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c



RATING COMMITTEE'S INSTRUCTIONS  
ON COMMUNITY ACTIVITIES SECTION

Values on Merit Rating in Regards  
to Work Performance Report

- - -  
F O R E W O R D

The Community Activities Rating Committee desires to issue this bulletin through which we attempt to clarify the meaning and the valued significance of each of the ten merit qualities as listed in the Work Performance Report.

The Rating Committee has rearranged the merit qualities in order of their importance as far as our organization is concerned. The Rating Committee has further attempted to evaluate each merit quality in proportion to each other in their respective importance from the view point of our Community Activity Section.

Herein the subsequent paragraphs, we have elaborated on the ten merit items as interpreted by us and to be used by us as the basis for marking your work performance report.

#####

- 1 - Works well on his own responsibility and does not abuse privileges.

We feel this particular attribute is very important for our departmental employees; because as activity leaders, large percentage of our department employees are entrusted with the responsibility of carrying out definite activities as may be set forth by their immediate chairman, director or the supervisor of the Community Activities Section.

In assuming the particular responsibility of leadership, the C. A. employee must shoulder the obligations thereof, but he must also respect the rights of others as well as assuming his rights so as not to endanger his prerogative.

It is this appreciation for this attitude that we, of the Rating Committee, give this working quality our prime consideration and importance.



2 - Displays initiative and resourcefulness:

This personal characteristic is to be valued very highly, for it bespeaks the inventiveness and ingenuity. This particular quality can be accredited to those who have genuine interest of their job; furthermore it reveals the sincere effort of the individual to do his best without reservation.

This spirit cannot be given too much credit in our departments where this particular asset is so sorely needed in order to circumvent our short comings in way of facilities and equipments.

The committee desires to bestow special recognition to those employees who display this attribute, for such person is invaluable in promoting the general welfare of our departmental activities.

3 - Will cooperate effectively with others:

In a section such as ours where there are so many departments within the organization, there is a special emphasis on inter-department coordination in order to uniformly achieve the success of the section. The inter-department coordination and the harmonious correlation of the sub-departments can only be realized by the willful cooperation between the various department employees. Therefore, there is a special premium given to those persons whose cooperative spirits are outstanding.

4 - Possesses good conduct in his work:

By this terminology, it is meant the general overall attitudes as covered by the nine other attributes in relationship to the employee's general work application of such attributes.

It is, however, used to cover such general attitudes as interest in his work, the prudent care of facilities and equipment, and the general character as to whether such individual is inducive to good or bad influence to his contingent.

5 - Attendance is regular:

This particular item is self-explanatory, for it is definitely known that unless the employee is regular in attendance, such person will not be able to do efficiently his utmost work.

6 - Follows instructions carefully and accurately:

In our organization where the administrative channels are definitely clarified and where our administrative procedures are established, it is imperative that the definite pattern of general administration be appreciated.



IV. Can systematically plan work

A - 20, B - 18, C - 16, D - 14, E - 12

V. Maintains the respect and confidence of his workers

A - 20, B - 18, C - 16, D - 14, E - 12

With this organizational knowledge, it is apparent as to who gives the instructions as well as who receives them; therefore, how well the individual fits into this precise machinery will be evaluated.

7. Courteous:

How much of this trait one possesses and how much of this breed one reveals as well as the tactful manner in which it is used will be acknowledged by the Rating Committee.

The sincerity of good manners and proper etiquette is to be highly treasured by cultured society. The C. A. employees are leaders in prompting good morals as well as good living; therefore, they ought to be the exponents of exemplified leaders in this art of courtesy and good living.

8. Skillful in his work:

Skill in any work is the result of technical knowledge as well as the practiced application of years of thorough experience.

The Rating Committee will give credit to any skills of any individual; furthermore, we will give due consideration to those persons who endeavor to become skillful in their occupation and who undertake to accomplish ~~similarities~~ the same by studying his specialized interest through accredited courses, books, apprenticeship or deep-rooted interest.

9. Does his fair share of work:

Every progressive employee will do his share of the work. No progressive employee will attempt to pass his responsibility or obligation to another. Every C. A. worker is expected to do his honest share of the activities.

10. Is punctual:

Promptness of time is a meritorious characteristic. Being punctual means being courteous to those whom one might otherwise keep unduly in waiting. Being punctual may mean doing his fair share of the work, cooperate effectively with others, as well as possessing good conduct in his work.

The Rating Committee appreciates the difficulty of all C. A. employees being uniform on this question. Nevertheless, we outline the necessity of being punctual in relationship to your activity and wherever possible with the whole C. A. section.



RATING POINTS

A - 100, B - 90, C - 80, D - 70, E - 60

WORKERS ONLY:

V. Works well on his own responsibility

A-20, B - 18, C - 16, D - 14, E - 12

X. Displays initiative and resourcefulness

A - 15, B - 13.5, C - 12, D - 10.5, E - 9

VI. Will cooperate effectively with others

A - 10, B - 9, C - 8, D - 7, E - 6

IX. Possesses good conduct in his work

A - 10, B - 9, C - 8, D - 7, E - 6

II. Attendance is regular

A - 10, B - 9, C - 8, D - 7, E - 6

IV. Follows instructions carefully and accurately

A - 10, B - 9, C - 8, D - 7, E - 6

VIII. Courteous

A - 5, B - 4.5, C - 4, D - 3.5, E - 3

III. Does his fair share of work

A - 5, B - 4.5, C - 4, D - 3.5, E - 3

VII. Skillful in his work

A - 10, B - 9, C - 8, D - 7, E - 6

I. Is punctual

A - 5, B - 4.5, C - 4, D - 3.5, E - 3

SUPERVISORS AND FORMEN:

I. Gives clear and understandable instructions

A - 20, B - 18, C - 16, D - 14, E - 12

II. Uses procedures, not orders, to maintain discipline

A - 20, B - 18, C - 16, D - 14, E - 12

III. Possesses ability to make comprehensive report

A - 20, B - 18, C - 16, D - 14, E - 12



Supervisor - sets policies, initiates prog.

Asst. Supervisor - carries out detailed prog. initiated by sup.

Planning Specialist - plans prog.

Leadership training man is also on planning board

Office manager - see him for work you want done by:  
messengers  
sten. typist  
bldg. & grounds  
etc.  
for any work you are not sure  
whose resp. it is.

Sten. typists - see office manag. if you want  
work done by them.  
one st.-typist will be assigned to  
certain activities

Personnel clerk - prob. of personnel

Sten. filing clerk - File ~~the~~ records  
This person is Mr. Mayada's  
Comm. Act. people <sup>report</sup> <sup>specialist</sup>  
have little to do with this clerk.

Information clerk -  
almost as important as office manag.  
because she should know quite  
well all that is going on

Bldg. & Grounds Clearances Clerk  
PA system  
Bldgs & G.  
Truck

Messengers - get their services thru office manag.  
only



Dec to Aug Peggy  
Asst. Sup. Harry

Coord. Sam Takegishi  
Ray

Planning specialist - Kumeo Yoshinari  
Leadership training specialist - John Yasumura  
Report & Information Specialist - Art Morimitsu  
Personnel Clerk - Lily Uyeno  
Steno. fil. clerk - Eizuka Satow

Receptionist - Miss Tanaka  
Member of clerical pool - Tomita

Publicity man for camp paper ~~Naka~~ Hirohide  
Nakano

Present pub. first to Art  
Morimitsu

Poster men will be in info.

Procurement & Prop. - Mr. Wada



Information Specialist  
go directly to him for publicity wanted

Procurement & Property man  
Supplies see him directly when you want  
equipment

There will be an equipment man in each ward

Directors are resp. to Asst. Sup.

" " is resp. to Supervisor

Individ. leaders & teachers are responsible to the Directors

Ward leader - promotes activity within own & with  
others wards

Can call upon services of directors  
of various activities

is resp. to Asst. Supervisor

Notify Inf. Specialist of all activities

Decisions by Sup.

Asst. Sup.

Coordinators

} will be those of the project

Directors have real resp. within their fields

" should not make policies, but  
where they are made, they will  
be made through them.

" direct every day functioning



11200-B

## TIME SCHEDULE

Studios #2508  
#508

[illegible]



1st Type of Qualification  
(Professional)

- A. Applied music -  
at least 10 yrs. under some  
well-known teacher.  
(In the case of voice - 5 yrs.)
- B. Experience -  
at least 1 yr. teaching experience  
or  
at least 1 yr. concert work
- C. Education -  
University graduate - music major  
or  
Music Conservatory graduate

or  
↓

2nd Type of Qualification

- A. Applied music -  
at least 12 yrs. under some  
well-known teacher  
(In the case of voice - 7 yrs.)
- B. Experience - (2 yrs. for voice)  
at least 4 yrs. of teaching experience  
and at least one solo recital to his credit  
or of P. V. C. or Voice.  
concert experiences:  
Piano } at least two solo recitals  
Violin } (with or without asso. artists)  
Cello } to his credit  
Voice }  
Other instr. } at least 5 yrs.  
experience in bands,  
orchestras, or other  
ensemble groups.
- C. Education - High School music



## 2nd Type of Qualification

A. Applied music - (4 yrs. for voice)  
at least ~~4~~ 8 yrs. under some  
well-known teacher

B. Experience -

at least 1 yr. teaching experience  
or

at least 1 yr. concert work  
(not necessarily solo recitals)

C. Education

at least a ~~high school~~ <sup>junior college</sup> graduate  
with a music major

or

A. Applied music - (5 yrs. for voice)  
at least 10 yrs. under some  
well-known teacher

B. Experience -

at least 2 yrs. teaching experience  
or

at least 2 yrs. concert work

C. Education

at least  
1<sup>st</sup> high school graduate  
with a music major



### 3rd Type of Qualification

(Those who fall in this category should study under one of the teachers in 1st qualification if possible.)

- A. Applied Music - (at least 2 for voice)  
at least 7 yrs. under a good teacher.
- B. Experience -  
none in teaching  
practical experience playing in
- C. Education, recitals, bands, orchestras,  
etc.  
at least a high school graduate  
with music major

(Also those who fall in this category should have more theory work, class in teaching methods, class in study of musical forms, etc.)



# Voluntary

## I. Training

A. Education

Graduate of high school  
and (with major in music)

B. Applied music

At least 7 yrs.

and  
II.

Experience in professional  
public appearances of high  
standard.

or Equivalent.

1. Higher Education

Attend College

Attend Music Conservatoire

and

2.

→ any musical activities  
Much experience in



I. 1st type of qualification

A. Education

University graduate with  
a major in music  
or equivalent

Graduate of some  
Music Conservatoire

and

B. Applied music

At least 10 years and over  
of applied music under

and some well-known teacher.

or C. Exp. 1 yr. teaching

II. 2nd type of qualification

A. Applied Music

At least 10 yrs. & over

and under well-known teacher.

B. Experience in practical teaching  
at least 4 years.

or equivalent

Experience in professional  
performance & appearances  
of high standard.



Voluntary Teachers



Name Helen Nitta

Date interviewed 7/17/42

Date started July 20, 1942

Instructor of Piano

Age 23  
Address 1902 - 0

Date assigned July 1, 1942  
Date terminated

Training in schools: College of Pacific (Stockton) two years : Music major

San Francisco State 1 1/2 years - music major 1/2 yr. voice at S.F. State

Training other than schools: 13 years - private lesson in piano Mrs. Stull - of Roseville during H.S. school

1/2 year private <sup>voice</sup> lessons (Mrs. Nickles) S.F. / Stockton Miss Burlin  
San Francisco Mr. White

Accompanied during school & grade school. high school > for instrumental & vocal  
" church music for ten years

Teaching experience: About one year teaching piano

Participation in other musical activities:

Plans for community, program desired:



To be interviewed:

7/17/42

Registration Form for Music Teachers, Students, also Participants.

Date registered July 7, 1942

Name Nela Nita To teach piano  
Age 23 Address 1902 - D To learn violin voice  
To participate ensembles  
- accomp. classics  
Instruments or voice piano Classics ✓  
Previous experience teaching Popular ✓  
little 1 yr yes ✓ no ✓

State numbers of years of training and actual experience.

13 yrs private piano  
1 yr. 1 yr. voice - privately

Stock C.O.P. 2 yrs  
S.F. State 1 1/2 yr

Type of work or music desired.

Hours to take lessons 1 hr

about 1 year teaching piano  
Individual lessons ✓

Group: to do  
ensemble ✓ - girls' glees also chor  
quartet  
orchestra ✓ - rhythm orchestra for children  
band  
classics ✓ piano  
popular

State if you have instruments - violin

materials for girls' glees  
children's rhythm orchestra  
children's songs

Mrs. Stull: Bonville  
Burton  
Straight Music Major  
S.F. Mr. White

White in  
Hio School



Accompanied singing grade school  
#2. Instrumental  
vocal

church music for 10 years



No theory  
Not related  
full time  
for you

Vol. C.A.

REGISTRATION FORM

for

Music Teacher, Students, also Participants

Date registered 7/29/42

Name Yaeke Hoshida To teach ✓

Age 20 Address 5601-E To learn \_\_\_\_\_

Instrument or Voice Piano To participants \_\_\_\_\_  
Classic ✓  
Popular \_\_\_\_\_

Previous experience \_\_\_\_\_ Yes ✓ No \_\_\_\_\_

State number of years of training and actual experience.

Private lessons - over 10 years OFF + ON  
Taught Piano - 2 yrs  
Music Instructor in Pinedale - June-July '42

Type of work or music desired. Hours to take lessons.

Individual lessons ✓ Classics ✓  
Groups Ensemble ✓  
Quartet \_\_\_\_\_  
Orchestral \_\_\_\_\_  
Band \_\_\_\_\_  
Popular \_\_\_\_\_

State if you have instruments no Material yes



7 Mrs. Miyamoto.

To be interviewed.  
*for voluntary.*

Vol.  
C. 9.

REGISTRATION FORM  
for  
Music Teacher, Students, also Participants

Date registered July 13, 1942

Name Kiyoko Tanaka To teach Piano  
Age 20 Address 4113-D To learn ✓  
To participants \_\_\_\_\_  
Instrument or Voice Piano Classic ✓  
Popular \_\_\_\_\_  
Previous experience \_\_\_\_\_ Yes \_\_\_\_\_ No \_\_\_\_\_

State number of years of training and actual experience.

10 years of piano  
music major in J. C.

Would like to teach beginners piano.  
Type of work or music desired. Hours to take lessons.

Individual lessons ✓ Classics ✓  
Groups Ensemble ✓  
Quartet \_\_\_\_\_  
Orchestral \_\_\_\_\_  
Band \_\_\_\_\_  
*Not working*

State if you have instruments \_\_\_\_\_ Material \_\_\_\_\_



# REGISTRATION FORM

for

Music Teacher, Students, also Participants

Date registered

7/29/42

Name

Hatsuye Kurose

To teach

r ?

Age

21

Address

5704 - C

To learn

✓

To participant

Instrument or Voice

Piano & Voice

Classic

Popular

Previous experience

Yes

✓

No

State number of years of training and actual experience.

Piano - 10 - 12 years; Public School Music Major  
at College of Puget Sound (finished Junior Year)  
Taught elementary piano (25 - 3 years), church work  
(church & glee)

Type of work or music desired.

Hours to take lessons.

Individual lessons

✓

Classic

✓

Groups Ensemble

✓

Quartet

Popular

Orchestral

Band

State if you have instruments

No

Material

Expected soon

Please assign  
youth leader  
7/30/42  
OK



4115

Vol  
Name Komigama, Yuriko Address 2616-B  
Age 16 Specialty piano  
What Training and education 11 years Orch. Training  
(in school)  
And Number of Years 12,  
Years of Actual Experience none  
-----  
Type of work desired-----  
Do you want to teach? no-----  
Or Voluntary Basis?-----T emporarily-----P ermanently-----  
Or Full time Basis?-----  
Or Part time Basis?-----



Indulged & covered.



Name Kimi Kato (voluntary)

Age 22

Date started June 30 '42

Date interviewed

Date assigned

Instructor of Piano - beginners

Address 2606 D

Date terminated

Training in schools: one year Teachers' Course in Music at Elkins' School of Music (Saito's Camp)  
one year of Junior College (Saito)

Training other than schools: Seven years private lesson

Teaching experience:

Participation in other musical activities: Plans for community



Name

Date interviewed

Date started

Instructor of

Address

Age

Date assigned

Training in schools:

Date terminated

Training other than schools:

Teaching experience:

Participation in other musical activities:

Plans for community, program desired:



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Name Kato, Kimi Address 3606-D

Age 22 Specialty MUSIC - PIANO

What Training and Education (2 1/2 yrs. Univ. of Cal., Berkeley)  
1 yr. Teacher's course in music at Elkins' School of music,  
And Number of years 7 yrs of private lessons (Sacramento, Cal.)  
1 yr 7 J.C.

Other Specialties, What training-----

And Number of Years-----

Years of Actual experience none as yet

Type of work desired Teaching piano - beginners

Do you want to teach? yes

Or Voluntary Basis? ☒ Permanently-----Temporarily-----

Or Full time Basis?-----

Or Part time Basis?-----



Interviewed - July 2



Name Helen Mayoda

Date interviewed

Age 22

Date started Nov 28 42

Date assigned 7/1/42

Date terminated

Instructor of Piano & Choral work.

Address 2364 B.C

Training in schools Music Major - at Sacramento High School; Music Major - Sacramento Jr College;  
1½ years at San Francisco State College - Music major; — Teacher of Grammar School  
(Cadet training - 1 year) Conducting 1½ yr at S.F. State

Training other than schools Private piano lessons for 12 years

Teaching experience and participation: Directed church choirs for 2 years

Part of what <sup>Program desired:</sup> music activity: <sup>plans</sup> <sub>for future</sub>: Choral work: asst music teacher (piano)



Name Mayerda, Helen Address 2304 BC  
 Age 21 Specialty Piano & Choral Work - Orchestra  
Conducting  
 What training and Education S.F. State College

3 yrs - High School 3 yrs. 1 1/2 - 6 1/2 yrs. Med - in music 12 yrs.  
2 yrs. College Private Piano Lessons for  
1 1/2 yrs S.F. State Conducting - 1 1/2 at college (S.F. State)

Other Specialties, What Training Accompanist for many years. Teacher of Grammar School  
(Capitol Teaching)  
And Number of Years 2 yrs 1 yr

Years of Actual Experience 2 yrs 1 yr

Type of work desired Choral work - Assistant teacher of Piano

Do you want to teach? Yes

Or Voluntary Basis? ----- Temporarily ----- Permanently Yes

Or Full time Basis? Yes

Or Part time Basis? -----



- 1 Teach Piano
  - 2 Do Conducting Vocal & Instrument
  - 3 Appreciation Classes.
  - 4 Harmony
  - Volunteer
- 

T



Name Grace Matsuda (voluntary)

Date interviewed

Date started July 1, 1942

Instructor of Beginners Piano

Age 20 Date assigned

Address 1207 B Date terminated

Training in schools: Sacramento J.C. graduate

One semester of San Francisco State College - Music Major

Training other-than schools: 10 years - private lessons in piano

Teaching experience:

Program desired:  
Participation in other musical activities: <sup>plans for</sup> community: To teach beginners in piano



1207 B.C. 1207 B 4100  
Name Grace Matilda Address 1207 B

Age 30 Specialty Piano

What training and Education Graduate of S.F. State College

1 semester of S.F. State College - Music major

And Number of Years 10 yrs lesson

Other Specialties, What Training

And Number of Years

Years of Actual Experience none

Type of work desired Teaching to young ones

Do you want to teach? yes

Or Voluntary Basis? ----- Temporarily ✓ Permanently -----

Or Full time Basis? -----

Or Part time Basis? ✓ -----

At present working  
for nurse's aid.

Wants to teach beginners  
How uncertain as yet



Interview - July 3



COMMUNITY ACTIVITIES  
PERIODICAL INDIVIDUAL REPORTS

Date \_\_\_\_\_

For week of \_\_\_\_\_ to \_\_\_\_\_

Name \_\_\_\_\_

Department \_\_\_\_\_

Title \_\_\_\_\_

Unit \_\_\_\_\_

Remarks:



DUTIES OF COORDINATOR TO EACH GROUP:

1. Assign people on recommendation from chairman.
2. Coordinate various activities between each department
3. Discuss problems between any fine arts groups.
4. Discuss problems between chairmen and teachers.
5. See that requisitions goes thru.
6. Take reports of each chairman.

DUTIES OF CHAIRMAN TO EACH GROUP AND COORDINATOR:

1. Schedule hours in each hall.
2. Recommend people to be assigned.  
Interview and arrange.
3. Call meetings--preside
4. Make requisitions
5. Make rules to:
  - a. keep halls clear of outside people
  - b. assign people to clean halls
  - c.
6. Make report of the group activities to coordinator.
7. Okay requisition for talents for private entertainments.
8. Okay outside persons' requisitions for hours spent in music halls.
9. Help coordinate
10. Direct secretary's activities.



WORK PERFORMANCE REPORT

Name \_\_\_\_\_  
Last (Please Print) First Family Number Barrack No.

Class: \$12.00 \$16.00 \$19.00  
(Ck. One) \_\_\_\_\_ Period \_\_\_\_\_ To \_\_\_\_\_

Section \_\_\_\_\_ Nature of Work \_\_\_\_\_

E. Mark here when worker's performance is unsatisfactory-----  
D. Mark here when unsatisfactory now and then-----  
C. Mark here when generally satisfactory-----  
B. Mark here when entirely satisfactory-----  
A. Mark here when outstanding-----

WORKERS ONLY

1. Is punctual	1	( )	( )	( )	( )	( )
2. Attendance is regular	2	( )	( )	( )	( )	( )
3. Does his fair share of work	3	( )	( )	( )	( )	( )
4. Follows instructions carefully and accurately	4	( )	( )	( )	( )	( )
5. Works well on his own responsibility and does not abuse privileges	5	( )	( )	( )	( )	( )
6. Will cooperate effectively with others	6	( )	( )	( )	( )	( )
7. Skillful in his work	7	( )	( )	( )	( )	( )
8. Courteous	8	( )	( )	( )	( )	( )
9. Possesses good conduct in his work	9	( )	( )	( )	( )	( )
10. Displays initiative and resourcefulness	10	( )	( )	( )	( )	( )

SUPERVISORS AND FOREMEN ONLY (also PROFESSIONAL)

I. Gives clear and understandable instructions	I	( )	( )	( )	( )	( )
II. Uses procedure, not orders, to maintain discipline	II	( )	( )	( )	( )	( )
III. Possesses ability to make comprehensive reports	III	( )	( )	( )	( )	( )
IV. Can systematically plan work	IV	( )	( )	( )	( )	( )
V. Maintains the respect and confidence of his workers	V	( )	( )	( )	( )	( )

REMARKS AND RECOMMENDATIONS: (Use other side of sheet if necessary)

CERTIFICATE OF REPORTING OFFICER: I hereby certify that above is a true report to the best of my knowledge of the worker named hereon.

Signature of Reporting Officer

Title

Date

Approved:

Signature of Dept. Head

Date



FIREHOUSE 2

Block 34	Block 35	Block 36
Block 33	Block 32	Block 31
Block 22	Block 23	Block 24

Block 37	Block 38	Block 39
Block 30	Block 29	Block 28
Block 25	Block 26	Block 27

Block 52	Block 53	Block 54
Block 51	Block 50	Block 49

Block 56
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Block 74	Block 73	Block 72
Block 69	Block 70	Block 71
Block 68	Block 67	Block 66

Block 21	Block 20	Block 19
Block 10	Block 11	Block 12
Block 9	Block 8	Block 7

Block 18	Block 17	Block 16
Block 13	Block 14	Block 15
Block 6	Block 5	Block 4

Block 46	Block 47	Block 48
Block 45	Block 44	Block 43
Block 40	Block 41	Block 42

Block 57
Block 58
Block 59

FIREHOUSE 1

HOSPITAL



Econ - Occupation  
Educ.

SURVEY OF RELIGIOUS BACKGROUND

Name \_\_\_\_\_ ~~Camp Address~~ \_\_\_\_\_ Age \_\_\_\_\_

American-born \_\_\_\_\_ Japanese-born \_\_\_\_\_ Sex \_\_\_\_\_  
(1) (2) (3)

<u>Buddhist:</u>	<u>Protestant:</u>	<u>Catholic:</u>
a. Jyodo-shu _____	a. Baptist _____	
b. Jyodo-shinshu _____	b. Congregational _____	
c. Nichiren-shu _____	c. Episcopalian _____	
d. Shingon-shu _____	d. Methodist _____	(4)
e. Zen-shu _____	e. Presbyterian _____	<u>Others:</u>
f. Others _____	f. Others _____	
(name)	(name)	(name)

Name of local church \_\_\_\_\_  
(name) (City & State)

How often do you go to church: Regular \_\_\_\_\_ Irregular \_\_\_\_\_ Inactive \_\_\_\_\_

What positions, if any, have you held in your religion: \_\_\_\_\_

What type of church would you prefer in this community:

- a. Community - (Inter-denominational) \_\_\_\_\_
- b. Denominational \_\_\_\_\_
- c. Please write any other suggestions on the reverse of this sheet.

In what phase of the church are you most interested:

- |                          |                                |
|--------------------------|--------------------------------|
| a. Church service _____  | d. Fellowship meetings _____   |
| b. Sunday School _____   | e. Socials _____               |
| c. Religious Study _____ | f. Others (Please write) _____ |



Church Attendance during the past 2 years

Regular \_\_\_\_\_

Irregular \_\_\_\_\_

Never \_\_\_\_\_

Permanent Address as of Jan 1, 1942

(Check 1) Rural \_\_\_\_\_

Urban \_\_\_\_\_

City & State \_\_\_\_\_

city state

State \_\_\_\_\_

County \_\_\_\_\_

City or town \_\_\_\_\_

\_\_\_\_\_



# Piano Pedagogy Class

Directed by Mrs. Miyamoto

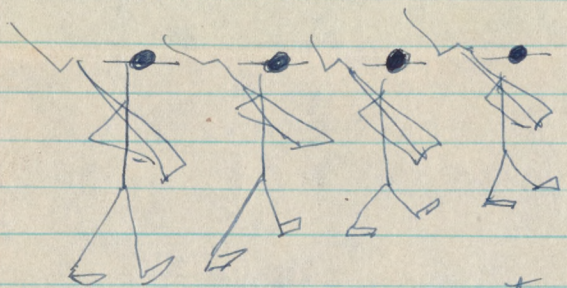
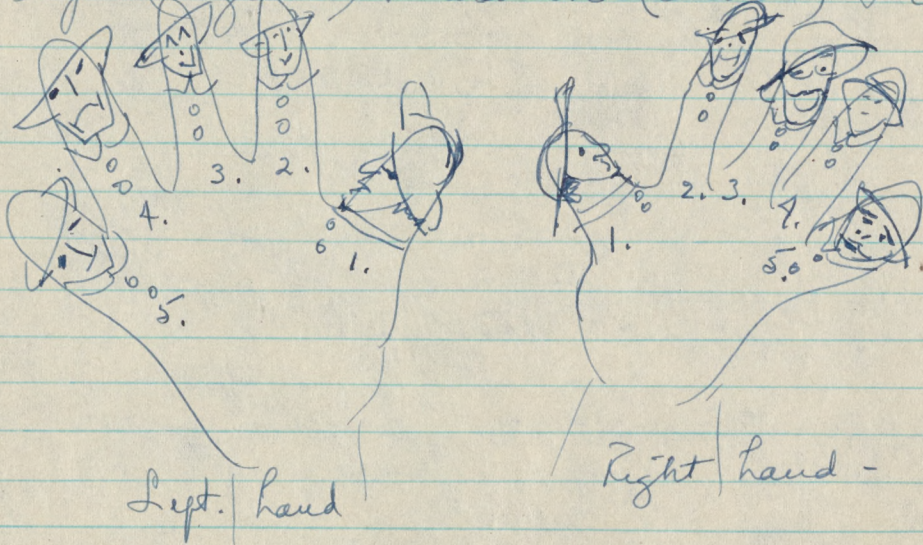
Name	Address	Age	Training Experience
1. Grace Matsuda	1209 B	20	
2. Kimi Kato	2606 D	22	
3. Yuriko Komiyama (11 yrs. p.)	2616 B	16	
4. Helen Nitta	1902 D	23	
5. Helen Mayeda	2304 C	22	
6. Haruko Sato (3 sem. harm.)	3516 B	16	
7. Kiyoko Tsuchii	4113 D	20	
8. Miyoko Inouye	2407 C?	17	
9. Hatsuyo Kurasa			
10. Yuriko Hirohida			



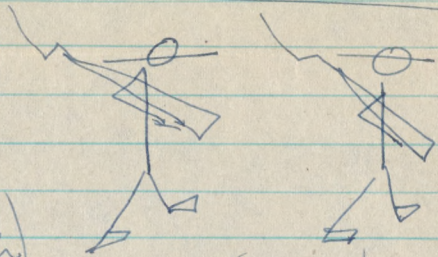
H. Netto

= Exploration - piano  
 - raise 3 fingers - called keyboard -  
 - notice the colors + the group -

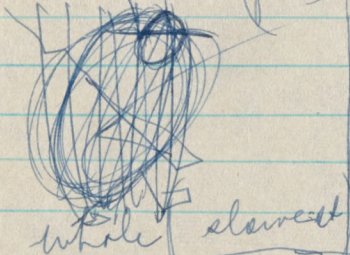
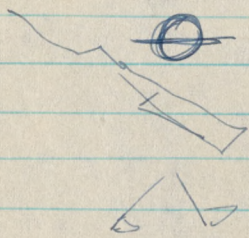
- Fingers are soldiers that march -  
 up - (higher) + down (lower) the keyboard



quarter (march)  
 (fast)

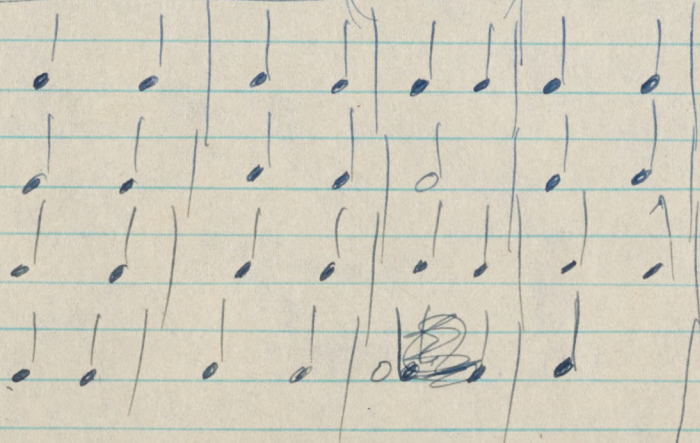


half - (slow)



whole (slowest)

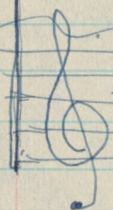
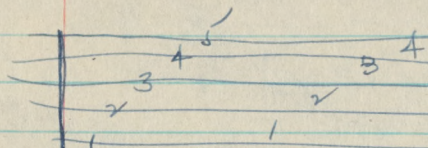
Use Yankee Doodle  
 tune to march +  
 feel the 2/4 rhythm -  
 Left - Right - Left Right



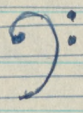


Staff = on which notes  
are written  
- picture of the  
music

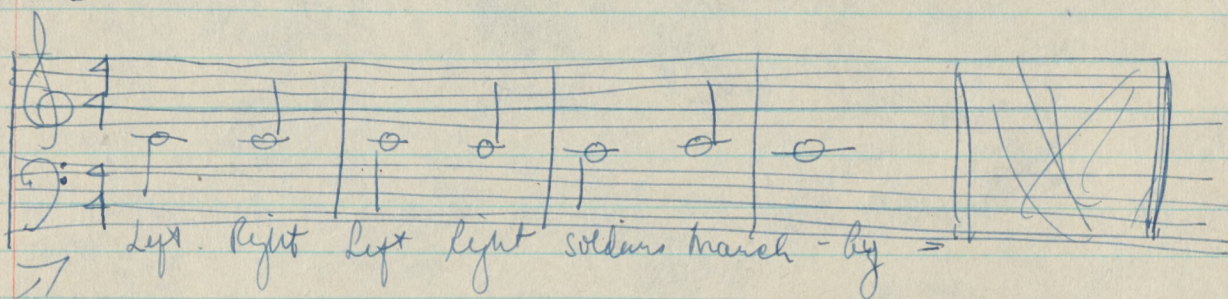
\* music  
is what  
we sound  
& hear.



treble clef - Salduns  
mouth. Higher  
side



bass clef - sol half  
march lower -



Intervals & counts in each space (measures)  
between the 2 lines (boundaries).

1st note - middle C -



~~Photo~~ - 1) teachers } will be provided  
2) entertainment

music executive group }  
music interest club } 2 separate things

Temporary till Aug. 1

chrmn. - Chieaki

assist. - chrmn. - Alice Maeda

secretary - Sumiko Takimoto

comm. for supplies (equip.)

mus. librarian - <sup>Sakura?</sup>

mus. publicity chrmn.

program chrmn.

~~Takimoto~~  
Ricky?

Dorice Duguisma } in chge of  
Ray Takimoto } 4th July party.  
2 kinds



# Music Building - soundproofed

100 x 20



Practice rms.  
8 x 12 ft.

8 x 20

Large  
classroom

Ed Miller's  
Room?

violinists

~~Club Room~~  
Club  
Room



2. What types of organizations  
will best serve these purposes.

How many are coming tomorrow  
night?

Wouldn't it be better to wait  
till the whole camp is  
settled before mapping out  
a complete program?

Have all musically-trained  
persons been informed of  
the meeting, Thurs. at 7:30  
at 2508?

Facilities — ??

Rooms

Record players

Pianos



Mr. Senase -

accordianist  
harmonica player

To start accordeon  
classes + a band.

Mr. George Kaku

violinist 4 yrs.

Cellist 5 yrs.

To start with string quartet  
or trio or Ensemble

Miss Jack Ota

violinist

h. school mus. major; prefers

to teach beginners

Miss Yuriko Komiya

accompanist

Mr. Ota

Hawaiian string inst. teacher  
for 12 yrs.

Miss Helen Mayeda

2 yrs. Gr. College

1 1/2 San Francisco State

Choir work; piano; mus. appreciation

Want to teach beginning harmony

Miss Alice Mayeda -

Piano teacher



Comm.  
Mus. Executive Staff -  
Those at this meeting  
" who come later  
" are qualified  
to teach

This group will be part of  
of a larger fine arts  
group

---

Meeting to plan program

Exec. Comm. will ask in  
teachers.

Publicity - Saburo Maruyama  
Equipm. - Ricky Matsufuji  
- Tamiko Gabe



J. College - mus. grad. 20

16

20

21

Hawaiian strings instr.

26

23

Concert piano - teach. 11 yrs.  
muted

33

35

San. Fr. St. College grad? — 21

Studied piano 12 yrs.

Piano + choral work  
acc.

2 yrs. experience

June Katsumoto, 13 yrs. old.  
violin, 2½ yrs.

Voice - 1 yr. in Conserva.

4 yrs. in ?

desires voice teaching

Violinist - 6 yrs. Training  
1 yr. teach.

Piano - 2½ U of C.

1 School of Mus. Sacramento



1. What purposes or goals are to be attained by the program of musical activities in this camp.

### Recreation

Programs or recitals

Record programs

Bands & chamber groups

Choral work

### Education & cultivation

(Record prog.) <sup>of mus interest</sup>

Lectures or discussions

### Utility

Bands - for dances, etc.

Choral groups -

church services, etc.



Mrs. Jocely

Mr. H. Kajima

Dr. J. Watanabe 818 E

Mr. Ted Tokuno 4405

Mr. Tatsumi Yasui 1805-A

1. Finlandia - Sibelius
2. Tristan & Isolde's  
Liebestod - Wagner
3. One Fine Day (in Engl.)  
Puccini

Mr. Tom Uyeno

Miss Hana Uyeno

Miss Rose Oyajima

1. Romeo & Juliet Overture  
- Tchaikowsky  
(3-12 in. rec.)

2. Wm. Tell Overt. - Rossini

Mr. Don Elberson

Mr. Etano Hirose, 1401-B

Mr. Bob Hayakawa, 1414-B

Mr. George Kaku



Every Sat. -

Have prog. of Sun. week later  
for

- 1) Helen Mayeda
- 2) Art Morinaitse
- 3) Posters for bldgs. 2508  
1808  
1708

Ad. bldg.

4) Mimeo. man - program

Every Sun. -

Car for inst.

Takes records  
needles  
cockit

programs

signs - NO SMOKING  
PLEASE WAIT

cellulose tape

Every Mon. -

Hand in wcky reports

Every Fri. - Look in disk at 2508  
for prog.

Every day - sign in at 1808



30 beginners in 3 classes + priv. = 18 hrs.  
6 non-beginners in priv. = 6 hrs.

---

Helen Mayeda - in chg. of app. course

Alice Mayeda

Helen Kitta

M. Miyamoto

} to relieve  
sometimes

beg. ~~at~~ Aug. 12 from 7:30 - 8:30  
at 2508

---

Beg. Harm. + Ear-training +  
notation classes will be taken  
by Helen Kitta + Helen Mayeda

---

Tues. Aug. 11 - meeting, 10:00 at 1808

Desk 9-10 + tell pupils

no lessons till Aug. 25

Messenger at 1808 will deliver notices

Return records (Elkussons  
Jacobys)

Re: George Kaku

Etsuo Hirose

Bob Hayakawa ~~1414~~ B 1414B

Mrs. Murayama

Ask for rotating clean-up crew  
and person to run with us.

---

Think for Ted Higgins

"Should marriage be encouraged"



Write to - Ruth Grodzins  
Bea Hignman  
Miss Woodcock  
Mrs. Jacobson



Mary Donahue.  
Half Hour lesson for Boy.

- (1) Play a stirring march or Yankee Doodle and have him clap in time, then march in time -
  - (2) Then draw fingers - put numbers on it -  
Do exercise by calling out numbers -
  - (3) Teach values of notes by drawing blocks -
  4. Talk about staff & Clef & middle C -  
Say alphabets to G.
  - (5) Teach two or three notes and play melody with them.
- Then end lesson by singing or have him clap in time while you play Humpty Dumpty - or Soldier Marching.



Mary O. Smith

# Half Hour Lesson for a girl Seven years -

- (1) - Sing a song - such as Yankee  
Doodle or - My country tis of thee -
- (2) Then Iap in time on pencil  
on table -
- (3) Talk about fingers - by drawing  
hand on paper, then putting  
number on it  
and then do exercise by calling  
number and have each finger rise.
- (4) - Talk about value of notes -  
by drawing notes by blocks -  
Do little writing exercise -
- (5) - Teach the staff <sup>def</sup> by drawing  
it with middle C -  
Say the alphabet to g -  
Play melody <sup>in two places</sup>  
Then end the lesson by <sup>note</sup>  
Singing some song such as  
Twinkle, Twinkle.



## *Yuko Holside*

First lesson for an 8 year old girl who loves to sing.

1. Since this girl loves to sing, we are going to take advantage of it and use the singing approach for her.
2. While teacher plays and sings at the piano playing "Left, right" (C, C,) let the child march, clap, and sing with the music. Then at the piano, let her sing it while she watches your finger, then let her play it. After that ~~write~~ the notes down for her and explain that this is a picture of what she was playing.
3. Do the same for any other short pieces, such as "go to sleep", (C D C, or F G F); "see-saw, see-saw", (E C E C); or "gently rock my little boat" (G A G A G A G). The procedure will always be 1. singing, 2. playing, 3. writing.
4. See if she can find the same pieces on different keys.
5. If she is curious about the clef signs, bars, stems, etc. explain them briefly, if not, let it go until later lessons.

First lesson for an 7 year old boy who hates to sing.

1. Since this boy hates to sing, we will have to take a more practical approach on him, skipping all singing parts, and start at once on the notes and the keys of the piano.
2. Explain that on the piano there are groups of white and black keys, teach him the names of the keys, (first 7 letters of the alphabet), and ask him to find other C's, G's, etc. on the piano.
3. Teach him the fingering, making a game out of it.
4. Play melodies on the piano, such as C E C, G B G, F A C A F, etc. without him singing, but naming the keys,



After that make him play it, then write the notes down for him, explaining that this is a picture of what he was playing.

5. If he is curious about the clefs, beats, bars, etc. explain them to him.



Miyamoto, Michiko Morita (Mrs. S.H.)

513-B

11200-B

# TIME SCHEDULE

Studios

#2508

#508

	7-8	8-9	9-10	10-11	11-12	12-1	1-2	2-3	3-4	4-5	5-6	6-7	7-8	8-9	9-10
M				508 Piano Practice or Rehearsals			508 Piano Pract.	508 Piano Pr. Lesson	508 Piano Pr. Lesson						
T							508 PIANO PRACTICE	508 Piano Private Lesson	508 PIANO PRACTICE						
W			508 PRACTICE Private Lesson	508 Piano Pedagogy Class - 4 students	508 PRACTICE		508 PIANO PRACTICE		508 Piano Private Lesson						
T		508 PIANO PRACTICE AND REHEARSALS					508 PIANO PRACTICE AND REHEARSALS	508 Piano Private Lesson	508 Piano Private Lesson						
F		508 PIANO PRACTICE AND REHEARSALS		2508 Private Lesson	508 Private Lesson		508 PIANO PRACTICE		508 Piano Private Lesson						
S		508 PIANO PRACTICE AND REHEARSALS		2508 Private Lesson	508 Private Lesson		508 PIANO PRACTICE								
S									508 PIANO PRACTICE AND REHEARSALS						



Monday:

#508

Piano

P.M.

1:30 - 2:00

Kiyoko Tsuchii, 20, 4113-D

2:00 - 2:30

Mary E. Omachi, ,

Tuesday:

#508

Piano

P.M.

2:15 - 3:00

Yuko Hiroide, 20, 5601-E

Wednesday:

#508

Piano

A.M.

9:30 - 10:00

Mary E. Omachi, ,

#508

Piano Pedagogy Class

A.M.

10:00 - 11:30

Yuko Hiroide, 20, 5601-E

Helen Kitta, 23, 1902-D

Mary Omachi,

Kiyoko Tsuchii, 20, 4113-D

Thursday:

#508

Piano

P.M.

3:30 - 4:30

Frances Ikeda, , 516-A

4:30 - 5:30

Masako Miyake, , 2417-D

Friday:

#2508

Piano

A.M.

10:00 - 10:30

Yuko Hiroide, 20, 5601-E

10:30 - 11:00

Helen Kitta, 23, 1902-D

Saturday

#2508

Piano

A.M.

10:00 - 10:30

Etsuko Morishizuki, 12, 2206-B

10:30 - 11:00

Joseph Fukuda, 13, 2407-B



NAME Kumagai Lillian ADDRESS 1201 - A

Age 10 Previous Address \_\_\_\_\_

What type of dance are you interested? Piano - Classical

Circle other interests in Fine Arts:

Music

Drama

Arts

Sculpturing

Others

Previous training 2 yrs

What equipment have you for this work? Brought all her pieces

Names of other interested persons \_\_\_\_\_



FORM FOR TEACHERS, STUDENTS, AND PARTICIPANTS IN MUSIC PROGRAMS

Name Josephine L. Kie Address 2517 A

Age 21 Specialty Piano to teach       
to learn ✓  
to participate     

Previous experience yes ✓ no     . If yes, state number of years of training and actual experience:

3 years-private (5 grade piano)

Other specialties, interests:

What type of music would you like:

classic

Part time      full time     

State if you have instruments and materials:

books, yes



FORM FOR TEACHERS, STUDENTS, ALSO PARTICIPANTS IN PROGRAMS

Name-----Mariko Kataoka----- Address-----3918 E-----  
Age-----41----- Specialty-----Piano----- to teach \_\_\_\_\_  
to learn ✓  
Previous experience, yes---1---no-----. If yes, state number of years of  
training and actual experience: 1 year private lessons  
to participate \_\_\_\_\_

Other specialties, interests:

What type of work or music desired:

Parttime-----Full time-----

State if you have instruments and materials:

no



FORM FOR TEACHERS, STUDENTS, ALSO PARTICIPANTS IN MUSIC PROGRAMS

Name Masako Miyake Address 2417 D

Age ----- Specialty Piano to teach \_\_\_\_\_  
to learn ☒ \_\_\_\_\_  
to participate" \_\_\_\_\_

Previous experience: yes---- no----. If yes, state number of years of training and actual experience: About 8 years — (Mrs. Miyamoto)

Other specialties, interests: \_\_\_\_\_

What type of music would you desire: Classical

Part time---- full time----

State if you have instruments and materials:

*Have asked to wait  
until there are  
more piano rooms.*



NAME Isotsumi Yoshikawa ADDRESS 1801 C

Age 11 Previous Address Olympia, Wash.

What type of <sup>music</sup> dance are you interested? Piano,

Circle other interests in Fine Arts:

Music      Drama      Arts      Sculpturing      Others

Previous training Piano - 2 yrs. -

What equipment have you for this work? Piano pieces

Names of other interested persons \_\_\_\_\_



Registration Form for Music Teachers, Students, also Participants

Date Registered July 7, 1942

Name Watanabe, Tetsu To teach \_\_\_\_\_  
To learn ☒ \_\_\_\_\_  
Age 29 Address 818 E. To participate \_\_\_\_\_

Instrument or Voice Instrument (Piano) Classics \_\_\_\_\_  
Popular \_\_\_\_\_  
Previous Experience None yes \_\_\_\_\_ no \_\_\_\_\_

State numbers of years of training and actual experience.

Type of work or music desired.

Hours to take lessons:

Individual lessons ☒ \_\_\_\_\_

Group: ensemble \_\_\_\_\_  
quartet \_\_\_\_\_  
orchestra \_\_\_\_\_  
band \_\_\_\_\_  
Classics \_\_\_\_\_  
popular \_\_\_\_\_

State if you have instruments \_\_\_\_\_ materials \_\_\_\_\_



FORM FOR TEACHERS, STUDENTS, ALSO PARTICIPANS IN MUSIC PROGRAMS

Name Atsuko Kuwahara Address 2404-B

Age 17 Specialty piano  
~~to teach~~  
~~to learn~~  
~~to participate~~

Previous experience: yes ~~no~~. If yes, state number of years of

training and actual experience: 1 1/2 - private lessons

Other specialities, interests:

What type of music would you like:

Part time----full time----

State if you have instruments and materials:



FORM FOR TEACHERS, STUDENTS, ALSO PARTICIPANTS IN MUSIC PROGRAMS

Name Grace Hachiguchi Address 3819-E  
 Age        Specialty Piano to teach         
 to learn ✓  
 to participate       

Previous experience: yes---- no----. If yes, state number of years of training and actual experience: About 4 years — (Mrs. Miyamoto)

Other specialties, interests: —

What type of music would you desire: Classical

Part time---- full time----

State if you have instruments and materials:

Have asked to wait  
 until there are more pianos  
 & rooms.



REGISTRATION FORM  
for  
Music Teacher, Students, also Participants

Date registered July 14, 1942

Name Vernon Loukimura To teach \_\_\_\_\_  
Age 12 Address 2019 - E To learn ✓  
Instrument or Voice Piano Classic ✓  
Previous experience 2 1/2 years Yes \_\_\_\_\_ No \_\_\_\_\_

State number of years of training and actual experience.

Type of work or music desired. Hours to take lessons.

Individual lessons ✓ Classic ✓  
Groups Ensemble \_\_\_\_\_  
Quartet \_\_\_\_\_  
Orchestral \_\_\_\_\_  
Band \_\_\_\_\_  
Popular \_\_\_\_\_

State if you have instruments \_\_\_\_\_ Material ✓



*Mrs Miyamoto*

REGISTRATION FORM  
for  
Music Teacher, Students, also Participants

Date registered

*July 18, 1942*

Name *Shizuko Matsushima* To teach \_\_\_\_\_  
Age *12* Address *3906 D* To learn *✓*  
To participants \_\_\_\_\_  
Instrument or Voice *piano,* Classic *✓*  
Popular \_\_\_\_\_  
Previous experience \_\_\_\_\_ Yes \_\_\_\_\_ No *✓*

State number of years of training and actual experience.

Type of work or music desired. Hours to take lessons.

*Anytime*

Individual lessons *✓*  
Groups Ensemble \_\_\_\_\_  
Quartet \_\_\_\_\_  
Orchestral \_\_\_\_\_  
Band \_\_\_\_\_

Classics *✓*  
Popular \_\_\_\_\_

State if you have instruments *no* Material *no*



High School

## THE TIME ELEMENT IN MUSIC

### The Beat or Time Unit

When we listen to a piece of music, particularly a stirring march, we are tempted to tap our foot or nod our head, and thus "keep time" with the music. If we observe closely we notice that the tapping of our foot or the nodding of our head is regular, like the ticking of a clock. The clock, by adding together small units of time (seconds) indicates to us the passing of time in minutes and hours. In music, we also add together or group small units of time into measures, phrases, and whole musical compositions.

The steady throbbing or pulsation which we feel in listening to music is called the beat, and this beat marks off the time units which form the basis for the study of rhythm.

The fact that when we keep time to music we want to move in some way (tapping the foot or nodding the head) suggests that we feel the beats or time units physically. We can keep time to music in a number of different ways, but since the beats in music seem to roll on one after the other, in an endless chain, a circular motion will help us best to feel the music flow on from one beat to another.

**THE CIRCULAR BEAT.** Place your left hand in front of you. Swing your forearm forward and down, continuing around until your hand is again at the starting position. This motion should describe a complete circle. We can express the beat, or the accent which marks off one time unit from the other, by making the upward motion quickly and strongly, allowing the arm to swing through the rest of the circle by itself. Each complete circle represents one time unit.

By making the circular beat vigorously, while "keeping time" to a piece of music, we can develop our ability to feel more keenly the pulsations of the music. This is very important if we wish to make music ourselves or to write down, in permanent form, compositions of our own creation.

**TEMPO.** When the beats in a musical composition are close together, which is the same as saying that the time units are short in duration, the music seems to move quickly. When the beats are farther apart, that is when the time units are longer in duration, the music moves slowly. In the first case, we say that the tempo (Italian word for time) is fast, and in the second, slow. For example, the tempo of "Dixie" is rapid, and the tempo of "Old Black Joe" is slow.

### The Grouping of Time Units

**The TWO-UNIT Group.** The smallest group of beats or units is that in which two units are felt as belonging together. When we walk rapidly, or march, we feel that one foot, either the left or the right, is coming down more heavily than the other. We seem to be grouping together two time units, each represented by a step, and accenting the first beat of the group more than the second.

If we express each unit of the two-unit group by the circular beat, we may show this grouping by a stronger upward swing on the first unit. We can illustrate this by drawing the following diagram. In counting, we shall call each circle "one," since it represents a unit.

(Intensity  
Accents)

Count: "one"-----"one"

The larger circle represents the first, and more strongly accented, unit of the group; the smaller represents the second unit, which seems to carry over from, or belong to, the first. The short lines under the



circle represent the degree of intensity of each unit. Thus the first unit has a intensity accent which is about twice as strong as that of the second.

THE THREE-UNIT GROUP. It is also possible to group three time units together. In the three-unit group, the strongest intensity accent is felt on the first unit, less the second, and least on the third. The effect is like the bouncing of a rubber ball on the sidewalk. If the ball is dropped from the hand and allowed to bounce three times, each rebound from the sidewalk will be a little weaker than the one before.

We must now lengthen the third time unit slightly, and thus prepare for the first unit of the following group. The three-unit group with proper accent is shown below. Make the circular beats for the three-unit groups until you can feel the proper intensity accents, and not hurry the tempo when you repeat a number of such groups.

(Intensity  
Accent)

Count                    one-----one----one,            one-----one-----one

THE FOUR-UNIT GROUP. The four-unit group is really a combination of two two-unit groups. Make the circular beats as indicated in below figure until you can feel the intensity accents in their correct relationship to each other, and can feel the lengthening of the fourth unit in preparation for the first unit of the next group.

Notice, however, that in order to feel the units in groups of four, the first beat of each group must be accented more than the third beat. The first beat of a four-unit group is said to receive the primary accent and the third beat, a secondary accent.

(Intensity  
Accent)

Count                    one---one--one---one,            one---one---one---one.

#### THINGS TO DO

##### WITH YOUR HANDS

- (a) Tap as regularly as possible with the end of a pencil held in the right hand. With the left hand, express at the same time the time unit; that is, perform the circular beat as described in this lesson. Be sure that a vigorous muscular effort is made at the beginning of each circle and that this muscular accent coincides exactly with each tap of the pencil. Adopt first one tempo, then another, in performing this drill.
- (b) Starting at a slow tempo, perform an accelerando, tapping and making the circular beat as in (a). Then perform a ritardando, until the original tempo is reached. Then start at a fast tempo and perform first a ritardando, then an accelerando.
- (c) Express the time units by two, three, and four, in turn, counting aloud the unit ("One-one," "One-one-one," and so on). Express and vocally the appropriate accents.