thousands of students over his illustrious career as a music educator (Envision Jazz Festival Web page, 2009; Palipowski, 1997). He has won numerous teaching awards, including the Marshall McLuhan "Distinguished Teacher Award" for BC and Canada (1991-92), the BC Music Educators "Professional Music Educator Award" (1997), the Music Fest Canada "Best Director" Award (1992), Music Fest Canada "Hall of Fame" (1996), and the City of Nanaimo "Cultural Leader Award" (1997).

In addition to teaching high school music for 35 years, founding the jazz program at Malaspina University-College, and teaching jazz pedagogy at the University of Victoria, Stovell is an internationally recognized guest conductor, adjudicator, bass instructor, and session player (Palipowski, 1997; Envision Jazz Festival Web page, 2009). He regularly adjudicates regional festivals in British Columbia, and he has judged

festivals across the nation with Music Fest Canada (MusicFest Canada Web page, 2009). In 1991, he directed a student all-star band representing the BC Ministry Of Education at the Canadian Embassy in Tokyo, Japan. In that same year, he directed a student Jazz band that represented Canada at the “International Association of Jazz Educators Conference” in Miami, Florida (Palipowski, 1997). Stovell has also been a guest conductor for provincial honour bands at the annual “British Columbia Music Educators Conference,” a conference that brings together approximately 450 music educators and elite high school musicians from the province of British Columbia (Palipowski, 1997).

As previously mentioned, much of Stovell's international recognition can be attributed to the accomplishments of his former students. He has had countless students go on to successful careers in music. His most acclaimed student is Diana Krall. Ms. Krall graduated from Nanaimo Secondary school in 1984 and has become a household name in Canada and the United States. Her album “When I Look in Your Eyes” won the 1999 Grammy for best vocal jazz album of the year, and it was the first jazz recording nominated for “album of the year” in the previous 25 years. “The Look of Love” was a #1 best seller in the United States and a five time platinum album in Canada (Diana Krall Web page). Diana Krall has released 15 albums over the last 16 years, and her tour dates include stops at famous halls all over Canada, the United States, and Europe. Diana Krall regularly comes home to Nanaimo with her husband, Elvis Costello, and she always makes a point to spend some time with Stovell when she is in town (Enstice, 2004).

Another former student of Stovell is internationally acclaimed trumpeter Ingrid Jensen. Ms. Jensen won a Juno award in 1995 for her album, “Vernal Fields.” She has been nominated for three more Junos and has toured as a featured soloist to Australia,

South America, the Caribbean and almost every country in Europe (Ingrid Jensen Web page). As a New York based trumpeter, she has gained the respect of both her peers and music critics. She has twice been nominated for a “Jazz Journalist Association Award” and is “seen yearly in the top five *Down Beat* critic polls in the ‘talent deserving wider recognition category’.” (Ingrid Jensen Web page)

Ingrid Jensen’s sister is Montreal-based jazz saxophonist and composer Christine Jensen. After leaving Nanaimo in 1990, she relocated to McGill University where she completed her bachelor’s and master’s degrees in Jazz Performance. She has toured the globe as a performer, adjudicator, and clinician, and she has collaborated with an impressive list of international performers, including Lenny Pickett, Geoffrey Keezer, and Brad Turner. As a composer she has received critical acclaim in notable publications including *Down Beat* Magazine and the *Globe and Mail*. Greg Buium of *Down Beat* magazine wrote that “Jensen writes in three dimensions, with a quiet kind of authority that makes the many elements cohere. Wayne Shorter, Maria Schneider, and Kenny Wheeler come to mind.”(Christine Jensen Web page).

Stovell also has several former students who have achieved success in the world of popular music. Alex Maher and Mario Vaira are two former graduates who have begun successful careers as fusion/funk/hip-hop artists (Alex Maher MySpace page; Mario Vaira MySpace page). They have both based themselves in Vancouver and regularly tour throughout Western Canada. They are songwriters and band leaders, and their music is rooted in an eclecticism that includes jazz, R&B, rock, and rap.

Kirsten Nash is an acclaimed Vancouver-based singer/saxophonist and composer. Throughout her varied and successful career she has performed and recorded with the

likes of Long John Baldry, Rita MacNeil, and Amos Garrett (Kristen Nash Web page). Her writing credits include the horn arrangements for the “Barenaked Ladies” latest album and two internationally acclaimed original musicals. Her first, “Alice in Modernland,” was slated for Broadway until the 9/11 disaster shut down the theatre it was to be presented in (Kristin Nash Web Page). Her latest musical, “The Bird and the Waterfall,” has been made into a DVD and is being distributed throughout Europe (Kristin Nash Web page).

One of Bryan Stovell’s most recent protégés caught the attention of talk show host Oprah Winfrey. Shauna Sedola was featured on the Oprah Winfrey show in November of 2008 as one of Oprah’s favorites in her “Search for the World’s Smartest and Most Talented Kids” (Shauna Sedola Web page). Sedola is a singer, songwriter, and critically acclaimed drummer. Her awards include the “Arts Council Achievement Award,” the “Save-On-Foods Amazing Kid Scholarship,” and “Most Outstanding Junior Drummer” at the 2006 West Coast Jazz Festival. Although she is only 19 years old, she is already a veteran of the stage and recording studio, and she gigs regularly throughout Vancouver and the Lower Mainland (Shauna Sedola Web page).

The accomplishments of Stovell’s former students are not limited just to the arena of performance. Dozens of his past music students have gone on to become highly successful music educators. Two of the more prominent individuals who have gone on to teach are Shane Fawkes and Bob Labonte. Shane Fawkes of Walnut Grove Secondary School exemplifies the way these former Stovell students are now investing themselves in the lives of their own students. Fawkes spent the first 10 years of his professional life as a free lance bass player. He travelled throughout Western Canada playing with noted

jazz musicians including, Diana Krall, Ingrid Jensen, and Brad Turner. He was hired as music teacher at Walnut Grove Secondary School in the school's opening year, and he has been there ever since. Over those 21 years, he has shared his passion for music and his dedication to excellence with the thousands of students who have gone through his bustling program. He has taken music students to perform in Cuba, Hawaii, and California, and all across Canada. Fawkes and his music program are an integral part of the Walnut Grove community and have a stellar reputation across the entire province. Walnut Grove Secondary's musicals and concerts have brought in thousands of community members over the years, and audiences are always amazed at the level of maturity and musicianship amongst Fawkes' students.

Shane Fawkes still plays professionally and encourages his students to share their music both in and out of the school environment. Debbie Low was one of those students, and she is now a sought after professional singer who runs a very popular summer vocal jazz camp called "Swing Time" (Swing Time Web page). Mrs. Low is also a well-respected music teacher at Surrey Christian School where she is building an exciting vocal jazz program.

Stovell's first student teacher, Bob Labonte, retired in 2008 from a long and prestigious career in music education. His most notable educational contribution was the creation of the "Envision Jazz Festival." He founded the festival in 1980 and ran it out of the cafeteria in Surrey's Queen Elizabeth Secondary School. The response was so overwhelming that it was moved to the Surrey Arts center in its second year; after 14 years of growth the festival was moved to the Guilford Sheraton Hotel, where it has become a three-day festival that brings together students and educators from all over

Canada and the United States. As “Canada’s largest and longest running educational jazz event” (Envision Jazz Festival Web page), this festival has inspired and educated thousands of young musicians over the last 29 years. Many of Canada’s top professional musicians have won awards and scholarships as student performers in the Envision Jazz Festival, including Brad Turner, Jodi Proznick, and Tyler Summers (Envision Jazz Festival Web Page).

It is surprising that, given the many notable accomplishments of Stovell and his former students, virtually nothing has been written about his life and work. Stovell has submitted articles to music publications that touch on his pedagogy and influence (Stovell, 2000; Stovell 2006), and his name occasionally pops up in oral and written interviews with his former students (Enstice, 2004). But beyond this limited record, there is very little documentation of his work and the collective achievements of his former students. Furthermore, this author has not been able to find research that explores the work of any living music educators in relation to the accomplishments of their former students. It was my intention to contribute to this gap in the research literature and to explore the factors contributing to the phenomenal success of Bryan Stovell’s music students.

1.1 Research Question

The primary research question was: What aspects of Bryan Stovell’s life and work, if any, have enabled so many of his former music students to become extraordinarily successful in the professional music world? Corollary questions were these: What impact has Stovell’s career as a professional musician had on his ability to mentor gifted performers and help them to transition into the professional world? What

role(s), if any, has Stovell played in shaping the work and pedagogy of former students who have gone on to be successful music educators? Has his passion and commitment to music and education inspired future educators and professional musicians to carry on his legacy? It seemed possible that many of Stovell's former students would not attribute any of their success to their former teacher, so another question was asked: Does the musical common denominator linking the success of all these former students of Stovell have more to do with the community of Nanaimo than with Bryan Stovell himself? Could it be that Bryan Stovell and the community have shared an equal role in shaping these influential musicians? It seemed possible that Stovell may primarily have helped to build an extraordinary musical community that supported aspiring musicians and inspired its citizens to place a high priority on music and the arts. Is it possible that Stovell shaped the lives of his students by first helping to transform the community in which they lived? It may be that his greatest educational contributions took place outside of the school walls and school hours. In any case, it was worth exploring these questions, since it seemed apparent that something special had occurred within the lives of several of Bryan Stovell's music students, an extraordinary transformation that enabled them to impact the world of music globally.

1.2 A Brief Description of the Method

Motivated by these questions, I set out to conduct a biographical study of the life, work, and influence of Bryan Stovell. Data were collected through oral and written interviews with Stovell and some of his former students. When collecting and analyzing data, I used an adapted version of Rosenthal's "gestalt-theoretical phenomenological concept of the dialectical interrelation between experience, memory and narration."

Rosenthal has used this method (which is described with more detail in the “methodology” section of this thesis) to distinguish between the “narrated life as related in conversation or written in present time and the lived-through life” (Rosenthal, 2006, p. 1). At the heart of Rosenthal’s method is a temporal analysis of the candidate’s narration and experiences; from this temporal analysis she works to reconstruct the central gestalt of the experienced life history. I supplemented this method by including interviews from former students. I synthesized the data that I collected from interviews with Stovell with accounts of his work, character, and personality provided by former students.

I based this study on the biographical data that I collected from Stovell and his current and former students, as well as all written documents I could find that provided insights into his work and interactions with students. I interviewed 22 students to gather a broad cross-section of thoughts and opinions. Fewer than 20 seemed too small a sample group, given the thousands of students Stovell has impacted during his career. However, more interviews would have been difficult to synthesize, given the open-ended nature of many of my interview questions. I focused the study on Stovell’s professional and personal story and the ways in which that story has shaped what has happened in his classroom on a day-to-day basis. My study did not include the thoughts and opinions of parents, community members, or anyone who has not worked with Stovell in an educational environment for an extended period of time (at least one full school year). While such individuals could have shed some insight into the reputation and impact of Stovell, they would have been less able to report accurately on the scope and sequence of Stovell’s daily work.

2 Review of the Literature

Studies were chosen for this literature review on the basis of relevance to both case study research and the research topic at hand. The intent of this review is to make a case for biographical research in music education and to contextualize this study with previous case studies. Several of the selected biographies address the hypotheses surrounding the central research question, and collectively the selected works indicate a gap in the research that justifies the need for this particular study.

In the early 1920s, two sociologists from the University of Chicago published a study entitled, “The Polish Peasant in America.” With this study, William Isaac Thomas and Florian Znaniecki inspired the birth of sociological biographical research and advanced such research in the Sociology department at the University of Chicago (Rosenthal, 2004; Denzin, 1989). This led to the creation of a large body of sociological biographical research spanning the 1920s and early 1930s. It wasn’t until the 1970s that “sociology increasingly began re-examining the work of the Chicago School, leading to a veritable boom in interpretative biographical research” (Rosenthal, 2004, p. 48). In the meantime, biographical research had become quite popular in the fields of oral history and psychology (Rosenthal 2004).

In the field of education, biographical research often takes the form of a case study. Sharan B. Merriam asserts that case study “is an ideal design for understanding and interpreting observations of educational phenomena” (Merriam, 1988, p. 2). In most educational case studies, the focus is on understanding “specific issues of problem and practice” (Merriam, 1988, p. 23); educational researchers often find it useful to draw from other disciplines for strategies in data collection and analysis, as well as theoretical

direction. Anthropology, history, sociology, and psychology are all particularly useful disciplines to consult when completing an educational case study (Merriam, 1988).

An anthropological case study is often called an ethnography. An ethnography is both a set of methods to collect data and a “sociocultural interpretation of the data” (Merriam, 1988, p. 23) collected. Concern for cultural context within the field of study is thus a distinguishing feature of ethnographic study (Merriam, 1988). A study done with a group of 5 music teachers in Sweden during the years 2000 and 2004, used an ethnographic approach to examine the relationship between the teachers’ personal experiences and their professional strategies (Georgii-Hemming, 2006). The two objectives of this study were to gain an understanding of the 5 teachers’ views on music as a “core subject” (Georgii-Hemming, 2006, p. 1) and to describe the teachers’ personal experiences with music in various contexts (Georgii-Hemming, 2006). However, the study took educational, political, historical, and cultural factors into account in order to see how they shaped the teachers’ “view of the goals and possibilities of teaching” (Georgii-Hemming, 2006, p. 2). Subjects shared their life stories and life histories by way of written survey and oral interview. These data were synthesized and analyzed, and, from there, in-depth and holistic perspectives on their views as music educators began to emerge.

In 2002, Maria Helena Menna Barreto Abrahao researched the life stories and professional careers of educators who had a major impact on the history of education in the State of Rio Grande do Sul in Southern Brazil. The intent of the research was to create a rich source of inspiration and education for student teachers, practicing teachers, and for researchers in the field of Teacher Education. Abrahao asserts that the Life Story

method, or biographical approach, is the method with the greatest potential for interaction between the individual and “social-culture” (Abrahamo, 2002, p.8). She found this approach especially appropriate for her research, as her aim was to “build knowledge focused on the educator’s process of becoming a professional” (Abrahamo, 2002, p. 8).

The professional life stories that came out of this research were stories of “commitment and passion” (Abrahamo, 2002, p. 8) for the teaching profession. This article does not highlight any individual stories, but Abrahamo makes it clear that all of the educational figures who were researched overcame much social and political adversity to advance the cause of education in the State of Rio Grande do Sul. Educators in the early to mid 1900s dealt with low pay, low status, and poor working conditions. Abrahamo feels that their stories of perseverance and triumph can provide inspiration and direction for current educators who are still battling for “infrastructure, curriculum, salaries, and teacher updating” (Abrahamo, 2002, p. 8). Here we see an ethnography being used to educate, advocate, and galvanize an educational community. This study is also an example of the potential impact of studying the lives and careers of successful educators.

Psychological case studies have been particularly influential in the educational world. The distinguishing feature in this type of research is a focus on the individual person in order to investigate particular aspects of human behavior (Merriam, 1988). Psychology researchers John A. Sloboda and Michael J. A. Howe conducted a biographical study that is particularly relevant to this study on Bryan Stovell. They interviewed 42 students (and 20 of their parents) from a school for the musically gifted (Sloboda & Howe, 1991) to examine important factors in the backgrounds of promising young musicians. The study took into account the influence of practice time, musical

experiences, parental support, and music teachers. Sloboda and Howe found that the two factors most significant in impacting the positive achievements of the young musicians were supportive parents and teachers who were warm and friendly during the initial stages of learning and highly competent and “stretching” as the student developed (Sloboda & Howe, 1991). The effects of these factors provide further justification for studying the life and persona of Bryan Stovell. Are there aspects of Stovell’s character and pedagogy that are particularly well-suited for nurturing performers? Does Stovell fit the description of a teacher who is well suited for nurturing promising young musicians as outlined in this study?

In most educational case studies, the individual teacher is not of particular interest. It is the thoughts, opinions, and experiences of the teacher within his or her educational context that are of particular concern. However, there have been a few music educators whose contributions have been deemed significant enough to warrant a biographical case study focusing on their life and work. One notable example is Lowell Mason, the “father of public school music” (Rich, 1942, p. 22). Arthur L. Rich published a study in 1943 that focused on Mason’s pedagogical approach. It highlighted Mason’s use of the “Pestalozzian, or inductive method” (Rich, 1942, p. 22), an approach that Mason felt was the most natural way to teach any subject (especially music). The approach revolved around a pleasant and agreeable learning process that allowed children to access the four “grand avenues of human knowledge” (Rich, 1942, p. 22): immediate perception of the senses, reasoning, faith, and self-activity (Rich, 1942). When teaching vocal music, Mason implemented his philosophy by breaking down the learning process into four principal sections: (1) rote singing; (2) song approach to note-reading (using

written pitches of known songs to teach note-reading); (3) sight singing/sight reading (unknown songs); (4) part singing and choral singing (Rich, 1942). In following this sequential pattern of instruction, he was always moving from the practically known to the unknown, a practice that is generally followed by public school educators today.

On the other hand, Carol A. Pemberton published an article in 1992 that used biographical-historical research to highlight Mason's life and career accomplishments. Through her research, Pemberton found that Mason never intended on pursuing music or teaching as a career. In fact, he spent the first 25 years of his working life becoming a well-respected businessman while pursuing music as a hobby (Pemberton, 1992). When he was forty-six, Mason finally took a full time position as a music educator who taught and supervised other music teachers in the Boston School district. This study is of great significance to the present research as it utilizes biographical data to explain how Mason's personal and professional attributes contributed to his success as a music teacher. Pemberton asserts that he was intelligent, practical, organized, and personable. These character traits helped him work well with others, show care for his students, and develop effective teaching methods. Above all, says Pemberton, Mason was both idyllic and visionary. This study shows the potential power and impact of biographical research. By uncovering and identifying the positive traits of notable educators, a model for others to emulate and learn from can be presented.

Similar studies have been done on the work of other music educators. Robert W. John explores the life and career of Elam Ives in *Elam Ives and the Pestalozzian Philosophy of Music Education*. In this study, John asserts that Ives founded the pedagogical practice of Pestalozzianism in America and seeks to "establish the identity"

(John, 1960, p. 45) of this largely unrecognized educational icon. He claims that much of the credit for the famous pedagogical school song book, *The Juvenile Lyre*, belongs to Ives and that Lowell Mason did not properly acknowledge his enormous contributions to this work. John draws these conclusions by looking at historical documents and timelines and piecing them together like a puzzle. For instance, he explains the unusual collaboration between Mason and Ives by highlighting the connection that both of them had with early Pestazzolian pioneer William C. Woodbridge; John states: “It seems probable that Woodbridge showed Mason some of Ives’ manuscripts based on the Pestazzolian system” (John, 1960, p. 48). He also looks at writing and structural features that tie *Juvenile Lyre* to Ives’ *American Elementary Singing Book* and uses these connections to assert that much more of the work in *Juvenile Lyre* should have been credited towards Ives. This study is significant to the present work in that the methodology I have chosen will also use the chronology, context, and details of experience to draw conclusions and suggest theories.

Sharon Hansen recently published a book that explores the life and work of choral conductor and teacher Helmuth Rilling (Hansen, 1997). This work takes an in-depth look at Rilling’s life story, professional accomplishments, rehearsal techniques, conducting techniques, and interpretive practices. Hansen’s research into Rilling’s biography highlights the role he played in developing several significant organizations. In 1954, Rilling founded the Gachinger Kantorei. This prestigious ensemble has toured throughout all of Europe and has made many stops in Asia and North America. Under the direction of Rilling, the Gachinger Kantorei has performed and recorded with many notable orchestras, including the Berlin Philharmonic, New York Philharmonic, and the

Vienna Symphony. In 1965, Rilling founded an instrumental ensemble which he called The Bach-Collegium Stuttgart. This ensemble is comprised of professional musicians, and their engagements include major concerts as well as recordings and televised productions. They have gained much fame as an independent group and as an accompanying ensemble for the Gachinger Kantorei.

A chance meeting between Royce Saltzman, Director of the University of Oregon's International Center for Music Education, and Rilling led to a friendship that ultimately resulted in the creation of the Oregon Bach Festival. This internationally acclaimed festival brings together professional musicians, music students, and audiences from all over the world to explore the works of Bach and other great composers through concerts and master classes. The festival budget grew from \$2,500 to \$1,500,000 in its first 30 years and has continued to grow into the new millennium.

Hansen uses her first-hand experience as a student and observer of Rilling to help explain how he has achieved such success as a conductor and educator. As a student at the Oregon Bach Festival, she became fascinated by what Rilling was saying and how he said it (Hansen, 1997). She travelled to Stuttgart and took extensive notes on her observations of Rilling in rehearsal and in conversation. Hansen describes Rilling's rehearsal technique as organized, efficient, and people focused. She describes how Rilling uses his hands to shape phrases and vowels with an a cappella chorus, but uses a baton to make the beat clear for a large orchestra. Her other detailed observations of conducting style and rehearsal technique make it clear that Rilling is a highly effective communicator. He prioritizes the fostering of strong human connection with performers

and audiences, and this, combined with his in-depth knowledge of the subject matter, has led to a phenomenal career (Hansen, 1997).

Hansen also looks to Rilling's formative years to find factors that may have led to his extraordinary success. Rilling spent the most significant parts of his school years in the Lutheran theological boarding school seminaries of Schontal and Urach (Hansen, 1997). His favorite subjects were ancient languages, theology, and philosophy, and he was heavily involved in choral groups at both institutions (Hansen, 1997). After boarding school, he began his formal music studies at Staatliche Hochschule für Musik in Stuttgart. A chance invitation from virtuoso organist Fernando Germani led him to the Conservatorio Santa Cecilia in Rome. It was there that he discovered that "performance levels should be measured with international standards" (Hansen, 1997, p. 5) since he had to practice night and day to keep up with his fellow students who had come from all over the world to study with Germani. His practice would often be interrupted when the monks would sing their hourly prayers; from them, he learned important lessons. In Rilling's own words, "There I started to understand something about the deepest meaning of music, which I learned from hearing the monks sing: that their music actually needs no listener, because music's ultimate goal was 'Gloria in excelsis.'" (Hansen, 1997, p. 6). His time in Rome also taught him to understand the diverse values of people all over the world and to examine his own values and priorities (Hansen, 1997).

Stephen Layton, the director of music at Trinity College, Cambridge, argues that "you can't be a conductor without being dynamic" (Swanson, 2008). He sees the conductor as a musical catalyst and empowering leader who allows everyone to give their best. Layton conducts four choral ensembles, including the internationally renowned

“Polyphony,” and he credits his success with his experiences as a boy chorister in Winchester cathedral. As head chorister, he used to love taking the choir practice when the organist, Martin Neary, was late. Apparently, Neary would often show up late on purpose to give Layton the opportunity to start off rehearsal.

Layton had two organ teachers while he was at Winchester cathedral; James Lancelot and the previously mentioned Martin Neary. It is interesting that Layton gives descriptions of their character traits when discussing their influence on his life. He describes Lancelot as a quiet and deeply spiritual man and Neary as a flamboyant show business-type musician. While he feels he has more in common with Neary, he makes it clear that he was significantly influenced by both men and would not have pursued music had they not entered his life (Swanson, 2008).

It seems that Layton really began to embrace leadership and conducting while attending Eton College. He played and conducted during chapels and ran the music for his boarding house. He began to see music as “another way of bringing people together” (Swanson, 2008, p. 27) and embraced the role as leader and organizer. When he became organ scholar at Cambridge he began to work for precision and discipline. These traits were necessary due to the very public arena in which he was now playing. These traits, combined with his natural spontaneity and flamboyance, served him well when he decided to start his own choir (Polyphony) in 1986.

Most biographical studies of great educators seem to make a strong connection between the educator’s success and their character traits. It appears that the values and personality traits of educators allow them to form bonds with their students that may result in a substantial educational experience. In other words, successful teaching seems

to be dependent on more than just sound pedagogy and methodology. The character traits of an educator are particularly significant when one considers the communal aspects of a school music program. Adderly, Kennedy, and Berz conducted a study entitled “‘A Home away from Home:’ The World of the High School Music Classroom.” The student interviews in this study indicate that a high school music program can play a significant role in the way students see themselves and the world around them. In fact, this study indicates that music students feel they belong to their own sub-culture that gives them a place in the high school social pecking order (Adderly, Kennedy, Berz, 2003). Many students noted that when they first started playing or singing in school ensembles, there may have been perceived as “geeks” or “dorks” by non- music students. However, as they continued into their senior years, their peers began to admire them for their dedication and talent. Students also felt that they were thought to be smart or focused because of their participation in music. Most music students were proud of their association with the music program and identified strongly with the music student sub-culture (Adderly, Kennedy, Berz, 2003).

These same music students felt that there were many psychological benefits to participating in a school music program. They grouped these psychological benefits into four main categories: personal qualities, personal growth, emotional outlet, and atmosphere (Adderly, Kennedy, Berz, 2003). The students felt like they had grown in self-esteem, self-confidence, and self-knowledge. They had learned to take criticism and had seen the many benefits of their hard work. Students commented on the expressive and emotional outlets that music had provided for them, as well as the supportive, relaxing, and fun classroom environment.

Of course, the character and personality of the music teacher can play an important role in the development and maintenance of high school music programs. The interviewed students seem to have developed strong relationships with their teachers and the musical environments that the teachers had established. They speak about spending their free time in extra rehearsal and the fantastic experiences they had on their music trips. The social aspect of the music program seems to be as important as the psychological and academic benefits. This research seems to indicate that the character, values, and priorities of a music teacher can play a major role in the success and integration of music students within a high school music program.

Daniel S. Isbell found that school music teachers exerted a positive influence on a student's decision to participate in music and to pursue a career in music education (Isbell, 2008). Isbell uses the term "occupational socialization" to refer to "process by which a person learns to adopt, develop, and display the actions and role behaviours typical of and unique to a profession" (Isbell, 2008, p. 2). For teachers, occupational socialization begins when they are first enrolled in school (Isbell, 2008). They are "socialized to the norms of teaching through twelve years of observation (Isbell, 2008, p. 2), and they internalize roles, behaviours, and attitudes and often make them their own (Isbell, 2008). This indicates that the values and character traits of a teacher not only propels students to pursue music and music education, but can actually live on through their students and impact generations of students to follow.

This review of the literature gives examples of the use of biographical research to highlight the life and career of notable music educators. However, I have not been able to identify any published studies that investigate the life and work of a music educator in

relation to the accomplishments of his or her former students. If we can learn from the accomplishments and pedagogical developments of educators who (in the cases of Mason and Ives) lived a century ago, then surely educators can benefit from understanding the life and pedagogy of a living educator who has taught and influenced some of the most successful professional musicians in the world today.

3 Methodology

What... can we know about man? For a man is never an individual; it would be more fitting to call him a universal singular. Summed up and for this reason universalized by his epoch, he in turn resumes it by reproducing himself in it as singularity. Universal by the singular universality of human history, singular by the universalizing singularity of his projects, he requires simultaneous examination from both ends. We must find an appropriate method (Sartre, 1971/1981, p. ix-x).

Sartre's concern with understanding and exploring the universality of the individual human experience resonates deeply with my intentions for this study. By seeking the factors that have led so many of Stovell's students to go on to contribute significantly in the world of professional music, I hoped to uncover principles and themes that would allow the singular to become universal. Or, as Merriam puts it, I intended that this research would "add to knowledge base and practice of education" (Merriam, 1988, p. 3). For this to occur, the methodology needed to identify "structuring themes" in Stovell's life without influencing or being compromised by other factors such as interviewer/interviewee subjectivity (Chamberlayne, Bornat, Wengraf, 2000, p. 276).

As mentioned earlier, the method I employed in this research is rooted in Rosenthal's "gestalt-theoretical phenomenological approach." Rosenthal's method provides means of distinguishing between the way subjects present their life story and their actual lived-through life. This distinction is important because of the subjectivity and inconsistencies that often accompany the written or spoken narration of one's life history (Rosenthal, 2006). Memories of a specific time in one's life are often tangled up

with emotions, related experiences, and personal values. These tangles can lead to a skewed perspective of particular events and make biographical data inaccurate. For instance, the subject may be a humble, self-deprecating individual who tends to downplay his or her achievements and accomplishments. In this case, Rosenthal would ask the interviewee to extend his or her narrative while fleshing out his or her story for a more accurate recollection. In the analysis of the interview data, Rosenthal would look at the narrated life history and chronology of the experiences and “break down the genesis of the representation in the present which differs in principle in its thematic and temporal linkages from the chronology of the experiences” (Rosenthal, 2006, p. 4). This process allows for an accurate biographical picture, in that the data is more verifiable and objective. However, it also allows the researcher to investigate the meaning of the subject’s “self-presentation in the present” (Rosenthal, 2006, p. 4). In other words, the researcher may conclude that the subject has humble and selfless character traits due to the nature of his or her self-presentation.

Rosenthal used this method in her research on families of migrants from the former Soviet Union with German ethnic family backgrounds (Rosenthal, 2006). In an interview with Sergey Wolf, Rosenthal attempted to reconstruct traces of the past despite Wolf’s limited recollection and incongruent details about his life and migration to Germany. Wolf was well-educated and attained professional success as an English lecturer in the Russian military, yet he still felt a need to migrate to Germany with his wife and children. The first step in Rosenthal’s analysis was to avoid looking at the interviewee’s self-interpretations and to investigate other possible interpretations. In this case, Wolf’s life and professional career clearly pointed to successful integration into

Russian society. This raised questions about his motivation for an exit visa. From there, Rosenthal put forward a few hypotheses about life in Russia in the 1990s and how Sergey's German background might have affected his view of working for the Russian military. To summarize, Rosenthal concluded that one of Wolf's reasons for migrating back to his ethnic homeland may have been his increasing connection to his ethnicity. This increasing connection could likely have been linked to the fall of the Soviet Union in the early 1990s. He corroborates this with the fact that more than 900,000 ethnic Germans emigrated back to Germany after the fall of the Soviet Union and the collapse of its anti-emigration policies.

Tom Wengraf, has summed up the interpretive and analytical portion of Rosenthal's "gestalt-theoretical phenomenological approach" with a model that allows the researcher to work with "Interview Materials" (IM) to produce several "Answers to Theory Questions" (ATQs), which will eventually result in answers to the "Central Research Question" (CRQ) (Wengraf, 2001). The first two theory questions (TQs) in this model are based on the two layers of Rosenthal's methodology: (TQ1) What is the structure or pattern of the lived-life? (TQ2) What is the structure or pattern of the story told (i.e., the self-presentation)? All interview questions need to lead the interviewee towards ATQs in order for the interview materials to support a summative answer to the CRQ.

The answers to theoretical questions about the actual lived-life are analyzed from a chronological perspective. The researcher uses the interview material as well as data from outside sources (e.g. documents and other interviewees' statements) to create a Biographical Data Chronology (BDC). ATQs that revolve around the told story are

analyzed in terms of Text Structure Sequentialization (TSS); this shows the changing structure of the text (narration) over time. An analysis of both the BDC and the TSS is completed, and then two more theory questions are applied in order to synthesize the two streams of analysis: (TQ3) “What do we learn from the microanalysis of a selected segment?” For instance, a subject may show a pattern, over time, of downplaying particularly successful points in his career. A microanalysis could uncover that pattern and frame it within the TSS. This may help the researcher learn about important aspects of the subject’s character (e.g., he is humble) and may aid in gaining a deeper understanding of the subject’s perspective on his achievements. In other words, if the researcher discovers that as the subject’s perception of his level of achievement increases, so does his outward signs of humility or self-deprecation, then the researcher may be able to move beyond the surface responses and gain a deeper understanding of the subject’s value system. (TQ4) “What is the case-history of the case?” This TQ encourages the researcher to look at the subject’s responses objectively. In the case of Wolf, Rosenthal was able to make logical assumptions by framing Wolfe’s experiences within the context of the fall of the Soviet Union. Wengraf asserts that this sequential analysis and synthesis of biographical data can lead to supported and verifiable answers to the Central Research Question (Wengraf, 2001).

Wengraf’s framework for Rosenthal’s methodology was an appropriate model for my proposed research. I interviewed many of Stovell’s former students and corroborated their accounts with his self-told life history. This model allowed me to analyze Stovell’s life and work in a way that balanced the subjectivity of Stovell’s self-presentation. I looked for patterns in his narration and corroborate that data with the chronology and

outside perspectives of his actual lived life in order to develop a clear account of Bryan Stovell's life as a man and an educator. It is worth noting that the BDC I created incorporated relatively objective insights into his character, personality, and pedagogy.

My interviewing technique with Stovell was rooted in an approach that Seidman calls "phenomenologically based interviewing" (Seidman, 1991, p. 9). In this method, the researcher conducts three separate interviews with each participant. Each interview lasts for 90 minutes and the interviews are spaced 3 days to a week apart (in my case, time constraints allowed us only 2 days between interviews). The 90-minute time limit is important because "an hour carries with it the consciousness of a standard unit of time that can have participants watching the clock" (Seidman, 1991, p. 13). However, two hours seems like it might be too long to expect a participant to sit and remain focused. The spacing is also important because the interviews are far enough apart to allow the participants to reflect upon their previous interview (Stovell found 2 days to be sufficient for reflection), "but not enough time to lose the connection between the two" (Seidman, 1991, p. 14).

The purpose of the first interview is to contextualize the participant's experience by "asking him or her to tell the interviewer as much as possible about him or herself in light of the topic up to the present time" (Seidman, 1991, p. 11). This life history should give insights into character traits, behavioural patterns, and experiences that can help the researcher to understand the nature and perspective of the participant. In the case of this study, it was very important for me to gain these insights into Stovell's life history because his character and personality are at the heart of the research question and corollary questions.

In the second interview, the questions focus on the concrete details of the participant's daily experiences that relate to the research topic. Seidman feels that it is important to avoid asking for opinions; instead, the interviewee is asked to reflect upon the details of his or her experiences, "upon which their opinions may be built" (Seidman, 1991, p. 11). It seemed likely that much of Stovell's success may have hinged on his daily interactions with students. It was therefore a good idea to ask him to reconstruct the details of a typical day (or two) so that I could gain insight into the details of those interactions. I also visited his classroom for two consecutive days so I could reconstruct his days from a more objective perspective. (One day may not have revealed enough in the way of patterns or habits but more than two days may have been both impractical and intrusive). This detailed approach was also a valuable way to look at the scope and sequence of Stovell's pedagogical approach.

"In the third interview, participants are asked to reflect on the meaning of their experiences" (Seidman, 1991, p. 12). The first two interviews established a foundation for this interview. By exploring the past experiences that have led to the concrete details of where he is now, Stovell was enabled to reflect upon the significance of his experiences (as they related to the topic). It was, of course, understood that Stovell constructed meaning through all three interviews. For instance, when asking him to share significant moments of his life history, I forced Stovell to select and evaluate meaningful past experiences (Seidman, 1991). However, in this interview, meaning-making was the overt focal point of all questions. To that end, questions were phrased along the lines of the following two examples: (1) "Given what you have said about your lived life before you became a mentor teacher and given what you have said about your work now, how

do you understand mentoring in your life?” (Seidman, 1991, p. 12). (2) Stovell, “given what you’ve reflected upon in our previous interviews, where do you see yourself going in the future?” (Seidman, 1991, p. 12).

Tom Wengraf’s Semi-structured Interview Model (SSI), utilizes open questions that allow each interviewee to tell a story and produce a narrative that revolves around significant life experiences (Wengraf, 2001). I used these open-style questions in the first and third interviews to allow Stovell to reproduce his life story and make meaning in a free-flowing and comfortable manner. However, I also realized that it was important for me to move the interviews forward in a productive and clear manner in order to acquire data that ultimately lead to answers to the CRQ. I did my best to be adaptable, flexible, and responsive so that Mr. Stovell would feel open and comfortable, while I also kept him on task with my pre-planned questions and thought-out interview plan. The interview plan that I developed predicted directions that Stovell might have taken with each question and outlined ways to navigate his responses towards the CRQ.

In the second interview, I modeled the style of responses that I wished to receive from Stovell. The questions were detail oriented and concrete in nature. I asked questions like: “What are some exercises you use to help your concert band students develop technical ability on their instruments?” Or, in regard to student interaction, I asked: “In what ways do you provide extra help for promising students?” “Do you keep regular office hours so students can schedule appointments?” “Do you track down promising students after class to schedule appointments with them?”

In my interviews, I listened on three levels (Seidman, 1991). I first listened in order to understand and internalize the important details of Stovell’s response. At this

stage of listening, I was also assessing to see if the information I was hearing was as “detailed and complete” (Seidman, 1991, p. 56) as I need it to be. The second level of listening I used distinguished between Stovell’s public voice and his more honest inner voice. For instance, I would flesh out his comments on challenging situations to see if he was putting a positive or political spin on the nature of the struggle (Seidman, 1991). This was done by asking him to expand upon the challenges that he faced in a particular situation, or by asking him to explain what he meant by his initial response. The third level of listening revolved around respecting the structure and process of the interview model. To that end, I focused on pacing the interview so that we utilized the allotted time in the most productive way possible. I paid attention to body language and social cues which may have been indicative of energy and attention levels. I was also alert to the possibility of falling into the trap of non-productive conversations and gave Stovell a “navigational nudge” (Seidman, 1991, p. 51) when necessary.

Appendix A and Appendix B present the pre-planned questions that I used with Stovell and the other supporting interviewees, respectively. I divided the Stovell questions into three segments and included sub-questions that outlined the purpose and direction of certain questions. The pre-planned questions for his former students were, in all but one case, administered over the phone, as I wanted to flesh out their answers in conversation. The conversational style interviews allowed me to clear up any miscommunication immediately and also gave me the benefit of reading the interviewees’ tone. However, I did prepare the interviews so that they would also work well in the form of a questionnaire in the event that I was not able to schedule meetings with all the former students with whom I hoped to meet. One interviewee, Bill Costin, took

advantage of this questionnaire as we were not able to schedule an interview time that would work with both of our schedules. The short, specific questions allowed Costin to provide a summative account of his impressions of Bryan Stovell and the impact he had on his professional life. In Costin's case, the conversational tone of his responses rendered them similar in quality to those of the interviewees, so there was no substantive difference between his contributions and those of other contributors.

All oral interviews were recorded on a digital voice recorder so that I could focus on the relational aspects of the interview (tone etc.). Interview data was transcribed word for word and was used, in conjunction with the anecdotal notes I took during the interview, for analysis.

I arranged interviews with Stovell's most notable students (Christine Jensen and David Gogo) in order to frame his influence within the context of their tremendous success. Unfortunately, Diana Krall and Ingrid Jensen declined to be interviewed, as their busy performance schedules did not allow them to commit any time to this project. In addition to Stovell's most notable former students, I interviewed music educators who have studied with Stovell and others who have gone on to careers in music but who have not been as successful in terms of fame and broad critical acclaim. I also interviewed former Stovell students who did not pursue music professionally to see what impact, if any, Stovell had on their life and work. This varied group of former students gave a multi-layered and diverse perspective on the impact of Stovell's life and career.

Of the 22 interviewees, two were among Stovell's most notable former students. I had hoped to track down four students for this category, but unfortunately (as mentioned above) that was not possible. The two interviewees (David Gogo and

Christine Jensen) have achieved international acclaim and both critical and commercial success. Ten interviewees were professional musicians who have not received broad critical and commercial success. They are musicians who teach and perform in and around one particular community. They were not necessarily “lesser” musicians, just musicians without as far reaching an impact as those in the notable category. Six interviewees were former students who have become music teachers. (Two interviewees overlapped between the “teacher” and “less notable musician” categories.) I kept this grouping relatively large because I assumed that those in the teaching profession would be in a good position to shed light on how Stovell approaches education and pedagogy. I ascertained whether their approach to education had been impacted by their former teacher and, if it was, I asked them to illuminate details about that impact over the course of our interview. I also interviewed three former students who did not go on to careers in music. I had hoped these students might be able to shed light on the non-musical connections that Stovell makes with his students. Students who eventually go on in music tend to have a special or concentrated relationship with their music teacher by virtue of their common interests and the number of hours they log in the band room. Students who did not go into music may have had a completely different perspective on Stovell as a man and a teacher. Finally, I interviewed three of Stovell’s current students. I wondered if their current perspectives on Stovell would illuminate some changes that have occurred in his career, personality, and pedagogy. Interviewing current students may have also provided a sense of how music education has changed (or not) over the last half century. It may have also helped modern readers contextualize this study within their current situation.

I contacted interviewees via email and set up phone interview times that worked for both parties. I did all interviews over the phone, since I was living in Smithers, BC, and the student interviewees were living and performing all over Canada. I contacted as many interviewees as possible without the help of Stovell, as I was able to find contact information (e-mail addresses, etc.) from former Stovell students who I already knew and planned to interview. Also, as a music educator myself, I am in contact with many musicians and teachers, and I used my networking connections to find much of the information that I needed. However, I did ask Stovell to provide me with some contacts as the need arose. I was in control of who was interviewed; therefore, the contact information provided by Mr. Stovell did not compromise the validity of the interviews in this study. Interviewees were selected on the basis of their accomplishments and contributions, plus their willingness and availability to be interviewed. My preference was for former students who had made the most notable and significant contributions to their particular fields (including those who had gone on to non-musical careers).

I did not encourage anonymous interviews. However, if a former student had wished to remain anonymous, I would have respected his or her wishes. None of the interviewees in this study requested anonymity. Of course, former students who have achieved the greatest commercial success were asked if their names could be included in the research report since I believed Stovell's influence on their particular accomplishments was an important factor in the proposed study.

4 Stovell's Life Story

The purpose of the first interview was to contextualize Stovell's experience by asking him to tell me as much as possible about himself in light of the research topic up to the present time (Seidman, 1991). This life history gave insights into character traits, behavioural patterns, and experiences that helped me to understand the nature and perspective of Stovell. It was very important to gain these insights into Stovell's life history as his character and personality are at the heart of the research question and corollary questions.

During this first interview, certain themes began to emerge. I have organized this chapter in accordance with those themes as I believe this format paints the clearest picture of Stovell's life history as it pertains to the research topic. All quotations are from Stovell.

4.1 Formative Years

Bryan Stovell was born January 5th, 1940, in South London amidst the terror of Hitler's Blitzkrieg. His family migrated to Qualicum Beach, British Columbia, Canada, when he was seven years old, plunking a "precocious" inner-city boy onto a farm "on the edge of the rainforest." His family took advantage of a post-war initiative that encouraged emigration and joined his sister who had moved to Qualicum Beach a year earlier.

In 1947, the population of Qualicum Beach was approximately 600-800 people. Bryan was enrolled in the local two-room school, but the teachers had no idea what his

grade level should be. The seven year old was given a standardized test which confirmed similar assessments that had been done previously in London; Bryan was an extremely bright boy. (In London, his IQ was deemed high enough to award him a scholarship to Dulwich College Preparatory School. The prestigious Dulwich College Preparatory School was founded in 1885 and took boys between ages 3-13 in 1947.). He tested at a grade 5 level, so it was decided he would be put in grade 4. For the rest of his academic career, Stovell was almost always two years younger than his classmates. He went to the University of British Columbia (U.B.C.) at age 16 and was teaching a class of 47 sixth-graders at age 20.

Stovell describes himself as a good student who was quite popular with both staff and peers. “I found it really easy, and, being in a grade four classroom, I couldn’t understand why the kids couldn’t understand. I guess, I don’t mean to be immodest but I know it’s true: I am smarter than most people. I was assessed by the psychiatrist when I had acute anxiety and he told me I was in the 1st percentile, which is not that bright; really bright people are 1 in 1000. But it still made me kind of bored because school in the 50s wasn’t that difficult. So I just coasted through school and did all my stuff outside. I was pretty diligent most of the time. I liked to win so I would make sure I was up near the top somewhere; I didn’t want to go home with a C+.”

The social side of life seemed to come naturally to Stovell as well. “I have always had the ability to inculcate friendships, no problem at all; I would just go after someone. I am a manipulator, so in a group I would be the instigator of things, go swimming or whatever else we were going to do; I was usually the one to convince others that this is what they want to do. I am glib, fast with the lip. It is not something I am

proud of, in some ways a manipulator is a derogatory term isn't it? Because it could be psychopathic if you go to the extreme with it. I have some of that sociopathic thing, obsessive compulsive and a manipulator. So it makes it good if you want to be a teacher and you don't screw the kids around, you give them the real stuff and you get them to really want to do things.”

4.2 Academic Overview

Stovell loved music but always received very high marks in the sciences (especially physics). So, at the urging of his high-school vice-principal, he first enrolled in Engineering at U.B.C. As Stovell puts it, “In those days they wanted engineers because Sputnik was going to happen so we had to have all these red-blooded Canadians learning engineering because the Russians were getting ahead of us.” While living in Vancouver, he began to gig 3-4 nights a week as a clarinetist with Dixieland bands. It did not take Stovell long to discover that engineering was not the right fit. He was having trouble balancing his gigs with the tremendous amount of homework he was receiving, and his passions clearly tended towards the arts. Stovell included this comical anecdote in our first interview: “You know, engineers have a really bad name for doing English, so they had watered down English class, and I got the highest mark in the whole faculty. So then the Dean called me in and said ‘Are you sure that you are in the right place? What’s this highest mark in English? We can kick you out just for that!’”

After completing his first year in engineering, Stovell felt that he needed to get a day job and look after his elderly parents. He decided that the quickest and easiest way was to take a one-year Education course, since that (in addition to his first year credits)

would allow him to enter the teaching profession. The following year, Stovell was teaching a grade 6 class in the Vancouver School District.

In 1959, the first class of Bachelor of Music students entered the U.B.C. School of Music. In 1963, while on a leave of absence from teaching, Stovell decided to take advantage of this new opportunity. However, he was encouraged to audition on string bass because the orchestra was just starting and they were desperate for bass players. Stovell remembers the orchestra director telling him, “If by September you can just play the quarter notes, the whole notes, and the half notes, you are in the orchestra.” He practiced eight hours a day for two months. This got him into the orchestra and allowed him to begin gigging in the evenings as a professional bassist. Stovell describes himself as obsessive compulsive, saying, “If I am going to do something, I am doing it, and everything else falls by the wayside. The roof would fall in and I wouldn’t notice.”

While at U.B.C., Stovell developed a tumultuous relationship with the world of academia. To this day, he cherishes the ear training and theoretical knowledge that he acquired during his time in the School of Music. As a musician who had learned almost exclusively by ear, he seemed to soak up the formalized aspects of his musical studies like a sponge. However, he also came to disdain the university’s prejudice against jazz and non-classical music. For instance, saxophone players were asked to leave practice rooms unless they switched to clarinet, and it was made clear that guitars, saxophones, and trap sets did not belong in a “legitimate” music department. Apparently, the university tried to dissuade Stovell from teaching high school band because they didn’t feel that bass players could make good directors. As a self-proclaimed student of the “U.

of S.” (university of the streets), he felt that the university was out of touch with the modern world and perpetuating archaic stereotypes.

This was Stovell’s response when I asked him if he felt the university was prejudiced against jazz musicians: “Oh, absolutely. I think they were afraid of it because a lot of us in the class (like Ian McDougall and Donny Clarke) were sitting there rolling our eyes but trying to keep our mouths shut. We used to resent some of these guys teaching us and laying down the law who hadn’t made one dime playing music. They came right from high school band or some orchestra and went right to university, right to teaching; they never had been out on the streets.” He went on to support his opinion with a telling story: “We had to rehearse jazz at Brock Hall so we wouldn’t upset the apple cart ... so in this big room which became the main rehearsal hall there was a grand piano, and we used to get together and jam in there once in a while. As we are playing this stuff, a well known prof comes in and asks what we are doing. Our reply was, ‘Why, sir, we are playing music.’ His reply was, ‘Yes, but all those fancy chords you are playing puts the piano out of tune.’ So I always was a bit mouthy and I said ‘Good luck playing Gershwin on this,’ you know he was full of sharp nine chords. The prof says, ‘I don’t know anything about that!’ and storms off.”

Stovell was drawn back into the world of academia in 1989 when he decided to complete a master’s degree at the University of Victoria. The program was headed by Ian McDougal, and the focus was on jazz pedagogy. It was a program that spanned three summers, but Stovell was able to do it in two as he entered the program late. His thesis was entitled: “Jazz Harmony and Improvisation for Teachers,” and the focus was on a user-friendly pedagogical approach to teaching jazz improvisation in the classroom.

Over the past 20 years, his work on teaching jazz improvisation has been used in workshops, festivals, and classrooms all across Canada. The “U.Vic” masters program was a very positive academic experience for Stovell. He found the work relevant and stimulating, and he especially enjoyed the social and collaborative aspects of the program.

4.3 “The Dark Side”

Stovell has always dealt with anxiety and depression and, looking back, he feels that spending his earliest years surrounded by bombings and air raid sirens led to this “dark side” of his life. He has never been diagnosed with post-traumatic stress disorder, but he believes he has suffered from the effects of the war for much of his adult life. While teaching in Vancouver, his depression came to a boiling point and almost led to the end of his educational career. Stovell was missing a lot of work due to his depression and was finding it increasingly hard to function in a work environment. His administrators did not understand the depth of his illness, and he seemed to be constantly clashing with the powers that be.” The principal would say, “Why don’t you just go and walk around the block or something?” which would leave Stovell hurt and bewildered. Eventually, the principal told him that he could either be fired or resign with a satisfactory report; he chose to resign. Upon reflection, Stovell states: “I don’t blame them, they just didn’t understand. Nobody did back then.”

Stovell decided to take an extended break. While on this break, he went to a treatment centre for six weeks. He met a psychiatrist who started him on some new medications, and he has “never looked back.” It was during this break that Stovell

attended the U.B.C. School of Music; between school and evening gigs, he was able to keep quite busy for a few years. He was asked to fill a leave in the Langley School District in 1965; this must have gone quite well, as he was asked to stay in the district and take over the music program at Langley Secondary School. Stovell declined the position in order to do one more year at U.B.C. In 1967, he moved back to Nanaimo to accept a teaching position there and remained in the district until he retired in 1997.

While the circumstances leading to Stovell's break from teaching were painful for him, it seems that it was a very important time in both his professional and personal life. He grew as a musician and found long-term solutions for his depression; Stovell feels both of these factors were essential to his success as an educator.

Stovell told me that he doesn't mind people knowing about the dark side of his life. As he puts it: "I tell my students, what it led to was self-medication, because they didn't come out with the meds at that time. I'm on meds now and they keep me fine. Back then, a lot of us used to self-medicate, and we found that Smirnoff had a cure, temporarily, so I got really heavy into that. I can see kids in my classes are depressed, and I say, 'I got through it, you can too.' I am more or less successful you don't have to do anything desperate and drop out or anything, go and see your doctor and ask for meds or something."

Stovell tells me that he developed some kind of vibe that has enabled him to recognize kids who are at risk, and they recognize him, too. "They sense it in me, and I sense it in them. All my career, the vice-principal has stacked my class with the at-risk kids. In the later days, I had a computer lab, and these kids were doing grooves that were

better than anything I could do, and they were coming in with their purple hair and everything, and it was the only class they were going to, but they were digging it. So I usually ended up with a bunch of these kids following me around like puppy dogs, and nobody else could get to them. I am kind of proud of them, it's a fact of life; well, I am one of them, and I made it through.”

4.4 Family Life

Stovell married his first wife, Donna Marie, in 1962, and they had their first child in 1965. His eldest is named Meagan, and she is now teaching music at a charter school in Calgary, Alberta. His middle child, Sean, settled as a banker in Nanaimo after touring for 10 years with a rock and roll band. His youngest, Lara, is a Shiatsu message therapist who also runs a healthy living and nutrition business in Nanaimo. They were all raised in Nanaimo and became heavily involved in Stovell's music program.

In the early 1970s, Donna Marie was diagnosed with cancer. She fought this cancer for a decade until she died in 1982. Stovell describes her as a relentlessly positive woman who maintained a sense of structure and normalcy for the children during those tumultuous years. He describes this time in his life with his usual grace and candour: “I wasn't very strong in accepting. I used to get angry with her because she would always have this cheerful side of things. If I knew that I was going to be dying in a year or two, I don't know if I could accept it like that. I constantly hear in the obituaries, ‘bravely fought the disease till the end,’ I don't think I want to face that; I am not that strong a character.”

During this difficult time, the Stovells decided to embark on an adventure that ultimately would have a profound impact on every member of the family. In 1975, Stovell took a sabbatical, and they spent the year in Boston while he studied jazz at the Berklee College of Music. Stovell feels that his musical perspective broadened significantly from this experience, and he was exposed to influences that were not on the musical/cultural horizon in Nanaimo at the time. The whole family was impacted by the racial tensions that were then boiling over in Boston, one of the last American cities to hold out on integrating schools. Stovell's children had to take a bus across town as they weren't allowed to go to school across the street. As Stovell puts it, "They saw some pretty heavy stuff, like school busses being turned over and burned ... It was pretty harsh."

In 1983, Stovell began a relationship with his current partner, Carolyn Walker. Carolyn was the mother of two kids in Stovell's music program. He was teaching at Nanaimo District Secondary School at the time. Stovell describes her as a "super mom" who was a very big part of his music program. She was on the music parents committee and helped with fundraising, trip planning, and a multitude of other organizational tasks. Their relationship became serious after she helped chaperone a band trip in the spring of 1983, and they have been together ever since. Stovell says she has a great sense of humour, and her personality compliments his perfectly. As he puts it, "She is concrete and sequential, and I am the quintessential abstract random. Who do you think pays the bills in our family?" They both enjoy English culture and love to watch English mystery movies and drink tea. They also love to travel and have visited many places around the world together over the last 25 years.

These days, when Stovell is not teaching at Vancouver Island University, he spends much of his free time with his grandchildren. He loves attending events they are part of. In fact, he had to schedule our first interview around baby-sitting duties. Before the interview began, he joked with me about keeping the interview short since he had important “grandfatherly duties” to attend to.

4.5 Early Musical Formation

Stovell has researched his family history, and he discovered that there were almost no musicians in his family tree. He notes that, “most of the relatives I have met on my Mum’s side whistled and they whistled in tune.” In addition, his uncle Bob played flute and piccolo in the British Grenadiers. His first significant musical experience was when he bought a harmonica. “So I ordered a harmonica out of the Eaton’s catalogue, and the thing came. I played it by myself, and then I noticed the notes that weren’t on it that I wanted to play, so I got myself a chromatic harmonica.”

His most significant early musical experience was seeing the Benny Goodman Story at the Qualicum Beach Theatre. “I was about 13 and Benny Goodman was an immigrant, and I sort of identified, and he made his mark by practicing the clarinet. So I hitchhiked out to Nanaimo and got one for about \$40.00. I went home and sort of figured out the fingering on my own, and I guess within a year I was out playing at dances.”

Stovell was not in a high school music ensemble, nor did he receive any formal musical training (prior to entering the U.B.C. School of Music). He learned the clarinet by ear and would play with others by writing down the starting note of each tune on a cheat sheet: “Once I got started I was fine” is his take on the usefulness of this method.

He learned to play the clarinet with backwards fingering of the B,C, and C# keys. He never knew what key he was playing in but he had a great ear, so he was able to make decent money playing on the weekends. Stovell's dad would get annoyed that he practiced the clarinet so much until one day when he came home with the \$10.00 he had made from a paying gig. Ten dollars was half of his dad's weekly take home pay in 1954, so after he saw that he was always nagging him to practice.

Stovell began to learn to read music just before he started attending U.B.C. While in the School of Music, he developed a love for theory and became an accomplished reader and writer of music. I asked Stovell if he thought it was better to learn by ear or by reading, and he indicated that an integrated approach was the best. However, he also told me this revealing story: "I eventually got to play with the only piano teacher in town because the town was 600 people and she had the ARCT certificate and I was in awe of this stuff. So we go out and play dances, four-hour dances, and they were all in my head and if somebody asked for a song that I heard a few times, I could usually play it back. I noticed someone come up and say 'Hey, do you play Happy Birthday? She had to get the book out, go to the Hs, and then she could play it, and I thought: This is not right. I don't know anything, but I can play all these tunes, and you have to get out these 40-pound books with all the music." As a teacher, Stovell never wanted to hamper his students like that, so developing the ability to play by ear is a big part of his pedagogy.

4.6 Values, Character Traits, and Opinions

Stovell considers his values to be a "function of his age group." He notes that he was raised in a society where obedience and manners were instilled in young people, and

those values remain important to him today. He also believes in the acceptance of authority: “I am outspoken; it wasn’t a blind acceptance. I did recognize that someone has to be in charge; we can’t all be saying, ‘but I want to walk faster, I want to go to the right,’ you can’t do that. I still have a certain amount of that; I know who is in charge all of the time.”

Loyalty is another value that is very important to Stovell. He believes that once you start something it is essential that you see it through to the end. He has worked very hard to instil this value in both his children and his students. If his children joined any clubs or lessons, he would not let them quit until the season was through. He would also expect the same level of commitment from his students; “If you are part of a group, you are a valued group member. You are not going to start skipping and missing rehearsals or whatever; you are going to be there.” The main way he passed on this value was through example. Stovell still has a reputation with students and colleagues for never quitting and for fully devoting himself to whatever he puts his hands to. His devotion and work ethic came up multiple times when I interviewed his former students (many of whom are now colleagues). As a music educator in the province of British Columbia I have witnessed these attributes first hand, as he has worked with my ensembles many times over the years. At times, he felt that his professional loyalties may have kept him from being an overly attentive parent, but he believes his example has served his children well in the long run.

The last value that Stovell spoke to me about was reliability. This is especially important to him within the context of a friendship. “When I say 10 o’clock, I want it to be roughly around 10 o’clock, because my time is as important as my friend’s. Some

friends hang you up all the time, and I just get rid of them. You are exerting a power over me by not showing up. It is a two-way street.” I saw the importance of this reliability displayed while I observed him teaching at Vancouver Island University. Towards the end of one of our interviews, he was getting quite antsy and really wanted to get to his class. We were on our last question and his next class started in 15 minutes, so I told him that he would have plenty of time. He told me that he is always at least 10 minutes early for every class, and he feels very un-comfortable if he is not there early to greet the students as they arrive. This reliability has been constant over his 50-year career, and he still values the educational impact it has on his students in the short and long term. As we will discover next chapter, Stovell believes consistency, routine, and relationships are essential within an educational context. Arriving early and greeting his students before every class is his simple way of implementing and modelling those educational values.

Much of Stovell’s success and many of his accomplishments seem to have been forged by hard work. His dad was quite old when the family moved to Qualicum and was not able to find steady employment. To help support the family, Stovell (as a teenager) used to work at the local hotel with his mother. He would clean rooms, bell hop, and take care of a variety of odd jobs. Before deciding on teaching, he had already worked for the pulp mill, the phone company, and had done all manner of odd jobs around Qualicum. His driving force seems to have been supporting the family and securing his parents retirement. In fact, he credits his disillusionment with these labour-intensive jobs for motivating him to pursue a career in education: “They [the jobs] were not going to pay off in the long run like teaching.”

When I asked Stovell about his accomplishments as a musician and teacher, he consistently referred to the work that led to those accomplishments. He attributes much of his early success as a bass player to his 8-hour-a-day practice schedule. He believes that his success with students is largely derived from his consistent classroom routines and his willingness to put in extra hours. He is convinced that a successful educator cannot have a “work to rule” mentality and must be willing to go the extra mile for his or her students. In Stovell’s case, this means picking up students for early morning rehearsals, rehearsing on weekends, organizing performances outside of school hours, taking his students on extra-curricular trips, and giving up lunch breaks, and free time, to give students extra help.

During our first interview, Stovell seemed to contradict his belief in hard work by making several references to his preference for the path of least resistance. However, I don’t believe that he sees hard work and the path of least resistance as mutually exclusive. He seems to have adopted a “work smarter, not harder,” approach to life, doing what it takes to succeed but not getting bogged down with minutiae. The following statement describes much of what seems to be the foundation for his philosophy on students, work, and education: “If they are not 100% motivated, I find it hard to work, because I am so lazy. I take the easy way and get them all wanting to do it.” He describes his transformation from an elementary homeroom teacher to a music teacher as “an easier way out.” Stovell explains: “So an opportunity came up to start up band, and I thought, they volunteer to be in this band, they are going to be there because they want to be. They go in for various reasons, the girls would play flute and get some of the guys in, travelling might be another reason but they are still all pulling together wanting to do it.

So, they are sort of self-motivated with the extrinsic motivations that I put on them; we are going to go to a festival or we are going to do this or that. It was an easier way out for me.”

4.7 In The Classroom

Stovell also describes his classroom management style as a way of making life easier for himself. He feels that developing relationships with students and showing care and concern ultimately benefits the teacher and the rest of the class. In Stovell’s opinion, students are more likely to comply if they don’t want to disappoint the teacher. He quickly dispels any notion of himself as a benign, grandfatherly authority figure, instead describing himself as sort of manipulator with good intentions. His style is a conscious decision to get the most out of every rehearsal. He tells me that he has almost never yelled at or scolded students over his 50-year career, because he feels that sort of behaviour is unnecessary. His students know when he is disappointed and, for the most part, he believes that they want to please him.

He has adopted the same philosophy with evaluation and formal reporting. He does not get hung up on the confines of letter grades and percentages but, rather, finds ways to help students be successful in a group atmosphere. He focuses on their progress and social interaction and is quite flexible with marks as long as students are making an effort to contribute. In other words, his grading is not confined to a strict rubric or set of expectations; it is more anecdotally based and personal in nature. By and large, he thinks his students have found his evaluating process to be very fair and accurate. If a student does have an issue with his or her grade, Stovell will always listens to their concerns, and

in many cases he will change their mark if he feels the concern is appropriate. This flexible, personal approach allows Stovell to avoid what he sees as needless conflict and to focus on what he considers to be the most important aspect of a music class: making music.

Stovell's belief in the path of least resistance is best understood when framed within his perspective on good teaching. He has found that some people are more naturally suited to education and, therefore, the work comes much more easily for them. In his case, most people would probably find it laughable to hear the famously dedicated Bryan Stovell call himself "lazy." However, the work comes so naturally for him that I honestly think he believes he has chosen an easier path. As Stovell puts it, "When I first did my practicum, I got glowing reports because of the skills I brought that enabled me to get to the kids quickly. I had a teaching partner, and he was really struggling. He would ask 'How do you do this?' and 'How do you do that?' I couldn't even explain it since I just sort of did it naturally, and you can't always give a guy 10 steps to being able to do it." He says he can recognize the same potential in others, and he often advises students to pursue teaching if he thinks they have the gift.

One aspect of education that has always come quite naturally to Stovell is adapting curriculum to meet a student's specific needs. For instance, he has a deep love of theory, but he also recognizes that great musicians often transcend the logical analysis it involves. He told me a story about trying to explain theory to Diana Krall: "I tried to lay the logic on and she was just laughing at me. She didn't have that kind of mind. She would listen to a record and say, 'You mean that chord' and, bang, she would just play it. And she would say, 'What do I need that stuff for?' So there have been some really

super kids that don't need to go at it that way. But I said, 'The only thing, Diana, is that some day you might have a group, and you can't always just play and assume they will know what the chord is. You have to be able to define the chord and name things;' I guess she has by now."

Stovell sums up his individualized approach this way: "As far as education goes, I usually try to show them every which way I can think of. I will do the cycle, I will do it some other way, and I will have mnemonic devices and all that sort of stuff. Some others will just play it because they all pick up different ways and I don't try to force them into 'This is the only way to do it.' I think that is a mistake. Just because it works for you doesn't mean it works for everybody."

4.8 Beyond The Classroom

Stovell considers himself both a musician and a teacher and, therefore, he places a high priority on performance. As a musician, he has never seen the point in "sitting around a classroom and maybe playing for parents twice a year." He has always looked for opportunities for his students to display what they have learned. His bands have played at gas station openings, malls, senior centres, coffee shops, and at festivals all over North America. As he puts it, "I got a lot of criticisms in the '70s: 'Oh, you are performance orientated, you are not process orientated.' No, I am performance orientated, thanks very much, that is a compliment."

Stovell has also received criticism for being "so competitive." Jazz musicians are famously competitive with each other, and he seems to have brought that philosophy into his pedagogy. Stovell is unapologetic and philosophical about his perspective: "I know

what competition in car racing has done for the car I drive, because it trickles down. If you have kids out there winning something . . . horrors what a bad word . . . it trickles down. Like the first time we won a big gold medal at the Music Fest; there were four bands in the final playoff like Surrey still does. One band got the gold medal, now 40 bands get the gold medal. So here it was all over the paper and the Mayor came out. People who hadn't really been a fan of . . . giving tax dollars for music, they were all there. And it got the ball rolling.”

As an active community performer and conductor, Stovell has always been able to connect students with musicians in the community. These connections have been very important tools for giving his students performance opportunities away from the classroom. He has conducted the Nanaimo Concert Band and several rehearsal bands and has always welcomed students who were talented enough to keep up with the ensemble. He has played in many jazz ensembles and has connections with all the live music venues in Nanaimo. These professional connections have allowed many of his students to participate in their first paying gigs. The work that Stovell does in the classroom seems to be only a part of what he contributes to the lives and careers of his students. He still places a very high priority on linking students to the community music scene, and he works very hard to keep those channels open.

5 Stovell's Daily Experiences

In the second interview, my questions focused on the concrete details of Bryan Stovell's daily experiences that relate to the research questions. This focus on details proved to be a valuable way of gaining insights into the scope and sequence of Stovell's pedagogical approach. It also gave insights into his educational philosophy.

"Any reasonable pedagogical approach will be effective if used consistently" was Stovell's general response to my inquiry about his classroom routines. Consistency, predictability, and repetition are very important aspects of Stovell's approach to structuring and administering lessons. He is very time sensitive, and it is important to him that his lessons be structured and progressive. He will often create his own work books and exercises for students if he can't find an appropriate resource for the concepts he is trying to teach.

I asked Stovell if his pedagogical approach had changed or evolved over his 50 years of teaching. He responded quite candidly: "No, I don't think so; I got the basic idea. You had an hour, this included a 5-minute warm-up where you can teach good theory by playing, and then maybe sight-reading a piece. Then I would decide what piece we were going to work on, and some were fairly new with a lot of dirt to clean up. We would isolate the tough bits and then work on them, and then eventually play them all in context. I would structure it so the hard work came early on, and then as it got later in the class I would pick tunes that they can play fairly well. The very last tune would always send them out singing and bopping away."

Stovell's warm-ups and theoretical content are almost always derived from the pieces that the ensemble is working on. "If the piece was in Ab, we would do that scale in our warm-up. But I took them a little farther than the major scale. We might play the major scale up to the ninth and then play the other modes of the scale. Early on, even in concert band, they were learning the Dorian and Mixolydian. I would make up exercises too, depending on the piece that had specific rhythms." As a side note, it is interesting that Stovell described much of his pedagogy in the past tense. The classes that I observed made it clear that he still utilizes the same pedagogical approach. I will discuss these observations in more detail later in this chapter.

Stovell has never used formal lesson plans to structure a lesson. "I would jot down a couple of things so I wouldn't forget them," was his response to my question about lesson plans. He tells this story from his teaching practicum to sum up his philosophy on formal lesson plans: "I had been working for the phone company so I knew a lot about making phones work. So, in my science lesson, I had a whole bunch of phones and light bulbs, and I would make different phones ring and all that. My supervisor was there from U.B.C., and she said, 'That was marvellous, that was the best I have ever seen. May I see your lesson plan?' I said 'No, I don't have one, it's all up here,' and then I was in trouble. I couldn't understand that lesson plan lady; it's a means to an end, you already saw the end. It is up here, I can think it through, and I know the subject."

Unless Stovell is teaching a formal theory class, he almost always teaches history and theory through listening and playing. The only thing he has students write down, in an ensemble-based class, are chords and other symbols that they might need when

reading music. Most of the concepts he covers in class are derived from the repertoire given to the ensemble. This allows the students to approach theory and history in a sequential manner, which links one grade level to the next. In other words, as the repertoire grows more sophisticated, so do his history and theory lessons. As Stovell puts it, “Everything they are going to be doing in those tunes can be extracted and turned into an exercise or a lesson.”

Stovell also takes an aural approach to teaching improvisation. “You have to hear it before you can play it. You start by playing tunes by ear. Tunes like ‘Mary Had a Little Lamb’ in 12 keys or ‘O Canada.’ Then we start playing chords together, major or minor, then singing; I have them sing all the time. I don’t think scales by themselves are the answer, and I don’t think those ‘Abersold’ books are the only answer either. I think they do a disservice when they just use those scales. Sure they show the notes and the chord, but it isn’t music. So I have always done the old fashioned thing, sort of Dixieland style. You articulate the chord tone and decorate the arpeggios. Just because you are able to play the Dorian scale on B minor, doesn’t mean you are making music. So I always use those approaches, which are scales and chords; decorate those notes and don’t throw out the melody, because that’s where a lot of it started. Knowing the melody and playing around with it a bit is how jazz got started. All this and a lot of listening; I will make them listen. They have to listen to it, to be able to play it back. This is how they learn about phrasing and space, along with so many other things.”

Stovell’s groups have always managed to reach high levels of achievement, and I asked him how he is able to keep individuals accountable for their own practicing and progression. He said he has tried practice charts but, by and large, he believes they don’t

work. As he puts it, “Parents these days! They will sign the form, even though they weren’t home to check if you actually practiced.” Most of his students’ motivation seems to stem from not wanting to let Stovell or the group down. “Yes, build a team. I learned that from a good friend in high school who became a well-known coach. I used to really praise the fourth trumpet because his note is usually very important to the ensemble chord. So I guess mostly it was ‘If you want to be in the group then you don’t want to let anyone down.’ I don’t have to yell at them, because that’s just the way I operate. If they like you, then they want to do their best for you.”

As far as evaluation goes, Stovell has never seen the point in being overly pedantic. “Well, it really doesn’t fit in with the current educational philosophy, but I can judge talent pretty well. You can hear a kid play a solo, and within 3 minutes you have that person; I don’t need to write down marks in a column. I can look at a kid right now, and give you a letter grade. Like that kid this morning: He nailed it, and his grade went up today. Of course, you don’t cover your ass too well in the unlikely event that a parent complains. But by that time, most parents are pretty well on my side, and I’m not going to piss anyone off anyway. If you feel your child has to have an ‘A’; here’s your ‘A’ then! It doesn’t matter, it really doesn’t. That’s where I clash with the educational establishment.”

I pressed Stovell on this logic, asking him if he would be able to be so seemingly subjective outside of the context of music education. “No, not if you are doing something quantifiable. Like, I have a class on pedagogy, and I construct tests about the third valve of the trumpet or the overtone series. I can mark them right or wrong, and I can add them up with a percentage or whatever you want. But that doesn’t work as well

with something that is purely artistic and subjective. You might be looking at the kid who's got that musicality, and maybe the next kid can play it perfect but doesn't have the same musical sense. They are going to get the same marks because they both played "so and so" scale at "so and so" tempo. So, if they play all the right notes at tempo they can get the same mark as the kid who is very expressive."

Stovell still does playing tests (as I observed in his classes), but he keeps the marking quite simple. Generally, everyone starts with 10 and he deducts one point per mistake. However, he allows for subjectivity, since all mistakes are not equal and some (like matching the phrasing when playing along with a Miles Davis solo) are harder to quantify. Stovell believes that the evaluation style needs to be reflective of the subject matter. His flexible personality allows him to adjust his approach to suit the needs of the student and the content. This is why he doesn't place much value on the worth of a letter grade; he assesses students on a deeper level. He would rather coach his students toward substantial learning and higher performance levels than assign them an abstract letter to reflect their achievement.

As mentioned in the previous chapter, an important part of Stovell's educational approach is to facilitate performance opportunities for students outside the classroom. In addition to involving his students in local ensembles, he has also introduced many of his more talented students to music professionals who could propel their career. The first student he did this with was Myron Makepeace: "Myron Makepeace was one of the first hot shots I had, and I took him over to Phil Stonier at Northwest Music's Summer Reading Clinic. So, he met some people, and played in the band. Then I took him around to the jazz clubs at night, and introduced him to some other musicians. Someone like

Diana Krall, I realized she was too big for me. So, the first chance I got, I took her to Music Fest Canada, and she was adjudicated by Phil Nimmons and Tommy Banks. Biggest connection I could make at the time; now she was on the radar. Then Phil Nimmons' band did a two-week clinic in Toronto, and I took her and a couple of other students for the whole two weeks. So she is getting connected with Toronto, members of Phil's band, and the who's who around Toronto."

Attending music festivals is an important part of Stovell's general pedagogical approach. He views travel and music trips as a priority. As he puts it, "Get out and perform!" In addition to performing, he forces his students to watch the other ensembles that are performing at the same event. He thinks that the exposure to other groups and individual musicians is as important as their own performance experience.

Most of the festivals he has attended with his students have been based in Canada. His groups have regularly attended "Music Fest Canada" and the "Surrey Jazz Festival" (now the "Envision Jazz Festival"). He has also travelled internationally with student ensembles. Most notable was his trip with an all-star student jazz band to open the BC Pavilion in Tokyo, Japan. Stovell likes to be as organized as possible when planning these trips. Check lists are important to him, and he is involved with all the details of the tour. He is also an advocate of involving parents with both chaperoning and planning. They help him raise funds, book hotels, and complete forms. He explains: "That is why you need to get the kids on your side, so that they will do anything for you, and then their parents will. Parents like the taste of success with their kids. Around here, the bands weren't even recognized, and then we came back from Music Fest with the only gold in

the country. From then on, fundraising was a lot easier, and parents were eager to help in any way.”

Fundraising has always been an important component supporting the success of Stovell’s music programs. He has organized countless bottle drives, sold bark mulch by the pick-up truck load (“those loads were damn near big as a house”), and picked up litter from the side of the highway with his students. He has even sold manure to raise money for field trips. He is especially proud of the fundraisers he helped organize with the culinary arts department at Dover Bay Secondary School. They would host elaborate dinners, and Dover students would serve, clean up, and provide the music. He also enjoyed the big band dances that he would host with his jazz department. They would always make a large profit, and parents and community members loved to dance to the sounds of Stovell’s senior jazz band and the Nanaiomo Musicians’ Association Big Band.

Stovell has always been meticulous and organized when it comes to fundraisers. He is careful with the money that is made, and he always keeps a paper trail of invoices and receipts so there is never any mystery about how the funds have been directed. He relies heavily on parent volunteers, and he delegates the details so he has time to focus on the big picture. However, he is not afraid to get his hands dirty, and he almost always works alongside students to help get the job done. Stovell has spent hundreds (possibly thousands) of extra hours on fundraisers over the course of his career. He has found them onerous at times, but he never indicated any bitterness or resentment about them during our interviews. He sees them as a means to an important end, and therefore regards them as being worth the effort.

As a high school teacher, Stovell almost always had the band room open for students at lunch and in between classes. It was important to provide a place for students to hang out and socialize. Sometimes they would jam, sometimes they would visit with each other, and often they would ask Stovell for extra help. He rarely left the band room during the day, even though kids often wanted to “bash on the drums and drive me nuts.” He describes the culture of his band rooms this way: “It was just a home away from home, especially if you have a big school and you want to stay away from influences that you don’t like. They would just come and hang out. For example, Myron Makepeace and his guitar never left the band room.”

In his last high school teaching position (at Dover Bay Secondary School), Stovell had a computer lab put in the band room so that kids could compose and record. In particular, the at-risk students would take advantage of the lab, since they loved to create grooves and make their own musical compositions. He would let them come in with “their hair and nose things,” and use the computers. According to Stovell, they loved “hanging out” in the lab at lunch, and they would look forward to coming every day. Of course, all this was made possible by Stovell’s willingness to stay in the band room during lunch and keep the doors open.

In short, most of Stovell’s daily and nightly routines have been directly devoted to his students. He has always been available for students. Whether it’s a ride to a morning rehearsal or an evening phone call for extra help, Stovell makes himself available. His weekends are often filled with extra rehearsals or student performances, and he has almost always worked at least 10-hour days (particularly when teaching high school). At age 70, he has to be a little more careful with his workload, but you can still see the

passion and desire in his interactions with students. He is willing to sacrifice much of his personal life for the benefit of his students.

5.1 Classroom Observations

I was able to observe Stovell over a two-day period at Vancouver Island University (V.I.U.), where he is currently teaching. During that time, he taught a guitar ensemble, two first-year theory classes, and I also observed him while he interacted with students in a variety of informal contexts. In the following paragraphs, I present an account of what I noted during my visit to V.I.U.

Observation #1 (October 25th: 9:30am – 10:30am)

My first observation of Stovell in a teaching environment was in his “Theory for Guitar Players” class. The first comment he made in that class encapsulated much of what I had already begun to understand about Stovell and his educational approach. Amidst the chaos of 20 guitar players warming up (most with amplifiers!), Stovell noticed the sounds of a guitar player in the back row and said: “It’s too early for sharp nine chords!” The tone of the comment and the student’s response to the comment clearly showed that Stovell had a fantastic relationship with these students. There were laughter and smiles, and it helped settle the students down into the routine of the class. There was also a palpable sense of respect for the fact that Stovell could hear the sharp nine chord over the noise of the class and call it out. These students were just discovering some of the basics of voice leading and chord structures, so the playing and hearing of this complicated chord really resonated with them. Even though the comment was intended to be humorous, it also reminded us all that Stovell is a seasoned, talented, and skilled

musician. In addition, it was an indication of how he uses his abilities to build important relational and educational bridges with his students. This kind of anecdotal manipulation was a regular aspect of Stovell's instruction throughout my observations.

Stovell officially began the class by reviewing the term schedule with the students. He was very accommodating when communicating the due dates for assignments. He asked them, "Are you done with your mid-terms yet? Can we do the test next week? I understand how busy you are; I was your age once." After this discussion was over, Stovell had the class do a group warm-up. It began with major scales in unison, followed by an exercise drawn from a piece by Bach. Stovell created the method book they were using, since he couldn't find an existing method book to meet the unique needs of the class (a guitar ensemble with varying levels of skill and sight-reading ability). When the class began to make mistakes on one of the exercises, Stovell said, "Sorry, I'm pushing you too hard. I'll slow the metronome way down; you practice for a few minutes on your own and then we'll try it again together." Stovell had them all play the exercises again, and this time he slowed the metronome to about half of the original speed. The ensemble was much tighter, and the students seemed to gain a sense of accomplishment.

After the warm-up, Stovell had the class move on to their performance pieces. "Can we do ensembles now? It's Monday" was his friendly way of transitioning. He took the time to show me the pieces they are rehearsing and told me that many of the charts he uses are from Berklee. Much like V.I.U., Berklee has several guitar ensembles to accommodate their large percentage of guitar students. Before they began to rehearse the first piece, Stovell reminded them that they would be performing the pieces at the

term end concert. Stovell rehearsed two pieces with the class, and in both cases he focused the students' attention on one or two particular sections. He had the students "woodshed" the section by slowing it down and running over it meticulously until it was together. As things began to improve, Stovell began to make comments such as, "There, that is starting to sound reasonable" or "That's better; you're waking up."

While the class was working through the different sections, Stovell would constantly explain what was going on theoretically. He explained what was happening structurally and how the excerpt they were playing fit into the overall structure. He also discussed harmonic concepts, tonal centres, modulations, accidentals, and a variety of other musical concepts that were applicable to the work they were doing. This theoretical discussion was anecdotal and informal in nature. However, the responses from the students confirmed there was substantial learning taking place, which was built upon previous learning in Stovell's class. The following exchange was one of many Stovell had with his students that forced them to draw on their past learning: Stovell said, "Remember that I told you that this interval sounds like a child's call from anywhere around the world?" One of his students responded: "Yeah, that was the minor third, right?" Stovell affirmed the student's correct answer, and there were several nods and smiles from the rest of her classmates.

Before the students began the second piece, Stovell had them listen to a professional recording of the work. He explained to the class how important it is for students to listen to professional players' interpretations of the pieces they are working on. He also mentioned that he gives professional recordings to his community bands for all of the charts they will be performing. As the students were listening, Stovell

commented on how the professionals were handling the phrasing and articulation. He also commented on how tight the ensemble was, and how much attention professionals pay to “being together.”

The last concept that Stovell worked on with the class was improvisation. The chart they were tackling had a good foundational groove, so he asked them all to play the groove, as he modelled an improvised solo on his keyboard. The solo seemed to really impress the students. He then took a few minutes to explain why his solo worked so well. He talked about the “money notes” (e.g., chord tones, flat fifths, flat thirds), and he spoke about the importance of augmenting the melody and listening to the groove. After Stovell modelled these concepts, he had the students play through the piece and opened up the solo section for a student. “I’ll get to you all, but, Mike, can you take the solo today?” was the way he indicated which student would be soloing that time around. When the piece was finished, Stovell was very complimentary of Mike’s work, telling him how stylistically appropriate his solo was. Stovell finished the class on this high note, and the students left buzzing about the solo and humming the catchy tune from the last piece.

As the students were leaving the class, it was apparent how much respect and admiration they had for Stovell. Many of them came to thank him for the class and to wish him a great day. Their tone and body language indicated that they felt extremely comfortable around Stovell, and it seemed apparent that many of them would work hard to earn his respect. Several students voluntarily cleaned up chairs and equipment, while others asked Stovell for help with projects they were working on. It felt to me like the

students were close friends of Stovell, and I was surprised to discover that he had met most of them for the first time at the beginning of the semester.

Observation #2 (October 25th:10:30am – 11:30am)

The second class I observed was a first-year theory course. Although this class was less performance-based than the guitar class, Stovell still followed much of the same routine. Again, the class officially began with Stovell running over the schedule for the rest of the term and reminding students of up-coming due dates. I was fascinated with how similar the interactions between Stovell and his students were to those in the last class I had observed. Although this was a completely new group of students, with a very different class personality, there was still the same sense of comfort and respect.

Next, Stovell reviewed the work they had been doing on seventh and ninth chords. Stovell played a variety of examples on his keyboard, and the students were asked to tell Stovell the quality of the chord. Stovell made a point of asking students to respond individually, but he was careful not to make them feel bad if they responded incorrectly. If a student got a chord wrong, Stovell would diffuse the situation with humour or by downplaying the mistake. It was obvious that his responses were dictated by the nature of the student and the relationship he had established with him or her. One particularly shy student responded incorrectly, and Stovell's response was, "No, but it's easy to make that mistake. What if I played it this way?" However, Stovell challenged the waffling response of one young man, who was obviously quite outgoing and confident. He said, "Be confident; don't respond like a Canadian!" The student laughed along with the whole class and eventually responded correctly.

After the aural review, Stovell contextualized the students' work by having them listen to a digital recording he had put together on his keyboard. The recording replicated a typical jazz rhythm section playing a fairly standard chord progression. He told the class, "I put this recording together at 5:30am this morning; sometimes old guys can't sleep." He let the class know what key the excerpt was in, and gave them the starting chord. He then asked them to piece together the rest of the progression. The students discussed the progression for a while, until they were able to piece together the harmonic landscape (with Stovell's guidance).

The last activity that Stovell planned for this class was an ensemble-based exercise. He had them take out their instruments and open their jazz fake books to a piece that used the same progression they had just been discussing. There were a guitarist, a bassist, and a pianist in the class, and they formed a rhythm section. The rhythm section played the progression, and the rest of the class played the melody in unison. Stovell asked them to stop playing the head, and he scatted an improvised solo over the rhythm section. Again he spoke with the impressed class about the "money notes" and ornamenting the melody. Several students took turns soloing with the rhythm section, and then the whole class played the head to bring the piece to an end. Stovell would often stop the ensemble after a solo to compliment the student and give him or her something to work on for next time: "That was great, maybe focus on this note (playing the note on his keyboard) a little more next time." All of Stovell's advice was practical and direct. He avoided being overly theoretical or philosophical, and he focused on particular notes or ornamentations that might work within that particular context.

The class ended in a similar fashion to his guitar class. The students were buzzing about one another's solos, and there was a palpable sense of accomplishment as they left the room. Many students came to thank Stovell and to ask him for advice. A few approached him to schedule a one-on-one session for extra help. Again, I was impacted by the general sense of admiration for Stovell. It appeared as if these young people had known him for years, and most had only been in his class for two months.

Observation #3 (October 25th: 12:30pm – 1:30pm)

The final class I observed Stovell teaching was another first year theory course. Seeing him teach the same lesson to a different group of students gave me more insight into his educational approach. At times in the previous lessons, Stovell appeared so laid back and flexible that I wondered if he was following any sort of pre-determined plan. To the contrary, Stovell's second theory class session was structured exactly the same as the first. He actually used many of the same anecdotes, and the timing of each activity was relatively the same.

Observing this class confirmed for me some of Stovell's earlier comments about his "manipulative" techniques. I realized that he goes into every class with concrete goals and plans, yet he works very hard to make students feel as if they have collectively determined the plan and realized the goals together. He manages to allow his students to feel as if their individual voices have been heard, while also moving the entire group towards a common target. He does this through preparation, consistency, extraordinary musical competence, and with the strength of his charismatic personality. He is also

adept at conveying a sense that he cares for and has a close personal relationship with every student in the room.

This relational technique is deliberate, and I found myself fascinated by his mastery of the craft of communication. Even at 70 years of age, his approach was seamless and allowed everyone in the room (including myself) to forget that he was an educator trying to get the class from point A to B. We felt him to be a benevolent, grandfatherly figure at the front of the room, tailoring his lessons to the collective will of the class. In short, he asserts his will by making others feel like they are in control. It is quite apparent that all of his manipulations are grounded in very good intentions. His main objective seems to be to help his students to reach their full potential, and to grow in both the knowledge and the practice of making music.

5.2 Informal Observations

I spent quite a bit of time walking around the V.I.U. campus with Stovell, and it was quite a revealing experience. We could hardly carry on a conversation, since he was constantly being stopped by students. Often they wanted to say hello or exchange pleasantries, and he was always more than happy to oblige. Every student seemed to be a close friend, and I was amazed at how comfortable they felt around Stovell.

A few of the students asked if they could drop by his office for extra help, and he made it very clear that if he was not teaching, students were always more than welcome to come and see him. In fact, during our last interview (which was in his office), a few students came by for help, and he told them that they would have to come back later in the day. Stovell is very comfortable with students just stopping by, and he doesn't seem

to get hung up on maintaining a pre-determined set of office hours. However, when students do book appointments, he is cognisant of their time and ensures that they have his undivided attention. This was very apparent when I tried to book an interview with him; he was quite careful to schedule me around previously booked student appointments.

While Stovell was giving me a tour of the V.I.U. campus, he had an exchange with one student that I found particularly entertaining and revealing. The student was smoking, and Stovell stood right next to him and said, “Let me just quickly smell the smoke.” He took an exaggerated sniff and then said, “Ah yes, there’s my fix for the next few months.” We all laughed, and then Stovell asked the young man a few questions about school and life in general. When we walked away, Stovell told me that he used to smoke but had kicked the habit years ago. As I reflected upon that exchange I realized that Stovell had, in his own way, been trying to inspire that young man to quit smoking. He didn’t judge the smoking student, nor did he shy away from him while he was engaging in this unhealthy activity. He was respectful and engaging with the young man and never came across as upset or disappointed. However, his demeanour and tone seemed to be saying, “Look, I quit smoking and I can still be irreverent, cool, and fun; do it with your brains and personality.” That is Stovell’s way, he doesn’t preach or lecture; he leads by example and lets you figure out the rest.

6. A Philosophical Perspective

My third and final interview with Stovell was more philosophical in nature. The questions allowed him to reflect on the meaning of his experiences (Seidman, 1991). As in chapter four, several themes emerged during our 90-minute interview. I have organized this chapter in accordance with those themes.

6.1 Pragmatism

I began this interview by asking Stovell to outline the defining features of his philosophy of music education. His response was, “I don’t know how to relate it to the philosophical level, because my first thought is the mechanism of how to do it.” This practical philosophy became a powerful theme that wove its way through the entire interview. Stovell is very much a “get your hands dirty, practical guy.” He believes students should spend the majority of their class time playing instruments and making music. He thinks the best way to learn about the masters and their musical techniques is to “copy them for a certain length of time, and then gradually your set of aesthetic principles start taking over, and you take all that stuff and become yourself.”

Stovell feels that the hands-on approach allows all students to get something out of a class. “I don’t just cultivate to the very best and brightest; even the lowest kid can get something out of it. Some of them end up working in music stores, and some may be recording engineers: I am not thinking of all of our students as being performers or anything like that.” He believes that a “hands on” music education allows music to have a positive, life-long impact on students, regardless of the vocation they decide to pursue. His practical style gives students tangible experiences with music making, and he

believes this leads to substantial and transformative learning. As Stovell puts it, “I mean, look at the Concert Band in school. There are different motives for why they are all in there. It might be because they are really keen on music, and it might be because they are going to Disneyland on a band trip. Either way, they all get something out of it.”

I mentioned to Stovell that his pragmatism echoes much of what has been asserted by researchers and educators who advocate a praxial philosophy of music education (Elliott, 1995). His response was, “Yes, if you stick around long enough, you are going to fit in every 10 years.” He told me about the first paper he wrote in his master’s degree program: “My first essay was entitled, ‘Jazz, a Pragmatic Art.’ I wrote it to play the ‘devil’s advocate,’ as I would always intervene on the practical side.”

I asked Stovell how he imparts his practical philosophy to his students: “I say, I am going to give you something that works for me. It might be a mnemonic device, or it might be a clue for the ninth chord. I give them several (options), and they don’t necessarily have to resonate (because) there are other ways to do it. I tell them straight, ‘My philosophy has always been if it works do it, as long as you are not hurting yourself or anybody else.’ Myron [Makepeace, who now works with Stovell at V.I.U.] can attest to that. When we are talking about writing and how to write accidentals, I say, ‘Don’t worry about enharmonics and all that sort of thing. If the notes are proceeding up, make it sharp; if they are going down, make it flat. The individual parts may be part of a larger structure, and technically the F flat is not right in the harmonic structure. But as far as the players go, they are sitting on a music stand, and only playing one part. They don’t [care] what the chord is, or how it fits. But if you are doing purely theoretical stuff, then you have got to do it the accepted way.”

This pragmatic philosophy extends to Stovell's rationale for choosing a career in music education. "You will never get me to say that I went into education to make a difference, right. I didn't have any lofty motives: I was going to make a living, and I tailored the job where, as much as I could, the students were happy, and it wasn't a hassle to make a living. They got benefits out of it and so did I. I needed a job to support my parents. The easiest thing to do was to go into education, and the easiest thing after a while was to go into music, because they [the students] elected to be there, and I didn't have to work with too many who were reluctant. So everything that I have done is really pragmatic, and I sort of leave the lofty stuff to others."

I pressed Stovell on his explanation for choosing and sustaining his teaching career. I told him that after my first observation, one of his current students approached me to mention she thought Stovell was the best educator on campus. She explained that his compassion allowed him to reach almost every student. I told him that he is like many of the jazz musicians I have met or played with; tough on the outside and tender on the inside. In my words, "You talk about manipulation, but I don't totally buy that. I think you really care. You have to come from some authentic place." Stovell responded, "Well, I said yesterday, there's a price you pay for that. You sometimes carry that around with you, and some teachers don't have that. They go home and they can totally think about something else. It's a double-edged sword. Don't discount the other side, it is manipulation, and I don't mind being good at it because it makes the job so much easier. The result is that the students feel I reach out to them, and if they have some problems, I know about it. I can pick up the vibe, and tell them right away. I will sort of

drop something, like a little clue, and they might pick it up and ask me about it. It is a kind of manipulation, but I am happy you see it the other way.”

6.2 Relationships

Fostering relationships and building rapport are key components of Stovell’s educational philosophy. I asked Stovell to reflect upon the importance of a healthy social environment within a classroom setting. “Yes, well, we talked about this before. If you resort to yelling then you have to escalate eventually, and if you get into a battle of escalation with a student, the student will always win. I had a colleague that would always be yelling, and he really upset everybody; I don’t see the point. My way takes longer ... I might just sit and look around the room, and start counting on peer pressure to shut them up. That way, you are further ahead because they are sharing in the discipline, and they feel a part of what’s going on.”

I pointed out to Stovell that, during my observations, I noticed he often used phrases like, “I thought this would be good for you,” or “I think this will help you” when giving an instruction. Stovell told me that it is important to tap into a student’s desire to get better. I asked if that was a little easier at the college level than the high school level. “Yes it is, but then the expectation of what you want them to get better for is quite different. They are not music majors at that point, and there are other reasons for being in band. So really, it might be showing at a festival, pleasing parents, or playing well at grad because the ‘suits’ are going to be there. I tell them, ‘this [technical concept, way of practicing, etc.] will make you sound better. If you do this, maybe we will get more friends, and maybe some more money. This will help you get more applause!’”

Much of the healthy rapport that Stovell enjoys with his students is fostered outside of the classroom environment. For instance, the first thing he does every morning is knock on every practice room door and ask, “Do you need any help? Is there anything you didn’t want to ask me in class?” Quite often, students do ask him for help, and Stovell is able to discover the areas they are having the most trouble with. Then he will go over that particular problem with the whole class. In these ways, he is able to meet the needs of his students in a more direct and personal way. It is this kind of sensitivity and his extra effort that ingratiates him to his students and allows them to feel comfortable within the learning environment.

Stovell modeled his relational style on the teaching approaches of educators who had a significant impact on his life. His first significant influence was UBC professor, Courtland Hultberg, who stressed the value of ear training while teaching Stovell in 1st Year Music Theory. His greatest educational mentor was a teacher from Kent-Meridian High School near Seattle, Washington, by the name of Hal Sherman. Sherman started one of the first high school jazz programs that Stovell was aware of, and his bands were well known across North America for their exceptional performance standards. Here is how Stovell describes Sherman’s influence: “It’s like the first person who runs the four minute mile, and then everyone starts doing it because they see that it is possible. Hal showed me that it was possible, and then I got to spend some time with him and learned how he managed to do it. I would bring a scotch up to his room, when he was in town, and he would show me. He was working on a thesis at the time, entitled ‘Styling the Jazz Ensemble,’ and a lot of the things I have passed on at music festivals have come from that work.” Their relationship was very relaxed, and Sherman consistently made his time

available to Stovell. In addition, Sherman would send Stovell charts that his bands were working on so Stovell could use them with his own ensembles. This sort of sacrificial, generous style of mentorship had a deep impact on Stovell's educational approach.

Stovell experienced the same thing while he was at Berklee College. He met musicians from around the world, and the inspiration he drew from those relationships had a significant impact on him as an educator. He learned by listening to and hanging out with other great musicians. He also played with many of these musicians, learning how to adapt and fit in, in order to meet the musical needs of the ensemble. This is the model he has worked to create for his students. His relaxed management style, generosity, and relational skills have enabled him to foster a deep love of learning within the lives of his students. The respect and love that his students feel for him plays a significant role in the effectiveness of Stovell's pedagogy.

6.3 Instructional Technique

Much of our third interview centered on Stovell's relational approach to teaching. This caused me to wonder how Stovell uses his relational skills to meet the needs of a variety of learners from a variety of contexts. To shed light on this matter, I asked him, "So, you are an intelligent guy, and it seems to me that with your intelligence and motivation, someone like Hal Sherman can inspire you, show you it's possible, and leave the rest to you. How do you make that process work for a variety of students at varying levels of ability?" Stovell grasped my concern: "It's one thing to be a professional musician in a jazz band, but to pick it apart into its components and pass it on, that's quite a different thing. A lot of pros have never done that sort of thing, and they are not very

good at picking concepts apart, and teaching them in a step-wise manner. I am really glad that I taught elementary school. I taught grade three and grade four in one classroom. It wasn't music, but you learn to break stuff down into steps. A lot of people can't do that. They can hear something and emulate it, but they can't tell anyone else, who isn't as good as they are, what steps to go through."

Stovell explained an example of this process in more detail: "I try to teach students how to diagnose their weakest things, and how to make up drills to address them. Many students come to us without knowing how to drill. How do you learn all of your two-five-ones [chord progressions] quickly? Well, you put them in three columns, look at one then cover the column and see if you can do it. They don't know how to do it; you have to teach them how to drill themselves. I teach them to make up drills ... because I can't be there doing it for them all the time. I'll tell them to get motivated and figure it out. It's not rocket science! I can get that truck driver out there to come in here, and in an hour he can learn all those two-five-ones. He doesn't have to know music, I can just show him the cycle of fifths, put the chart on the board, write up a two-five-one column. A truck driver can learn that in an hour!

6.4 Motivation

Stovell believes the greatest factor that led to the success of many of his students was motivation they derived from the inspiring example of other students. "I think the door opened up for a lot of them after Diana Krall, because they saw that a little girl from Nanaimo could make it pretty big. Students would say: 'I saw what Diana did, and I think I can get a piece of it.' Myron was before all that, and, as I said, I took him to

Vancouver and introduced him to many musicians. He was a little reluctant, but he didn't want to disappoint me. It's the same thing as [hockey player Wayne] Gretzky leading to all these young hotshots playing now. Some of them are just phenomenal these days; twenty years old and tearing up the league. They can see that somebody out there did it before them. So yes, it is motivation."

I asked Stovell how he directly contributed to his students' motivation. "I just showed them it was possible. I didn't let them think that they were not good enough. You are, if you put in your 10,000 hours! I would teach them to put in their time and to do it intelligently. Find out where you are running into trouble, isolate and do it for an hour, that kind of thing." Stovell also credits "plugging students into the tradition" of the music culture in Nanaimo as a way of contributing to their motivation. He spoke to me about the lineage of a musical culture that "permeated the substrata society." He started the "Musicians Association Rehearsal Big Band" in 1967, which brought together musicians from a variety of backgrounds. This was one of the first groups that opened doors for high school musicians and allowed them to be a part of the musical community within Nanaimo. As Stovell put it, "I would come to class and say, 'We have an opening for third trumpet next week, do you want to sit in?'" Stovell still directs the rehearsal band and is involved in many other aspects of the Nanaimo music scene. One of his main priorities is to use those connections to provide opportunities for young musicians.

Not only did Stovell pilot this community jazz band, he was also responsible for bringing big bands into the Nanaimo School District. He spoke to this in his usual humble manner: "Well, I am just so old, that's why I was the first. There was no jazz band in school when I was first teaching, and I convinced the principal that it was not the

‘devil’s music.’ He said: ‘Ok, we’ll give it a try,’ and of course it became very popular. But the time was right, and sometimes the circumstances bring the right person to the right place.”

Connecting students with professional mentors was Stovell’s central rationale for his sabbatical at Berklee College. He told the school board that he wanted to maintain a connection to the professional world, as “many band teachers don’t know any of these guys, and they don’t get any of their influence, so it becomes an ivory tower, isolating thing. So, they gave me a sabbatical. I said, ‘I am going to meet musicians from around the world and come back and make some impact here.’” He has always felt that music teachers should be plugged into what’s “going on,” and not just restricted to what they learned in university. Stovell believes that the connections he made at Berklee had a direct impact on the lives of his students. His experience gave him a direct link to what was happening in the broader world of professional music and allowed him to plug his students into that framework. To this day, he tells stories, utilizes materials (e.g., original charts), passes on instructional strategies, and teaches practice techniques that he adopted while at Berklee. He has also maintained many of the professional contacts that he made during his sabbatical, and he has been able to connect his top students with professional musicians, instructors, and producers from all around the world.

Another important source of student motivation has been Stovell’s long association with Music Fest Canada. (He is the Clinic Chairperson.) He regularly attends clinics, gaining insights and techniques from the hired clinicians. “I have heard more clinics than anyone in the world because, as chairman of the department, I can go in and listen to clinics at will. I hear so many of these guys, and I steal all of their stuff. If you

steal from a lot of people, then you can just call it research!” His sole purpose in sitting in on these clinics is to strengthen his ability to motivate and inspire his students.

Stovell’s explains it bluntly: “I am just amazed! I am just a guy earning a living by stealing a whole bunch of ideas. I put the ideas [he steals from other educators] in some sort of format, and I dish them out. That is not a great thing.”

While Stovell is happy that he was able to provide motivation for his former students, he is reluctant to take any credit for their success. “I am proud of all of them, but, most of them who made it, they did it on their own. I mean after a while, you can’t take credit for Myron or Diana’s ability; I just pointed them in a direction. You can’t take credit for it, you just show them it is possible, and help them with a few steps along the way. They’ve got it, you recognize it. Tell them they can do it, and off they go!” He feels that he is just “lucky” to have been associated with those former students who have achieved success. “I am lucky. I mean, if it hadn’t been for Diana, you wouldn’t be here interviewing me right now. She made me; I am just lucky. There are other great band directors out there.” When I told him that I didn’t buy that, he said, “She invented me, because I was 40 and hadn’t done a whole lot of stuff.”

Stovell does acknowledge that some fame has come to him from the accomplishments of his former students and ensembles. However, the only value he associates with that fame is the ability it has given him to “get more done.” As he puts it, “I go to a principal, and say, ‘Look, I think we should be doing this.’ He knows that all those parents who have bought into the fame are going to raise hell if he doesn’t sort of give me my way. So yes, it is useful stuff when you use it to [benefit students].” His fame has also given him important connections to other musicians that he would not have

made otherwise. He told me a story about the great American composer, and director, Gregory Yasinitsky: “I was adjudicating with Yasinitsky, and I thought he didn’t like me because he never said anything to me. I found out he was just shy, because we were sitting down for dinner, and he looks up and says, ‘You know, you are a legend?’ How does he know? He is from the States! That meant a lot.” The two have maintained a friendship over the years, and Yasinitsky sends Stovell free charts to use with his ensembles on a regular basis.

6.5 Perspectives on Success

I concluded our final interview by asking Stovell how he defines success as a music educator. I also asked him what factors enable someone to become a successful music educator. He responded, “[Success] doesn’t mean how many festivals you have won. Some of those festivals are won by drilling them tunes [all year], and that ain’t it. It is having a lot people who will still contact you and ask how you are doing. That means you got through to them. One of my former students, a great bari sax player, is one of the top lawyers for CTV. He still goes out and plays, and he tells me that a lot of the skills he needed to become a top lawyer were learned in the band class at Wellington. All the things we had to do, to go travelling and all that, it was like a little society. Yes, that is what success is.”

Stovell believes that there are innate qualities that most music teachers share. In his words, “Successful music educators have to have a certain personality to start with. It sounds exclusive, but you have to have a certain gift of the gab to convey your ideas. You have to have a certain poise and command; they pick up your body language. You

are not afraid of them, you know what you are doing, and you are in charge. So a lot of things you are born with, but then you have to learn how to break things down into those baby steps. Each journey begins with one stride; you have to learn to do that.”

He also reflected on the importance of a music educator’s work ethic: “You can’t be a work to rule person. I see guys now can’t even run festivals on a Saturday, because some teachers won’t work on Saturdays. Come on, look what some of us did. Well, if my older colleagues and I had worked to rule there might not be a big band program. You have to be able to work beyond what you ‘have to’ do.”

Finally, Stovell highlighted the importance of consistency and routine: “It is all about the 10,000 hours. Go in there and give them their due. I always start on time, and I always end on time, and I never miss. You do that long enough, and there are results; they learn by example. If you come in 10 minutes late with a coffee, they are going to do that as well!”

7 Student Interviews

In this chapter, I synthesize the results of my interviews with Stovell's former and current students. Many student responses overlapped with one another in content, and, as a result, several themes emerged from the interviews. This chapter is organized in accordance with the "major themes" that I drew from my time with the interviewees. In order for an idea or concept to be considered as a possible major theme, it had to meet two strict requirements: (1) All interviewees needed to speak to, and agree upon, the potential theme; (2) The potential theme needed to have a direct correlation to the primary research question or corollary questions.

Under the heading of a few major themes, sub-themes are presented. A sub-theme is an idea that came up multiple times during the interviews, but was not necessarily brought up by all of the interviewees. Again, I set out specific criteria to define a sub-theme: (1) Three or more interviewees needed to speak to an idea or concept in order for it to be considered as a possible sub-theme; (2) There could be no opposing views to the idea or concept if it was to be included as a sub-theme; (3) The potential sub-theme needed to have a direct correlation to the primary research question or corollary questions.

In the first part of this chapter, I present short biographies of all the former and current students I interviewed (some of this information was presented in chapter 1, but more detail is provided here). The students have been categorized by their primary occupation. However, it is interesting to note that most interviewees cannot be categorized in just one occupation. All of the music teachers in this study have

professional playing experience and, conversely, all of the professional musicians have teaching experience. This discovery represents further evidence of the high quality, well-rounded music education that Stovell has provided for his students. The biographies highlight the student interviewees' accomplishments within the context of their primary occupation. Myron Makepeace and Bill Costin were included in two separate categories, since both have enjoyed successful careers as performers and educators. In addition, they both spoke about Stovell from two distinctly different professional perspectives. Specifically, they spoke of how he had influenced them as educators and as professional musicians.

It must be mentioned that Ingrid Jensen and Diana Krall declined to be interviewed. They both have very busy performance schedules and were not able to commit any time to this project. Consequently, there are only two student interviewees included in the category of internationally recognized professional musicians who have gained commercial and critical success.

7.1 Internationally Recognized Professional Musicians Who Have Gained Commercial and Critical Success

Christine Jensen

Jensen graduated from Nanaimo District Secondary School (N.D.S.S.) in 1988. After leaving Nanaimo in 1990, Jensen relocated to McGill University where she completed her bachelor's and master's degrees in Jazz Performance. She has toured the globe as a performer, adjudicator, and clinician, and she has collaborated with an impressive list of international performers, including Lenny Pickett, Geoffrey Keezer, and

Brad Turner. As a composer, she has received critical acclaim in notable publications including *DownBeat* magazine and the *Globe and Mail* newspaper. Greg Buium of *DownBeat* wrote that “Jensen writes in three dimensions, with a quiet kind of authority that makes the many elements cohere. Wayne Shorter, Maria Schneider, and Kenny Wheeler come to mind” (Christine Jensen Web page).

David Gogo

Gogo graduated from N.D.S.S. in 1987, and has since gone on to a successful career as a blues musician. He has been nominated for three Juno awards and was named “Musician of the Year” at the Western Canadian Music Awards. He has twice been named “Guitarist of the Year” at the Maple Blues Awards, and he was given the “Canadian Blues Award” on the CBC Saturday Night Blues radio show for lifetime contributions to the blues in Canada. Gogo has released nine albums and has been a featured guest on a number of other artists’ recordings. He is also an accomplished composer, with several television and motion picture credits to his name (David Gogo Web page).

7.2 Professional Musicians Who Have Not Received Broad Critical and Commercial Success

Alex Maher

After graduating from Dover Bay Secondary School in 1997, Maher embarked on a career in the world of popular music. Alex's multi-instrumental talents have helped with the success of his band “DNA6,” which has released two albums to date and toured extensively across Western Canada. Known in Vancouver as a leading saxophonist, he

has performed on albums for “Wide Mouth Mason,” “Mobadass,” and Eric Solomon. In addition, Maher is currently touring extensively with Solomon. As a member of Solomon's band, he has played clubs such as the Cutting Room in New York and opened for “The Guess Who” and “Robert Randolph and the Family” (Alex Maher MySpace Page).

Mario Vaira

After graduating from Dover Bay Secondary School in 1997, Vaira began a multi-faceted music career. He has toured throughout Western Canada with the funk/hip-hop band “DNA6” and has established himself as both a producer and arranger. He has received extensive critical acclaim for his work with the children’s entertainers “Bobs & Lolo.” As the producer, arranger, and instrumentalist for all three of their albums, he has received many accolades, including the 2009 award for “Children’s Recording of the Year” at the “Western Canadian Music Awards” and a Juno nomination in 2010 (Mario Vaira Web page).

Kirsten Nash

Nash graduated from N.D.S.S. in 1979 and is now an acclaimed Vancouver-based singer, saxophonist, and composer. Throughout her varied and successful career, she has performed and recorded with Long John Baldry, Rita MacNeil, and Amos Garrett, among other notables. Her writing credits include the horn arrangements for the “Barenaked Ladies” latest album and two internationally acclaimed original musicals. Her first, “Alice in Modernland,” was slated for Broadway until the 9/11 catastrophe shut down the theatre it was to be presented in. Her latest musical, “The Bird and the Waterfall,” has

been made into a DVD and is being distributed throughout Europe. Nash is currently recording her third original album (Kristin Nash Web page).

Victor Bateman

Bassist Bateman studied with Stovell at Wellington Jr. Secondary School from 1971-1974 and eventually moved to Toronto, Ontario, where he has spent the past 30 years playing music in a variety of styles and situations. He has recorded and performed with “The Good Brothers,” Sylvia Tyson, “Big Sugar,” Murray McLaughlin, “Quartette,” Amos Garrett, Chris and Ken Whiteley, Jill Barber, “CCMC,” Jean Derome, Lori Freedman, “The Flying Bulgars,” and free-jazz icon Anthony Braxton. Bateman is also a composer, band leader, workshop facilitator, and guitar teacher (V. Bateman, personal communication, March 25, 2011).

Bill Costin

Costin studied with Stovell from 1974-1979, and was also his student teacher in 1986. He has 20 years of professional experience working with numerous musicians, performers, and companies in and around Vancouver, including: Tim Stacey, Phil Belanger, Buff Allen, Bill Runge, Brian Newcombe, Ron Thompson, Tim Porter, Pat Steward, Vince Mai, David Sinclair, Christine Jensen, Denis Simpson, Azuure Joffre, Tom Pickett, Sibel Thrasher, Cailin Stadnyk, Anne Mortifee, Ruth Nichol, Jay Brazeau, Gillian Campbell, Michael Buble, The Arts Club Theatre, The Gateway Theatre, Moving People's Theatre, Malaspina College Theatre Dept., Douglas College Theatre Dept., Western Canada Theatre Co., as well as Follows Latimer Productions in Toronto (B. Costin, personal communication, March 25, 2011).

Myron Makepeace

Makepeace was in Stovell's program at Wellington Jr. Secondary from 1971-1973. However, he credits much of his early learning to the informal lessons that he received "around [Stovell's] kitchen table" throughout most of the 1970s. He plays guitar, bass, and piano; his first professional gig was at age 14. Makepeace left Nanaimo in the late 70s to play professionally in Vancouver. From there he moved to Boston where he studied jazz performance at Berklee and gigged professionally. In the mid-80s, Makepeace moved to Toronto and studied performance at Humber College, again gigging regularly in local venues. After completing a B.F.A. and an M.A. in Ethnomusicology at York University, Makepeace moved back to Nanaimo to teach at Vancouver Island University (then known as Malaspina College). He continues to play professionally in Nanaimo and tours regularly throughout Western Canada. Over the course of his professional playing career, Makepeace has played with a number of prominent jazz musicians, including: P.J. Perry, Art Ellefson, Ross Taggart, and Pat Coleman (M. Makepeace, personal communication, May 22, 2011).

Shauna Sedola

Sedola studied with Stovell at Vancouver Island University (V.I.U.) from September 2008 through April 2010. She was featured on the Oprah Winfrey show in November of 2008 as one of Oprah's favorites in her "Search for the World's Smartest and Most Talented Kids." Sedola is a singer, songwriter, and critically acclaimed drummer. Her awards include the "Arts Council Achievement Award," the "Save-On-Foods Amazing Kid Scholarship," and "Most Outstanding Junior Drummer" at the 2006

West Coast Jazz Festival. Although she is only 21 years old, she is already a veteran of the stage and recording studio, and she gigs regularly throughout Vancouver and the Lower Mainland. Her latest album is slated to be released in the summer of 2011 (S. Sedola, personal communications, May 9, 2011).

Bill Hicks

Hicks' natural talent on the drums was obvious at an early age as he was awarded "Top Drummer in Canada" in both Grade 11 and 12 at the National Stage Band Festival. After graduating from N.D.S.S. in 1986, Hicks went on to play with some of the top jazz musicians and ensembles in Canada, such as Ingrid Jenson, Diana Krall, Tommy Banks, Phil Dwyer, Hugh Fraser, and "VEJI." He then made his way into the blues, "R&B", and funk world, playing with the likes of "The Powder Blues," Jim Byrnes, "Marc Atkinson Electric," and Dave Gogo. In addition, he has worked extensively as a studio musician and is widely considered one of the top studio drummers in Western Canada (B. Hicks, personal communication, May 28, 2011).

Phillip Albert

After graduating from V.I.U. in 2008, Albert moved to Victoria, B.C. where he is a highly sought after professional bassist. As a performer on both double bass and electric bass, Albert has played over 1000 shows in many styles, including: jazz, classical, folk, bluegrass, "R&B," and rock. Albert has performed with many prominent musicians and ensembles over the course of his career, including: Hugh Fraser, Phil Dwyer, "The Mike Harriot Big Band," Pat Coleman, Brent Jarvis, George McFetridge, Buff Allen, Ross Taggart, Brad Turner, Tony Genge, John Capon, Haley Sales, "The Mother Tongue

Band,” “Andrea Smith Band,” Gerry Barnum Band, “Deb Rhymer Band,” “Nanaimo Chamber Orchestra,” and the “Sea to Sky Youth Orchestra.” Albert also has extensive studio experience having played on over 50 recordings (P. Albert, personal communications, May 28, 2011).

Tim Porter

Porter graduated from N.D.S.S. in 1985 and went on to study jazz performance at Malaspina College. He relocated to the Lower Mainland in the late 1980s, where he has since been a free lance jazz and blues musician. Porter has played at every major venue in the Vancouver area and enjoys a regular gig at the Hotel Vancouver. Over the course of his career, Porter has played with many prominent musicians and ensembles, including: “The Dal Richards Big Band,” Bill Costin, Bill Hicks, Tom Gould, William Taylor, and David Gogo. Porter has done extensive studio work and has recently been featured on the soundtracks for two Vancouver based films entitled “Through a Blue Lens” and “One Hundred Percent Woman.” (T. Porter, personal communications, May 25, 2011).

7.3 Former Students Who Did Not Pursue a Career in Music

Dan Burnett

After graduating from N.D.S.S. in 1979, Burnett went on to complete his Bachelor of Arts and Bachelor of Laws degrees at the University of Victoria. He was called to the British Columbia Bar in 1988. Burnett has represented clients in litigation before all court levels, including the Supreme Court of Canada, on precedent-setting cases in areas including defamation, free speech, privacy, injunctions, and estate

disputes. Burnett is on the faculty of the UBC Graduate School of Journalism, teaching media law. He is frequently a featured panelist, moderator, and lecturer on issues ranging from freedom of information to Internet legal issues to libel. Before joining the Owen Bird Law Corporation in 1988, Burnett was selected to spend a year as law clerk to the Honourable Nathan Nemetz, Chief Justice of British Columbia. Burnett heads Owen Bird's Media Law Practice Group and is a founding member of the Canadian Media Lawyers Association. He is recognized for his prominence in the area of defamation and media law in both *Lexpert* and *The Best Lawyers in Canada*. In addition, Burnett was given the 2007 "Friend of the Industry" award by the Radio Television News Directors Association of Canada. Current clients include CTV and Global Television (Owen Bird Law Corporation Web page).

Glenn Taylor

Taylor graduated from N.D.S.S. in 1982. After graduation, he attended Malaspina College to study business and jazz performance. In 1985 Taylor began gigging regularly throughout Nanaimo, which enabled him to finance his first business venture in the apparel industry. Taylor started a brand named "Zulu Airwear" which grew quickly to become one of Canada's leading sportswear and active lifestyle brands. Taylor relocated the company to Vancouver in 1989 where he met his wife, Leslie Lee. Together they have grown their corporation (Global Collective Design) into one of Canada's leading independent lifestyle and action sports brand developers; creating brands such as "Arson Snowboard Apparel" and "Orb Women's Lifestyle Apparel." Taylor continues to play

drums and gigs regularly in Vancouver (G. Taylor, personal communications, April 5, 2011).

Sean Burnett

Sean Burnett graduated from N.D.S.S. in 1985. In 1993, he graduated from the University of Victoria with a Master's degree in Applied Economics. Shortly afterward, Sean started an independent consulting company which bridges health policy analytics and information technology. In 2001 he was Director of PharmaCare Policy and Program Analysis with the BC Ministry of Health. In 2008, Sean became a managing partner in "Resonate Solutions" which specializes in the design and construction of large-scale data warehouses. Past clients include BC Ministry of Health, BC Solicitor General, Alberta Health and Wellness, Health Canada, Canadian Institute for Health Information, and the BC Academic Health Council. Experience includes health economics, business analysis, and project management. In his spare time, Sean designs and builds custom electronics for use in wild life conservation. He is off to Siberia in July 2011 to install this new technology.

Since graduating high school, Sean learned guitar and has continued playing trombone. Amateur bands include: "The Rocket Scientists" (top 40, 1990-91); "Soul Station" (soul, "R&B", 1998-2005); and "Groove Kitchen" (funk, Oct 2010-current). Sean, his wife and two kids live in Victoria BC (S. Burnett, personal communications, May 12).

7.4 Former Students Who Have Gone On to be Music Educators

Myron Makepeace

Makepeace studied with Stovell at Wellington Jr. Secondary from 1971 to 1973. After studying and playing professionally in Vancouver, Boston, and Toronto, Makepeace completed a B.F.A. at York University. He went on to complete a M.A. in Ethnomusicology at that same institution which led to a teaching position at V.I.U. (then known as Malaspina College). Makepeace has taught at V.I.U. for the last 23 years. Over those years he has taught jazz and classical music theory, American music history, ethnomusicology, jazz and classical guitar, and guitar ensemble. In addition, Makepeace has done extensive ethnomusicology fieldwork throughout Cuba, Ghana, Brazil, and Venezuela (M. Makepeace, personal communication, May 22, 2011).

David Gueulette

Gueulette graduated from N.D.S.S. in 1984, and went on to earn a diploma in Jazz Studies from Malaspina University-College, as well as a Bachelor of Music degree in Education and a master's degree in Conducting from the University of Victoria. He has been teaching instrumental and choral music at the high school level for 20 years and is currently Head of Music at Ashbury College in Ottawa. Outside of the classroom, he is a member of the organizing committee for the Capital Region MusicFest in Ottawa, acts as the master of ceremonies for the MusicFest Canada's Concert Band Division, and currently serves as the Vice-President for the Ontario Music Educators' Association (D. Gueulette, personal communication, April 4, 2011)

Bill Costin

Costin studied with Stovell from 1974 to 1979, and was also his student teacher in 1986. Costin has a Bachelor of Education degree in Secondary Music Education from U.B.C., and he was on the Dean's list at North Texas State University Jazz Studies program, where he studied with Dan Hearle, Rich Matheson, Jack Peterson, and Paris Rutherford. He is also a former Malaspina College music student. He has been a private jazz piano instructor with the Vancouver Island University Music Department for over 20 years (B. Costin, personal communication, March 25, 2011).

Shane Fawkes

Fawkes graduated from N.D.S.S. in 1981 and spent the first 10 years of his professional life as a freelance bass player. He traveled throughout Western Canada playing with well-known musicians, including Diana Krall, Ingrid Jensen, and Brad Turner. He was hired as music teacher at Walnut Grove Secondary School in 1990 (the school's opening year), and he has been there ever since. Over those 20 years, he has shared his passion for music and his dedication to excellence with the multitude of students who have gone through his bustling program. He has taken music students to perform in Cuba, Hawaii, California, and all across Canada. Fawkes and his music program are an integral part of the Walnut Grove community, and they have a strong reputation among music educators throughout the province (S. Fawkes, personal communication, March 20, 2010).

Carmella Luvisotto

Luvisotto graduated from N.D.S.S. in 1990, and she credits Stovell with inspiring her to pursue a career in music education. She has studied with Diana Krall, Pamela Butchart York, Hugh Fraser and Tony Genge. Post graduation, she enrolled in the Malaspina Jazz Program (now Vancouver Island University) under the direction of Steve Jones, and then she entered the University of Victoria's Music Education Program. She completed her teaching practicum in Nanaimo with Stovell as her mentor. Luvisotto has enjoyed great success at Wellington Secondary School, where she took over the band program in 1996. In 2009, she was awarded the "Excellence in Culture Award" by the City of Nanaimo, and she has been a finalist for the BC Premier's Award for Teaching Excellence. In 2004, Carmella was awarded the "Keith Mann Most Outstanding Band Director Award for Canada" by MusicFest Canada (C. Luvisotto, personal communication, March 25, 2011).

Bob Labonte

Labonte retired in 2008 from a long and prestigious career as a music educator in Surrey, B.C. He credits much of his success to the lessons he learned from Stovell when he was his student teacher during the 1973/1974 school year. His most notable contribution to the field of music education was the creation of the "Envision Jazz Festival." As "Canada's largest and longest running educational jazz event" (Envision Jazz Festival Web page), this festival has involved thousands of young musicians over the last 29 years. Many of Canada's top professional musicians have won awards and scholarships as student performers in the Envision Jazz Festival, including Brad Turner,

Jodi Proznick, and Tyler Summers (Envision Jazz Festival Web Page; B. Labonte, personal communication, November 20, 2010).

7.5 Current Students

Sheila Butts

Butts is currently enrolled in the V.I.U. Music Program as a guitarist and is taking Guitar Ensemble, Sight Reading, and Improvisation classes with Stovell. She plans on completing the four-year degree program and going on to pursue a playing career (S. Butts, personal communication, November 11, 2010).

Suzanne Gay

Gay is a first year student at V.I.U. and is presently in Stovell's Improvisation class. She is a classically trained pianist and has loved expanding her musical knowledge and experience at V.I.U. After graduation, she plans to travel to Cuba in order to study Cuban music, culture, and history. Eventually, she would like to use all that she has learned to develop a music education program. (She is not yet sure of the context that would best suit this program.) This program would teach young people about the symbiotic relationship between music and culture and use music to increase cultural awareness (S. Gay, personal communications, April 22, 2011).

Ira Smolkin

Smolkin is a guitar player in his first year at V.I.U. He studies Guitar Ensemble and Theory with Stovell. Smolkin has some professional musical experience and has been a corporate trainer for the last ten years. He plans to use some of the teaching

techniques he has gleaned from Stovell within the corporate setting (I. Smolkin, personal communication, April 23, 2011).

7.6 Musicianship and Professional Experience

Every former and current student I interviewed indicated that Stovell's musicianship and professional experience are major factors in his success as an educator. Stovell is an extraordinarily competent musician, with years of experience in the professional world. He has a highly developed musical ear, as well as technical proficiency on several instruments. In addition, his formal music education has afforded him a high level of level of theoretical and historical knowledge. Stovell's musicianship allows him to give students practical ways to grow as musicians and to increase their musical understanding. He draws upon his vast experience to inspire students and connect them to many facets of the musical world. Porter summed up the inspiration that he drew from Stovell's musicianship and professional experience with the following statement: "Being an island guy, one of the big things when you get good enough to be doing gigs is you [say], 'I want to get out of here.' You go to the big cities, right? Knowing that he had done gigs ... I think he was part of the house gig at the Hotel Vancouver ... and all that ... that's inspiring. ... Generations have moved along, [and] now I'm the guy playing at the Hotel Vancouver. And when I'm there, I think about him and I think about the whole situation."

Maher gave some insight into the impact of Stovell's experience and musicianship: "He always had good stories to tell from back in the days at Berklee [College of Music], or when he was playing professional gigs. Like how he dipped his

fingers in Novacaine [to get through a long gig]; it was really cool. Then I came into the band room, and he was on his alto. He plays like clarinet, saxophone, bass... He plays so many different instruments that he is really able to relate to everyone in the band.”

Bateman was drawn to Stovell’s music program because, “he knew about music in a way that other people that I had met didn’t. It was a big part of his life, and he had worked as a musician. In my mind, that was a significant thing. You know, there are people who go through university programs and then go into teaching, and they never actually have the practical experience. Bryan had spent a few years freelancing as a bass player in Vancouver, and it made a big difference.”

Luvisotto explained how Stovell’s musical attributes impacted the life and careers of many of his former students: “His knowledge, his love for music, and his passion for music were very significant. And what came out from him came to us as students. There was no doubt about it: What he brought to us, we loved and instilled in ourselves. That is probably why I followed and decided to go into music myself. It is because of his passion and his knowledge and that, besides being a teacher, he was a musician. It made a big difference.”

Nash forwarded me an email she sent to Stovell a few years prior to our interview. In it, she expressed how the experiences and musicianship he passed on to her had also impacted her son’s life. Her son, Austin, had participated in a five-week summer music program at Berklee College. “As I was going through orientation at Berklee with him, I was looking around the room at the 900 students there from all over the world, with their dreams so fresh and real shining in their eyes, and I couldn't help but remember how much I had dreamed of Berklee when I was young, in large [part], because of knowing

about your time there and what a great experience it had been for you. But when you leave home at 16 it's hard enough to get through high school, let alone university, and I struggled with both. All weekend in Boston, I couldn't help think about how lucky he was to have this opportunity, and how grateful I was to be able to give it to him. It got me to thinking, though, that I don't think I have ever thanked you for everything you taught me, and I wanted you to know how it's trickled down to help Austin become the brilliant musician he's becoming. So, thank you, I will always be grateful for the foundation you and the other talented teachers in Nanaimo have given me."

Vaira explained how Stovell passed on the practical details and nuances of performance that he had learned as a professional: "A big part of my musical education that came from him was feel. He knew, from being an absolute professional in every sense of the word, that there was more to music than just getting the right notes. There's your tone, your attack, your presentation, and your song selection. You know there's how you play, and how you feel when you play; how you feel with the people that are around you when you play. He taught that to us, you know, he taught us how to sit back into the pocket and groove. He gave us reasons why this part is lower, this part builds, and why there is this big release here. He mapped music out in more terms than just notes on the staff."

Gogo also spoke of Stovell's ability to pass along the practical knowledge he gained as a professional: "He taught us a lot of things that I still use to this day, I mean every day. A lot of it has to do with, you know, making sure you're in tune, using dynamics. Don't always try to blow people away, make it subtle so when you do turn it up, you know, you're making a statement. Just some really fundamental things that

people tend to overlook. [We learned] how to work within certain groups, you know, how to work with a stage band, how to work with a four-or five-piece combo. And presentation too; part of these stage band festivals, I mean, you had to dress up, you had to present yourself well. That's stuff I use every day in my career."

Dan Burnett has spent the last 25 years of his professional life outside of the musical arena, yet he still recalls much of the practical musical knowledge that Stovell imparted to him: "So much stuff has just sort of stayed with me, in terms of information about how you play, and how you play changes. It was never in a lecturing way, it was in a conversational way. He's obviously got a master plan of some sort, because you sure come away knowing a lot about music."

7.7 Instructional Technique

All interviewees were impacted by Stovell's ability to convey his vast musical knowledge in a step-by-step, pedagogically sound manner. Butts explained it this way: "He gives you the theory, and then he gives you the time to integrate it, and he does a lot of repetition. So, when he introduces something new, he is very casual with it. [He will say,] 'Don't worry, we are going to be getting a lot of prep. You don't have to get it right now; it's OK if you don't.' He always makes it OK if you don't get it. He will leave it and then come back to it [later]." Taylor was philosophical when discussing this topic: "Rather than noticing a weakness or something to be over come ... he enabled [students] to figure it out for themselves. He helped people to progress to their full potential in their own terms and in their own time. I don't know if there was much of what I call 'doing' involved. It was the way he would 'be' with you and with the class."

Stovell is especially good at taking concepts from complex musical traditions, and allowing students to connect with them in meaningful ways. Makepeace gave an example from Stovell's work at V.I.U.: "One thing about Bryan teaching the classics, he is [now] doing a first year Bach class, a difficult class to teach ... He is the kind of guy that can make it experiential. [He approaches it like,] 'O.K., try playing this, you guys play that. What I want you guys to do is play the background.' He will get people doing stuff and actually experiencing it with sound in real time. So, he is creating the kind of experience that is needed in this situation, where we can't go out tonight and play gigs like we would have in the past."

After 20 years as a music educator, Gueulette has developed an interesting perspective on Stovell's ability to relay musical knowledge: "Well, he certainly had a good knowledge of the musical element. [However,] it is about more than just knowing how to do it. It is about how to relate to students. He was always very good at being able to relay concepts to students in a way they could understand, appreciate, grasp, and reproduce."

When discussing Stovell's teaching, a major sub-theme that emerged was the effectiveness of his practical approach. He tends to use very straightforward, practical teaching techniques and doesn't allow concepts to become overly complicated. Makepeace described Stovell's teaching style to me as follows: "He is pragmatic; that is what I say to my students about his style. He has a very sort of simple, straight to the point, and 'lets get playing' kind of style. Ironically, my approach is quite different, but we actually work well together because I like to delve into theory that interests me, and Bryan is completely on the other side. It works out great." Stovell's un-theoretical

approach also left an impression on Bateman: “Really, at that point, it all seemed pretty down-to-earth and practical information that he was imparting. Like, ‘This is how you make your way through a tune, as a bass player.’” Albert spoke of Stovell’s ability to apply his practical pedagogy in ways that met the varying needs of individual students: “He knew exactly what he wanted everybody to get out of the course. It wasn’t like he wanted everybody to have five arrangements for a portfolio. He wanted people to have particular skills and was really good at making lesson plans to accommodate the needs of a particular skill set.”

One example of Stovell’s practical technique is his use of simple mnemonic devices to teach rhythms and melodies. Maher, Costin, and Fawkes all spoke of how they continue to use some of the devices that Stovell taught them in their own practice. Costin put it this way: “I’ve adapted his style into my own teaching. I’ll make up lyrics to difficult rhythmic passages instead of counting it out. I still remember one of his lyrics for working out a rhythm for the counter theme for ‘Hogan’s Heroes,’ in grade 9: ‘Take a walk downtown, and buy a Christmas present for Sammy the clown.’ No one ever got that rhythm wrong again.”

Another sub-theme that emerged from the student interviews was Stovell’s level of organization and preparation. Several of the interviewees indicated that Stovell’s organization and preparation are key components in his effectiveness as a teacher. In fact, none of the students I interviewed remembered Stovell as ever being unprepared or disorganized. He always begins on time and ends on time, and every minute of his lesson seems to be accounted for. Albert put it this way: “One of the key things that I

remember about Bryan is that he was always superbly prepared for whatever his lesson was that day.”

As a student teacher, Labonte was very inspired by Stovell’s orderly approach: “I would say ... he is extremely organized. He knows exactly what he wants to cover, and he gets up in front of the group and becomes engrossed in what he is doing. He was very structured. In fact, the one thing I always noticed about him is that everything that he needed, material wise, was always very close at hand. So if he was teaching the class, he could just reach around and grab anything he needed, and it was always there. I have patterned myself back to that, and now that I am teaching in a different school, part-time, I have rearranged the whole room. I looked at it today and said, ‘This is crazy, I have done exactly what I used to do in the other school I taught at, just like I learned from Bryan Stovell.’”

Nash explained how Stovell’s organized approach continues to impact her professional and personal life: “I’m never late, I refuse to be late, and I think he gave me that. No matter what it is, I am always five to ten minutes early. I think that one of my biggest pet peeves, and I directly attribute it to Bryan, is that I hate it when people are late. If I say that I am available here, now, and there, I am available. I don’t deviate from that ... because time is the most valuable commodity we both have, and [timeliness] is directly linked to respect. If you respect the person you are meeting, you will be on time. And I remember that being a big point for him in school. It was like, ‘Why are you late for class? Why would you waste our time? Why wouldn’t you be here on time?’”

7.8 Extra-Curricular Opportunities

A significant number of Stovell's educational contributions occur outside of school time. Over the course of his career, he has devoted countless hours of personal time to create musical opportunities for students. All interviewees indicated that Stovell's extra-curricular devotion played a significant role in their growth and development. It is important to note that this extra-curricular devotion has been a constant throughout Stovell's entire career. Students who studied with him in the mid-1990s were as impacted as students who studied with him in the early 1970s. Even now, Stovell devotes a great deal of personal time to working with students outside of his teaching hours.

Fawkes remembers spending multiple Saturdays in Stovell's basement with Diana Krall and other students, listening to his extensive record collection. As Fawkes put it: "I spent I don't know how many Saturday afternoons over at Bryan's place with him basically feeding me different bass players to listen to. ... [He would say,] 'You got to listen to Leroy Vinnegar, you got to listen to Jimmy Blanton.' You know, all these different bass players, and great rhythm section players. And the same thing with Diana ... sometimes we'd all be over there. Sometimes it would be whoever was there. It was about the music, it wasn't about the classroom." Bateman, Makepeace, Burnett, and Nash all told me very similar stories to Fawkes'. This indicates that during the 1970s and early 1980s Stovell devoted a significant amount of Saturday afternoons to expanding his students' musical horizons.

Porter still remembers Stovell taking the time to teach him when the Porters and Stovells were on their annual family camping trip (the two families were quite close when Porter was growing up): “Camping on Hornby Island, I was trying to figure out something off ‘Physical Graffiti,’ that Led Zeppelin album. I remember I was having a hell of a time with it, and I asked him, ‘Hey Bryan, what do you think this is?’ And I remember, pretty quickly, he said, ‘That sounds like some kind of open tuning to me.’ And that was the only thing he said; he never said what tuning it might be. That was neat ... it was sort of an observation and then he walked away.” Porter feels that Stovell’s response led him in the right direction but still left room for self-discovery. It allowed Porter to “ponder” open tuning and to connect his ears “to his brain.” He went on to spend years working on open tunings and incorporating them into his guitar playing.

Nash highlighted another extra-curricular activity that Stovell participated in over the course of his career: “I remember him and Norm Porter bringing a bunch of us over to Vancouver from Nanaimo. In those days, the C.P.R. Ferry would run ... sometimes, we would come over on the C.P.R. Ferry, and it would bring us in for seven o’clock at night. We could go see a concert at the Commodore, or the Hotel Vancouver, and get on the last ferry at two or three in the morning. We did that a couple of times ... and I remember us coming over with him and Norm Porter [to see] I think it was Stan Kenton or Count Basie, one of the big shows. I remember the two of them taking care of us ... and I just remember thinking that it was just so amazing that they were two really cool guys ... and how awesome it was to be on this amazing trip and to see this jazz. Just, I don’t know, how he just sliced a big hole in the fabric of the world and let us look inside. He did that for us ... those teachers did that for us. They went above and beyond, you

know? You don't see that many teachers going above and beyond any more, union shmunion! [Stovell] went above beyond; he took us there on his own time. You know, nobody paid him for this; we raised funds to do it ... [W]e went over together, and sometimes we'd stay in a gnarly hotel. He'd make sure that nobody got raped or drunk or whatever. Somehow we all survived, and we all got back. We had the most amazing experience.”

Taking students to concerts has always been an important part of Stovell's educational practice. Sometimes he brought the concert to the students. Maher explained: “Back when I was in grade 10, they were doing a big ‘Adrienne Clarkson Presents’ documentary on Diana Krall. He brought Diana Krall right into our rehearsal, and she played piano with us and sang a few songs while the CBC crew were doing their thing. Ingrid Jensen popped in once or twice, I believe, and [there were] always one or two pros coming in, like maybe once a month or [every] couple of months.” Of course, bringing in these pros required a great deal of planning, connecting, and organizing outside of school hours. In addition, Stovell often set up evening concerts to allow students to be featured with touring professionals.

Several students spoke about the amount of energy Stovell put into providing performance opportunities outside of the classroom. Stovell has always travelled, played local concerts, and attended festivals with his students. Luvisotto spoke of the impact that his efforts had on her personal and professional life: “The places he took [us], the festivals and events. He exposed us to other sources, and it made a big difference. So when the teacher is taking you on these trips and festivals ... you have a great perspective on the world and [on] what is going on around you. As a student, I really appreciated the

fact that he did that, and we were not just in the classroom playing music, [doing] nothing to show what we could do out in the public. A lot of how I structure my teaching [is] because I enjoyed what I learned and [who I learned from]. I figured it would work as well with our students. Playing in the classroom is great, but you have to take it out as well.”

Most of the professional musicians I interviewed told me that their first gigs were set up by Stovell. He would use his affiliations with other musicians to provide opportunities for students who showed potential. Makepeace started gigging at age 14, because “Bryan hooked us up with all the musicians in town.” When Makepeace was a bit more experienced, Stovell took him to Vancouver and introduced him to many of the musicians he had played with while he was living there. Those connections springboarded Makepeace’s professional playing career and allowed him to become a full-time musician.

Costin still remembers some of the gigs that Stovell set up for him: “John Forrest’s wedding was the first wedding I ever played. Bryan was the bass player and brought me along for the gig. I also played in the pit orchestra for the 1979 student musical, *The Music Man*. He had me play in the Nanaimo Musician’s Association Stage Band as well. That is where I really learned, playing all those swing tunes with all of the other excellent teachers in Nanaimo.”

It was not until years later that Stovell’s students realized the significance of the opportunities that he had provided for them. Vaira told the following story to illustrate this point: “I have a sneaking suspicion that part of this is because he is such a good

teacher. He really put you in the fire if you wanted to be there. But he was also there with the tongs to pull you out in case you were getting burned. In that last year, when I was in grade 12, he kind of took me aside and said, ‘You know, it’s my last year, and I’m kind of getting sick of all this office work. [Vaira’s grade 12 year was also Stovell’s last year as a high school teacher.] If anything comes in, if anyone wants to book a show, why don’t you make a note of it, get together with your guys, get your quartet together, and go out and do it? You know, dress nice, find how much you’re going to make, and get it in writing.’ So here I am thinking I’m doing him a favour by taking care of this, and all of a sudden, I’ve got work for the summer. I’m with my friends, going and playing music, and learning how to be businesslike on the phone, and [learning] how to make sure the gas is covered and the rides and all that. So all of a sudden, I’m being mentored in how to be a working musician, and I’m in grade 12 and I’ve been playing for about a year.”

7.9 Care and Compassion

Each of the students I interviewed commented on Stovell’s care and compassion. In addition, all of the interviewees expressed that he truly cared about them as people. As Hicks put it, “He treated people with respect and dignity, and he supported people.” He did not just see them as students, or cogs in his musical wheel, but as important individuals. He took the time to get to know them and to meet their needs on a personal level. If they were struggling with issues outside of the classroom, he would listen and try to help. In Sean Burnett’s words, “You got the sense that he cared about you and not necessarily just the music.” Or as Taylor put it, “He had a way of seeing only the very best in everyone ... He had a way of assessing people for their potential.”

Stovell acted upon this care and compassion in many practical ways. Gueulette told me about a time that Stovell came to visit him in the hospital: “I had cancer when I was 18, and [I was] undergoing very intensive therapy in Vancouver. He came to visit me, and, at the time, I was going through quite a rough patch. I mean, I looked like hell: I lost my hair, I was covered head to toe in a rash, I was in horrible shape. I remember him talking to me about that after I got out. [He told me] when he saw me going through that, and the fact that I could get through it, he knew he could get through his troubles [with alcohol and depression].” This story fascinated me, because it exhibits Stovell’s natural inclination to turn a difficult situation around to help others. Instead of feeling like a victim, Gueulette felt like his circumstances helped inspire Stovell to stay healthy. This is a remarkable example of the compassion, sensitivity, and humility that Stovell’s students referred to time and time again during our interviews.

Nash told this story to highlight Stovell’s compassion and to explain the impact it had on her life career: “Bryan was a great teacher, but [he] is also a great, giving soul. When I was a kid, I had this old rickety saxophone that was always squeaking and breaking. My parents weren't too cool with me going into music, so I got a paper route and earned myself \$700. Bryan had mentioned that he had an old Selmer Mark VI tenor sax kicking around, and that he might be interested in selling it because he was a bass player and he wanted a new outboard motor for his boat. Knowing that a horn like that would be at least \$1500, I meekly asked him what he wanted for it, thinking I would figure out a way to earn the difference. He asked how much I had, I said, ‘seven hundred dollars.’ He thought for a minute, smiled to himself, and said, ‘Then the price is seven hundred dollars.’ I still have that horn; I made a career with that horn and the knowledge

he gave me along with it. That's the kind of guy you're writing about, that's the impact he's had on people's lives.”

Fawkes still remembers how Stovell advocated for him when many of the school faculty considered Fawkes to be a rebel in need of an attitude adjustment: “When I went to high school, I was known for wearing baseball hats ... at a time when that was not accepted. Maybe I was a little rebellious, and sometimes, you know, I might walk past a principal with my hat on, you know, that kind of thing. There was a lot of, you know, ‘that Fawkes kid,’ kind of talk in the staffroom. I guess it was [about] the defiance. I found out afterwards [that] he wrote a fairly lengthy essay on ‘What’s the problem with the hat?!’ [He directed it to the administration, and apparently it caused quite a stir amongst the staff.] You know, it’s that kind of thing ... You know, just because there is something going on with a student ... and I didn’t find out about that until many years afterwards. It shows a manifestation of his principles about relationships.”

Kindness was an important sub-theme that arose from the student interviews. A notable aspect of his management style is just being nice to his students. He allows all of the students in the room to feel valued, and he rarely lets his goals supersede his civility or override his even temperament. As Butts put it, “He looks people right in the eye, and checks with everybody. It is like he has eyes on the back of his head; he is always scouting out the whole class and scouting out the general feeling of everybody, as well as the individual.” Or as Hicks commented, “He was always really good about being really open about praising and supporting. And really heartfelt support so that you really feel [it]. Because music is such a personal thing, you put yourself out there and it’s really cool to have someone [like Stovell] supporting you.”

Luvisotto elaborated on his kindness: “His personality was always very calm, kind, caring. [He was] concerned about you as a person, you as student, and you as a musician. He took that into account for [all of] his students. He just made everyone feel at home [and] welcome. It was an exceptional learning environment because of his mannerisms, and how he presented himself. . . . The dedication, the caring, [and] how he followed through with everything. He always made sure everyone was accounted for. We considered ourselves very lucky.” Bateman summed up Stovell’s kindness with this statement: “He’s basically a very kind human being. You know, he cares about the people around him, and he’s trying to make the world a better place.”

Labonte explained how Stovell’s gentle personality fosters a productive educational environment: “He seldom ever raised his voice. I have seen a lot of educators over the years who found that the only way they could really get their point across was to yell and scream and have some sort of tantrum in front of the students. Bryan has never done that, as far as I know. An incredible person, always tried to get the very best out of the students. Sometimes you would look at a student and think, ‘Oh, there is not really much going on here.’ And yet, he would be so patient and make sure that students always got the very best that he could get out of them.” As Stovell mentioned in an interview, showing patience towards students is a matter of conscience for him and part of his classroom management style. This seems to be an effective strategy, as all of the students I interviewed were very appreciative of the way Stovell conducts himself within a classroom setting.

7.10 Authentic Relationships

All interviewees spoke of Stovell's authenticity. His straightforward and direct manner builds important lines of trust and communication with students. As Porter put it, "He was a genuine dude, and if you needed to chat with him he was there." I was told multiple times of the deep impact of Stovell's "no BS approach." Jensen put it this way: "I would say that he just stands for being real with the music. There was no pretension or false ideas with the students. He was very down to earth with us." Bateman was also quite candid about this aspect of Stovell's character: "I'd say more than anything else, his teaching style was very much part of who he was as a person. Like, there was no bullshit. He did not pretend to believe in things he did not believe in. And he was very straightforward." Later on in our interview, Bateman returned back to the same theme: "Really, there is no bullshit. I don't think he is capable of it."

This authenticity spills over into the relationships that Stovell is able to foster with his students. Most of the interviewees noted that Stovell treated them more like peers than students and spoke to them with sincerity and respect. This respectful approach to relationships was an important sub-theme within the student responses. For instance, Vaira was impacted by Stovell's ability to communicate with students "on the level." He explained: "He is completely grounded. He talks [to students] completely on the level of adults. He is someone who is going to be straight up with you. And he was one of those teachers who, in a total un-condescending way, was like, 'You make your own destiny.' He was like, 'If you want to come here and play, I will be here for you guys one hundred percent.'" Sean Burnett put it this way, "I think a lot of it was ... he had no pretenses. He was very genuine about pretty much everything. Honest, but not in

a critical way ... more so than other high school teachers. He spoke to you like you were a full adult, not a kid.”

Dan Burnett remembers Stovell as “part of the gang:” “He really treated students like peers, like people he was imparting knowledge to ... But he was part of the gang. I remember him taking a big gang of us over to see Stan Kenton or Woody Herman over at the Commodore ... which probably involved sneaking us in ... and he was prepared to be completely a part of things. And, you know, having people over to his place to put on some records or maybe meet a former student who was in town. He was just trying to involve people, and similarly ... getting students involved in the N.M.A. He was a guy that treated you well, and you wanted to treat him well.”

Jensen connected Stovell’s “on the level” approach with the success that many of his student ensembles have enjoyed: “When you think about the success he has had, in terms of winning so many awards with his bands, [I notice that] he gave us a lot of responsibility, to take care of our own [business]. In terms of organizing ensembles outside of school and just being supportive, that takes a lot of effort, as well as courage. Because, the band teacher has to know that he is still guiding us through some pretty advanced stuff. It’s kind of like hanging with students in a way that you are nearly on the same level.” Vaira put it this way: “He approached you as an equal. Just a guy that knew a little bit more about something, and he wanted to teach it to you.”

Hicks told the following to illustrate the respect and responsibility that Stovell gives his students: “When I was in grade 12, our graduating band ... it was a really good band. [The N.D.S.S. bands] were like the city wide all-star bands every year. The year

that I was in grade 12, we were the best band in Canada, and there was all these all-star players and it was just amazing. Stovell recognized that and let us do our thing. He went so far as, when we were playing for the gold medal at the national championships, Stov introduced our band and the first song, and then walked to the side of the stage, and I counted in the band. Stov stood at the side and he was like, ‘Yup, these are my guys.’ Whereas most band leaders were up there directing their band right through the song, Stov realized he didn’t need to do that. He just needed to put the spotlight on the band and let those guys go. It’s heavy on that level because we’re talking high school, right? We’re talking 15 and 16 year olds, right? To get the respect from someone like that saying, ‘You guys can do this. I’m going to be standing right here supporting you, but you’re good, you can do this.’”

Gogo was also very inspired by the level of respect Stovell showed him: “The main thing that I like about working with Bryan ... I mean, there was always the respect. We knew he that was the teacher, there was no doubt about that. But, he also treated you like a fellow musician. And myself, at the time, I was already playing professionally ... so I was out doing it. And he also respected that fact. We felt that we could really learn from this guy, and we really did. But, you know, he never talked down to us. That being said, there was never a point where we thought we were on his level. Like, he treated as musicians, but he was always the senior in charge.”

Stovell’s sense of humour was another important sub-theme; it had a significant impact on the majority of the students that I interviewed. His lessons are almost always interspersed with humour, and many interviewees claimed that his anecdotal comments and funny remarks helped to create a productive learning environment. Maher had this to

say about his humorous style: “He has a really funny approach; he is really funny! He has a really [fun] way of explaining things. Say he wanted our pianist to make the accented note a little shorter, he would make a melody out of her name, and sing the accent the way he wanted it.”

Maier told me another story that highlighted Stovell’s humorous side: “I came into the band room once, and he was playing his silver alto up against the wall in the corner of the band room. He was wailing away, and I walked in and said, ‘Hey, what’s going on?’ He said, ‘Ah, just having a rough day and taking it out on the wall.’” Butts summed up the effectiveness of Stovell’s humour in this manner: “He has a great sense of humour; he just knows how to make light of things. No matter what somebody is struggling with, or nervous about, he never lets things fall flat. He is always able to nip things in the bud, and put them in a good direction. That is his really big skill, because his class is always joyful and easy. There is never any dark heaviness or anything.”

Costin explained how Stovell uses humour to nurture relationships with students: “Bryan is very intelligent. You can’t tell him a story about your own life without him catching on and relating something from his own experience back to you. It usually includes humour. He is quick witted and thinks on his feet. He [once] told me he would occasionally, inconspicuously swear so only the thugs in the back of the classroom could hear. It seemed to keep them in his class and behaving.”

Stovell uses his kind, caring, authentic, and humorous nature to foster productive relationships with his students. Every interviewee indicated that Stovell’s ability to relate to students is a key component in his success as an educator. When asked what aspects

of Stovell's personality were particularly significant, Costin gave this response: "I guess it would be his ability to connect and relate with students. He always had a good rapport with the kids. He was very enthusiastic, very passionate about music, and he was very good at transferring that passion to the students so they were excited about music, so that they, I guess, wanted to work with him, to accomplish the best they could accomplish."

Makepeace told me that Stovell's reasoning for relating to students revolves around his "genuine interest in people." He explained it this way: "All his students love him, even the rough kids. I think the main theme that I take from his teaching style, is just that you really actually have to have an interest in a student, a genuine interest; it's not just a paycheck. This guy doesn't need to work here [V.I.U.]. It is not about a paycheck; it never has been. I was at his house until 10:30pm on Tuesday nights, all through high school. That is not part of the paid job. To many teachers, it's a gig. They have two months off in the summer, and that is the way they look at it."

Luvisotto explained Stovell's relational skills and how he uses them to manage students and hold them accountable: "I remember that he was a really down-to-earth person. You respected him; he was your teacher and mentor, and he took care of you. But when there was an issue, you were afraid of him. You would respect the fact that if there was an issue on the band trip, he brought the whole band in and talked to them. You felt really bad about it, because, even though he was a friend, and he cared about you, you still respected the fact that he was the teacher and an authoritative figure. And if something went on ... I just remember thinking, 'But this is Stovell. We have to figure this out, we have to clear it up; it is a big thing.' Even though nobody could figure out who had done it, he just said, 'Somebody has done something, and you need to own up to

it, and I won't do anything until somebody does.' So the pressure that the kids put upon each other, to get whoever it was that did something to confess, was right there in your face. He let the group figure it out, and [people] were like: 'What did you do to Stovell?' I just remember that. Everybody cared that much about him."

Gogo told me a humorous story to illustrate the power of the reciprocated love and respect between Stovell and his students: "I remember one time we were playing a gig, I think it was up in Whistler or something, a million years ago. We were maybe one year out of high school, and Bryan had taught all of us at one point or another. And he was up there, for some reason, and as soon as he came in, you've never seen four guys, that seemed to be confident musicians ... all of a sudden we were breaking out the tuners, and checking the pitch."

7.11 Personal and Professional Impact

While there was unanimous agreement between interviewees on many themes, there was also a tendency towards differing focal points on Stovell's educational impact, depending on the interviewee's professional background. In general, the professional musicians tended to focus on the practical knowledge and musical experiences that Stovell imparted to them. The music teachers tended to focus on Stovell's teaching technique and interpersonal skills. Current students focused on Stovell's ability to help them grow and understand the course content, and the positive impact of his relational skills. It is interesting to note that the former students who have gone on to success outside of the musical world tended to focus on the same issues as the professional musicians. All three of these interviewees still perform regularly and attribute varying

degrees of their musical accomplishments to the practical knowledge and musical experiences that Stovell imparted to them. In addition, all three indicate that Stovell's positive influence helped them succeed in their non-musical careers. The following paragraphs illuminate these various focal points and highlight Stovell's ability to meet the unique educational needs of individuals within a group context.

Each one of the professional musicians I interviewed credited Stovell with having a positive and direct influence on his or her career. Most of the musicians also told me that Stovell helped them get started in the business by connecting them with other influential musicians and setting up their first professional gigs. Makepeace summed up the experience of several of the professional musicians I spoke with as follows: "He invited us out to his rehearsal band, the N.M.A. Stage Band. Bryan hooked us up with the musicians in town. I started gigging at 14 basically because Bryan set me up with people." Shauna Sedola, who studied with Stovell approximately 30 years after Makepeace, echoed his comments: "Absolutely, he makes those connections all the time. If he hears about an opportunity ... he has asked me if I am interested in doing a gig or playing with so and so. He connects people."

As we have seen earlier in this chapter, the professional musicians also spoke extensively about the practical knowledge that Stovell imparted to them. Sedola illuminated this tendency with the following story: "He clarified a lot of things that I didn't know before university. I remember studying music when I was younger and thinking, 'How does a musician solo? How do you improvise?' I remember asking music teachers and them ... just being really vague, or saying, 'Well you know, that's a really big question ... we'll talk about that next lesson.' So I'm wondering about this for

about ten years and then I get to university, and the first day of class Bryan opens up his book and says, ‘O.K., here’s how you improvise. You just follow the notes that are in the chords, and then you approach them with other notes that aren’t in the chord.’ And I just thought, ‘How come nobody told this before; it is so simple.’” Albert told me a similar story: “I took private bass lessons with him first year ... I was a total beginner on the upright bass. He gave me a book that was about 20 pages that he had done on Sibelius on his computer. But, he went and had the covers put on it and had it bound at Staples. Obviously not funded by the university ... an example of Bryan going beyond the call of duty; spending his own money on the endeavors of his students. [The book he created], had a very systematic way of teaching walking bass lines. It was like ... ‘here is the notes of the d minor chord, which are all notes from the c major scale. And look, these are the chords, but we don’t just walk these notes, we walk to these notes. And then a transcribed solo of Paul Chambers on ‘So What.’ This is all first lesson day one ... and walking out of there I could walk on ‘So What.’”

Dan Burnett told the following story to highlight the musical passion that Stovell ignited in his life: “When I finished grade 12, I [had] pretty much decided that I wouldn’t go into music as a career. It would be a major hobby of mine, but I would do something else. [However,] I started looking around for a Baritone Sax ... because that’s what I regarded as my principal instrument. [Throughout high school he had played the school’s Baritone Saxophone, since he didn’t own one]. Long story short ... just before my first year of university, I get a call from a guy who had this particular Selmer Mark VI Baritone ... I made the deal for this thing even though it was literally every cent that I had. The whole year was going to be student loans, the whole year was going to be no

car ... so it was a pretty big decision. I have to say, I think that I bought it because of the passion that Bryan ignited. And if I hadn't of bought that, I wouldn't be playing today.”

Dan Burnett noted that Stovell had also significantly impacted his life and career outside of the musical arena: “I think one of the great things about teachers is the lasting impact they have. And when I look back on the great teachers I had, he would definitely be number one. He taught me about work ethic and attitude. You know, you try and emulate people like that. He's was never self important ... and I've always tried to be really low key.” Sean Burnett told me that he has tried to emulate Stovell's demeanor in his professional and personal life. He also credits Stovell for “bringing out the best in [him] and somehow showing [him] how to up his game.” “Music, [said Sean Burnett] “showed me what I could do, and Bryan was a big part of that.”

Taylor summed up the impact that Stovell had on his successful business career this way: “I use music as a metaphor and reference for how I run my business.” More specifically, Taylor told me how he models his management style after Stovell's: “While Bryan may see the very best in people, or the incredible potential in people naturally, mine doesn't come naturally but I model him. My intention in meeting anybody is to see them not for what they've done or where they've been, but for what their potential is. And their potential, of course, is brilliant. So that's what I aspire and strive to model in my life and my business.”

All of the music teachers I interviewed, who were former students of Stovell, indicated that he had a direct influence on their decision to become a teacher. In addition, they all stated that they adopted various aspects of Stovell's style and technique into their

own practice. Fawkes put it this way: “He dictated by example a path that I tried to take. Luvisotto spoke about the impact Stovell had on her career as a high school music teacher: “He had a huge impact, because I really loved music, but he just reassured my love, and I knew I wanted to continue in it because of him. He was one of the main reasons I wanted to continue, and I wanted to continue with education, because I could see what he did for his students. I modeled myself, my program, sort of after how he used to do things. And I just try to provide the same opportunities for my students [that] he did for us.”

Labonte was very forthright about the influence that Stovell has had on his practice: “I know people that have watched me teach over the years that know Bryan well. They say, ‘My goodness, you picked up every trait he ever had.’ I feel honoured by that, because I really respect him so much for what he did and the kind of results he could get out of students.”

Stovell’s current students all spoke at length about his relational skills and the care that he shows each of his students. Ira Smolkin encapsulated the sentiment of all three current student interviewees with this statement: “He seems to have the ability to, almost implicitly, make everybody feel very much included ... and that he believes they can do it. That it doesn’t have to be a mystery. You know, he gives everyone a lot of support.” Suzanne Gay described Stovell’s relational skills as follows: “The thing that’s amazing about Bryan is that he makes every single person in the room feel like they get direct attention.” Sheila Butts put it this way, “Very kind, he is really caring, and he has an excellent sense of how people are doing.”

The current students were also very impressed with Stovell's ability to help them grow and understand the course materials. When I asked Butts to tell me the aspects of Stovell's teaching that were particularly significant to her, she replied as follows: "Wow, all of him is significant. Everything he opens up his mouth to say is significant ... He gives you the theory and then he gives you the time to integrate it, and he does a lot of repetition." Gay spoke of Stovell's ability to "gauge where you are at, and then gently push you." All three of the current students mentioned that Stovell takes time outside of class to help students grow. He often tracks down students in the hallways or practice rooms to see if they need any extra assistance. In addition, students are always welcome to visit him in his office, or call him if they need one-on-one help.

Each of the former and current students I spoke with, in some way, credited Stovell with, as Nash put it, "[slicing] a big hole in the fabric of the world and letting us look inside." Her explanation of this comment encapsulated many of the interviewees' responses to my question on the impact Stovell had on their lives and careers: "It's like, 'How can a kid in Detroit know what a camping trip looks like? He was raised in cement.' In Nanaimo, how can you expect kids to know who Count Basie, Louie Armstrong, Sarah Vaughn, and all these people were? Unless you have teachers like Bryan that knew to give that to you. To have a guy around, like Bryan, who had experienced Berkeley, who had experienced another place. He made you want to get there."

8 Analysis and Conclusions

This study on the life and work of Bryan Stovell centered on the following research question: What aspects of Bryan Stovell's life and work, if any, have enabled so many of his former music students to become extraordinarily successful in the professional music world? In addition to this central research question, the following corollary questions were explored: (1) What impact has Stovell's career as a professional musician had on his ability to mentor gifted performers and help them to transition into the professional world? (2) What role(s), if any, did Stovell play in shaping the work and pedagogy of former students who have gone on to be successful music educators? (3) Has Stovell's passion and commitment to music and education inspired future educators and professional musicians to carry on his legacy? (4) Does the musical common denominator have more to do with the community of Nanaimo than with Bryan Stovell? Could it be that Stovell and the community have shared an equal role in shaping these influential musicians? Is it possible that he shaped the lives of his students by first helping to transform the community in which they lived?

To collect data in the foregoing chapters, I have presented the results of interviews I conducted with Stovell and several of his former students. My interviews with Stovell were rooted in I.E. Seidman's "phenomenologically based interviewing" (Seidman, 1991, p. 9) approach, whereas my interviews with former students were designed to obtain related data with a relatively simple set of experiential questions. I utilized Tom Wengraf's framework for the gestalt-theoretical phenomenological approach to analyze the interview data and derive answers to the central and corollary

research questions. As mentioned in the methodology portion of this thesis, the gestalt methodology allowed me to distinguish between the way Stovell presented his life story and his actual lived-through life. My addition to this method was the inclusion of data that I collected from interviews with former and current students and my own classroom observations. In addition, names, key dates, and other chronological data were corroborated by using the Internet and accessing applicable archives.

Two Theory Questions (TQ's) were applied to all of the relevant responses from my interviews with Stovell. To ensure relevancy I applied the following question to every response: Does this response, in any way, relate to or illuminate the central and corollary research questions? The questions applied were as follows: (TQ1) What is the structure or pattern of the lived-life? (TQ2) What is the structure or pattern of the story told?

Answers to TQ1 were analyzed from a chronological perspective, drawing upon interview materials from the former student interviewees in the study and my own classroom observations. Whenever possible, I confirmed key dates and names by searching applicable records and documents or by corroborating accounts of the student interviewees. For instance, Stovell told me he had played a few gigs with a big band leader named Mart Kenney during his years as a professional player. He mentioned that Kenney was a well-known Canadian musician and assumed that I would have heard of him. A Google search of Mart Kenney yielded several Websites that supported Stovell's claims regarding Kenney's career and the timeline for when he played bass with his group (i.e., The Encyclopedia of Music in Canada Web page; Wikipedia Web page).

Likewise, I used documents and records to corroborate Stovell's statements on his experience at Dulwich College. Stovell stated that before he left England (at age 7) he had been awarded a scholarship to Dulwich College based on his IQ tests. I contacted the registrar at Dulwich College and she informed me that scholarships were offered to "potential scholars" in the 1940's, based on the results of standardized testing. However, Dulwich College did not have record of Stovell, and the youngest "potential scholar" she could find record of (in 1947) was 10 years old. Therefore, the registrar concluded that Stovell must have been offered a scholarship to Dulwich College Preparatory School, which catered to boys between 3 and 13 years of age in 1947 and offered similar scholarships. Unfortunately, Dulwich College Preparatory School did not return my communications. Consequently, I could only assume, based on Stovell's statements and the evidence I received from the registrar at Dulwich College, that Stovell was offered a scholarship to Dulwich College Preparatory School at age 7.

My searches for corroborating data resulted in a generally reliable Biographical Data Chronology (BDC) which outlines Stovell's life and perspectives as they relate to the Central Research Question (CRC) and corollary questions. As indicated in Chapter 2, the BDC incorporates relatively objective information concerning Stovell's character, personality, and pedagogy, not just verifiable chronological data. Chapters 4, 5, and 6 present Stovell's BDC.

I analyzed answers to TQ2 in terms of a Text Structure Sequentialization (TSS), which showed the changing structure of the text over time. I performed the TSS by meticulously reading through Stovell's responses, and writing notes in the margins to

indicate the structure of his self-presentation and any obvious diversions from that structure. The following section presents my findings from the TSS analysis.

8.1 Text Structure Sequentialization (TSS)

The general pattern of Stovell's self-presentation can be characterized as honest, humble, and practical. In addition, his sense of humour and casual demeanor made me feel both comfortable and relaxed during our interviews. The following passage is indicative of Stovell's responsive pattern: "I might as well tell you this; it is the dark side of my life. Because of the war and the trauma, I always had anxiety and depression and it might be familial as well ... My older brother killed himself, and he had that kind of thing, and I think with me a lot of that came from post-traumatic (stress). I was really coming down with this stuff, and I almost couldn't function. I clashed with the principal who had no understanding. He would say, 'Why don't you just go and walk around the block or something.' I don't blame them. They just didn't understand; nobody did back then." Stovell told this difficult story to me in a way that made me feel surprisingly comfortable and at ease. Even though we had just begun the interview, I felt as if we were close friends who were comfortable sharing deeply personal information with each other.

Stovell used his honest, casual, and practical approach both to communicate and to down-play his accomplishments and attributes. The following interview excerpt is an illustration of this pattern: "I guess I am not modest, but I know it's true: I am smarter than most people. I was assessed by the psychiatrist when I had acute anxiety ... He told me I was in the one percentile, which is not that great. Really bright people are one in

one-thousand.” A close look at this passage shows that Stovell was being honest despite feeling uncomfortably immodest. He downplayed his intelligence in two ways: First he talked about his acute anxiety, reminding me of his “dark side.” Secondly, he went out of his way to inform me that being in the first percentile is “not that great.” In addition, the statement, “I guess I am not modest,” indicates his awareness of the potential for his honesty to be perceived as immodest. This self-awareness, ironically, helps to diminish Stovell’s potential for being seen as immodest or arrogant. The following passage frames this style of self-presentation within the context of Stovell’s success as an educator: “I am proud of all of them [his former students], but most of them who made it, they did it mostly on their own. I just pointed them in a direction. I mean, after a while you can’t take credit for Myron’s ability, and Diana’s, and Ingrid’s. You just show them that it is possible and [teach] them a couple steps along the way. They’ve got it, you just recognize it. [I tell them,] you can do this and off they go.”

At times, Stovell’s down-playing of his attributes and accomplishments bordered on self-deprecating. In the following passage, he managed to highlight some important character traits that have led to his success as an educator, while also outlining some self-perceived character flaws: “Yes, I have always had the ability to inculcate friendships, no problem at all. I would just go after someone ... I am a manipulator. I am glib, fast with the lip. It’s not something I am proud of, in some ways a manipulator is a derogatory term, isn’t it. It could be psychopathic if you go to the extreme with it. I have some of that sociopathic thing, obsessive compulsive and a manipulator. So, it makes it good if you want to be a teacher and you don’t screw the kids around. You give them the real stuff, and you get them to really want to do things. It is harder the other way. If they

are not 100% motivated I find it hard work, because I am so lazy.” Stovell is quite honest about his perceived flaws and shortcomings, while indicating how his personal attributes have also helped him achieve success as an educator. Stovell refers to himself as lazy, potentially sociopathic, and manipulative, yet he makes it clear that he is able to foster productive relationships with students and motivate them to become personally invested in their education.

It is important to note that while the first words most students used to describe Stovell’s character were “caring and compassionate,” Stovell was very careful to consistently steer clear of that sort of self-presentation. Whenever we spoke about the relationships he fostered with his students, he refused to admit it was because he cared. Rather, he referred to this rapport in a straightforward, pragmatic way as a form of “manipulation” which made the educational process easier for him. He was also very honest and pragmatic when reflecting upon his initial decision to go into education. When I asked about the reasons he decided to become a teacher, he replied, “Not the best of motives. I had to find a quick way to support my parents, and that seemed to be the best thing at the time. I worked in the pulp mill here [Nanaimo], and I worked for the phone company and did a bunch of other jobs, but they were not going to pay off in the long run like teaching would.”

When I asked him about his transition to music education his answer was similarly straightforward and unsentimental: “So the opportunity came up to start band, and I thought, they volunteer to be in this band ... They are going to be there because they want to be. So they are sort of self-motivated with intrinsic motivations that I put on them. It was an easier way out for me.” In our third interview, he put it more bluntly:

“You will never get me to say that I went into it to make a difference, right? I didn’t have any lofty motives. I was going to make a living and I tailored the job to where . . . students were happy, (and) it wasn’t a hassle to make a living. They got benefits and so did I.” Stovell was unrelenting, even when I pressed him on his refusal to present himself in a caring, compassionate manner. When I asserted that he must care more than he had been letting on in our interviews, he replied: “It is manipulation, and I don’t mind being good at it because it makes the job so much easier. It is kind of manipulation, but I am happy that you see it the other way. The end result is the same.”

While Stovell rarely made overt references to his intelligent, insightful nature, his practical, honest self-presentation resulted in comments that illuminated those aspects of his character. The following statement is an example of these illuminating comments: “Well, I would like to see the current trend [in music education] turn around in as much as the economic vices are squeezing out a lot. It might well be that society can’t afford it; I am very much a realist. We can’t keep plunging the province and country into debt . . . so some adjustments have to be made. Choir is actually more egalitarian and more cost-effective, if you can convince redneck parents to let their sons sing. And some people can’t afford to commit to bands, buying instruments, and raising funds. That is why I had guitar classes. That stuff should be happening [i.e., approaches to music education that are not concert-band centered]. It shouldn’t always be the Euro-centric concert band model.” The statements are revealing in several different ways. First, they show Stovell’s thoughtful insights into education, society, politics, and the economy. Secondly, they show him using his practical, honest nature to suggest realistic solutions to the current problems with music education as it relates to society, politics, and the

economy. Finally, it was evident in my observations of him in the classroom that he has implemented some of these ideas into his own practice and that he truly cares about meeting the educational needs of students from a variety of cultural and socio-economic backgrounds. This last point actually contradicts his self-presentation in my interviews with him, as it indicates a level of care and compassion beyond Stovell's self-proclaimed "manipulator" status.

The nature of Stovell's self-presentation changed when he spoke about himself in relation to other musicians. When Stovell spoke about the musicians he had played with over his career, he was not particularly humble, nor did he downplay his achievements. In fact, he would often proudly ask if I had heard of the particular musician or band that he was referring to. The following is an interview excerpt in which Stovell told me about the highlights in his playing career: "So I did my seven years playing pro in Vancouver, which I am very thankful for. In those days it was still big bands, so I was out playing with Bobby Hales' Big Band; you have probably heard of him. I played with Mart Kenny, I don't know if you have heard of him? Then I played with Dal Richards at the Panorama Room - you must know that - for a couple of years, and that was six nights a week. So it was really good training because I understood what big bands were about; I didn't need to go to a book or classes. I always said we learned jazz at the U. of S. [University of the Streets]." In this passage, Stovell is doing none of the downplaying or self-deprecating that accompanied most of the other comments that he made about his attributes or accomplishments. There is an uncharacteristic "swagger" to these statements that indicates a deep sense of pride in the associations that his musicianship has led to. Stovell actually spoke to this idea in the latter part of the third interview when

he said, “I think most of us musicians’ success is when other musicians you really respect ask you to play with them. Or say, ‘Hey, you sound good.’ That means more than anything to most of us.”

The nature of Stovell’s self-presentation also changed when he spoke of individuals who he does not regard as respectful or caring. When reflecting upon these types of individuals, Stovell’s tone was judgmental, resentful, and quite harsh. While reflecting on some of the professors at U.B.C. who he felt were prejudiced against non-classical music and musicians, Stovell made these comments: “We used to resent some of these guys teaching us and laying down the law who hadn’t made one dime playing music. I think they were afraid of it [jazz] because a lot of those guys who were in my classes – Ian McDougall and Donny Clark [both are very well known Canadian jazz musicians] – were sitting there rolling our eyes and trying to keep our mouths shut, so we didn’t get kicked out.” When I asked Stovell about the qualities he looks for in a good friend he responded in a blunt, assertive manner: “Reliability ... when I say 10 o’clock I want it to be roughly around 10 o’clock, because my time is as important as my friend’s. Some of them hang you up all the time, and I just get rid of them. You are exerting a power over me by not showing up. It is a two-way street.”

He adopted the same uncharacteristically assertive tone when he spoke of teachers who don’t put in extra hours for their students: “You can’t be a work to rule person. I see guys now [who say] you can’t even run festivals on Saturday, because, ‘I don’t work Saturdays.’ Come on, look what some of us did. The work to rule guys ... it is certain age groups ... well, if I didn’t do what I shouldn’t have had to do ... there wouldn’t have been a big band program. You have to be able to work beyond what you have to do.” In

this statement, sort of righteous anger towards those who don't care enough about students or music to work beyond what they "have to do." His frustration towards these types of educators sheds light on his educational values. This self-presentation shows, without self-deprecation or downplaying, the pride he takes in the sacrifices he has made for students. It also contradicts some of the comments Stovell made about his being lazy or taking the easiest path. In short, the statement implies that Stovell cares about, and goes beyond the call of duty to impact, the lives of his students.

The nature of Stovell's self-presentation changed significantly when he spoke with me about social justice and the needs of "at-risk" students. When these issues arose, Stovell let down his unsentimental, practical guard and revealed a sensitive, empathetic, and compassionate heart. The following two statements are particularly revealing: (1) "The problem with the private school concept is ... the attendance is determined by how much money the parents can afford. You have got talented kids in inner-city schools who don't get a chance. And sometimes there are brilliant kids there. Maybe they don't have a decent breakfast every morning, but some of them turn out to be amazing. I think of my case as a poor immigrant, I wouldn't have been able to go to private school. I kind of feel sorry for them." (2) "All my career the vice-principal has stacked my class with the "at-risk" kids. We develop some kind of vibe, and we recognize each other ... The kids can sense it in me and I sense it in them. So, in the later days I had a computer lab and these kids were doing grooves that were better than anything I could do. They were coming in with their purple hair and everything, and it was the only class they were coming to and they were digging it. I usually ended up with a bunch of these kids

following me around like puppy dogs, and nobody else could get to them. I am kind of proud of them ... Well, I am one of them and I made it through.”

8.2 Conclusions

Answers to the central and corollary research questions were derived by applying two more theory questions in order to synthesize the three streams of data analysis (BDC, TSS, and the themes derived from the student interviewee data). The applied theory questions were as follows: (TQ3) What do we learn from a microanalysis of selected segments that are directly related to the central and corollary research questions? (TQ4) What is the case history?

To apply TQ3, I worked backwards from the central and corollary research questions. I looked for segments from the three streams of data analysis that were applicable to the questions and analyzed them to derive potential answers. Next, I applied TQ4 in order to frame the data streams and potential answers derived from TQ3, within the entire case history. This process resulted in verifiable answers to the research question at hand. To illuminate this process, I will briefly outline how I applied TQ3 and TQ4 to the corollary question, “What impact has Stovell’s career as a professional musician had on his ability to mentor gifted performers and help them to transition into the professional world?”

First, I analyzed applicable data in Stovell’s BDC. The topic of Stovell’s professional career and how it benefited his students arose a number of times, so I was able to retrieve several potential answers from this analysis. The potential answers were as follows: (1) Stovell’s professional experience has allowed him to pass on practical,

real life lessons about music making to his students. (2) Stovell's professional experience allows him access to the professional world, which he has used to make professional connections for his most talented students. (3) Stovell's career as a professional musician gave him the experience, knowledge, and reputation which allowed him to start the "Musicians Association Band" in 1967, direct the Nanaimo concert band during the 1970s, and play with multiple local professional ensembles over the last 45 years. These bands are for mature musicians (many of them professionals or retired professionals) and music teachers, but he has also invited his most talented students to sit in with the groups, giving them valuable experiences and connections with more experienced musicians. (4) Stovell tells anecdotes from his time as a professional that inspire his students and allows them to see the world in a broader context. These stories also give Stovell a sense of legitimacy with the students, making them receptive to his teaching.

I then analyzed applicable data from the student responses and framed this analysis within the potential answers I retrieved from the BDC. I compared the two sets of data to test for congruency and found that the potential answers I retrieved from the BDC were plausible, particularly since the applicable aspects of the student data were congruent with them. The potential answers were all well represented in the student responses. In fact, all of the former students who had gone on to become professional musicians confirmed all four of the potential answers within their interview responses, with the exception of David Gogo and Tim Porter, who did not attribute any of their early professional contacts to Stovell's professional experience.

Next, I analyzed Stovell's TSS to see if his self-presentation was consistent with the proposed answers to the corollary question. In other words, did the structure of his

text, or the changes in the structure of his text, speak to the research question and proposed answers in any significant ways? His pattern of self-presentation (honest, humble, and practical) was congruent with the potential answers. His applicable data was verifiable given his honesty, and his humility suggested that he is the type of individual that would use his experience to elevate and inspire others. Furthermore, his pragmatic self-representation was consistent with the potential answers, as they all indicated a practical educational application of his professional musical experiences. Even the changes in the structure of Stovell's text confirmed the potential answers. The pride and assertiveness that Stovell displayed when speaking of his professional connections and experiences indicate that he would have been eager to share them with his students. It is also plausible that he would have wanted to introduce his most talented students to his professional contacts, since he would have been eager to impress those for whom he had such great respect.

Finally, I applied TQ4 by asking if these potential answers were plausible given the case history. I looked objectively at all of the applicable data to test its validity and to see if any logical assumptions relating to the research question could be made. In this case, the documented musical success of the interviewees, the relatively isolated state of Nanaimo (in terms of professional music), the wide range of Stovell's verifiable musical experience, his applications of these experiences within both an educational and community context, and the willingness of the interviewees to attribute aspects of their success to Stovell's professional experiences supported the results of the TQ3 analysis as well as the proposed answers to the corollary research question. Therefore, I deemed

these answers valid, and I present them to the reader as empirical responses to the question at hand. The following section outlines these empirical responses.

8.3 Corollary Questions

Corollary Question #1 - “What impact has Stovell’s career as a professional musician had on his ability to mentor gifted performers and help them to transition into the professional world?”

It is clear from the three streams of data analysis that Stovell’s career as a professional musician enabled him to mentor gifted performers and help them transition into the professional world. Four independent responses to corollary question #1 emerged when I applied TQ3 and TQ4 to the three streams of data analysis.

First, Stovell’s professional experiences have allowed him to pass on practical, real life lessons about music making to his students. This is an idea that was illuminated many times by both Stovell and the student interviewees. In addition, I witnessed Stovell passing on these practical lessons during my observations at V.I.U. All of his former students that have gone into the world of professional music noted that these lessons helped them transition into the professional world, and many, including David Gogo and Victor Bateman, indicated that they still implement these ideas today.

Second, as a professional musician, Stovell has gained access to musicians in the professional world, and he has used this access to make professional connections for his most talented students. This was the most emphasized response amongst both Stovell and his former students who have gone on to be professional musicians. Stovell spoke specifically about the early professional connections that he made for Myron Makepeace

and Dianna Krall, and he spoke about his ability to recognize talented students and connect them with professionals who could help them reach the next level. The student responses echoed Stovell's claims, and many of his former students who are professional musicians, including Bill Costin and Makepeace, credited Stovell with setting up their first professional gigs.

It is important to note that Stovell's connections in the professional world now include former students who have gone on to become professional musicians. Stovell uses these connections to motivate his students and show them that their dreams are possible. Stovell put it this way: "I think the door opened up for a lot of them after Diana Krall, because they saw that a little girl from Nanaimo could make it pretty big. Students would say: 'I saw what Diana did, and I think I can get a piece of it.' It's the same thing as [hockey player Wayne] Gretzky leading all these young hotshots playing now. Some of them are just phenomenal these days; twenty years old and tearing up the league. They can see that somebody out there did it before them. So, yes, it is motivation."

An excerpt from Alex Maher's interview reveals some of the practical ways in which Stovell tapped into this motivation: "Back when I was in grade 10, they were doing a big 'Adrienne Clarkson Presents' documentary on Diana Krall. [Stovell] brought Diana Krall right into our rehearsal, and she played piano with us and sang a few songs while the CBC crew were doing their thing. Ingrid Jensen popped in once or twice, I believe, and (there were) always one or two pros coming in, like maybe once a month or [every] couple of months." Stovell continues to make a point of utilizing the success of his former students to motivate his current students. He tells anecdotal and inspiring stories about students like Makepeace and Krall, and holds them up as positive examples

of the potential in all young people. In addition, he still encourages former students to “sit in” and play with his University ensembles.

Thirdly, Stovell’s career as a professional musician gave him the experience, knowledge, and reputation that allowed him to start the “Musicians Association Band” in 1967 and direct the Nanaimo concert band during the 1970s. In addition, his involvement with countless small ensembles at a variety of venues around town has played an important role. These bands are for local adult musicians (many of them professionals or retired professionals) and music teachers, but he has always invited his most talented students to sit in with the groups, giving them valuable experience and helping them to establish connections with more experienced musicians. All of the students who went on to be professional musicians indicated that Stovell had plugged them into one of these groups. Many of these students saw this playing experience as an important first step in their professional playing careers. While Stovell enjoys being a member of these ensembles on a personal level, one of his primary reasons for associating with these groups is to provide opportunities for young musicians.

Finally, Stovell tells anecdotes from his time as a professional that inspire his students and allow them to see the world in a broader context. These stories also give Stovell a sense of legitimacy with the students, making them receptive to his teaching. Many of the student interviewees alluded to his story telling and several still remembered the anecdotes that he relayed many years before. These stories helped students to see Stovell as a professional musician who has “been there and done that.” Current student Ira Smolkin feels that these stories and anecdotes allow Stovell to seem relevant and current, even at 70 years of age.

Corollary Question #2 - What role(s), if any, did Stovell play in shaping the work and pedagogy of former students who have gone on to be successful music educators?

An analysis of Stovell's BDC shows that Stovell's educational practice revolves around the following activities: (1) practical and sequential teaching techniques; (2) fostering productive relationships with students; (3) providing students with motivation and responsibility which allows them to take ownership of their education; (4) facilitating multiple performance opportunities for students; (5) modeling organization, consistency, and work ethic. All of the former students who went on to become music educators indicated that Stovell had a direct influence on their work and pedagogy. In addition, they had all adopted his educational practices in ways that suit their own contexts and personalities. For example, Labonte habitually sets up his classroom in the same structured, organized way that he observed while watching Stovell practice. Carmella Luvisotta learned from Stovell to foster productive relationships and give students responsibility, but she cannot manage to do so without some occasional emotional outbursts. (Stovell is famously even tempered, and none of the interviewees had ever seen him yell or lose his temper.)

An analysis of the student interview data confirms Stovell's assertion that he passes on values (educational values in this case) by example. All of the interviewees who have become teachers indicated that they had learned from Stovell's example. Even Bob Labonte, who was a student teacher with Stovell, makes no mention of direct pedagogical instruction from Stovell. Rather, he refers to picking up Stovell's instructional traits, management style, and organizational techniques by watching him teach and then mimicking him. In Labonte's words, "I know people that have watched

me teach over the years who know Bryan as well. They say, ‘My goodness you picked up every trait he ever had.’ I feel honoured by that.” Bill Costin and Shane Fawkes echoed Labonte’s remarks by noting that they continue to use many of the exact mnemonic devices that Stovell used with their class decades ago.

These findings confirm the work of Daniel S. Isbell who found that school music teachers exert a positive influence on a student’s decision to participate in music and to pursue a career in music education (Isbell, 2008). As is noted in Chapter 2 of the current work, Isbell uses the term “occupational socialization” to refer to a “process by which a person learns to adopt, develop, and display the actions and role behaviours typical of and unique to a profession” (Isbell, 2008, p. 2). For teachers, occupational socialization begins when they are first enrolled in school (Isbell, 2008). They are “socialized to the norms of teaching through twelve years of observation (Isbell, 2008, p. 2), and they internalize roles, behaviours, and attitudes and often make them their own (Isbell, 2008).

The practical, humble nature of Stovell’s self-presentation makes plausible the possibility that he was purposefully modeling, but not pressing the importance of practical educational techniques with his students. The case history shows that Stovell’s former students who have become music educators have utilized his techniques to inspire growth in their own students. Labonte, who credits Stovell for much of his own educational style, founded the internationally acclaimed “Envision Jazz Festival” which has educated and inspired thousands of music students and teachers over the last 32 years. During our interview, David Gueulette spoke of how he had learned from Stovell’s ability to foster relationships with his students. He then told me a story of one of his former students who had gone on to teach music, and who had recently told

Guelette that he was her inspiration. Guelette felt that the relational skills he gleaned from Stovell were passed on to this particular student and will now be transferred to her students. The above examples represent a legacy that Stovell has been able to pass on to his former students who have become music educators. This is due to the role he has played in shaping their pedagogy and work. I discuss this legacy in further detail in the next section of this chapter.

Corollary Question #3 - Has Stovell's passion and commitment to music and education inspired future educators and professional musicians to carry on his legacy?

As we have seen, an analysis of Stovell's BDC, TSS, and the themes derived from the student interviewee data, when framed within the case history, shows that Stovell has had a significant impact on the lives and careers of all the former students interviewed who have gone onto careers in education or professional music. This "impact" constitutes a legacy, as it embodies the very definition of the word legacy: "Something transmitted by or received from an ancestor or predecessor or from the past" (Merriam-Webster online dictionary). It is logical to assume that by the nature of their current work these former students will carry on Stovell's legacy. In other words, all these students and former students attribute varying degrees of their success and accomplishments to Stovell, and, in turn, they are imparting aspects of what they have gleaned from Stovell to their own students, audiences, clients, friends, and loved ones. Stovell wrote this short note in Dan Burnett's 1979 year book which sheds some light on his view of his legacy: "Bird lives – See that you keep him alive."

It is worth noting that this legacy is not restricted to the worlds of professional music or music education. Dan Burnett linked Stovell's influence to aspects of his success in law, stating that he learned lessons in discipline, socialization, and creative thought from Stovell that have helped him in his career. Kirsten Nash linked her insistence on always being on time (for everything) directly to Stovell. In turn, she is passing on that value to her children.

There is no way of quantifying or calculating the ripple effect of Stovell's legacy to his students. However, the extraordinary success of many of his former students indicates that this ripple has spanned the globe and touched millions of people. It is my belief that, given the impact Stovell has had on Labonte's work and pedagogy, the Envision Jazz Festival (the largest high-school jazz festival in Western Canada) is part of Stovell's legacy. I would also argue that that millions of Diana Krall fans around the world share in this legacy, as Stovell's BDC and the student interview data indicate that his work and influence were foundational to her development and entry into the professional world. Luvisotta, Fawkes, Guellette, and Labonte collectively have 95 years of teaching experience. All of them indicated that Stovell helped to inspire and shape their professional lives, and they have spent their careers teaching in large, bustling music programs. If each of them, on average, teaches 100 new students each year, then at least 9,500 music students have been directly impacted by Stovell's legacy through those four music teachers alone. Suffice to say, his former students have ensured it will carry on for generations and continue to impact the world long after Stovell has left it.

Corollary Question(s) #4 - Does the musical common denominator have more to do with the community of Nanaimo than with Bryan Stovell? Could it be that Bryan Stovell and the community have shared an equal role in shaping these influential musicians? Is it possible that Stovell shaped the lives of his students by first helping to transform the community in which they lived?

An analysis of the BDC shows that Stovell and the musical community of Nanaimo are inextricably linked. Stovell founded the Nanaimo Musicians' Association Big Band (of which he is still the director) in 1967; he also directed the Nanaimo Concert Band throughout the 1970s and is still associated with that ensemble. In addition, Stovell initiated and taught the first school based jazz band in the Nanaimo School District. He has spent the last 35 years gigging at local coffee shops and clubs, playing for special events, and organizing countless visits of noted professional musicians to Nanaimo over the years to perform for (and with) community members and aspiring musicians there. He knows most (if not all) of the professional, semi-professional, and retired musicians in town and has played with countless locals over the last 40 years. In addition, Stovell is acknowledged as one of the resident musical historians of Nanaimo. He was asked by the Touring Council of BC to give a speech at their Pacific Contact Auditions Dinner, outlining the history of the community music scene (of which he was a significant part). His speech was so moving and historically accurate that he was asked by Ian Waddel, the Provincial Minister responsible for Culture, to join the British Columbia Arts Council.

Stovell has also made significant musical contributions to the community of Nanaimo as a high school music educator. His groups have performed at coffee shops,

grand openings, seniors' homes, and malls. He has directed countless school based concerts and musicals that were well attended by the citizens of Nanaimo. His groups have always performed at an extremely high level and therefore have been sought after for public performances. In fact, his high school ensembles were so well respected that they raised the profile and funding of the arts in Nanaimo. Stovell shared an example of this during our first interview: "The first time we won a big gold medal at the Music Fest [in Ottawa], there were four bands in the final playoff . . . One band got the gold medal, now 40 bands get the gold medal. So here it was all over the paper, and the Mayor came out. People who hadn't really been a fan of . . . giving tax dollars for music, they were all there. And it got the ball rolling." In addition, the consistent high ranking of his ensembles at North American music festivals raised the profile of the Nanaimo music scene across Canada and the United States. In fact, during my time interviewing Stovell in Nanaimo, I discovered that many musicians have enrolled V.I.U. because of the outstanding musical reputation that Stovell helped establish as a director and adjudicator at music festivals around North America.

An analysis of the themes derived from the student interviews shows that all of the interviewed students who have gone on to professional music careers were positively impacted by Stovell's associations within the Nanaimo musical community. Makepeace and Costin note that Stovell set up their first professional gigs through connections he had in Nanaimo. In many cases, Stovell played alongside his students in these ensembles, and he was able to influence them further as a seasoned veteran passing along advice to less-experienced colleagues.

Analysis of the TSS and the application of TQ4 are congruent with the above findings. Stovell's humble and practical self-presentation make it plausible that he would use his hard-earned associations and experiences to provide opportunities for his students. His pragmatic nature also lends itself to using his association with the Nanaimo musical community to enhance the educational opportunities that he was able to provide for his students. Furthermore, plugging his most talented students into a musical context with more experienced musicians increased their ability and musical understanding which, in turn, benefited Stovell's music program. The case history shows that Stovell does have a longstanding, positive association with the musical community of Nanaimo, and that many of his students have passed through important elements of this musical community on their way to successful careers in the musical world. In addition, it seems evident that, owing to the isolation of this small island community, many of these professional connections to the "mainland" and other North American cultural centers would not have happened were it not for the influence of Stovell.

Given the preceding analyses, it seems safe to conclude that while Nanaimo's musical community played a role in shaping the lives and careers of Stovell's most notable former students, its influence actually stemmed from Stovell's having played such a large role in shaping that community. In addition, the common link for all of these students and their positive musical experiences within Nanaimo was Stovell. In other words, Stovell helped to create a flourishing musical culture within Nanaimo and then utilized that culture to benefit his students. Stovell and the community of Nanaimo may both have played roles in shaping the lives of such influential musicians, but it is worth

noting that Stovell himself was the significant factor within this thriving musical community.

8.4 Central Research Question

What aspects of Bryan Stovell’s life and work, if any, have enabled so many of his former music students to become extraordinarily successful in the professional music world?

Musical Competence and Experience

The three streams of data analysis make it evident that Stovell is a highly competent musician, with years of experience in the professional and academic worlds. He has a highly developed musical ear, as well as technical proficiency on several instruments. In addition, his formal music education has afforded him a high level of theoretical and historical knowledge. Further analysis of Stovell’s BDC shows that he sees his musical competence and professional experiences as crucial factors in any success he has had as a music educator. The following excerpt from our interviews is indicative of Stovell’s perspective on the topic: “So I did my seven years of playing pro in Vancouver, which I am very thankful for. I think it’s nice if band teachers have a shot at playing pro ... it was really good training, because I understood what big bands were all about. I didn’t need to go to a book or [to] classes.” It must also be noted, however, that Stovell made it clear in my interviews with him that he considers the academic aspects of his musical education important and highly relevant to his career. He told me that he has “always been keen on theory” and that he was particularly inspired by a Theory 400 course that he took at U.B.C. As he put it, “The course was showing how

tonality began to break down as early as Liszt. Some of his sonatas, he was doing these chords that were out there. He didn't get enough credit, they think he was just a player but he had some shit happening with the harmony. Then Debussy, Ravel, and all the way up to Schoenberg; I was fascinated, so much of it was jazz stuff." He still incorporates what he learned about theory, history, and ear training at U.B.C. in his lessons today. In addition, his sabbatical at Berklee College and his master's degree in jazz pedagogy from U.Vic continue to have a vital impact on his practice.

Every student interviewee was positively impacted by Stovell's musical competence, accomplishments, and experiences. Stovell uses these attributes to inspire, motivate, and practically instruct his students. In addition, we have seen that he utilizes his professional experiences to open up doors and provide playing opportunities for young musicians. Furthermore, as we saw in Chapter 7, all of Stovell's former students who have gone on to the professional music world attribute aspects of their success to Stovell's musicianship and professional experiences.

An analysis of Stovell's TSS shows that he places a high emphasis on musical competence and that he is extremely proud of his musical accomplishments. The practical humility that is evident in Stovell's self-presentation indicates that he would be willing to use his own personal attributes in selfless ways that benefit and enable others. In addition, it seems both practical and honest to teach from your strengths and most personal experiences. An analysis of the case history shows that many of Stovell's students, who have gone on to successful careers in professional music, would have been highly reliant on Stovell's musical expertise, since their access to professional outlets and influences would have otherwise been quite limited.

In short, a synchronization of the three data analysis streams shows that Stovell's musical competence, accomplishments, and professional experiences enabled many of his students to become extraordinarily successful in the professional music world. In this way, my findings echo those of Sharon Hansen on the life of Helmuth Rilling. Hansen asserted that Rilling's years of study with the world-renown Fernando Germani at the prestigious Conservatorio Santa Cecilia in Rome taught him important lessons that led to his success as an educator and professional conductor. It was there, noted Hansen, that Rilling discovered "performance levels should be measured with international standards" (Hansen, 1997, p. 5). Stovell's opportunities to learn about and pursue "international standards" gave him the knowledge and experience to "stretch" his most developed students. As I outlined in Chapter 2, Sloboda and Howe found that the two factors most significant in impacting the positive achievements of young musicians are (1) supportive parents and (2) teachers who are warm and friendly during the initial stages of learning and highly competent and "stretching" as the student develops (Sloboda & Howe, 1991). In this way, Stovell fits the description outlined by Sloboda and Howe of a teacher who is well suited for nurturing developed students. In the following sections, I will show that Stovell also fits the description of a teacher who is warm and friendly during the initial stages of learning.

Practical Pedagogy

Stovell's BDC indicates that practicality is vital to his pedagogical approach. As Stovell put it, "I don't know how to relate it [music education] to the philosophical level, because my first thought is the mechanism of how to do it ... I am very much a get your hands dirty, practical guy." The structure of his performance classes has remained quite

simple and practical over his career. Stovell described it this way: “I got the basic idea. You had an hour, this included a 5-minute warm-up where you can teach good theory by playing and then maybe sight-reading a piece. Then I would decide what piece we were going to work on, and some were fairly new with a lot of dirt to clean up. We would isolate the tough bits and then work on them, and then eventually play them all in context. I would structure it so the hard work came early on, and then as it got later in the class I would pick tunes that they can play fairly well. The very last tune would always send them out singing and bopping away.”

Every aspect of his instructional approach is geared towards making music. He incorporates the academic aspects of music education (history, theory) only if they can be utilized to help students grow as performers. His theory and history lessons are dictated by the musical elements contained in the pieces that his students are preparing for performance. Performance is the umbrella under which he makes all of his pedagogical choices. As we have seen in previous sections, Stovell creates multiple performance opportunities for his students as an outlet for all of the practical knowledge they have acquired. In addition, he sees these performance opportunities as valuable educational experiences, as they afford students real life experiences that they can build upon.

Stovell uses practical techniques to help students grow as performers. He focuses on giving students tools to help them develop technique and take ownership of their own learning. He regularly uses mnemonic devices, ear training, and “woodshedding” (slow, deliberate, repetitive practice) during class time. He teaches concepts in a sequential step-by-step manner, leading to a thorough understanding of the process and the product.

Stovell explains the process this way: “It’s one thing to be a professional musician in a

jazz band, but to pick it apart into its components and pass it on, that's quite a different thing. A lot of pros have never done that sort of thing, and they are not very good at picking concepts apart and teaching them in a step-wise manner. I am really glad that I taught elementary school. I taught grade three and grade four in one classroom. It wasn't music, but you learn to break stuff down into steps. A lot of people can't do that. They can hear something and emulate it, but they can't tell anyone else who isn't as good as they are what steps to go through." Stovell also helps students develop systems and drills to assess and improve their weakest areas of performance, and his own assessment strategies are performance-focused. He is far less concerned with letter grades than he is with individual progress, and he assesses student accordingly. This passage from Chapter 5 illuminates Stovell's attitude towards assessment:

As far as evaluation goes, Stovell has never seen the point in being overly pedantic: 'Well, it really doesn't fit in with the current educational philosophy, but I can judge talent pretty well. You can hear a kid play a solo, and within 3 minutes you have that person; I don't need to write down marks in a column. I can look at a kid right now and give you a letter grade. Like that kid this morning: He nailed it, and his grade went up today. Of course, you don't cover your ass too well in the unlikely event that a parent complains. But by that time, most parents are pretty well on my side, and I'm not going to piss anyone off anyway. If you feel your child has to have an 'A,' here's your 'A' then! It doesn't matter, it really doesn't. That's where I clash with the educational establishment.' I pressed Stovell on this logic, asking him if he would be able to be so seemingly subjective outside of the context of music education. 'No, not if

you are doing something quantifiable. Like, I have a class on pedagogy, and I construct tests about the third valve of the trumpet or the overtone series. I can mark them right or wrong, and I can add them up with a percentage or whatever you want. But that doesn't work as well with something that is purely artistic and subjective. You might be looking at the kid who's got that musicality, and maybe the next kid can play it perfect but doesn't have the same musical sense. They are going to get the same marks because they both played "so and so" scale at "so and so" tempo. So, if they play all the right notes at tempo they can get the same mark as the kid who is very expressive.'

Even Stovell's explanation of the exception to his assessment philosophy is rooted in practicality: "No, not if you are doing something quantifiable. Like, I have a class on pedagogy, and I construct tests about the third valve of the trumpet or the overtone series. I can mark them right or wrong, and I can add them up with a percentage or whatever you want." Here we see his willingness to adapt to an assessment style that is most suitable to the learning outcome at hand. Understanding his pragmatism helps to explain Stovell's assertion that his instructional approach has not changed much over the last 45 years. He has a basic structure he relies upon and the rest of his work is dictated by the needs of the student. He does whatever it takes to help the individuals in his class reach their potential as musical performers.

All of the interviewees indicated that they had been positively impacted by Stovell's ability to relay practical information in practical ways. In many cases, students were as impacted by the pragmatic techniques Stovell used as they were with the information he was relaying. The following passage from Chapter 7 gives Bill Costin's

perspective on this topic: “I’ve adapted his style into my own teaching. I’ll make up lyrics to difficult rhythmic passages instead of counting it out. I still remember one of his lyrics for working out a rhythm for the counter theme for ‘Hogan’s Heroes,’ in grade 9: ‘Take a walk downtown, and buy a Christmas present for Sammy the clown.’ No one ever got that rhythm wrong again.”

As we can see from the passage above, Stovell’s practical approach allows him to move students from the practically known to the unknown (Rich, 1942). In this way, Stovell’s approach echoes the work of Lowell Mason and his Pestalozzian method. As I outlined in Chapter 2, Mason applied the Pestalozzian method in this way when he was teaching vocal music: (1) rote singing; (2) song approach to note-reading (using written pitches of known songs to teach note-reading); (3) sight singing/sight reading (unknown songs); (4) part singing and choral singing (Rich, 1942). As the following interview excerpt indicates, this application is surprisingly consistent with Stovell’s approach to teaching instrumental improvisation. “You have to hear it before you can play it. You start by playing tunes by ear. Tunes like ‘Mary Had a Little Lamb’ in 12 keys or ‘O Canada.’ Then we start playing chords together, major or minor, then singing; I have them sing all the time.” He builds upon simple, known tunes to teach new melodic and harmonic concepts. He also has the students playing and singing chords together to contextualize their learning, much as in step 4 of Mason’s approach.

Stovell’s self-presentation was practical and honest throughout all three interviews. In addition, I witnessed him teaching practical materials in practical ways multiple times during my three classroom observations. The case history also shows consistency with Stovell’s pragmatic approach, since many of his most accomplished

former students claimed that they have used aspects of Stovell's pragmatic approach in their career. If Stovell's most accomplished former students have used aspects of his educational approach in their professional lives, it seems logical to assume that this aspect of Stovell's instruction has enabled them to achieve success in the professional music world.

Consistency

Stovell ended our final interview with the following statement: "Go in there and give them their due. I always start on time, and I always end on time, and I never miss. You do that long enough, and there are results; they learn by example. If you come in 10 minutes late with a coffee, they are going to do that as well!" The high value Stovell places on consistency runs throughout the entire BDC. Stovell is able to provide a productive educational model for his students by being consistently prepared, on time, and organized. In addition, his classroom demeanour, instructional approach, and management style is highly predictable. As Mario Vaira put it, "he is someone who is going to be straight up with you ... He was like, 'If you want to come here and play, I will be here for you guys one hundred percent.'" Stovell has consistently given this "one hundred percent" over the course of his career.

While very few of the student interviewees actually used the word "consistency" when describing Stovell, all of them alluded to his predictable style and personality. For example, many of the students told me that he never yells and that he regularly uses humour in the classroom. In addition, the amount of overlap in the student responses verifies Stovell's commitment to consistency. The interviewees ranged from current

students to students who had studied with Stovell in the 1970s, yet all had similar things to say about him, his pedagogy, and the impact he had on their lives. The safety and predictability stemming from Stovell's consistency seems to have created what Adderly, Kennedy, and Berz refer to as a "home away from home" in his music classroom (Adderly, Kennedy, Berz, 2003, pg. 1). As I outlined in Chapter 2, their study indicates that when students bond with their music teacher and identify with their high school music program, both can play a significant role in the way students see themselves and the world around them. It also shows that music students feel they belong to their own sub-culture that gives them a place in the high school social pecking order (Adderly, Kennedy, Berz, 2003).

The honesty inherent in Stovell's self-presentation makes his claims concerning consistent educational patterns plausible. In addition, the case history makes it clear that Stovell has applied consistent educational standards, as the performance levels of his students and ensembles have been notably high throughout his entire career. In short, an analysis of all of the relevant data suggests that Stovell's consistent application of his educational values has contributed to enabling many of his students to achieve success in the world of professional music.

Authentic and Productive Relationships

Stovell's BDC shows that his fostering of authentic and productive relationships is integral to his success as an educator. He believes that establishing a close bond with his students often leads to the students wanting to please him. This "buy in" makes it

easier for him to teach, as the students tend to behave responsibly and are receptive to his pedagogy.

To establish authentic relationships, Stovell treats students with respect and is always very honest and straightforward with them. He is also a very funny, socially aware individual who uses his wit and charm to win the class over. Stovell refers to himself as “glib” and “fast with the lip.” Alex Maher put it this way, “He has a really funny approach, he is really funny! He has a really [fun] way of explaining things.” My personal observations confirm these claims. I found Stovell charming, fun, and extremely engaging. In this way, Stovell confirms the assertion of Stephen Layton (Director of Music at Trinity College, Cambridge): “You can’t be a conductor without being dynamic” (Swanson, 2008). As mentioned in Chapter 2, Layton sees the conductor as a musical catalyst and empowering leader who allows everyone to give their best. This is a good description of Stovell’s instructional style.

Stovell shows individual care and compassion to his students. For instance, to this day he visits all the practice rooms each morning (before classes begin) and asks students if they need extra help. Current student Sheila Butts summed up his benevolence this way: “He looks people right in the eye and checks with everybody. It is like he has eyes on the back of his head; he is always scouting out the whole class and scouting out the general feeling of everybody, as well as the individual.”

Stovell describes this appearance of care and compassion as a form of manipulation. However, it is clear from the student interview data, the case history, and the TSS, that Stovell is a caring, compassionate individual. Every student spoke of the

positive impact that Stovell's caring nature had on them. In fact, in most cases, it is the first and foremost way they described him. An analysis of the TSS shows Stovell's self-presentation is clearly that of a caring individual. Furthermore, his empathetic comments on social justice issues and his work with at-risk students indicate that there is more going on than just manipulation.

The authenticity of Stovell's benevolent, relational approach is confirmed by the case history which shows that Stovell has spent his entire career going far beyond his professional responsibilities to help his students grow. He spent much of the 1970s and early 1980s giving up his Saturdays to host listening parties for his students. He has organized and worked at numerous fundraisers, driven students to early morning rehearsals, and taken groups to multiple professional concerts. He has taken students on hundreds of music trips, planned and directed countless local concerts, and used his professional contacts to connect aspiring musicians to the professional world. In addition, he has always made his time completely available to his students. During his years as a high school teacher, he rarely took lunch in the teachers' lunchroom, preferring to hang out in the band room with his students while they jammed or rehearsed. Even now, his students know they can drop by his room or call him any time they need his help.

All of the data streams indicate that Stovell utilizes the authentic, caring relationships he develops with students to apply his pedagogy and foster growth. In other words, his "warm and friendly approach," coupled with his ability to "stretch" developing musicians, allows him to fulfill both sets of educational criteria that Sloboda and Howe found most significant in impacting the positive achievements of young musicians

(Sloboda & Howe, 1991). In this way, his approach is quite similar to that of Helmuth Rilling. As I outlined in chapter 2, Hansen's detailed observations of Rilling's conducting style and rehearsal technique make it clear that he is a highly effective communicator. He is able to make a very strong human connection with performers and audiences, and this, combined with his in-depth knowledge of the subject matter, has led to a phenomenal career (Hansen, 1997). In Stovell's case, these authentic, productive relationships have also enabled many of his students to achieve phenomenal professional success.

Extra-Curricular Activities

While I have alluded to Stovell's extra-curricular contributions in every other section of this chapter, it seems appropriate to devote this last section to them. Every stream of analysis shows that Stovell's contributions outside the classroom enabled many of his students to go on to successful careers in the world of professional music. As we have seen, Stovell's BDC shows that extra-curricular activities have always been major aspects of his pedagogy. In addition, we can see that Stovell considers these extra-curricular activities vital to his success as an educator and to the growth and development of his students.

It is obvious from the student-provided data that students found Stovell's extra-curricular contributions both helpful and foundational to their success in professional music. As Luvisotto said during our interview, "He always went beyond the basic teacher ... What came out from him came to us as students; there was no doubt about it ... That is probably why I followed and decided to go into music myself." Stovell's

extra-curricular contributions are not just limited to the countless community concerts and band trips he organizes. Some students, like Myron Makepeace, spoke of the highly personal nature of Stovell's extra-curricular contributions. As I outlined in Chapter 7, Stovell took Makepeace to Vancouver to introduce him to local professionals and educators, and he had him over to his house every Wednesday night to study jazz recordings. Other students, like Bill Costin, told stories about Stovell setting up and playing on their first gig. Still, others, like Mario Vaira, spoke of how he connected them into the local music scene and taught them the business side of the industry. Stovell has driven students to evening gigs and morning rehearsals. He has hosted regular Saturday listening parties and organized field trips to the Mainland to attend the concerts of major artists like Stan Kenton or Count Basie. In short, Stovell has devoted a great deal of his personal time to the needs of his students. This devotion was recognized by all of the interviewees and was an enabling force in the lives of those who have achieved success in the world of professional music.

Stovell's extra-curricular contributions allowed students to, as Helmuth Rilling put it, measure themselves against "international standards." He provided them with opportunities that they would not have otherwise received, and he consequently inspired many of them to pursue a career in music. In Kirsten Nash's words, "he sliced a big hole in the fabric of the world and let us look inside." Or as Luvisotto reflected, "When your teacher is taking you on these trips and festivals ... you have a great perspective of the world and what is going on around you." In short, Stovell's tireless extra-curricular contributions enabled many of his students to become extraordinarily successful in the world of professional music.

8.5 Summary

As I have demonstrated, Stovell has used multiple aspects of his life and work to enable his students to achieve success in the world of professional music. His experiences, attributes, efforts, and human connections have all led to a phenomenal career in music education. Stovell's character traits and educational approaches reflect many of the positive qualities outlined in the literature review. Like Lowell Mason, he is intelligent, practical, organized, and personable. In addition, his instructional technique characteristically involves traveling from the practically known to the unknown in ways similar to those Mason adopted from the Pestalozzian philosophy of music education. Like Helmuth Rilling, Stovell uses his professional and academic experiences to connect his students to international performance standards, and he is a highly effective communicator who is able to make very strong human connections with his students. In this way he fulfills both sets of educational criteria that Sloboda and Howe found most significant in impacting the positive achievements of young musicians (Sloboda & Howe, 1991). Furthermore, Stovell meets Stephen Layton's criteria for an empowering leader and effective conductor: He is dynamic, personable, and precise, and he has a natural gift for "bringing people together" (Swanson, 2008, p. 27). Many good music teachers may share similar attributes with Stovell, however, it is my assertion that Stovell's 45 years of dedication, consistency, and extreme competency in all of these areas has led to an extraordinary career in music education. Furthermore, these aspects of Stovell's educational practice demonstrate that it is possible for a teacher to have a profound impact not only on the life of students, but on the cultural life of a society.

8.6 Recommendations for Further Study

Several students alluded to the music education team that Stovell worked with while he was a high school music teacher. Apparently, there was strong group of other music educators working within the district of Nanaimo for much of Stovell's career. A study of how that group of music colleagues impacted Stovell's life and work would be worthwhile. I did not address this issue in the present study, since my focus was on Stovell and his influence.

Stovell spoke of the motivation that his former students (who have gone on to successful careers in the world of professional music) have been able to provide for his current students. While I have not discussed this particular form of motivation in this thesis at length, it would be worth devoting more research to this topic. How much of an impact has the success of Stovell's former students had on his current students? In what ways has their success impacted Stovell's program?

Stovell spoke extensively about his ability to use interpersonal skills to manipulate students and manage their educational environment. It would be interesting to study the relationship between care and manipulation in the practice of educators who foster productive relationships with students. A future researcher may also want to explore the following question: Do effective educators possess the ability to manipulate students, in order to provide them the opportunity to reach their full potential?

8.7 Personal Impact

On a personal note, my time with Stovell left me inspired, illuminated, and amazed. At 70 years of age, Stovell demonstrates all of the characteristics that have made him, in the words of Gregory Yasinitsky, “a legend.” He is dynamic, funny, intelligent, honest, hard working, pragmatic, and musically astute. His care for his students is palpable and his passion for music is contagious. He is able to relate to every personality in his classroom, and I have been swept away by his charm and humility. His interactions with me have been an illustration of all that I have learned in this study. He has encouraged, enlightened, and inspired me in countless ways. Though I have never formally studied with him, I will always consider myself a student of Bryan Stovell.

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Appendices

Appendix A: Bryan Stovell Interview Questions

(Lettered questions refer to the areas I would like the main question to encompass)

Session #1

1. Let's begin with a brief overview of the most significant dates, people, and places in your life?
 - a) When and where were you born? What are the names of your parents and siblings?
 - b) Where did you grow up? What schools did you attend?
 - c) When did you get married? When were your children born? What are their names?
 - d) Do you have any grandchildren? Where are the different places you have lived?
2. What were some of your most significant musical experiences as a child?
 - a) What instrument did you begin on?
 - b) What music did you love to listen to?
 - c) What kind of formal study did you do as a child?
3. What values were instilled in you at a young age that still remain important today?
 - a) Who/what instilled those values?
 - b) How were they instilled?
4. Tell me about your children.
 - a) What aspects of their character and personality make you especially proud?
 - b) Are they musicians?
5. How would you describe yourself as a father?
 - a) What values did you try to impart to your children? How did you impart those values?

- b) How do you think your kids would describe you as a father?
 - c) How do you think your wife would describe you as a father?
6. What are qualities you look for in a good friend?
- a) How would you describe yourself as a friend?
7. Tell me about your life as a professional musician.
- a) What were some of the highlights of your career?
 - b) What were some of the trials you faced as a professional?
 - c) What were some of the most important lessons you learned as a professional musician?
8. What kinds of musical experiences did you have in elementary school and high school?
- a) Did you participate in general music classes? If so please describe the experiences.
 - b) Did you participate in any large ensembles? If so please describe the experiences.
9. How would you describe yourself as an elementary and high school student?
- a) Were you a diligent student?
 - b) Did you do your homework on a consistent basis?
 - c) What was your social life like?
 - d) How do you think your teachers and parents would describe you as student?
10. Why did you decide to pursue a career in music and music education?
- a) What aspirations did you have when you started your career as a professional musician?
 - b) What were some of the reasons that you transitioned into a teaching career?
11. Where did you go to university? How would you describe your university experiences?

- a) What aspects of university did you find particularly inspiring or transformative?
 - b) Were there aspects of university that you found frustrating or not useful?
 - c) How would you describe yourself as a university student?
12. Please give me an overview of your career as a music educator.
- a) Where have you taught? What factors influenced your changes of location?
 - b) What subjects have you taught?
 - c) What grades/levels have you taught?
 - d) What is your favorite subject/grade level to teach? Why?
13. Do you think of yourself as a musician who happens to teach or as a teacher who happens to teach music?
- a) What connections have you made between playing and teaching?
 - b) How has your life as a professional musician benefited your students?
 - c) What effect has teaching had on your life as a professional musician?

Session #2

1. Please outline (in detail) the routine of a typical day when you were teaching full time at the high school level.
2. What are some typical warm-ups you use in a concert band rehearsal? What kinds of warm-ups do you use with other types of ensembles?
3. How do you structure class/rehearsal time? Do you stick to a regular routine? How does this routine differ between ensembles and classes? How has your approach changed over the course of your career?
4. Do you use a lesson plan? If so, please outline a typical lesson plan for a sr. concert band class. How have your lesson plans changed over the course of your career?
5. What is the pedagogical process you use to teach a piece to an ensemble? How has this approach changed over the course of your career?
6. How do you teach history and theory? How does your approach differ with various grade levels and ensembles? How do you link your music curriculum

- between grade levels? Please outline the scope and sequence of your jazz band and concert band curriculum from grades 8-12. How has your approach changed over the course of your career?
7. Please outline your approach to teaching improvisation.
 8. Do you keep regular office hours outside of class time?
 9. What are some extra-curricular opportunities that you have provided for students? Please outline the process and necessary details of planning a “band trip.”
 10. In what ways have you connected students to the local musical community?
 11. Please outline the various performance opportunities that you have provided for your students over the years.
 12. How have you used your connections to the world of professional music to provide opportunities for your students?
 13. How have you managed to keep your own playing and practicing consistent over the years? Please outline your approach to practicing.
 14. How do you keep your students responsible for practicing their instrument away from the classroom? How do you model practicing for students? What are your practice expectations for your students? How have your expectations changed over the course of your career?
 15. Please outline the ways in which you evaluate your students. How have these methods changed or evolved over the course of your career?

Session #3

1. What are the defining features of your philosophy of music education?
 - a) What do you feel the overall purpose(s) of music education is?
 - b) How have you tried to impart these defining features to your students?
 - c) What aspects of your daily interactions with students have been particularly useful in imparting your philosophy of music education?
2. How have you come to understand mentoring in your life as a musician and educator?

- a) Do you see yourself as a musician who mentors musicians or as a teacher who mentors students?
- b) Do you see yourself as a teacher, a mentor, or a coach? How do you understand the differences?
3. What factors do you think have led to the phenomenal success of so many of your former students?
 - a) In what ways do you feel you that you have contributed to their success?
4. In what ways has your career as a musician and your connection to the professional music world helped you impact the lives of your students?
5. Which of your former students are you particularly proud of? Why?
 - a) How do you measure the success of your former students?
 - b) How do you understand success in your own life as a musician?
6. Given all that you have described in these interviews, where would you like to see music education go in the future?
 - a) Where do you see yourself going in the future?
7. How do you define success in the field of music education?
 - a) What does success look like in the field of music education?
 - b) What makes a successful music educator?

Appendix B: Student Questions

1. When did you study with Bryan Stovell? When did you stop studying with him?
Why did you stop studying with him?
2. What subjects did you study with Bryan Stovell?
3. What aspects of Bryan Stovell's personality were particularly significant to you?
4. What aspects of Bryan Stovell's teaching were particularly significant to you?
5. How would you describe Bryan Stovell as a teacher?
6. How would you describe Bryan Stovell as a man?
7. What does Bryan Stovell stand for?
8. What do you remember about your classes with Bryan Stovell?
9. Are there any other significant memories or stories about Bryan Stovell that you would like to share?
10. What values are important to Bryan Stovell?
11. What are your impressions of the impact that Bryan Stovell had on your life and career your life and career?