

A PROGRAM MODEL FOR CLASSROOM GUITAR INSTRUCTION
IN ST. BONIFACE SCHOOL DIVISION NO. 4

By

Richard E. Schulz

A Thesis submitted to the
Faculty of Graduate Studies of the University of Manitoba
in Partial Fulfillment of the Requirements
for the Degree of
Master of Education

Faculty of Education
Department of Curriculum: Humanities & Social Sciences
University of Manitoba
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Abstract

The intent of this study was to develop a Curriculum Model, Methodology Design and Collection of Repertoire for Classroom Guitar Instruction in the public schools. The curriculum model was designed to be for use in St. Boniface School Division No. 4. It is hoped that this model will have wider application to Manitoba Public Schools.

Three main sources of data were used in this research project: Guitar Curriculum Committee Meetings within St. Boniface School Division No. 4, a survey instrument mailed out to provincial schools offering Guitar Programs, and Interviews with Teachers, Administrators, and Students that had direct contact with a public school guitar program.

All guitar teachers within School Division No. 4 served directly or indirectly on the Guitar Curriculum Committee Meeting. The survey questionnaire instrument was sent out to 36 provincial guitar instructors representing 38 guitar programs. Responses were received from 28 teachers, representing a return rate of 73%. Survey response within St. Boniface School Division was 100%. Curriculum specialist W. Schubert's question, "What knowledge is of most worth" was used to begin each interview.

The data collected was then synthesized into a classroom guitar Curriculum Model, Methodology Design and a Collection of Repertoire to supplement these two educational tools.

The survey instrument revealed specific information on the composition of guitar programs in Provincial Public Schools. Most guitar programs are at the junior high level; but growth in senior high

guitar programs has been identified . About 23% of all guitar programs last only one year. Another 67% of the respondents reported their largest class size to be 20 or more.

A classic nylon string guitar is the instrument of use in the vast majority of these programs, but most of these programs also have at least a single electric guitar for use as well. 70% of guitar instructors spent equal time on developing chords and melody in the classroom, without using a guitar plectrum.

70% of provincial guitar instructors had access to a provincial guitar curriculum guide, and 60% said it was rarely or never used. 90% of participating instructors felt existing guides were average or weak.

The "Hidden Curriculum" was identified as being important or very important by 75% of all guitar instructors.

A central feature of the Curriculum Model developed in this text is that it was designed by classroom guitar teachers, making it a very practical document.

The Methodology Design for incorporates materials for classroom instruction, rather than traditional one-on-one tutoring.

The Collection of Repertoire provides solo and ensemble material for three levels of difficulty easy, intermediate, and advanced.

Introduction

Music Education in Manitoba secondary public schools, particularly in the area of classroom guitar instruction, has been the subject of increased research activity in this past decade. Provincial guitar programs have grown substantially. Increased interest and awareness have been recently displayed by local educators at the university level. Prior to these ten years of scholarly activity, the reality was that "the area of school music programs (had) received little attention in Manitoba research."¹

Manitoba curricularists have made recent substantial contributions to the development of music education in the province. Alan Janzen surveyed the content of junior high music programs in 1980.² Gervais Warren's 1979 research looked extensively at how teenage students choose music course options in public schools.³ Lee Roy Bartel's 1983 M. Ed. thesis, The Identification Of Criteria For The Evaluation Of Junior High School Guitar Programs, gathered important base line data for classroom

¹Janzen, Alan John. A Survey of Junior High Music Programs In the Public Schools of Manitoba. Unpublished M. Ed. thesis, University of Manitoba, 1980, p. 11.

²Janzen, Alan John. Op. Cit.

³Warren, Gervais. Sources and Strengths of Influences Determining Music Course Options in Grade VII. Unpublished M. Ed. thesis, University of Manitoba, 1979.

guitar instruction.⁴ Most recently, Patrick S. Moore's 1985 research exposed specific problems in current provincial guitar programs.⁵

Despite these recent developments in music education and classroom guitar instruction, inadequacies continue to exist in current programs. In St. Boniface School Division No. 4, there was a need for further research in the area of classroom guitar curriculum, methodology and repertoire. Initial research has shown an apparent need outside School Division No. 4 as well.⁶

Curriculum guides and suggested methodologies are in place for provincial guitar programs. However these are dated, sparse, overly ambitious, or aimed at individual instruction.

The list of textbooks approved by Manitoba Education at the Manitoba Textbook Bureau contains only three titles for guitar instruction. The Textbook Bureau carries none of these titles.⁷ The textbook previously recommended is Doerksen and Bartel's Get Into Guitar⁸. This book is an introductory method intended for classroom use in the Manitoba Public Schools Systems. The writer has on many

⁴ Bartel, Lee Roy. The Identification Of Criteria For The Evaluation Of Junior High School Guitar Programs. Unpublished M. Ed. thesis, University of Manitoba, 1983.

⁵ Moore, Patrick S. Teaching Musical Improvisation Utilizing The Guitar. Unpublished M. Ed. thesis, University of Manitoba, 1985.

⁶ Interview with A. Janzen, Education Manitoba, Winnipeg, Manitoba, April 17, 1989.

Interview with Glyn Parry, Sturgeon Creek High School, Winnipeg, Manitoba, April 14, 1979.

⁷ Telephone conversation with the Manitoba Textbook Bureau, September, 1988.

⁸ Bartel, Lee Roy, Doerksen, D. B., Get Into Guitar. Winnipeg, Manitoba, Yamaha Canada Music Ltd. Education Division, 1973.

occasions used material from this book. As a sequential method in the classroom it is inadequate and is no longer in print.

The Toronto Royal Conservatory of Music Syllabus for classical guitar is an excellent guide. However it is not intended for use in a classroom situation, aiming instead at the individually-tutored student studying a certain grade level of performance. This guide reflects a particular taste in music. It is limited in contemporary (pop style) guitar repertoire. Most senior high students are not willing to study just the classics. It also ignores many aspects of the creative process, such as improvisation and composition.

Manitoba Education has a junior high music curriculum, with eight pages devoted to guitar. This guide was introduced in September of 1980, and is intended for use in grades seven to nine. Many of the St. Boniface School Division's guitar programs begin in the sixth grade.

In 1983 Manitoba Education developed an interim guide called Music 105, 205, and 305 (guitar). Mr. A. Janzen of the Curriculum Development and Implementation branch of Manitoba Education recognized the need for a revision of this guide.⁹ He isolated the following areas of concern in these existing guides: the creative process, computer awareness, and modern technological areas of the instrument.¹⁰

Janzen spoke of the deficiencies of the guitar instruction books recommended by Manitoba Education for use in provincial classrooms. He indicated an apparent need for a method of classroom guitar instruction

⁹Telephone conversation with A. Janzen in September, 1988.

¹⁰Interview with A. Janzen, Education Manitoba, Winnipeg, Manitoba, April 17, 1989.

that included "hands-on" teaching material. Moore also noted that "Although guitar is occupying a larger portion of music education, there is still little material available for use in the classroom."¹¹

The writer made a few attempts at curriculum development in his seven year tenure with the St. Boniface School Division. With classroom guitar programs growing in Division No. 4, music teachers found it increasingly frustrating not to have access to realistic curriculum, a good classroom method, and a repertoire list that includes trios and quartets of classical and contemporary guitar music. Attempts to correct this situation thus far are sparse and vague.

Statement Of The Problem

On the basis of the preceding information, there is a need for a strategy that offers a more specific and workable approach to the situation.

The purpose of this study is to suggest such a strategy for more effective music instruction utilizing guitar curriculum, methodology and collection of repertoire, for use in St. Boniface School Division No. 4. It is hoped this work will provide a model by which other provincial schools can benefit.

A realistic curriculum, a design for a classroom method, and a solo and ensemble repertoire collection that music teachers can use would enhance guitar instruction in the public school system. The curriculum should be developed with input from guitar instructors both in School Division No. 4 and from provincial public schools. The classroom method should take into consideration the realities of the everyday guitar

¹¹Moore, Patrick S. Op. Cit., p. 2.

classroom. The collection of repertoire should reflect currently available materials and address deficiencies that exist in present lists. This program should cover a wide variety of styles reflecting the individual student's interest and ability with a guitar.

Theoretical Assumptions

The assumption this study makes is that music instruction should be an integral part of every student's general education. Music has a definite place in the secondary public school curriculum. This assumption is based on the fact that provincially approved curriculum guides exist and that various public schools already offer such programs.

The very nature of the field of curriculum study and music is one of constant evolution and change. This study recognises this characteristic and assumes other music educators do as well.

It is not the intent of this document to comment on the professional qualification of music educators. The assumption is made that teachers responsible for delivering this program of study will possess or acquire the necessary expertise.

Statement Of Limitations

This study addresses the question of implementation for guitar programs in the St. Boniface School Division. The input of divisional administrators, teachers and students was used to help gather base line data from which practical tools can be developed.

There are seven classroom guitar programs in the St. Boniface School Division and they have a wide range of different groupings and class situations. Both the length of the program and the starting age

are inconsistent from school to school. The variety of base line data sources helped to give this study a more universal application. Other provincial programs were also examined in this study. A survey questionnaire was utilized in collecting data from selected schools in other jurisdictions.

Statement Of Delimitations

The focal point of this study is the guitar programs existing in St. Boniface School Division. Many classroom guitar programs exist in provincial secondary schools. One phase of this study was to look at selected guitar programs beyond the St. Boniface School Division by means of a survey questionnaire.

It is not the intention of this document to provide a comprehensive methodology for each grade level. The amount of space required for such a task exceeds the limits of this research. Examples of guitar classroom methodology will be included to provide a design for the six levels.

The writer recognizes the increasing importance of computer-related knowledge with regard to the study of music and society in general. However, it is not the intention of this study to detail curriculum and methodology in the specific area of computer technology. This field of study deserves separate treatment apart from the focus of this research.

Definitions

Guitar classes refer to a regularly scheduled period on the school timetable where qualified guitar instruction is being given for credit.

A Qualified Guitar Teacher is someone who has a teaching certificate or letter of authority and has been hired by a school board

to teach guitar. Bartel's 1983 research notes that 75% of all guitar teachers are largely self taught.¹²

Guitar Programs are the sequential grouping of guitar classes and other related music activities.

Curriculum in this study refers to a design format that focuses on playing ability as well as general musical awareness.

Methodology and Materials is considered to be the grouping of known published instructional resources as well as unknown teacher created materials together.

Collection of Repertoire is the grouping of specific styles of guitar solo and ensemble materials that alphabetically list title, author and publisher. The extent to which these materials are accessible will be a factor to be considered when compiling this list.

Textbook Method is a written and published guitar methodology.

Hidden Curriculum in this study refers to all other areas learned by students that are not identified in existing curricula guides.¹³

¹²Bartel, Lee Roy. Op. Cit., p. 57.

¹³Anyon, Jean. Social Class and the Hidden Curriculum of Work in Giroux, Henry A., Penna, Anthony M., Pinar, William F., Curriculum and Instruction. Berkeley, California: McCutchan Publishing, 1981.

Giroux, Henry A., Penna, Anthony M., Pinar, William F., Social Education in the Classroom: The Dynamics of the Hidden Curriculum: Curriculum and Instruction. Berkeley California, McCutchan Publishing, 1981.

CHAPTER TWO

Review Of The Literature

"Aesthetics ... should be made compulsory," was the response to the 1988 Manitoba High School Review¹⁴ made by the St. Boniface School Division No. 4. This positive stand on aesthetics encourages development of the Division No. 4's music programs.

Classroom guitar instruction in the St. Boniface School Division has yet to utilize some of the basic educational tools the other subject areas have developed. Without these basic tools, the delivery of a quality guitar program concerns music educators in Division No. 4, as well as other secondary schools in Manitoba. Development of an effective curriculum, methodology and repertoire for these programs requires extensive collaboration with teachers and administrators of music programs.

Bartel recognized the young evolutionary age of these programs as being an obstacle to their full development. His 1983 research stated that it "seems improbable that high school guitar programs will be able to clarify their objectives and reach their potential until junior high guitar programs are more developed."¹⁵

There is a tremendous amount of complexity involved in curriculum as a field of study. This difficulty is compounded when it is to be applied to the study of the arts. When James B. MacDonald stated: "I believe most curriculum development to be irresponsible both in its developmental process and in the intellectual tools used," it was clear

¹⁴Winnipeg Free Press, March 19, 1989, p. 8.

¹⁵Bartel, Lee Roy. Op. Cit., p. 7.

indication of how complicated the process is.¹⁶ The obstacle for contemporary curriculum developers can be further evidenced by Elliot Eisner's observation that:

"The lack of responsibility lies in the failure of curriculum developers to respond to total context of our curriculum needs and problems...a sin of omission, caused by ignorance or tunnel vision rather than one of commission. This failure has extended to many professional educators (who ought to have known better) as well as most academicians."¹⁷

Another obstacle facing both current and past curriculum developers is that of choosing a design model on which to base the work. Study in the field of curriculum clearly shows that many such designs exist.

The works of Schubert and Glatthorn provide two such designs that have impressed this author. However, it is also the opinion of the author that curriculum development is impeded by posing such limitations on developing a music education guide. The very nature of curriculum development is not black and white. The most useful product evolves from a hybrid of thought from curriculum specialists. This is the route the author has chosen to follow in creating the works given in this text.

The focus of the first part of this study, curriculum development, utilized background knowledge in curriculum as a point of beginning research. Research expanded from this foundation of local sources. The field of methodology began in much the same way. The development of the repertoire lists emanate from the same beginning.

¹⁶Eisner, Elliot W. Confronting Curriculum Reform. Boston, Little Brown and Company, 1971, p. 121.

¹⁷Ibid.

Literature in the field of curriculum study frequently stresses the importance of gathering accurate base line data.¹⁸ This task was difficult when actual research began for this study, as "there is no indication anywhere of a study of history of music education in Manitoba."¹⁹

Curriculum

The making of classroom guitar curricula in St. Boniface School Division began in the fall of 1984. A committee of music educators within the division was concerned with inadequacies of existing provincial curricula. A realistic and easily translated format was sought in terms of ensemble repertoire and improvisation. Effective instruction and the fulfillment of individual student needs was and remains a growing educational concern throughout Division No. 4. A six-level "Specific Design" curriculum was developed by this committee.²⁰ Textbook methods and repertoire were informally introduced and shared among the guitar curriculum committee members.

"The public should be concerned with life skills," William Schubert noted.²¹ Historically, this has not been the case in the province of Manitoba. Janzen stated that, prior to the mid 1960's, no curriculum existed for life skills in the specialized areas of music education.

¹⁸Glatthorn, Alan A. Leadership Curriculum. Glenview, Illinois, Scott, Foresman and Company, 1987, p. 87.

¹⁹Janzen, Alan John. Op. Cit., p. 11.

²⁰Glatthorn, Alan A. Ibid.

²¹Schubert, William H. Curriculum: Perspective, paradigm, and Possibility. New York, MacMillan, London, Collier - MacMillan, 1986, p. 246.

The music curriculum that did exist was more general, with a focus on vocal activities.²²

It was not until 1975, when the pilot work for the 1979 curriculum guide Music 7 - 9 began, that any organized attempt was made to structure provincial guitar programs. The interim guide for Music 7 - 9 was completed in the fall of 1977 and distributed to public schools in Manitoba. This represented the first curriculum guide in the province to offer structured guidance in the specific area of guitar in the music classroom.²³

The 1979 Music 7 - 9 guide represented the first true effort in developing curriculum for other specialized areas of music education as well. It was to offer structure to the junior high music specialist in the specific areas of Band, Choral, Guitar, and String/Orchestra, as well as a Modular route.

In this curriculum guide's introductory page, the background information states that "teachers found that the Music 7, 8, and 9 program developed in 1971 was lacking in detail, specifically in content and resource materials."²⁴ It is quite apparent that this provincial curriculum attempts to fill this void.

The first step to developing such a guide for classroom music educators is the recognition of curriculum making as a separate entity,

²²Interview with A. Janzen, Education Manitoba, Winnipeg, Manitoba, April 17, 1989.

²³The Annual Report by the Department of Education. Winnipeg, Manitoba, Queen's Printer, Period ending December 31, 1978, p. 8.

²⁴Manitoba Department of Education, Music 7 - 9. Winnipeg, Manitoba Queen's Printer, 1979.

and the asking of most basic curriculum questions: "What knowledge is most worthwhile? Why is it worthwhile? How is it created?"²⁵ The consequences for not addressing these specifics are serious.

"Without direct consideration of what is worthwhile to know and its correlates of how and why, the foregoing actions are devoid of defensible meaning, purpose and direction....and educational practice is governed by difficulty."²⁶

The Music 7 - 9 curriculum emphasizes practical ability as well as performance. There is no denying the usefulness of this part of music education. However, other "worthwhile" integral parts are left out completely. These include the creative process of improvisation and composition, computer awareness and the acknowledgement of technological developments in guitar.²⁷

In the 1980's, four separate curriculum guides for Manitoba High Schools were developed--Choral, Band, Guitar, and Strings/Orchestra. The work on these guides had begun in 1979, by the formation of a grade 10 - 12 Music committee.²⁸ In the fall of 1983, Music 105, 205, 305 (guitar) Interim Guide was given to provincial guitar instructors at a full day presentation. The tremendous effort that went into developing this guide was obvious and appreciated by Manitoba classroom guitar instructors. The work was welcomed as being a much needed concrete educational guide for secondary music programs.

²⁵Schubert, William H. Op. Cit., p. 1.

²⁶Ibid.

²⁷Interview with Glyn Parry, Sturgeon Creek High School, Winnipeg, Manitoba, April 14, 1989.

²⁸Warren, Gervais, Music 10 - 12 Curriculum Update. Manitoba Music Educator, Vol. 22, No. 4, December 1982.

The curriculum design of this interim guide was universal throughout each of the four programs: Choral, Band, Guitar, and Strings/Orchestra. Each of these programs has its own separately bound text. Likewise, the development meant that the existing 7 - 9 guitar programs could be continued into the high school level with the approval of the Department of Curriculum Development and Implementation's approval.

The introduction of this guide was considered a large step in the evolution of Manitoba classroom guitar. However, the document was not without fault. While the guide was in the final stages of creation, Department of Education Arts Consultant, Gervais Warren, invited teachers to "put pen to paper"²⁹ and encouraged a forum on matters relating to high school music programs. St. Paul's High School Music Specialist, Danny Carroll responded to this expressing concern that "there seemed to be little mention ...if any at all...in the new curriculum of creativity and imagination."³⁰ Close examination of the document revealed that there appeared to be inadequacies in terms of improvisation, creativity and composition. Contemporary aesthetic educators Elliot Eisner³¹ and H.S. Broudy³² see these components as an integral part of any solid music program.

²⁹Ibid.

³⁰Carroll, Danny, "The Proposed New 10 - 12 Music Curriculum: The Missing Component." Manitoba Music Educator. Vol. 24, No. 2, June 1984.

³¹Eisner, Elliot W., The Educational Imagination. The Design and Evaluation of School Programs. New York, Collier-MacMillan, 1979.

³²Broudy, Harry S., Enlightened Cherishing - An Essay on Aesthetic Education. A Kappa Delta Pi Lecture, 1972.

In 1984, after a year of experimentation with the new guide as a tool, St. Boniface School Division guitar instructors also raised concerns. Some guitar instructors thought the curriculum was elitist, and didn't reflect the reality of the classroom situation. Janzen recognized this aspect as well. The "gap between knowing what has to be done and getting it done"³³ is a large one. He further isolated this problem as the "gap between the ideal and reality."³⁴

The "Hidden Curriculum" has long been an area looked at by educators and curriculum specialists as one of importance in public education.³⁵ A genuine concern for the complete and overall development of a student is something that must be recognized. In public school guitar instruction, the very nature of the subject matter and the classroom aura lends itself to teaching the "Hidden Curriculum." This area was not addressed in the Interim Guitar Guide. Yet public school guitar instructors are quick to support the value of the "Hidden Curriculum".³⁶

Another camp within the division thought the design and format of

³³Interview with A. Janzen, Education Manitoba, Winnipeg, Manitoba, April 17, 1989.

³⁴Ibid.

³⁵Anyon, Jean. Social Class and the Hidden Curriculum of Work in Giroux, Henry A., Penna, Anthony M., Pinar, William F., Curriculum and Instruction. Berkeley, California: McCutchan Publishing, 1981.

Giroux, Henry A., Penna, Anthony M., Pinar, William F., Social Education in the Classroom: The Dynamics of the Hidden Curriculum: Curriculum and Instruction. Berkeley California, McCutchan Publishing, 1981.

³⁶See Chapter 4 p. 34

the guide did not lend itself to easy translation for the classroom teacher.

Methodologies

Classroom guitar instructors looked forward to the original guitar curriculum meetings in Division No. 4 for their hidden agenda: the sharing of textbook methods and repertoire. Difficulties in obtaining quality classroom tools were well known within the division and other provincial schools as well. Again the evolutionary stage of guitar instruction was a factor.

Using the guitar as a mode of instructing music education has been a concept firmly implanted in the past quarter century. Authors and guitarists Aaron Shearer, Will Schmid, Mel Bay and Fredrick Noad are largely responsible for this development in the guitar instruction field.

Prior to this, guitar instruction as a whole in North America lacked written sequential methodology. In 1963, Shearer noted, "that some essential is lacking in the training and development of guitarists."³⁷ He related his own experiences as a student as testament to this fact.

"As a student, the author soon became aware of the rather haphazard approach he was obliged to take regarding the problems involved in playing the guitar. Authentic and explicit step by step information about how the guitar is actually played was not obtainable. The situation was further complicated by the lack of graded study material to insure proper technical and musical development."³⁸

³⁷Shearer, Aaron. Classic Guitar Technique. Melville, New York, Belwin Mills Publishing Corp., second edition, p. v.

³⁸Ibid.

These facts are stated here in order to give some historical framework to the relative young age of written guitar methodology. Previous to this the most common format of instruction utilized individual tutoring or self-teaching.

Classroom guitar curricula and written methodology are relatively new. At present the majority of the textbook methods have been developed for individual instruction. Classroom music education using the guitar as a vehicle for instruction is challenging, as it is thought of as a solo instrument. On the surface, this appears to be contrary to group study in a classroom situation. In fact, as Bessom, Tatarunis and Forcucci point out, it need not be perceived in such a fashion.

"Individual instruction does not mean that there is a ratio of one teacher to one student. In simple but general terms, it means that the teacher approaches a class of thirty students as though it were actually thirty classes."³⁹

Therein lies the fault of many recent noted guitar methods for use in a classroom situation. Historically, Manitoba classroom guitar instructors have recognized this inadequacy and made attempts to correct it.

Glyn Parry of St. James School Division experimented for a few years with various methodologies in his guitar program. Parry found them to be inadequate for classroom instruction, and developed his own methodology with Collin Walley in the mid 1970s.⁴⁰

³⁹Bessom, Malcolm E., Tatarunis, Alphonse M., Forcucci, Samuel L. Teaching Music in Today's Secondary Schools - A Creative Approach to Contemporary Music Education. New York, Holt, Rinehart and Winston, 1980, p. 171.

⁴⁰Interview with Glyn Parry at Sturgeon Creek High School, Winnipeg, Manitoba, April 14, 1989.

In 1979, guitar instructor Grant Shaw of Winnipeg School Division No. 1 devised his own set of chronological lessons and repertoire to teach students guitar. Albert Kelsch, then in Isaac Newton Junior High, did much the same thing.

Methodology in classroom guitar is now beyond initial stages in evolution, but has to develop more in order to serve public schools adequately.

Repertoire Lists

A large part of implementing a successful classroom guitar program depends on complete and varied solo and ensemble repertoire. Previous studies this writer has engaged in have confirmed the deficiencies in select areas of classroom guitar repertoire. Janzen also noted a lack of "easy" ensemble repertoire for use in this area.⁴¹ Bartel recommended in his 1984 research that "one aspect of guitar education that is most in need of research and development is the area of performance."⁴²

"Do teachers prepare solo guitarists in a group setting or do they prepare individuals for group performance? What should be the nature of group performance?...The development of the guitar program as a 6 year, junior-senior high program is heavily dependent on the resolution of this problem."⁴³

There is an abundance of solo classical repertoire available for use in the classroom. Shearer, Noad and the Royal Conservatory of Toronto cater to this style of music.

⁴¹Interview with A. Janzen, Education Manitoba, Winnipeg, Manitoba, April 17, 1989.

⁴²Bartel, Lee Roy. Op. Cit., p. 77.

⁴³Ibid.

Good, simple ensemble repertoire in the classical idiom is much harder to obtain. For the beginner, Super Classics For One, Two or Three Guitars by Hal Leonard introduces common classical songs for ensemble guitar.⁴⁴ Intermediate repertoire can also be found without much difficulty. More advanced trios and quartets are much harder to obtain.

Publications of repertoire for jazz, pop (popular), rock and blues guitar are not as readily available as are those in the classical idiom. While there are many series containing single line melodies for beginner guitar, the list of available materials diminishes, as we progress to intermediate and advance levels. Stan Ayeroff, Larry Beckman, Jerry Silverman, Mark Phillips and Howard Morgen are among the more noted authors for this type of material.

Ensemble material for the contemporary category as beginner, intermediate or advanced is even more difficult to locate. In the specific field of jazz, it is almost nonexistent. Once again Hal Leonard contributed by publishing Rock Hits For One, Two or Three Guitars to give teachers contemporary ensemble classroom repertoire material.⁴⁵

This void in contemporary guitar ensemble repertoire became increasingly apparent and frustrating to classroom instructors in the public school systems. The most common remedy for this inadequacy was for teachers to write their own original material or arrange choral,

⁴⁴Rosenhaus, Steve. Super Classics - Volume One. Winona, Minnesota, Hal Leonard Publishing Corp., 1981.

⁴⁵Schmid, Will. Rock Hits For One, Two or Three Guitars. Winona, Minnesota, Hal Leonard Publishing Corp., 1985.

piano and band scores for guitar classes. However, the amount of time this takes often makes it impractical.⁴⁶

An adequate collection of repertoire had not been developed to help the teacher find available materials in various guitar styles. A complete sequential repertoire list for ensemble classroom guitar of any style is nonexistent. Many music educators have expressed a desire for such a text or list of available materials.⁴⁷

⁴⁶Glyn Parry in Sansomme Junior High 1970 - 1988. Michel Aucoin in College Beliveau 1982 - 1986.

⁴⁷Interview with A. Janzen, Education Manitoba, April 17, 1989.

CHAPTER THREE

Research Procedures

Sources Of Data

Information for this study was gathered from three different sources in education: administrators, teachers and students. All of the school guitar programs in St. Boniface School Division No. 4 contributed to the development this study.⁴⁸ Schools outside this division's boundaries gave input by means of survey questionnaires.⁴⁹

The base line data for this study came primarily from the St. Boniface School Division in order to produce an accurate and useful curriculum, methodology and repertoire list for its guitar instructors.

Procedure For Collecting Data

The process of gathering information for this study consisted of three sections: 1) survey questionnaires, 2) Division No. 4 guitar teacher meetings, and 3) interviews with administrators, teachers and students.

An integral vehicle for collecting data for curriculum development and methodology was meetings held in the St. Boniface Teaching Center with guitar teachers in attendance. These meetings provided much of the information given in the previous chapter. The music supervisor for Division No. 4, Bruce Waldie, was also in attendance at each of these meetings providing administrative input. These meetings began in the

⁴⁸See Appendix 2 - Participating St. Boniface Guitar Programs.

⁴⁹See Appendix 1 - Participating Manitoba School Guitar Programs, and Appendix 3 - Questionnaire to Manitoba Public School Classroom Guitar Teachers.

fall of 1988, with five teachers representing seven different programs in the school division.⁵⁰

Data was compiled at each of these divisional meetings. Information gathered was synthesized and incorporated into this study. Interviews were conducted to gain information on guitar programs within School Division No. 4. Candidates for these interviews were chosen on the basis of their current or past work or experience in classroom guitar or with curriculum as a field of study. Interviews with students provided data at the learner level.⁵¹

A questionnaire was developed by the writer and revised a number of times before its divisional and provincial distribution.⁵² It was designed to gather detailed information about school guitar programs. The questionnaire is divided into four different sections: 1) General Information, 2) Guitar Curriculum Information, 3) Guitar Methodology Information, and 4) Guitar Repertoire Information. The general information category was added in order to give the writer a more complete picture of each program. It also served to update general data about local and provincial guitar programs.

All of the guitar instructors in St. Boniface School Division, full and part-time, participated in this survey. Other public school guitar programs in the province have been identified through completed theses documents, telephone research, and the Curriculum Development and

⁵⁰See Appendix 4 - Dates of St. Boniface Guitar Curriculum Meetings.

⁵¹See Appendix 5 - List of Interviews.

⁵²See Appendix 6 - List Of Music And Curriculum Specialists Who Provided Feedback On The Questionnaire.

Implementation branch of Manitoba Education. In total, 36 school guitar instructors were selected representing 38 provincial school guitar programs.

Treatment Of The Data

The data collected at each of these guitar meetings was compiled into a document. This document then served as a starting point for the next guitar curriculum meeting, which added additional information and revision. This process resulted in a continually evolving curriculum, which is still under revision. The curriculum ideas, design and content were influenced by these meetings.

The questionnaire that was developed was piloted before its divisional and provincial distribution. Ten music and curriculum specialists were selected to provide feedback on the content, design and clarity of the questionnaire. The researcher received feedback verbally and in written form.⁵³

Data received via the questionnaire was analyzed provincially and, at times, the St. Boniface School Division was specifically focused upon. These findings were then placed in bar graph form. The questionnaire was classified into four basic categories: 1) General Information, 2) Guitar Curriculum, 3) Guitar Methodology and 4) Guitar Repertoire. This information was presented in these same four categories.

The questionnaire was mailed out in early June 1989 along with a brief letter explaining the focus and importance of the study and

⁵³See Appendix 6 - List Of Music And Curriculum Specialists Who Provided Feedback On The Questionnaire.

requesting prompt attention. A stamped return envelope was included with all correspondence outside School Division No. 4.

Each non respondent received a follow up phone call or letter one week after the original mailing date. As the survey was being done in the month of June, efforts were made to receive all completed questionnaires one week before the end of the 1988 - 1989 school year.

After the approval of this study, interviews were held with three different levels of education: administrators, teachers and students. At each of these levels, the most basic educational and curriculum questions were asked. It was believed this would provide a more comprehensive view of school guitar programs.

The data collected from three sources; divisional guitar meetings, interviews and questionnaires, was used to create the classroom guitar curriculum model, a design for methodology, and a collection of repertoire to serve St. Boniface School Division No. 4 and are included in this document. This study may also serve as a model for other school divisions offering or wishing to develop guitar programs.

CHAPTER FOUR

Results And Interpretations

Introduction

The intent of this study was to establish a guitar curriculum model, a design for a methodology and a collection of repertoire for the St. Boniface School Division. The review of literature shed light on deficiencies within these three areas not only in School Division No. 4, but provincially as well. Three main sources of data were used to collect information for this study; survey questionnaire, divisional guitar meetings and guitar administrator, teacher and student interviews. The survey questionnaire and divisional guitar curriculum meetings were the primary instruments used to gather data.

This research gathered information from guitar teachers in junior and senior high levels.

Survey Questionnaire

The survey instrument, was developed and approved on June 15, 1989.⁵⁴ It was sent to all seven School Division No. 4 guitar programs, 28 of the city of Winnipeg's guitar programs, and three rural guitar programs. A follow-up phone call was made to all who did not respond by June 26, 1989. Of the 38 questionnaires sent out to provincial guitar programs, which were taught by 36 guitar instructors, 28 were completed and returned. In the entire survey, this represents a return rate of 73%. Within this survey, response from St. Boniface School Division Guitar Programs was 100%.

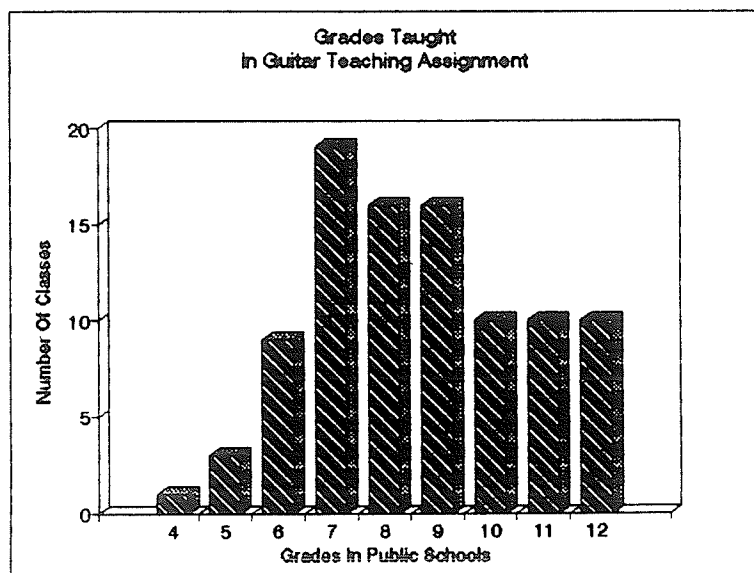
⁵⁴See Appendix 3 - Questionnaire To Manitoba Public School Classroom Guitar Teachers.

The questionnaire covered four different categories: General Information, Guitar Curriculum Information, Guitar Methodology Information, and Guitar Repertoire Information.

General Information

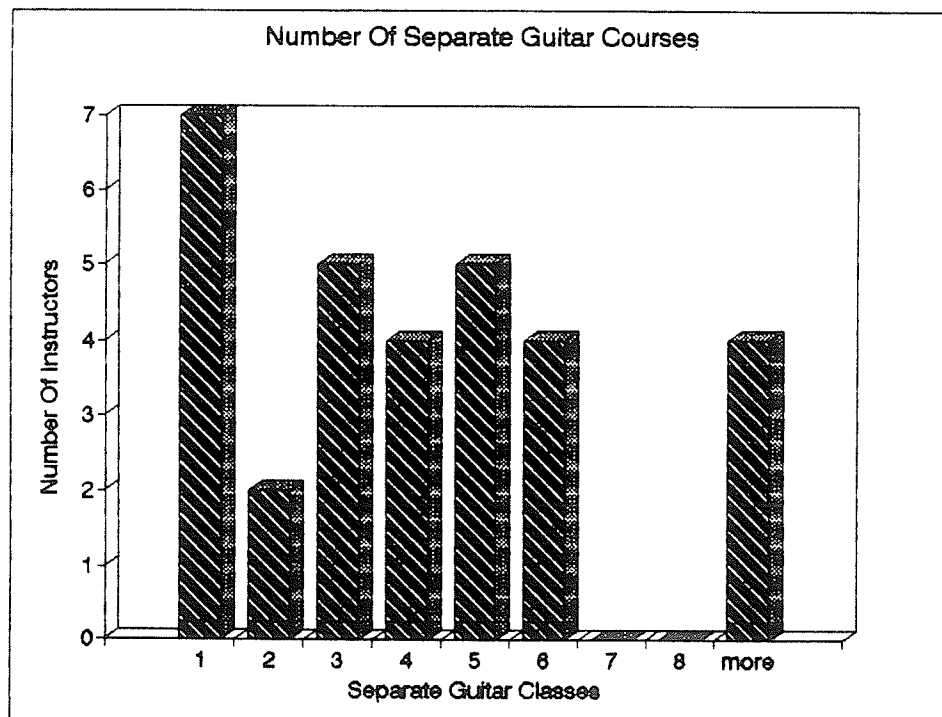
The purpose of the General Information category was to update and add to data gathered by previous studies of guitar programs in Manitoba public schools. This in turn would help to accurately reflect current provincial guitar programs, as well as add to the value of this research.

Data received from the questionnaire, is presented in graph form. The graphs represent the grades where guitar is being taught (figure 1), the number of separate classes each guitar instructor is assigned (figure 2), the largest class size (figure 3) and the average class size (figure 4) in provincial guitar programs including St. Boniface School Division. They offer insight as to the nature of guitar programs currently operating in the public school system.



Bartel noted that junior high grades made up the bulk of provincial guitar programs.⁵⁵ Although this is still the case in the public school system, current data compared with previous studies indicates growth in the upper grades of the secondary level.

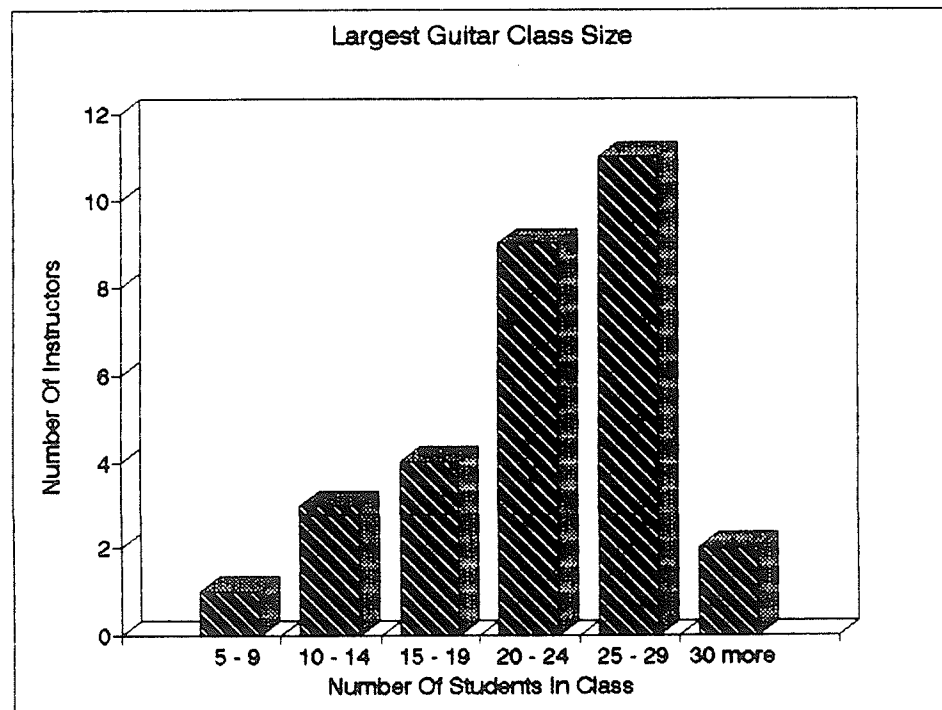
The number of separate guitar classes taught by an instructor was an area untouched by previous research. Figure 2 is representative of the number of separate guitar courses each respondent taught in a cycle.

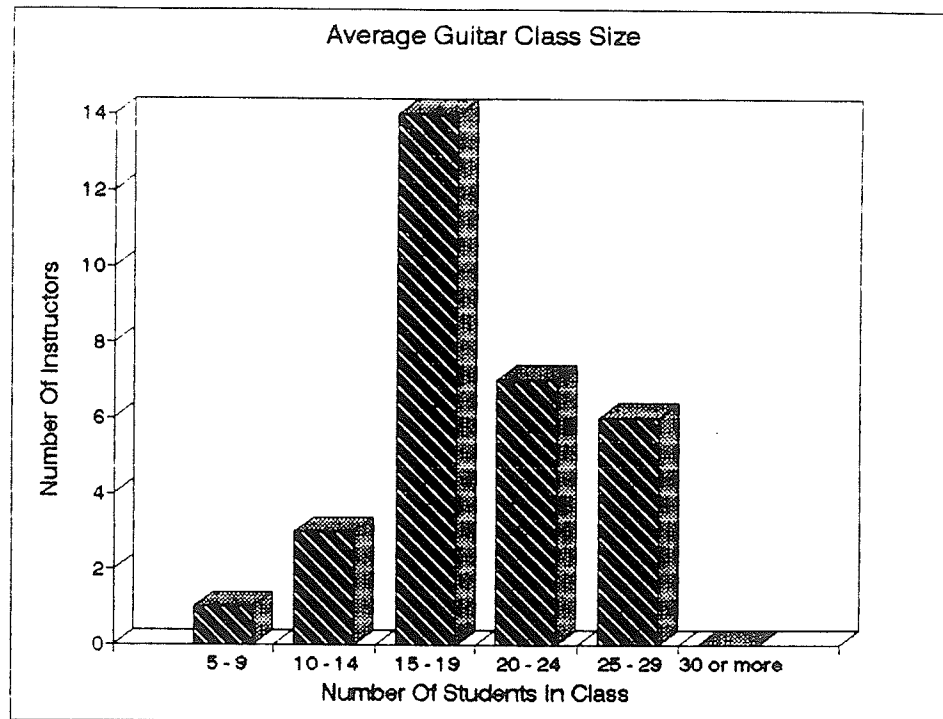


Smaller programs are most popular in the provincial school system, with seven respondents (23%) indicating they had only one separate class. The categories containing three to six separate classes represented 55.8% of the respondents.

⁵⁵Bartel, Lee R. Op. Cit.

The largest and average class sizes reported by individual respondents is congruent with Bartel's finding six years ago. Bartel reported three classes contained more than 30 students. This research found only two guitar classes with a greater number of students. Bartel found the average guitar class size to be 19 students. This research found 46% of respondents reported an average class size of 15 - 19 students. Also worth noting is that 26% reported an average class size of 20 - 24 students, and 20% reported the average size as 25 - 29 students. This may indicate the average class size in Manitoba guitar classrooms is increasing.





The type of instrument most used in classroom guitar instruction in Manitoba is a nylon stringed classic guitar. Only two respondents used other types of guitars frequently (electric and folk/steel).

For development of the student's right hand ability, 73% favoured a classical (fingerpicking) approach. Only 4% of respondents spent the majority of class time on plectrum style. The remaining 23% of the guitar instructors said that both classic (fingerpicking) and plectrum style received equal amounts of in class instruction.

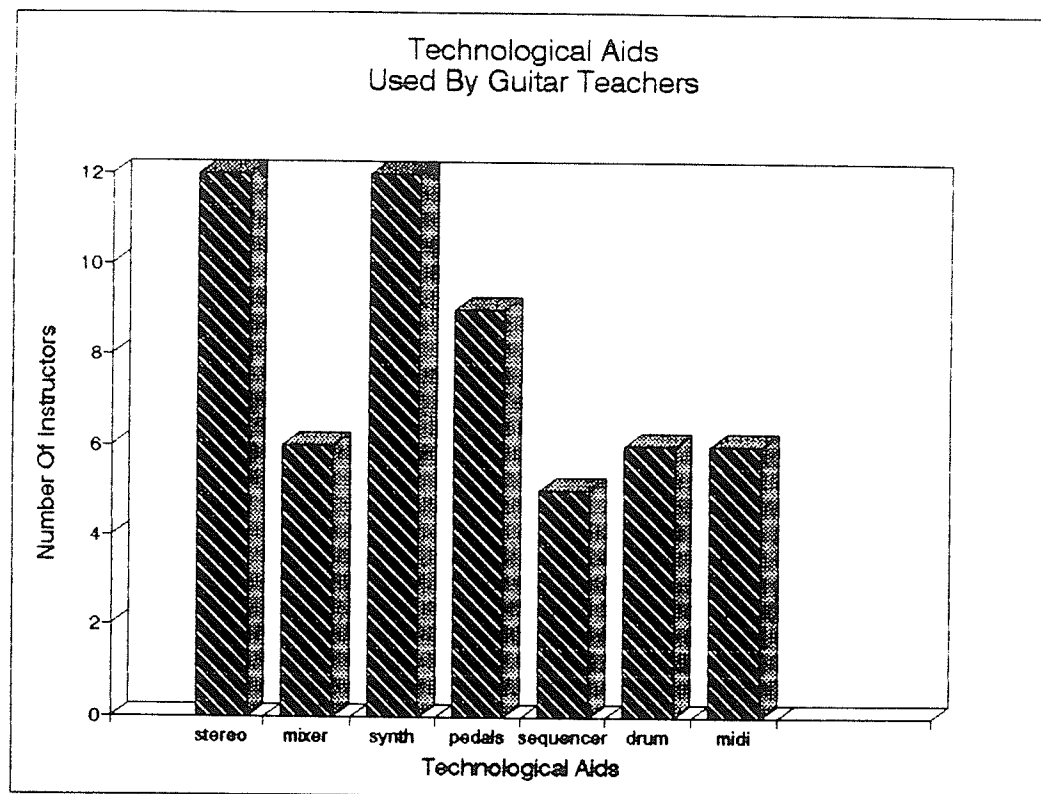
For left-hand development (physical and mental fretboard knowledge) a clear majority (70%) of guitar instructors favoured giving both chords and single note melody lines equal time in the classroom. Single note melody lines were favoured by 26% of the teachers. Only 4% of the respondents spent the majority of class time on chords.

85% of classroom guitar teachers use electric guitars and amplifiers in their room. While 41% have access to school owned electric guitars in their classrooms, 9.6% share them between band and guitar. One student brings in his own electric guitar, and 22.5% said students use a combination of school-owned guitars plus their own.

The use of technological aids in Manitoba schools (figure 5) appears to have a strong foothold in the guitar classroom. When asked, "Do you use special music technological aids (mixer, drums,..) in your guitar classroom?" 6% answered "always," 32.5% answered "sometimes," 32.5% answered "seldom," and the remaining 9% answered "never."

One instructor made special note that he made use of an 8-track recording studio.

Computer usage in the guitar classroom did not receive the overwhelmingly positive response that technological aids did. A majority of respondents (77.4%) answered they "never" used a computer in their guitar classrooms. Of the percentage (22.6%) that answered positively, the three computers identified were the Apple IIE, Amiga 500, and the Atari 1040.



Guitar Curriculum Information

In the second section of the survey questionnaire, specific guitar curriculum information was sought. 70.8% of the questionnaire respondents indicated they had a provincial guide available to them, and 29% replied that they did not. However, when asked if they made use of it, only one answered that it was always used. 38.8% replied they used it "sometimes," and another 38.8% replied "seldom." Instructors that "never" made use of it comprised 22% of the total respondents.

The survey questionnaire revealed that only St. Boniface School Division No. 4 has an existing divisional guitar curriculum guide. Of the seven guitar teachers in St. Boniface School Division, 85.7% indicated they "always" or "sometimes" followed the guide and four further indicated it "always" or "sometimes" met classroom needs. 14% of the St. Boniface guitar teachers "never" used this divisional guide.

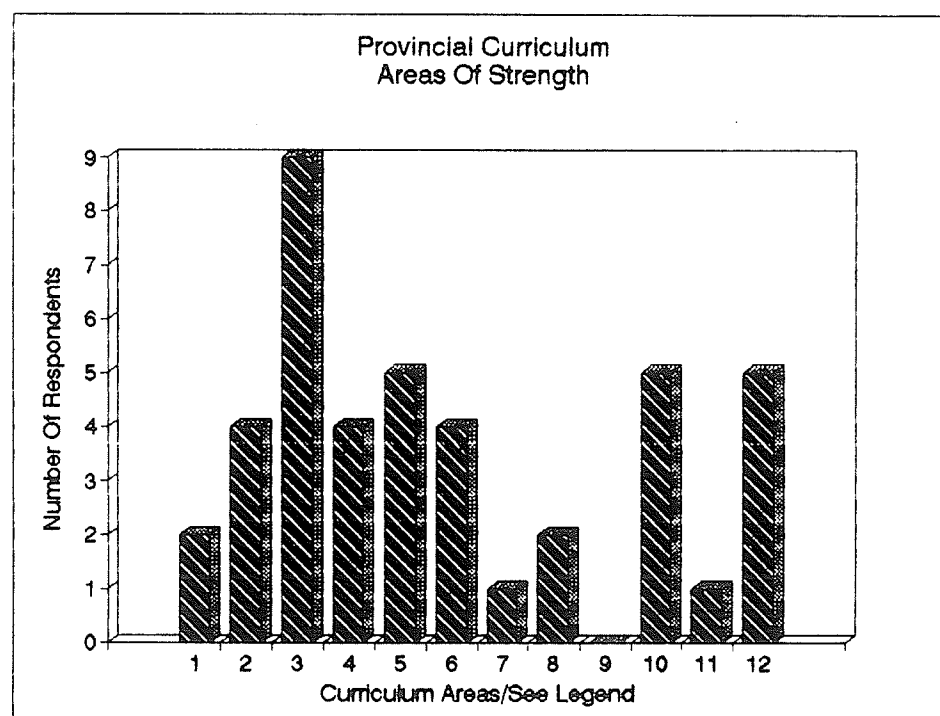
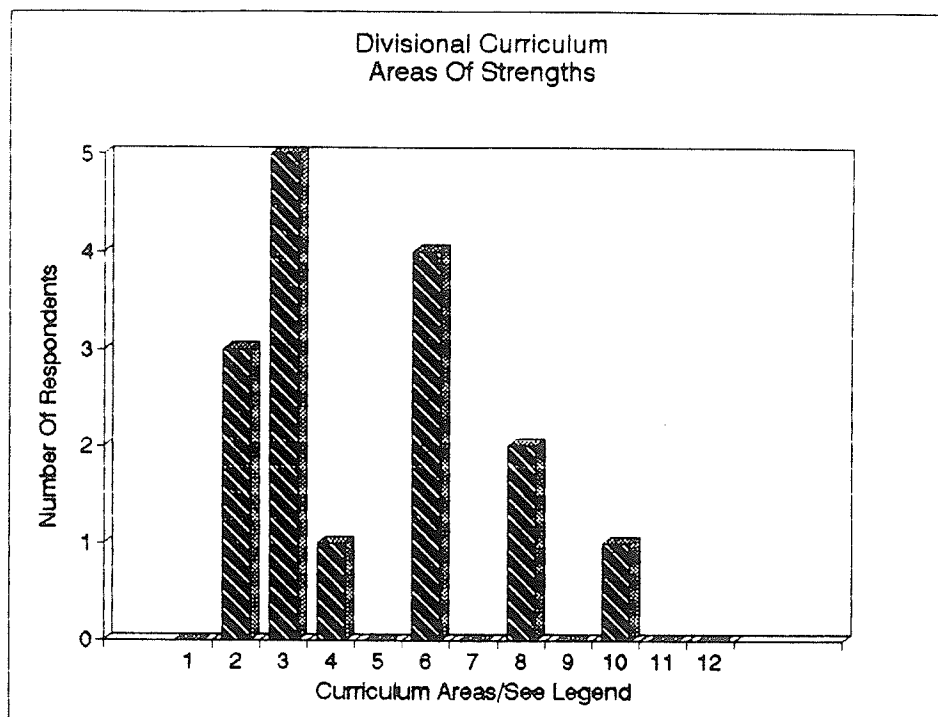


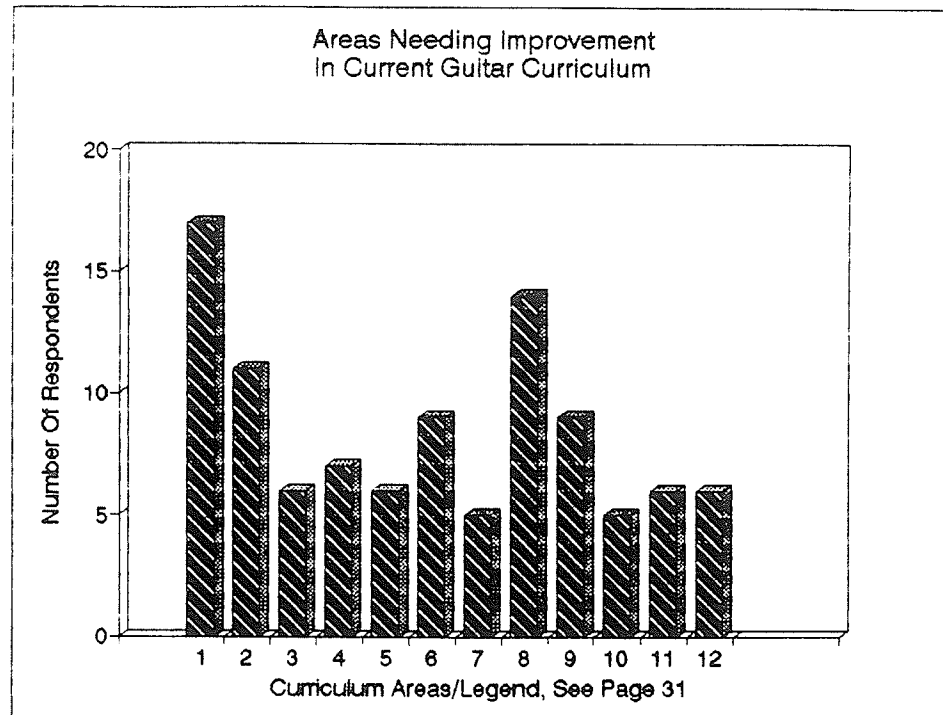
Figure 6, 7, 8 and 10 Legends

- | | | |
|--------------------|-------------------|--------------------------|
| 1 - Repertoire | 5 - History | 9 - Computer Awareness |
| 2 - Performance | 6 - Technique | 10 - Guitar Construction |
| 3 - Theory | 7 - Composition | 11 - Technology |
| 4 - Aural Training | 8 - Improvisation | 12 - Music Appreciation |



53% of the survey participants regarded current guitar curriculums (provincial and divisional) as average. A further 40% thought they were weak. Only two respondents felt they were strong.

The following graph further displays specific areas in which all respondents would like to see improvements. The graph combines data collected from both St. Boniface School Division and other respondents.



The top five areas where improvement is desired are (in order of demand): repertoire, improvisation, performance, technique and computer awareness.

These findings to a large extent verify Bartel and Moore's earlier works. Bartel noted in his research that "One aspect of guitar education that is most in need of research and development is the area of performance."⁵⁶ Moore noted in 1985, that in specific areas such as improvisation, 71.9% of responding guitar instructors answered "no" to the question of the availability of a curriculum guide that addresses the subject.⁵⁷

⁵⁶Bartel, Lee Roy. Op. Cit., p. 66.

⁵⁷Moore, Patrick S. Op. Cit., p. 71.

A clear majority of respondents felt that the "Hidden Curriculum" (social skills, personal expression, imagination, therapeutic value...) was important (23%) or very important (52%) in their respective guitar programs. Only 13% thought it was of "little importance," with one respondent indicating it had "no" importance. This reflects current contemporary thought on curriculum development.⁵⁸

While the question "How important is the 'Hidden Curriculum' in your classroom Guitar Program?" received little attention, it was discussed at greater length in the guitar curriculum meetings. In the interviews, it is worth noting that it was the single most popular response to the question: "What knowledge is of most worth?"⁵⁹ Yet the existing guitar curriculums in Manitoba have not made mention of this factor or acknowledge it in any fashion.

When classroom guitar instructors were asked what they felt was most important in creating future curriculums, the responses varied a great deal. The focal point of these comments was the need for ensemble repertoire of varying degrees of difficulty which would be easily accessible to the classroom teacher. Other concerns included an easily read and uncomplicated method encompassing such areas as repertoire,

⁵⁸Anyon, Jean. Social Class and the Hidden Curriculum of Work in Giroux, Henry A., Penna, Anthony M., Pinar, William F., Curriculum and Instruction. Berkeley, California: McCutchan Publishing, 1981.

Giroux, Henry A., Penna, Anthony M., Pinar, William F., Social Education in the Classroom: The Dynamics of the Hidden Curriculum: Curriculum and Instruction. Berkeley California, McCutchan Publishing, 1981.

⁵⁹See Appendix 5 - List of Interviews

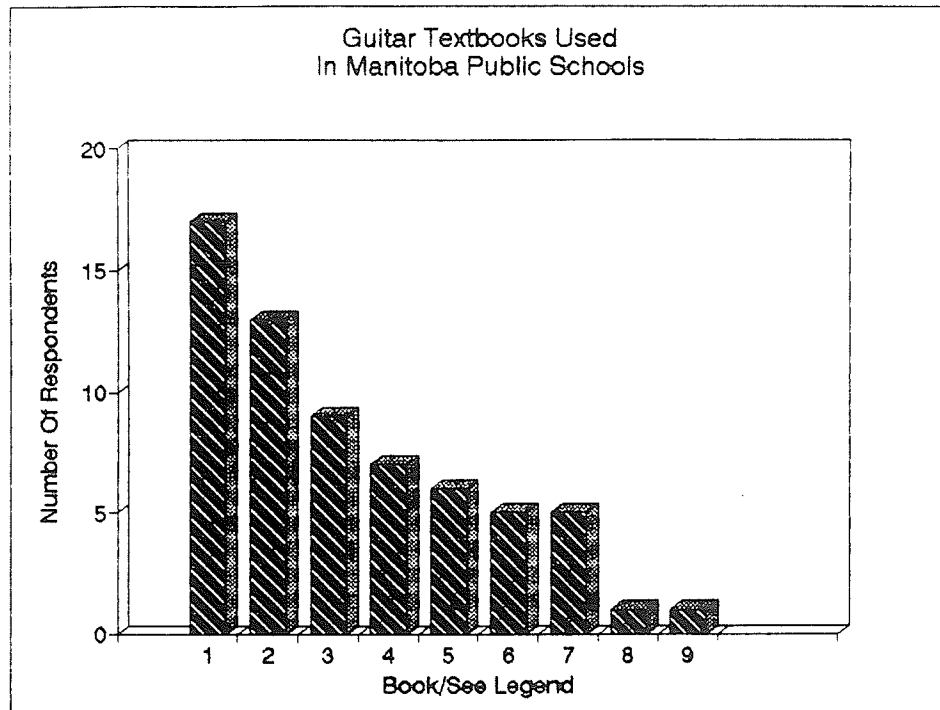
theory, improvisation. A complete list of these open ended responses can be found in Appendix 7.⁶⁰

Guitar Methodology Information

In the third section of the survey, information pertaining to guitar methodology was sought. Of the 24 guitar instructors who replied to the first question: "Do you use 'one' specific textbook to cover all your classroom needs?," only 20% answered positively. 80% answered "no" to this question. Respondents further identified the textbooks they used. They are Aaron Shearer's Classic Guitar Technique, Will Schmid's Hal Leonard Guitar Method, Lee Roy Bartel's Get Into Guitar, D'Auberge's New Guitarre Course and Fredrick Noad's Solo Guitar Playing.

91% of the survey participants used more than one specific textbook to cover all their classroom needs. This further substantiates a need for a more complete method aimed at classroom guitar instruction. The following textbooks were identified as being used in the Manitoba Public Schools classroom today (figure 9).

⁶⁰See Appendix 7 - Open Ended Responses to Curriculum Improvement.

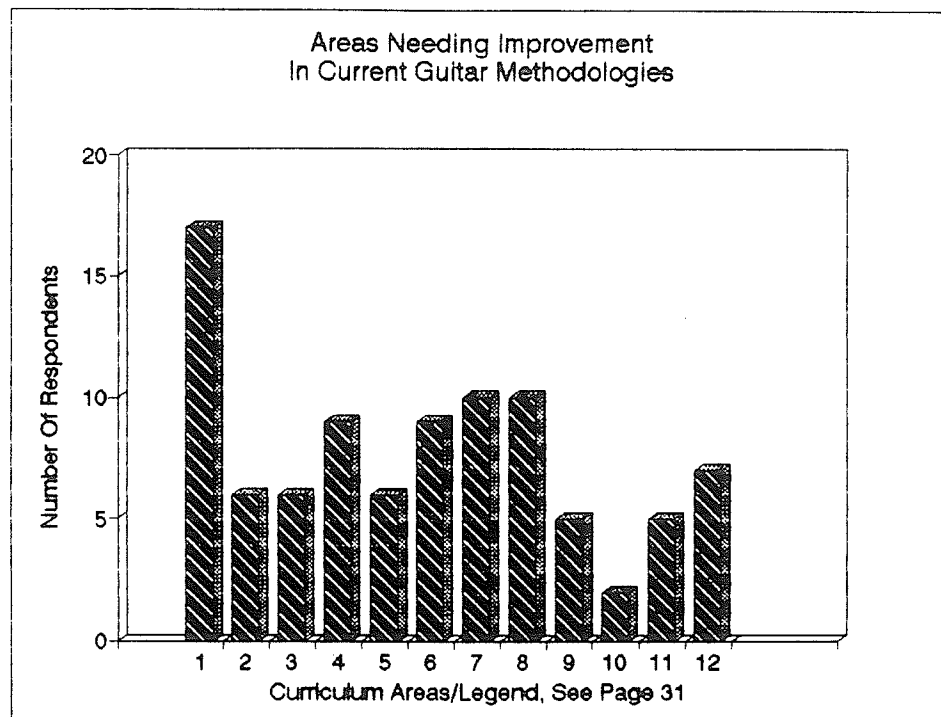


Legend

- Book 1 - Hal Leonard Guitar Method
- Book 2 - Aaron Shearer Classic Guitar Technique
- Book 3 - Mel Bay Modern Guitar Method
- Book 4 - Fred Noad Solo Guitar Playing
- Book 5 - William Leavitt The Guitar
- Book 6 - Terry Silverman Beginning The Folk Guitar
- Book 7 - Lee Roy Bartel Get Into Guitar
- Book 8 - Greg English The Guitar
- Book 9 - Garry Smith Guitar/Adult Beginners

None of the respondents felt current guitar methods were "very strong." Only one supported current methods as "strong." 74% of the respondents had the opinion that current classroom guitar methods were "average," and 17% felt they were "weak."

The following graph identifies areas of desired improvement in current guitar methodologies (figure 10).



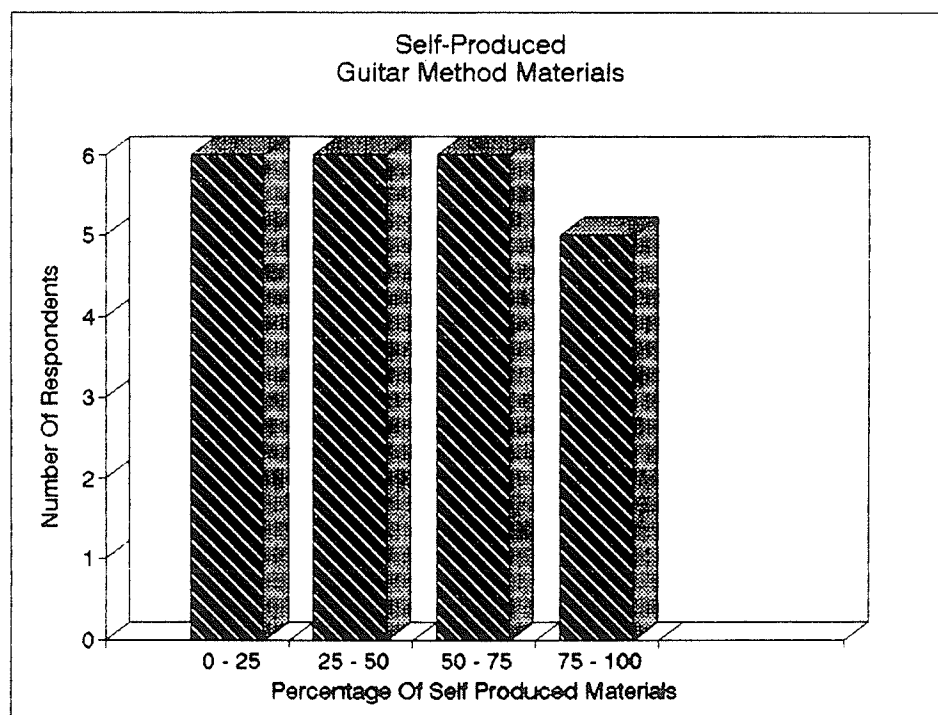
This graph identifies the top five areas that need improvement in current guitar methodologies: repertoire, improvisation, composition, technique and theory. The top five areas of needed improvement in guitar curriculums and methodologies both include repertoire, improvisation and technique.

Bartel recommended in 1984 that "there should be a clearly defined package of instructional materials for each student."⁶¹ He did not specify where this material should come from. Figure 11 indicates 53% of teachers self-producing half of their classroom material. This again

⁶¹Bartel, Lee Roy. Op. Cit., p. 62.

supports the need for instructional materials better suited to classroom guitar instruction.

The amount of self produced classroom guitar instructional materials was specifically identified in this survey. Four categories were given in the questionnaire to indicate how much classroom instructional material was self-produced (figure 11).



In response to the question, "Please indicate what would be of most importance in future guitar textbook methodologies," a call was made for more contemporary ensemble repertoire. The complete list of open ended responses to this question can be found in Appendix 7.⁶²

⁶²See Appendix 7 - Open-ended Responses to Methodology Improvement.

Guitar Repertoire Information

Classroom guitar repertoire was the last area dealt with by the survey. Bartel recommended each student in the guitar class should have solo and ensemble material available in various styles. Again, he did not specify where it should come from.

Most survey participants (82.6%) said they seldom or never used one specific solo series to cover all of their classroom repertoire needs. Only 17% responded they "sometimes" used one specific series to cover all their needs. These respondents identified four series as meeting their needs: the Toronto Royal Conservatory Series, Anthologia Anzaghi, L. White and Hal Leonard.

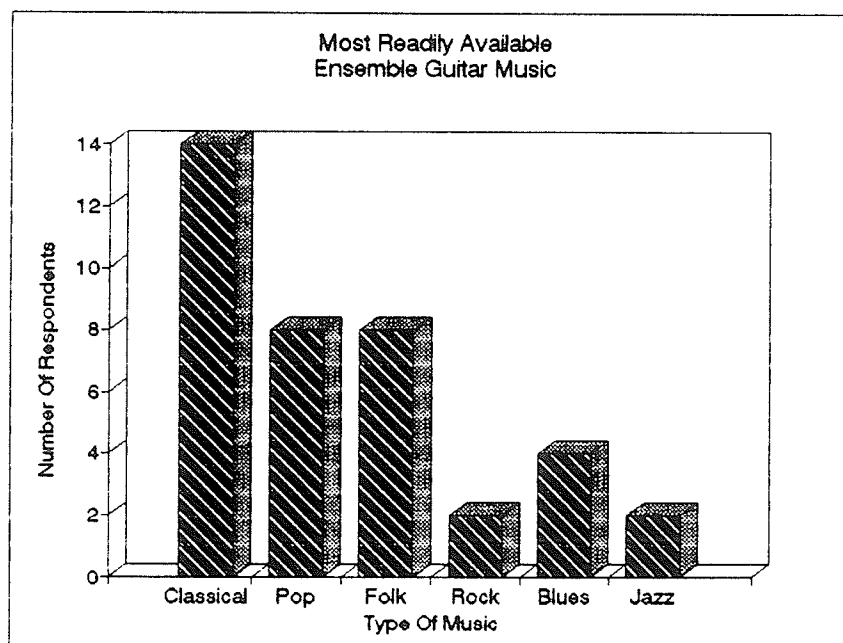
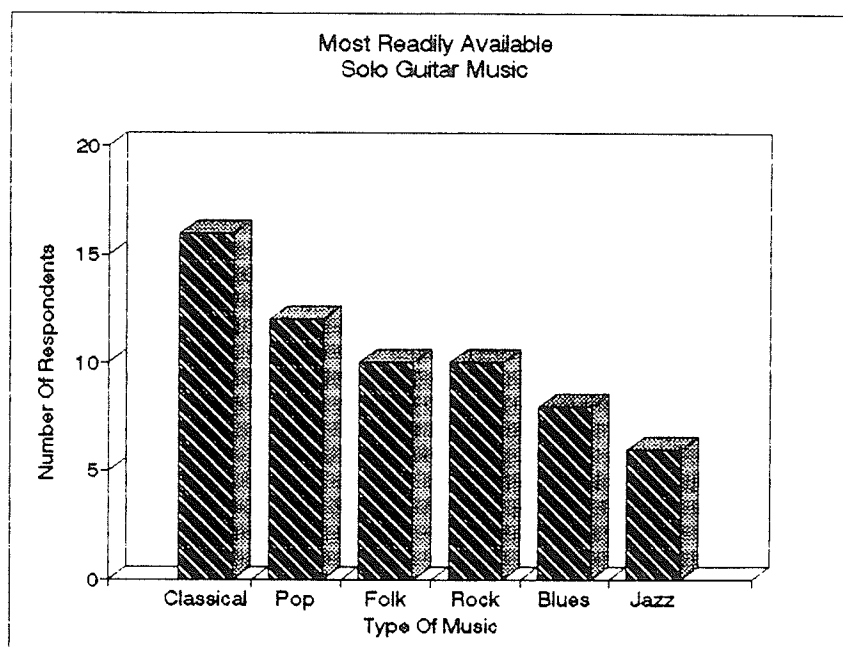
Likewise, 90% of the respondents said they "seldom" or "never" used one specific guitar ensemble series. Only two series were identified as sufficient for use in the classroom: The Guitar by William Leavitt and works by Peiter Van der Staak.

Only one respondent felt that the most material available in solo guitar repertoire was at a beginner level. 50% of the respondents felt that the most material existed for solo guitar at an intermediate level. 45% felt that the most material offered was at an advanced level.

The music styles instructors felt were most readily available for solo guitar was identified in figure 12, with classical at the top of the list.

For ensemble guitar, 23% of respondents felt that the beginner level had the most repertoire to offer. 30.4% said the intermediate level had the most repertoire, and 28.5% said it was the advanced

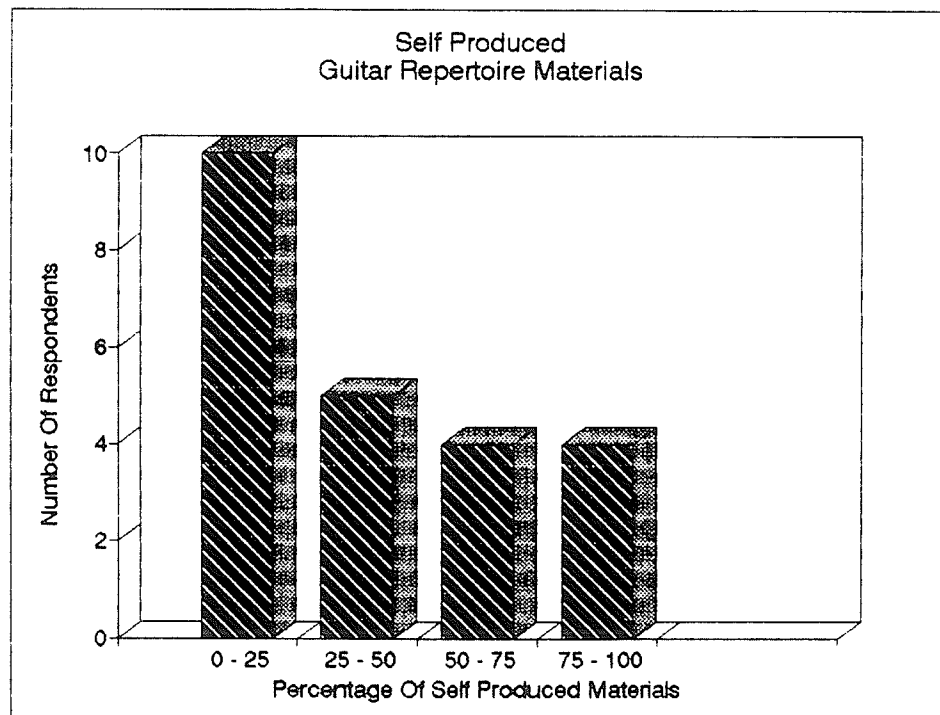
category. This finding supports Janzen's earlier statements about the lack of "easy" ensemble repertoire.⁶³



⁶³Interview with A. Janzen, Education Manitoba, Winnipeg, Manitoba, April 17, 1989.

The amount of ensemble guitar music was similarly identified. The styles of available ensemble guitar music almost match the solo guitar music available (figure 13).

The following graph reveals how much of the repertoire in Manitoba guitar classrooms is arranged by individual instructors.



The amount of self-produced repertoire in the guitar classroom is significant in all four levels given, again supporting previous evidence of a deficiency in available guitar ensemble works.

When asked what type of solo and ensemble repertoire respondents felt they would like to see more of, 93% of respondents chose 'Pop' (popular). Jazz, blues and then classical were the only other styles individually identified by participants.

Divisional Guitar Meetings

The second source of information for this study was Divisional Guitar Curriculum Meetings. These meetings took place between September 1989 and June 11, 1990 with all teachers of guitar programs in St. Boniface School Division No. 4 actively participating. A total of eight full inservice days were held.⁶⁴ One after-school meeting was held in addition to the full-day inservices. The curriculum was completed and ready to present to Division No. 4 guitar instructors in September of 1990. Continual revision still took place after this date.

At each of these meetings, either all or most divisional guitar instructors were in attendance. The divisional music supervisor attended all the meetings as well. The composition of the committee changed somewhat over the course of two years through changes in music teaching assignments, instructors moving on to other positions, and new instructors being hired. Of the eight guitar curriculum committee members, three members were in attendance throughout the entire two-year period, with five members changing teaching positions.

Laying The Foundation Of The St. Boniface Guitar Curriculum

The first guitar curriculum meeting inservice, held Sept. 26, 1988, began with the most broad and basic of curriculum questions. The "raison d'être" for the divisional guitar programs was discussed at great length. Schubert's all encompassing curriculum concern "What knowledge is of most worth?" was addressed at these meetings. The result was a forward to the document that helped provide the reader with

⁶⁴See Appendix 4 - Dates of Meetings For The St. Boniface Guitar Curriculum Committee Meeting.

a foundation upon which to view the entire curriculum guide. The forward is shown in its entirety on page 48.

With this process complete, the format of the new curriculum was discussed at great length. It was determined two basic components were required: Scientific Curriculum and Aesthetic Education Curriculum. The two components were inter related, one being dependent on the other. Both components were necessary for a complete music education. Thus they receive one heading encompassing both components in the curriculum model presented in Chapter Five: Specific Design Curriculum.

The first of these components was meant to follow what curriculum forefathers often referred to as "Scientific Curriculum."⁶⁵ This part addresses the theoretical and practical mechanics of playing the instrument. The works of William Schubert and Alan Glatthorn were influential in the development of this part of the curriculum.⁶⁶

After the initial few meetings between the guitar curriculum committee members, it was decided that the first component should be divided into three sections: Technique, Ear Training, and Music Literacy.

The Technique section addresses theory specifically applicable to guitar practical. The Ear Training section addresses such components as timbre and rhythm. The final section, Music Literacy, deals with all other written work necessary to be a guitar musician.

⁶⁵Callahan, Raymond E. Education and the Cult of Efficiency. Chicago & London, The University of Chicago, 1962.

Kliebard, Herbert M. The Struggle for the American Curriculum 1893 - 1958. Boston & London, Routledge and Kegan Paul. 1989.

⁶⁶Glatthorn, Alan A. and Schubert, William H. Op. Cit.

The second component of the curriculum, "Aesthetic Education," focuses on the areas that complete a well-balanced music education.⁶⁷ This component has two sections: The Creative Process as well as History and Appreciation. Its sections are dependent on the first component, and together are known as the Specific Design Curriculum.

The Creative Process section deals specifically with the use of expressive elements such as composition and improvisation. Improvisation was an area Moore found to be needing improvement in his research.⁶⁸ It was the area of creativity which concerned Carroll.⁶⁹

The History and Appreciation section deals specifically with history, stylistic periods, technology and appreciation of various aspects of the instrument.

It was also decided that the St. Boniface Curriculum should contain six levels. Guitar programs in School Division No. 4 start at various grade levels. Some programs are two years in length, while others could potentially go on for seven years. Thus the levels were not to be associated with grades, but rather sequential steps in learning how to play the guitar. This would help to accommodate all the Division No. 4 guitar programs.

The Table Of Contents of the Curriculum Guide in Chapter 5, page 53, illustrates the final format described in the previous paragraphs.

⁶⁷Eisner, Elliot. Op. Cit., Broudy, Harry S. Op. Cit.

⁶⁸Moore, Patrick S. Op. Cit.

⁶⁹Carroll, Danny. Op. Cit.

The Building Process

With a set committee and curriculum format in place, the curriculum building process began. Each category and section was discussed and debated. It was decided each statement would reflect a minimum expectation for that level. Individual teachers could always (and would be encouraged to) go beyond the curriculum requirements, however the minimum requirements were to be met by all. The main reason for this is the diversity in grade levels and socio-economics each guitar program dealt with, and the wide age differences within each level.

Any one teacher on the committee had full veto power when finalizing a divisional requirement. For example, in the Fretboard Knowledge section, (Harmony and Theory), some thought first year guitarists capable of learning full barre chords, while other instructors felt their students were physically not capable of any six-string chords. The result was a compromise that included some of the easier made first position chords.

Individual teaching strengths came through in the building process. Both Bartel and Moore found that the skill level of each guitar instructor was integral to the quality of the program. Within the committee, four members had music degrees with a major in guitar. Another four members played professionally. Many of the committee members were experienced in the guitar classroom. This helped to strengthen the quality of the contents within the curriculum guide.

A full-day of Guitar Curriculum Meetings were often adjourned with only one level complete or a portion thereof. Revisions to what had been done were then formulated into a document presented at the

beginning of the next meeting. This was used as a new point of departure for the following curriculum meeting. This refinement process was repeated several times over.

After the curriculum guide began to take shape into six levels, committee members recommended the guide include a "scope and sequence" page similar to that of the current provincial music curriculum. These few pages were to make the guide more practically accessible for guitar instructors by giving them easy and quick reference. The reader could then further consult the actual curriculum for more detailed explanation. This can be viewed on page 97 of Chapter Five.

In the early stages of the guitar curriculum meetings, it was decided that illustrations would be necessary in order to communicate ideas and concepts to other readers. An independent artist, Mr. Ray Chan, was commissioned to produce diagrams that coincided with various parts of the guide.

The period of time taken to produce the document, and the flexible membership of the committee have both served to enhance the strength of the document. The 22 month period required to produce the document gave ample time for committee members to reflect on the entire process and concepts. Many aspects of the curriculum were informally field tested in St. Boniface School Division guitar programs. Results of this informal testing were shared at meetings, strengthening the veracity of the guide and individual programs.

It should be added here that the sharing of classroom solo and ensemble repertoire took place on a regular basis within these meetings.

Interviews

The personal interview was employed as one of the sources for collecting data. This process, has not to this point, been discussed at length. Nonetheless, the impact this data base had on the development of this document is significant. This data focused on areas that were not looked at in detail in the two other primary sources of data.

Based on the findings of the interviews, the primary concern of the students, teachers and administrators is the unrecognized value of the "Hidden Curriculum." The importance of socializing, learning to get along with peers, and the overall unique aura that the guitar classroom presents was determined to be of "most worth" by students, teachers and administrators. Intended learning objectives seemed to be of secondary importance in these interviews. The curriculum guide developed here has attempted to make use of this information.

CHAPTER FIVE

The Curriculum Model

Introduction

One of the objectives of this research was to develop a realistic curriculum model for the St. Boniface School Division's guitar programs. The contents of this chapter display the curriculum that was developed by the St. Boniface Guitar Curriculum Committee. The primary source of data to construct this model was the Division No. 4 Guitar Curriculum Meetings.⁷⁰ Other sources of data influenced the development of this guide. They included the survey questionnaire,⁷¹ previous course research the writer was involved in, as well as previous and current work experience in St. Boniface School Division Guitar Programs.

The design for this curriculum model was developed with a wide variety of guitar programs in mind. Bartel identified guitar programs as being either a full year program (77%) one semester (13%) or extra curricular (5%). He further identified some guitar programs as being "mini-courses" integrated into a general music program.⁷²

Inconsistencies in duration of programs and grades are also the case in St. Boniface No. 4. Some programs are only one "unit" long in a general music program. Other programs may last up to seven years of extended study. In three Division No. 4 guitar programs, the study

⁷⁰See Appendix 4 - Dates of Meetings For The St. Boniface Guitar Curriculum Committee.

⁷¹See Appendix 3 - Questionnaire To Manitoba Public School Classroom Guitar Teachers.

⁷²Bartel, Lee, R. Op. Cit. p. 31.

commences in grade six in an elementary school. In another school, study begins in grade nine in a high school.

A spiral type model of curriculum, where exposure is given in all areas of guitar music education, was thought to be preferable to concentrating on any one specific area for a short (or long) period of time. Glatthorn and Schubert support this approach to curriculum development.⁷³

After eight inservice sessions taking place over two years,⁷⁴ with 16 contributing committee members,⁷⁵ the model is presented in full in this chapter. The length of time needed to develop this model and the changes in committee membership which provided fresh insight have helped to contribute to the document's accuracy. This curriculum model was presented in full to Division No. 4 guitar instructors in March of 1991. While it has not been formally field tested in its entirety, specific sections of the model have been partially formulated through informal testing.

It is hoped that the St. Boniface School Division Curriculum will provide a model by which other provincial schools can benefit.

⁷³Glatthorn, Alan A., Op. Cit.
Schubert, William H., Op. Cit.

⁷⁴See Appendix 4. Dates of Meetings for The St. Boniface Guitar Curriculum Committee.

⁷⁵See Appendix 2, Participating St. Boniface School Division Guitar Programs.

THE ST. BONIFACE SCHOOL DIVISION NO. 4 GUITAR CURRICULUM

General Objectives

The objective of Music Education, using the guitar as a mode of instruction, is to develop a vital lifelong skill of self expression through theoretical and practical skill.

General Objective Points

The general objectives for the St. Boniface School Division guitar programmes are outlined in the next paragraphs.

Music is present in all facets of life, from baseball to birthdays. It is one of the omnipresent ties that bind all cultures of the world, regardless of geography, education, or economics. The heroes or role models young people look to are often musicians.

In addition to its innate qualities as a subject of study, music promotes several development skills, such as reading, physical co-ordination, fine motor skills, listening, and co-operation.

The guitar is a good tool to use for the instruction of music education, and encourages a positive attitude toward learning institutions. Classroom guitar instruction also provides a vehicle for educational and social objectives, as well as having great potential for teaching the "Hidden Curriculum."⁷⁶ The "Hidden Curriculum" was identified as being important or very important by 75% of guitar instructors surveyed for this research.

Music is a participatory art form. The practice of listening to others make music, without making music oneself, is a relatively recent

⁷⁶See Chapter Two.

phenomenon. The development of electronic inventions such as radio, cassette-tapes, records, television, etc., has led to less active music making; a population that listens to, instead of produces, music.

As one of the most important tools in the world of music, the guitar is an excellent instrument for learning the basics of music. The guitar as an instrument utilizes some of the latest technologies of the computer age. There are many styles of music played by the guitar. These styles vary from traditional to contemporary.

The consensus of the guitar teachers at St. Boniface Guitar Curriculum meetings was that public performances are an important part of the guitar curriculum. However, these performances should grow out of the classroom experience, and should not become the focal point of the entire curriculum. The goal of guitar programmes is to develop a general understanding and appreciation of music as an integral part of life, but not necessarily to develop polished performers. Students should be encouraged to develop skills for their own benefit, and when pupils showing special talent or interest appear, they should be encouraged and challenged.

The guitar music curriculum allows for individual and group participation, and can accommodate learners at all levels.

The individualized aspect of the guitar curriculum also provides an excellent vehicle for creativity. Section 4 in this curriculum guide, Creative Process, is an area that concerned music educators.

Students will acquire sufficient skill, musical knowledge and practical application to be able to play the instrument.

The ability to play the guitar is an important lifelong skill of self expression. With unemployment and automation characteristic of today's society, it is a useful skill.

Classroom guitar instruction is a vehicle for teaching aesthetic education. Learning how to play the guitar is healthy and therapeutic for the mind and body.

RATIONALE FOR GUITAR PROGRAMMES

- Lifelong skill
- Promotes imagination, creativity and self expression
- Inexpensive, cost efficient
- Solo instrument with harmonic potential
- Ensemble instrument
- Easy to learn
- Avenue for personal expression
- Practical, easily transported
- Provides opportunity to make money
- Socially accepted
- Satisfies many educational requirements
- Viable form of music education
- Provides individual feeling of success
- Teaches life values
- Teaches skills transferable to other subject areas
- One small integral piece in a complete general education

CATEGORIES FOR SPECIFIC DESIGN CURRICULUMSection 1 Technique

- a - left hand skills
- b - right hand skills
- c - fretboard knowledge (harmony and theory)
- d - sight reading
- e - scales
- f - chords
- g - arpeggios

Section 2 Ear Training

- a - pitch development
- b - rhythmic development
- c - timbral sensitivity

Section 3 Music Literacy

- a - names and locations of notes
- b - names of note and rest values
- c - rhythmic notation
- d - universal terms and symbols
- e - chord progressions
- f - theory

Section 4 Creative Process

- a - use of expressive elements
- b - improvisation.
- c - composition

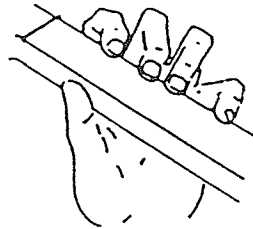
Section 5 History and Appreciation

- a - appreciation
- b - history
- c - styles
- d - technology

LEVEL ONE

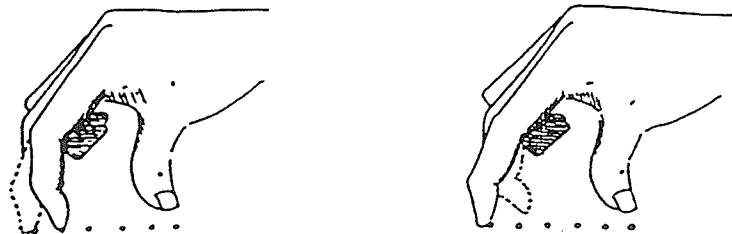
SPECIFIC DESIGN CURRICULUMSection 1 Technique

- a) Left Hand Skills - The learner will demonstrate a correct left hand position.



- b) Right Hand Skills - The learner will demonstrate correct right hand position⁷⁷

- correct classical technique (rest/free stroke)
- arpeggios (examples in Section 1-g)

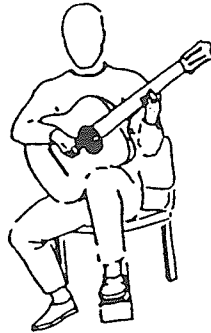


- correct plectrum technique (straight down)

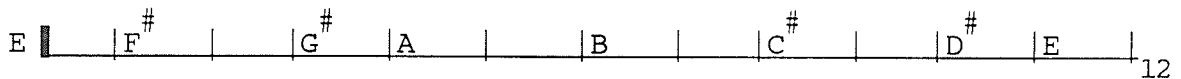


⁷⁷A classical nylon string guitar is the instrument of use in the vast majority of Manitoba guitar programs. The use of a plectrum only is a distance second choice.

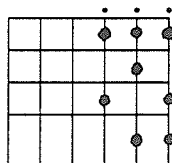
- The student will demonstrate appropriate posture
- emphasis on classical style



- c) Fretboard Knowledge (Applied Harmony and Theory) - Students will demonstrate the fret board knowledge of constructing a major scale with whole and half tones starting on one open string.⁷⁸

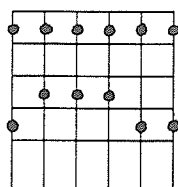


- d) Sight Reading - Students will be able to sight read a simple melody on the first four strings in first position.
- e) Scales - Students will be able to play the following scales.
- C major open - one octave
 - G major open - two octaves
 - One closed major scale - ex.: G or A one octave



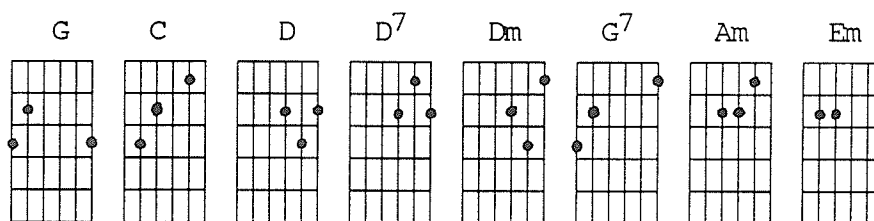
⁷⁸Teaching a scale in a "visual" manner was an area identified as being important by the members of the St. Boniface Guitar Curriculum Committee. An example of related classroom methodology is given in Appendix 11.

- One minor pentatonic scale - two octave closed

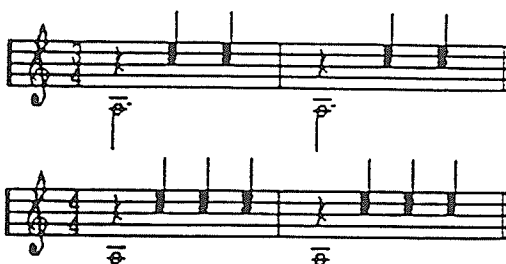


f) Chords - Students will be able to demonstrate all the following chords:⁷⁹

- G, C, D major -Em, Am, -D7, G7
- if necessary, students will be taught on four strings



g) Arpeggios - Students will be able to play all the above chords in these broken chord formats:⁸⁰



⁷⁹70% of Manitoba Guitar Instructors spend equal time on developing chords and melody in the classroom.

⁸⁰Right Hand Development of students of guitar is focused primarily on classical (fingerpicking) according to data gathered by the writer.

Section 2 Ear Training⁸¹

a) Pitch Development - Students will be able to identify the aural sound of a major and minor chord.⁸²

- Students will be able to identify the following ascending melodic intervals:

- semi-tone, whole tone, perfect fifth.

- Students will be able to play back a four note melody based on the first three notes of a C major scale.



- Students will determine/demonstrate (play by ear) when to change chords over a given simple melody using only the tonic and the dominant chords. Key signatures of C major and G major are to be used.

b) Rhythmic Development - Students will be able to read and demonstrate two bar rhythmic phrases using note/rest values and meters from this level.



⁸¹The identifying of aural sounds made by chords was an area of importance according to January 13, 1989 and March 4, 1989 St. Boniface Guitar Curriculum Meetings.

⁸²An example of related classroom methodology is given in Appendix 11.

- Students will be able to imitate (clap) a two bar of rhythmic example using the note and rest values included in this section.



- Students will be able to identify the strong and weak beats in 4 and 3 time.

- c) Timbral Sensitivity⁸³ - The student will be able to recognize and identify three different dynamic levels as stated in the music literacy section, (piano, mezzo-piano, forte, etc.) after hearing examples of each.

⁸³The importance of identifying aurally dynamic levels was stressed at the April 11, 1989 St. Boniface Guitar Curriculum Meeting.

Section 3 Music Literacy⁸⁴

a) Names and Locations of Notes - Students will identify and name notes in first position on the first four strings, including all naturals, sharps and flats (up to the third fret).

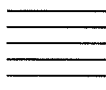
b) Names of Note and Rest Values - Students will identify and name the note and rest values found in Section 2-b. Students will be able to explain the use of the dot in conjunction with the above notes and rests.

- Students will be able to identify and name the following meters:
 4 3
 4 4

c) Rhythmic Notation - Students will be able to demonstrate (clap) the rhythmic examples found in Section 2-b.

- Students will be able to describe the function of a tie in music.

d) Universal Terms and Symbols - Students will be able to understand and interpret the following terms and symbols:

Staff 

Tacet

Rest Stroke (V)

Treble Clef 

Da Capo (D.C.)

Free Stroke (U)

Forte (f)

Dal Segno (D.S.)

Left Hand Fingering 1 2 3 4

Piano (p)

Fine

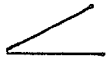
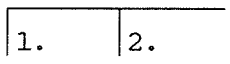
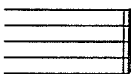
Right Hand Fingering p i m a

Mezzo Piano (mp)

D.C. Al Fine

String Number ②

⁸⁴In Classroom Guitar Methodology, 91% of the respondents felt that current methods were either average or weak. Theory was one of the top five areas of desired improved. Section 3 Music Literacy was developed with this in mind at the April 11, 1989 Guitar Curriculum Meeting.

Sharp (#)	D.S. Al Fine	Tempo Di Valse
Flat (b)	D.C. Al Coda	Fermata (∩)
Natural (q)	D.S. Al Coda	Crescendo 
No Chord (N.C.)	Coda (Ⓢ)	Time Signature $\frac{4}{4}$
Ties 	Accent (>)	Repeat Signs ::
Diminuendo/Decrescendo		Ledger Line 
First and Second Ending		
Measure Lines		Double Bar Ending 

e) Chord Progressions - Students will identify and name the following chord progressions and formats:

Im - V7 - Im

I - V7 - I

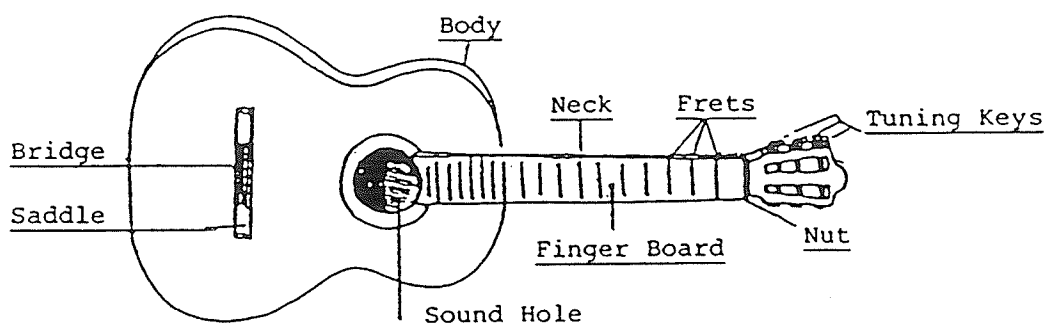
f) Theory - Students will identify and name all the degrees of the major scale.

Section 4 Creative Process⁸⁵

- a) Use of Expressive Elements - Students will be able to incorporate and demonstrate the given expressive elements listed in the music literacy section.
- b) Improvisation - Students will be able to demonstrate rhythmic and pitch variation using a minor pentatonic scale over a 12 bar blues progression.⁸⁶
- c) Composition - Students will be required to compose a simple four bar melody using the skills acquired in this level.

Section 5 Appreciation and History

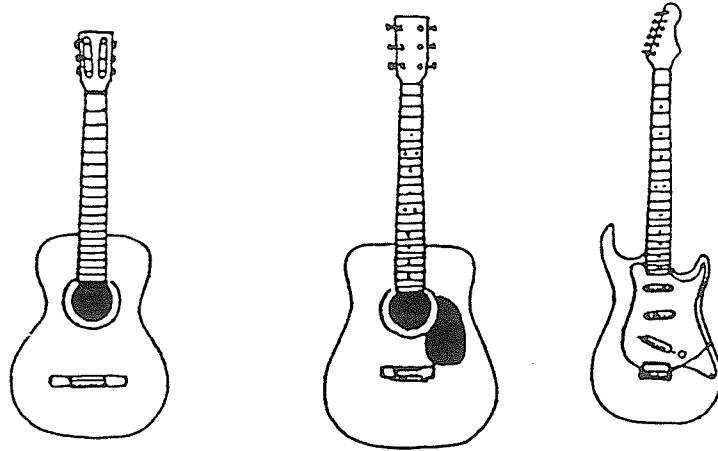
- a) Appreciation - The students will identify the following guitar parts: body, neck, fingerboard (fretboard), frets, machine heads (tuning keys), nut, bridge, saddle, sound-hole, strings.



⁸⁵The creative aspect of Music Education was an area that concerned past educators (Carroll) as well as the St. Boniface Guitar Curriculum Committee (January 13, 1989).

⁸⁶Improvisation was identified as being an area of desired improvement on both guitar methodologies and curriculums according to the survey data.

- Students will be able to name the following three different guitar types (classical, folk or steel stringed, electric.)⁸⁷



Classical

Folk

Electric

- Students will be able to differentiate between the sounds made by each of these types of guitars.
- b) History - Students will be made aware of a minimum of one important guitar master from one of the following styles: classical, jazz, pop, rock, blues, or folk.⁸⁸
- Students will be made aware of a minimum of one era of guitar evolution from one of the following styles: renaissance, baroque, romantic, rock, blues, jazz.
- c) Styles - Students will listen to, and be made aware of, a minimum of one of the following guitar styles: classical, jazz, pop, rock, blues or folk.⁸⁹

⁸⁷Recognition of different types of guitars was deemed an area of importance at the April 11, 1989 St. Boniface Guitar Curriculum Meeting.

⁸⁸An example of related classroom guitar methodology is given on Appendix 11.

⁸⁹Pop (popular) is the style of music most guitar instructors would like to see more of in solo and ensemble guitar repertoire. Jazz and blues are also in demand.

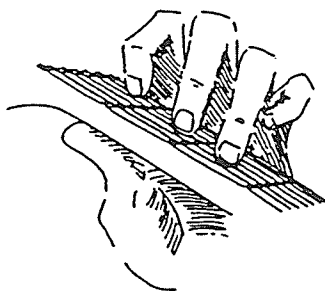
- d) Technology - Students will be introduced to a minimum of one of the following types of guitar technology: capo, plectrum, tuning.

LEVEL TWO

SPECIFIC DESIGN CURRICULUM

Section 1 Technique

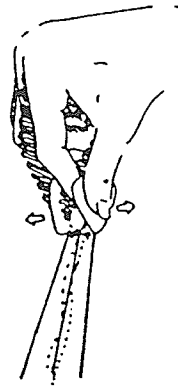
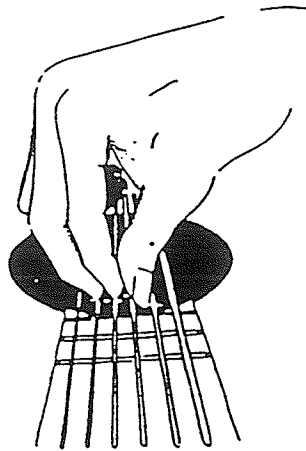
- a) Left Hand Skills - Students will demonstrate these specific left hand techniques:⁹⁰
- increased use of the fourth finger
 - increased independence of all fingers
 - reinforce curved left hand fingers, clarity of sound, and fingers at the top of the fret.



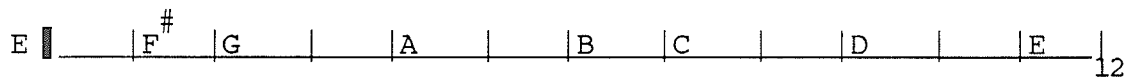
⁹⁰A good solid left hand technique was isolated as being essential for more advanced guitar repertoire in the March 4, 1989 Guitar Curriculum Meeting.

b) Right Hand Skills - Students will demonstrate these specific right hand techniques:

- full plant (p - im with Em and Am): right hand fingers touching strings before attack
- block chords (p - im with Em and Am)
- arpeggios (examples in Section 1-g)
- alternate picking (down, up, down, up...) ⁹¹



c) Fretboard Knowledge (Applied Harmony And Theory) - Students will demonstrate fretboard knowledge by constructing a natural minor scale with whole and half tones on one string, starting on an open note.



d) Sight Reading - Students will be able to sight read a simple melody in the first position on all six strings excluding sharps, flats, and naturals (up to the third fret).

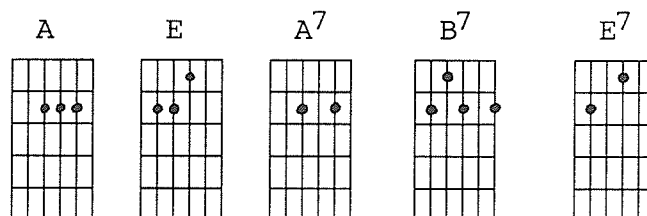
⁹¹Alternate picking is essential to more advanced plectrum method.
St. Boniface Guitar Curriculum Meeting (January 13, 1989).

e) Scales - Students will be able to play the following scales:

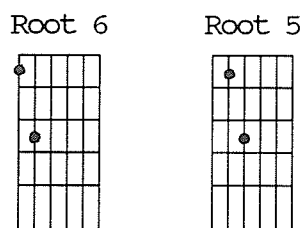
- Am natural- one octave
- Em natural - one octave
- One closed major scale two octave pattern.
- One minor pentatonic blues scale, two octave closed.

f) Closed Minor Chords - Students will be able to demonstrate all the following chords, in addition to those listed on Level One:

- A and E major
- A7, B7, E7

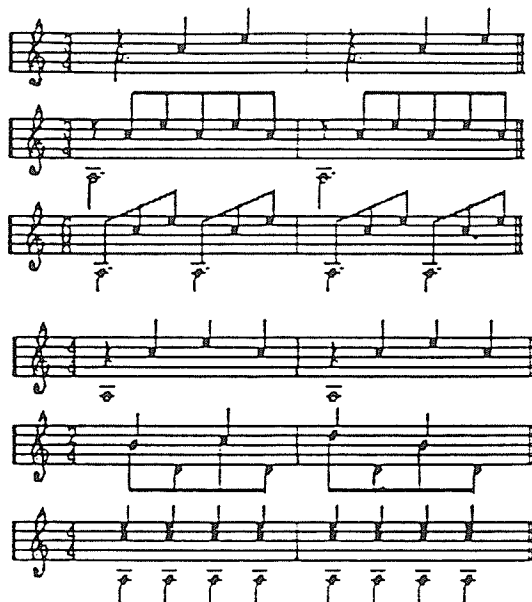


- Students will be able to demonstrate the following power chord formations with the root on the fifth or sixth strings:⁹²



⁹²The development of powerchords was deemed important by St. Boniface Guitar Instructors (May 19, 1989) in the teaching of "easy" rock, pop, and blues repertoire.

- g) Arpeggios - Students will be able to play all the above chords in these arpeggiated/block chord formats:



Section 2 Ear Training

- a) Pitch Development - Students will be able to identify the sound of a dominant seventh chord and Level One sounds (major/minor).
- Students will be able to identify the sound of the following intervals in addition to those listed in level one:
 - octave, major third, minor third, perfect fourth.
 - Students will be able to play back a five note melody based on the first five notes of a major scale (Keys C and G).



- Students will determine/demonstrate (play by ear) when the chord changes should occur in a given simple melody using the tonic, sub-dominant and dominant.

- b) Rhythmic development - Students will be able to read and demonstrate two bar rhythmic phrases using note/rest values and meters from this level.



- Students will be able to imitate (clap) a two bar of rhythmic example using the note and rest values included in this section.



- Students will be able to identify weak and strong beats in $\frac{2}{4}$ and $\frac{6}{8}$ time signatures.

- c) Timbral Sensitivity - The student will be able to recognize and identify all dynamics stated in the music literacy section (Ponticello, Natural, Tasto, etc.) after hearing examples of each.

Section 3 Music Literacy

- a) Name and Locations of Notes - Students will identify and name all notes in first position, including all naturals, sharps and flats (up to the fourth fret).
- b) Names of Note and Rest Values - Students will identify and name the note and rest values found in Section 2-b, in addition to those listed in Level One.
- Students will be able to identify and name the following meters:
- $$\begin{array}{cc} 2 & 6 \\ 4 & 8 \end{array}$$
- c) Rhythmic Notation - Students will be able to demonstrate (clap) the rhythmic examples found in Section 2-b.
- d) Universal Terms And Symbols - Students will be able to understand and interpret the following terms and symbols in addition to those listed in level one.

Sforzando (sfz)

Ponticello (Pont.)

Tasto

Natural (Nat.)

Triplet



Pic 

Legato

Staccato . . .

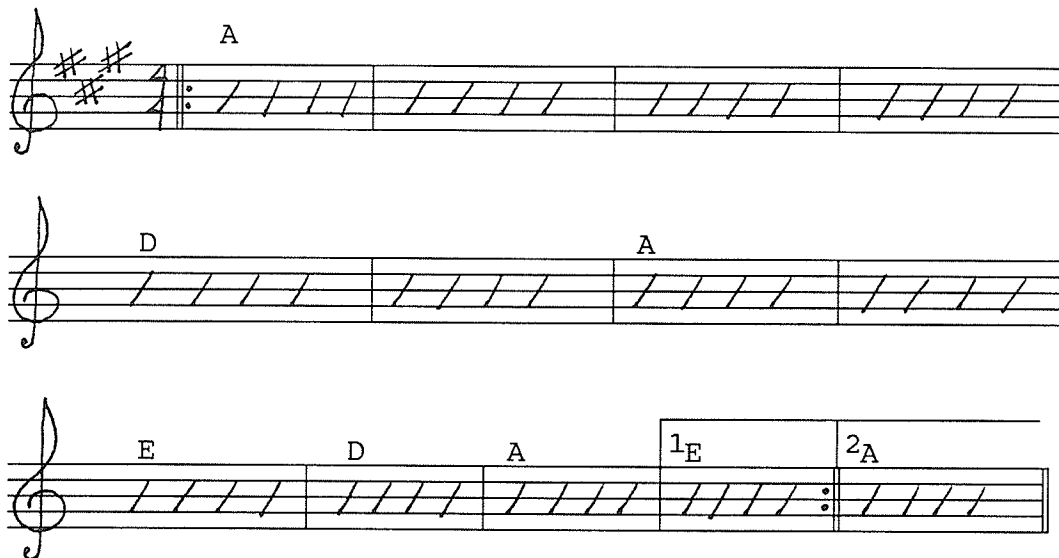
Allegro

Ritardando (rit.)

Rallentando (rall.)

Andante

- e) Chord Progressions - Students will identify and name the following chord progressions (twelve-bar blues)



- f) Theory - Students will be able to identify and name the following sharp and flat key signatures in the Circle of Fifths:
F, C, G, D, A, E, and B.

Section 4 Creative Process

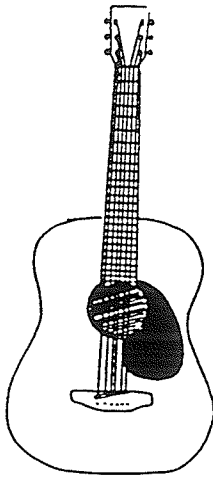
- a) Use of Expressive Elements - Students will be able to incorporate and demonstrate the expressive elements listed in the music literacy section.
- b) Improvisation - Students will be able to demonstrate rhythmic and pitch variation, as well as sequence and repetition using a minor blues scale over a 12 bar blues progression.⁹³
- c) Composition - Students will compose (in written form) a twelve bar melody using the skills acquired in this level.

⁹³A twelve bar blues chord progression was the area isolated as being most important for understanding current pop and rock guitar styles (St. Boniface Guitar Curriculum Meeting, January 13, 1989).

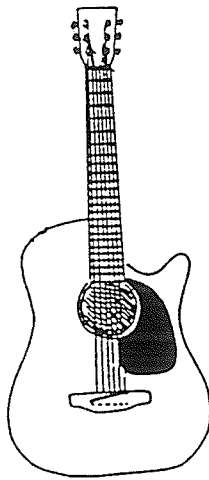
Section 5 Appreciation And History

a) Appreciation - Students will be able to describe in scale detail the three basic types of guitar listed in level one (classical, steel/folk, and electric):

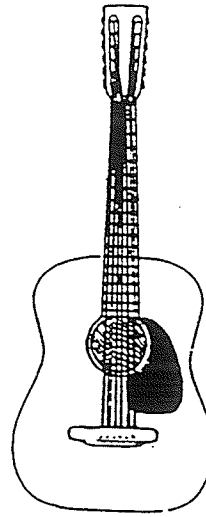
- classical
- steel, cutaway, 12 string, dobro.



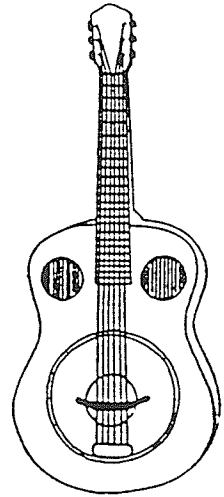
Classical



Cutaway

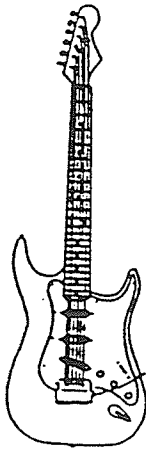


12 String

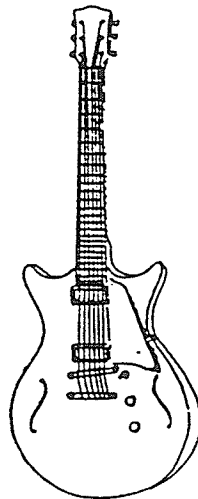


Dobro

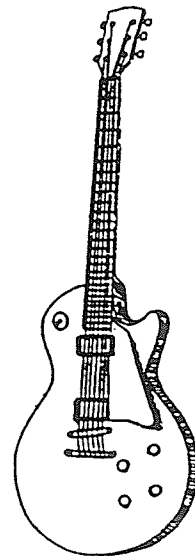
- electric; solid body, hollow body, and semi-hollow body.



Solid Body



Hollow Body



Semi-hollow Body

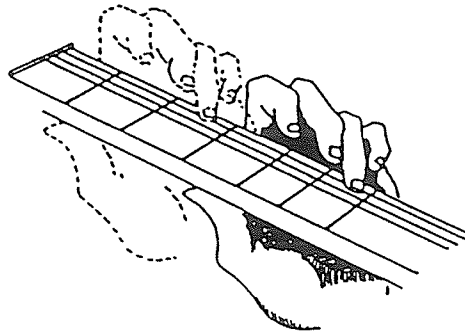
- b) History - Students will be made aware of a minimum of one important guitar master from one of the following styles (style must be different from level one choice): classical, jazz, pop, rock, blues or folk.
 - Students will be made aware of a minimum of one era in guitar evolution chosen by the instructor (era must differ from level one choice): renaissance, baroque, romantic, rock, blues, jazz.
- c) Styles - Students will listen to, and be made aware of, one of the following types of guitar styles (selection must differ from level one choice): classical, jazz, pop, rock, blues or folk.
- d) Technology - Students will be made aware of the following functions in an electric guitar and/or amplifier: volume control, tone control, pick ups, input jack, toggle switch, tremolo bar, master volume, gain, tone, reverb.⁹⁴
 - Students will be able to string a classical guitar.

LEVEL THREE

SPECIFIC DESIGN CURRICULUM

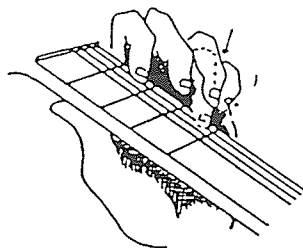
Section 1 Technique

- a) Left Hand Skills - Students will demonstrate these specific left hand techniques:
 - left hand shifts (position playing)

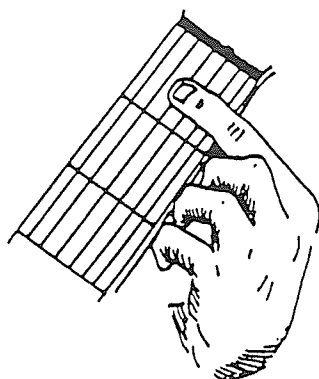


⁹⁴An electric guitar is available for use in most public school guitar classrooms according to the findings of this survey data.

- natural harmonics
- slurs/hammer ons (ascending)



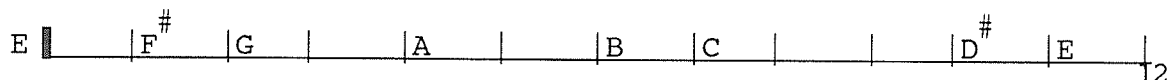
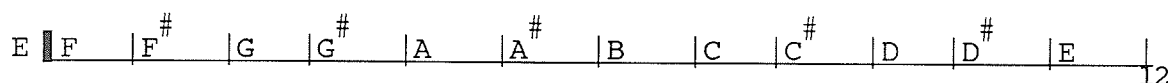
- half-barre chords



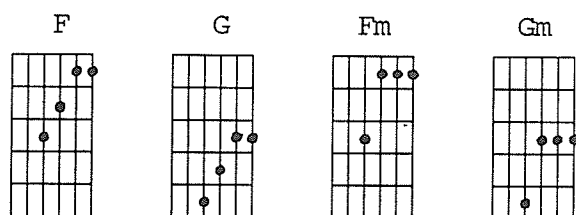
b) Right Hand Skills - Students will demonstrate the following right hand techniques:

- introduce the use of the "a" finger
- natural harmonics
- alternating bass line (examples in Section 1-g)
- arpeggios (examples in Section 1-g)
- block chords (p i m a)
- reinforce block chords and arpeggios with full plant.

- c) Fretboard Knowledge (Applied Harmony And Theory) - Students will demonstrate the fretboard knowledge by constructing a chromatic and a harmonic minor scale on one open string.⁹⁵



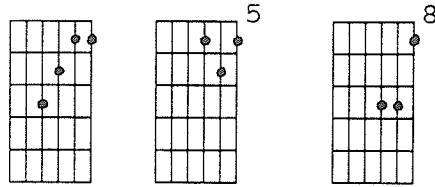
- d) Sight Reading - Students will be able to sight read a simple melody in C major in fifth position on the first three strings. This includes the use of the note "B" third string, fourth fret.
- e) Scales - Students will reinforce the two octave major scale pattern given in Level Two.⁹⁶
- f) Chords - Students will be able to demonstrate the following chords, in addition to all chords in previous levels.
- F, G, Fm, Gm.



⁹⁵An example of related guitar classroom methodology is given in Appendix 11.

⁹⁶The importance of teaching movable barre chords in relation to movable scales was an area repeatedly stressed in the St. Boniface Guitar Curriculum Meetings.

- Students will be able to demonstrate different voicings for the same chords using the following 3 diagrams:⁹⁷



- g) Arpeggios - Students will be able to play all the above chords in these arpeggiated/broken chord formats:



- Students will be able to "travis pic:" (p - p - i - p - m - i)
m



⁹⁷An example of related guitar classroom methodology is given in Appendix 11.

Section 2 Ear Training

- a) Pitch Development - Students will be able to identify the sound of major, minor and dominant seventh chords.⁹⁸
- Students will be able to identify the sound of the following ascending melodic intervals, in addition to those listed in previous levels:
 - major sixth, major seventh, minor seven.
 - Students will be able to play back a five note melody based on the first five notes of a major scale (Keys of C, G and D only).



- Students will aurally determine/demonstrate (play by ear) when the major chord changes should occur in a simple melody using the tonic, supertonic, sub-dominant, and dominant.
- b) Rhythmic Development - Students will be able to read and demonstrate two bar rhythmic phrases using note/rest values and meters from this level.



⁹⁸Ibid.

- Students will be able to imitate (clap) a two bar of rhythmic example using the note and rest values included in this section.



- Students will be able to identify strong and weak beats in $\frac{2}{2}$ and $\frac{3}{8}$ time signatures.
- c) Timbral Sensitivity - The student will be able to recognize and identify all dynamics stated in the music literacy section (Harmonics, etc.) after hearing examples of each.
- Students will be able to aurally identify a slur. (Hammer-on)

Section 3 Music Literacy

- a) Names and Locations of Notes - Students will identify and name notes in fifth position on the first three strings, excluding all sharps and flats.
- b) Names of Note and Rest Values - Students will identify and name note and rest values found in Section 2-b, in addition to those listed in previous levels.
- Students will identify and name the following meters: $\frac{2}{2}$ $\frac{3}{8}$

- c) Rhythmic Notation - Students will be able to demonstrate (clap) the rhythmic examples found in Section 2-b.
- d) Universal Terms And Symbols - Students will be able to understand and interpret the following terms and symbols, in addition to those listed in previous levels:

Full Barre (C)

Position II

Half Barre (C)

Chromatic

Pivot Barre (Piv.)

Slurs 

Harmonics (d)

Enharmonic

Left Hand Shift

Pic 



- e) Chord Progressions - Students will be able to identify and name the following chord progressions:

IIm - V7 - I

I - IV - V7 - I

I - IIm - IV - V7 - I

- f) Theory - Students will be able to transpose from one key to another in the following key signatures: F, C, G, D, A, E and B.

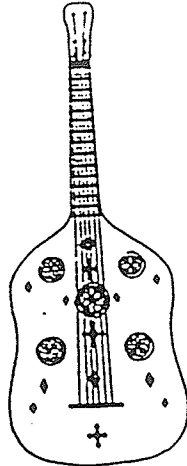
Section 4 Creative Process

- a) Use of Expressive Elements - Students will be able to incorporate and demonstrate the expressive elements listed in the Music Literacy Section.
- b) Improvisation - Students will be able to improvise using the notes of a major scale over a IIm - V7 - I progression.
- c) Composition - Students will compose (in written form) a sixteen bar melody using the skills acquired in this level.

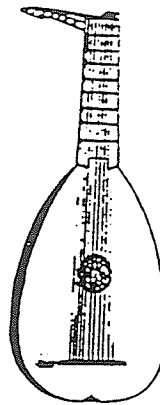
Section 5 Appreciation and History

a) Appreciation - The following types of evolutionary stringed instruments will be identified by the student:

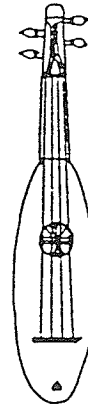
- vihuela, lute, mandora, baroque, chittarone, cittern, guitarra



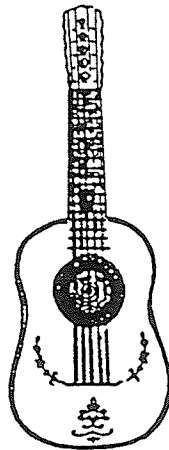
Vihuela



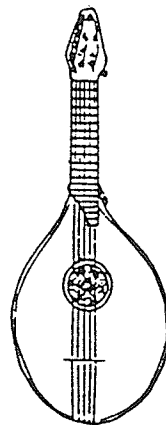
Lute



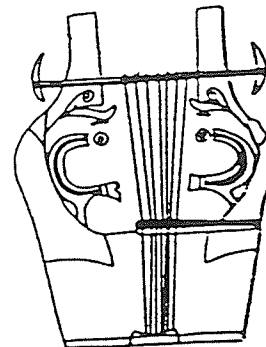
Mandora



Baroque



Chittarone



Guitarra

b) History - Students will be made aware of a minimum of one important guitar master from one of these following styles (selection must be different from previous level choices): Classical, jazz, pop, rock, blues or folk.

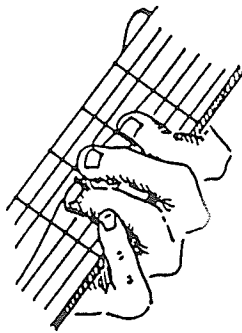
- Students will be made aware, of a minimum of one era of guitar evolution chosen by the instructor (era must differ from previous level choices): Baroque, renaissance, romantic, rock, delta blues and jazz.
- c) Styles - Students will listen to, and be made aware of, one of the following guitar styles (selection must be different from previous level choices): Classical, jazz, pop, rock, blues or folk.
- d) Technology - Students will be introduced to one of the following types of electric guitar technology: Distortion, delay, chorus.⁹⁹

LEVEL FOUR

SPECIFIC DESIGN CURRICULUM

Section 1 Technique

- a) Left Hand Skills - Students will demonstrate these specific left hand techniques:
 - introduce bending of notes (one semi-tone)

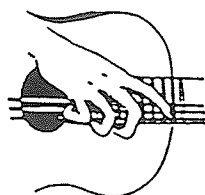


- reinforce slurring techniques (ascending) from level three
- artificial harmonics

⁹⁹According to the survey questionnaire, Technological aids (Special Effects Pedals, drum machines, mixers ...) have a clear foothold in Manitoba guitar classrooms, with only 9% of guitar instructors not making use of them.

b) Right Hand Skills - Students will demonstrate the following right hand techniques:

- artificial harmonics



- the bass runs incorporated from chord progressions (examples in Section 1-g)

- arpeggios (examples in Section 1-g)

c) Fretboard Knowledge (Applied Harmony And Theory) - Students will demonstrate the fretboard knowledge by constructing a melodic minor (ascending and descending) and diminished scale starting on one open string:

E | F[#] | G | A | B | C[#] | D[#] | E |
Ascending

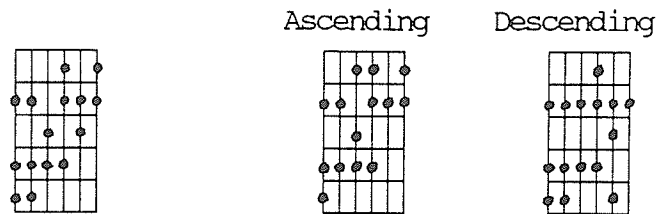
E | F[#] | G | A | B | C | D | E | 12
Descending

E | F[#] | G | A | B | C | D | E | 12
Dim.

d) Sight Reading - Students will be able to sight read a simple melody anywhere in the first position including all sharps and flats.

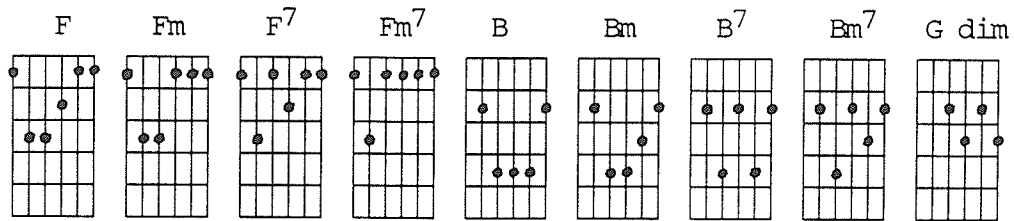
e) Scales - Students will be able to play the following scales:

- One Harmonic Minor - two octave closed - One Melodic Minor - two octave closed



f) Chords - Students will be able to demonstrate the following moveable barre chords, in addition to all chords in previous levels:

- F major, F minor, F 7, F minor 7
- B major, B minor, B 7, B minor 7
- diminished chords



- Students will be able to demonstrate chord inversions.

g) Arpeggios - Students will be able to demonstrate all the above chords in these arpeggiated/block chords formats:



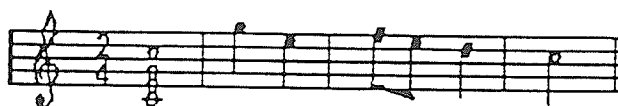
Section 2 Ear Training

a) Pitch Development - Students will reinforce identifying aural sounds of a major, minor, dominant seventh. Full diminished chord will be introduced.

- Students will be able to identify the following ascending melodic intervals, in addition to those listed in previous levels:

- diminished fifth, augmented fourth, tritone.

- Students will be able to play back a six-note melody using the first five notes of a major scale. (keys of C, F, G and D only)



- Students will determine/demonstrate (play by ear) where the chord changes should occur in a major key over a simple melody using the tonic, supertonic, sub-dominant, dominant, and submediant chords.

b) Rhythmic Development - Students will be able to read and demonstrate two bar rhythmic phrases using note/rest values and meters from the previous three levels.



- Students will be able to imitate (clap) a two bar of rhythmic example using note and rest values from the previous three levels:



- Students will be able to identify strong and weak beats in 12/8 and 6/4 time signatures.

- c) Timbral Sensitivity - Students will be able to recognize and identify all dynamics stated in the music literacy section (examples to be extracted from all previous levels).

Section 3 Music Literacy

- a) Names And Locations Of Notes - Students will identify and name all the notes in fifth position excluding all sharps and flats.
- b) Names Of Note And Rest Values - Students will identify and name note and rest values from the previous three levels. Students will be able to explain the use of a dot in conjunction with these values.

- Students will identify and name the following meters: 12/8 6/4

- c) Rhythmic Notation - Students will be able to demonstrate (clap) the rhythmic examples found in Section 2-b.
- d) Universal Terms And Symbols - Students will be able to understand and interpret the following terms and symbols, in addition to those listed in previous levels:

artificial harmonics 
 allegretto
 m. m.
 TAB
 moderato
 cantabile
 largo

lento
 triste
 repeat bar 
 trill (tr.)
 a tempo
 presto
 diminished (o)

- e) Chord Progressions - All chord progressions from previous levels will be reinforced.
- f) Theory - Students will be able to identify the following major keys and their relative minors:

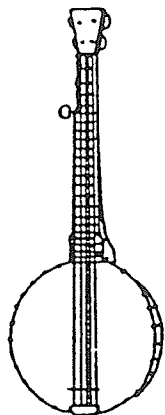
F, Dm	C, Am	G, Em	D, Bm	A, F#m	E, C#m	B, G#m
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Section 4 Creative Process

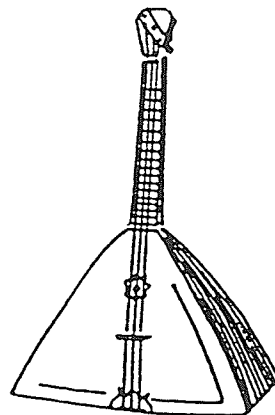
- a) Use of Expressive Elements - Students will be able to incorporate and demonstrate the expressive elements listed in the music literacy section. (Lento, Cantabile, etc.)
- b) Improvisation - Students will be able to demonstrate the principle of melodic sequencing using a minor blues scale over a twelve bar blues progression.
- c) Composition - Students will compose (in written form) a sixteen-bar melody incorporating the principle of melodic sequencing, and other skills acquired in previous levels.

Section 5 Appreciation and History

- a) Appreciation - Students will be made aware of various types of ethnic chordophones from around the world. (American Banjo, Russian Balalaika, Japanese Koto, Ukrainian Bandura, etc.)



American Banjo



Russian Balalaika



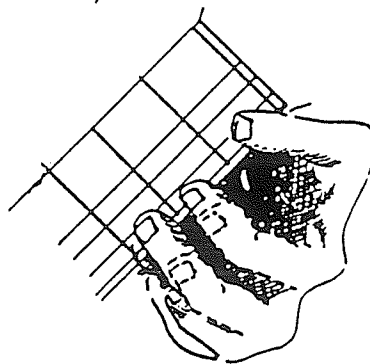
Japanese Koto

- b) History - Students will be made aware of a minimum of one important guitar master from one of the following styles (selection must differ from all previous levels): classical, jazz, pop, rock, blues, or folk.
- Students will be made aware of a minimum of one of the following eras of guitar evolution (selection must differ from all previous levels): baroque, romantic, renaissance, delta blues, rock, jazz.
- c) Styles - Students will listen to, and be made aware of, a minimum of one of the following types of guitar styles (selection must differ from all previous levels): classical, jazz, pop, rock, blues, or folk.
- d) Technology - Students will be introduced to the following concepts of the acoustic guitar: resonance, string diameter/tension, care of right hand nails, dropped "D" tuning.

LEVEL FIVESPECIFIC DESIGN CURRICULUMSection 1 Technique

a) Left Hand Skills - Students will demonstrate these specific left hand techniques:

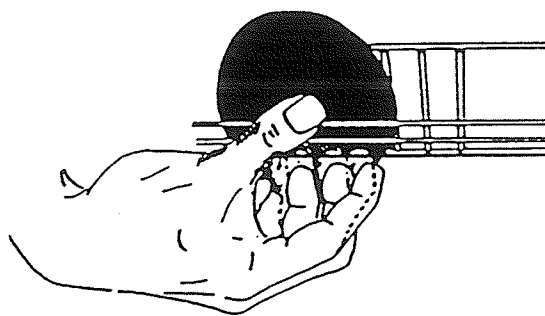
- artificial harmonics
- (ascending) slurring (reinforce)
- descending slur



- bending of notes (one whole tone) (reinforce)
- trill

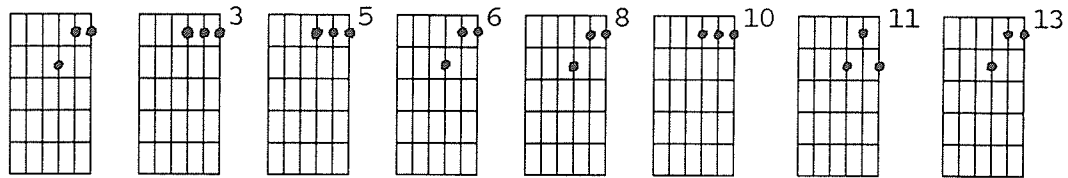
b) Right Hand Skills - Students will demonstrate the following right hand techniques:

- introduce tremolo (a m i)



- artificial harmonics
- arpeggios (examples in Section 1-g)

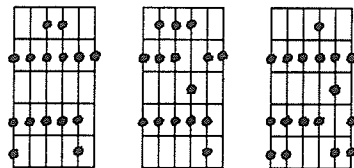
- c) Fretboard Knowledge (Applied Harmony And Theory) - Students will demonstrate the fretboard knowledge by constructing a harmonized scale, using major, minor, and diminished chords, on three strings.



- d) Sight Reading - Students will be able to sight read a simple melody in the seventh position, in the keys of C or G.

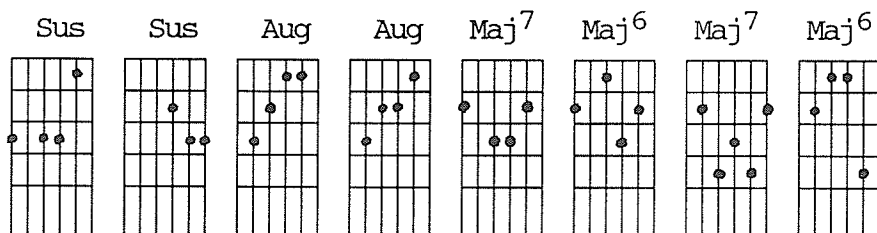
- e) Scales - Students will be able to play the following scales:

- Dorian, Mixolydian, Aeolian



- f) Chords - Students will be able to demonstrate the following chords, in addition to those listed in all previous levels:

- suspended, augmented
- movable major 6 and major 7.



- g) Arpeggios - Students will be able to demonstrate appropriate chords in these arpeggiated formats:



Section 2 Ear Training

- a) Pitch Development - Students will be able to identify the sound of a suspended (4) and an augmented (5) chord.
- Students will be able to identify the following intervals:
 - a minor 6.
 - below a tonic: minor 3rd and perfect fifth.
 - Students will be able to play back a six-note melody using the first five notes of a major scale, quarter notes and eighth notes to be used. (keys of C, F, G and D only)



- Students will determine/demonstrate (play by ear) when the chord changes should occur over a simple melody using all the chords in the harmonized scale.

b) Rhythmic Development - Students will be able to read and demonstrate two bar rhythmic phrases using note/rest values and meters from all previous levels.

- Students will imitate (clap) a two bar of rhythmic example using note and rest values from all previous levels.



- Students will identify strong and weak beats in all simple, compound, duple, triple time signatures.

c) Timbral Sensitivity - Students will be aware that dynamic variations play a great role in the making of all music. After hearing examples of each dynamic level and technique stated in this guide, the student must be able to recognize and identify each of them.

Section 3 Music Literacy

- a) Names and Location of Notes - Students will identify and name all the notes on the entire guitar fretboard, including all sharps and flats.
- b) Names of Note and Rest Values - Students will identify and name note and rest values from the previous four levels. Students will be able to explain the use of the dot in conjunction with all of these note and rest values.
 - Students will be able to identify all duple and triple meters.
- c) Rhythmic Notation - Students will be able to demonstrate (clap) the rhythmic examples found in Section 2-b.
- d) Universal Terms And Symbols - Students will be able to understand and interpret the following terms and symbols:

Double Sharp X

Double Flat

b b

TAB and symbols guitar magazine

- e) Chord Progressions - All chord progressions from previous levels will be reinforced.
- f) Theory - Students will be able to identify simple modulation: close and remote.

Section 4 Creative Process

- a) Use of Expressive Elements - Students will be able to incorporate and demonstrate the expressive elements listed in the music literacy section (trills, etc.).
- b) Improvisation - Students will be able to demonstrate the principle of melodic sequencing, repetition, and rhythmic variation, using a minor blues scale over a twelve-bar blues progression.

- c) Composition - Students will compose (in written form) a sixteen bar melody incorporating the principles of sequencing, repetition, and rhythmic variation.

Section 5 Appreciation and History

- a) Appreciation - Students shall be exposed to new types of music electronics:¹⁰⁰
- Midi
 - computer technology
- b) History - Students will be made aware of a minimum of one important guitar master from one of the following styles (selection must differ from all previous levels) classical, jazz, pop, rock, blues, or folk.
- Students will be made aware of a minimum of one of the following eras of guitar evolution (selection must differ from all previous years) baroque, romantic, renaissance, blues, rock, jazz.
- c) Styles - Students will be made aware of one of the following types of guitar styles: (selection must differ from all previous years) classical, jazz, pop, rock, blues, or folk.
- d) Technology - Students will be introduced to the following concepts:
- computer technology
 - electric guitar construction
 - how guitars can be set up to accommodate individual tastes.

LEVEL SIX

SPECIFIC DESIGN CURRICULUM

Section 1 Technique

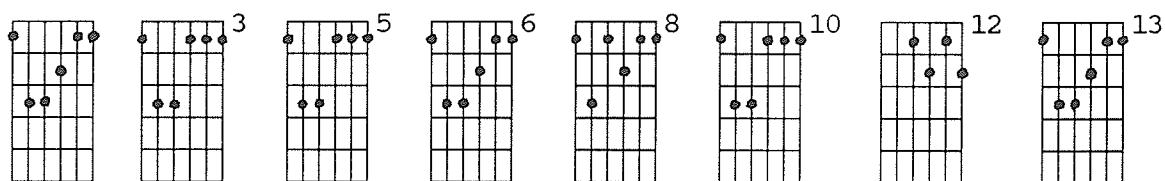
- a) Left Hand Skills - Students will demonstrate these specific left hand techniques:
- artificial harmonics
 - slurring (ascending and descending)
 - note bending
 - trills

¹⁰⁰Survey results indicated that computer usage in the guitar classroom is not widespread, but has begun to take root in a few programs.

b) Right Hand Skills - Students will demonstrate the following right hand techniques:

- rasgueado (right hand fingernails striking down)
- tambora (X) (right hand tapping on the saddle or soundboard)
- artificial harmonics
- tremolo (a m i)
- arpeggios (examples in Section 1-g)

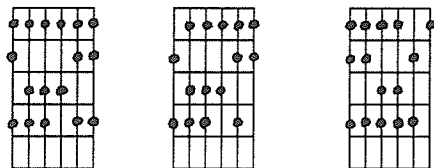
c) Fretboard Knowledge (Applied Harmony And Theory)- Students will demonstrate fretboard knowledge constructing a harmonized major and harmonic minor scale on all six strings.¹⁰¹



d) Sight Reading - Students will be able to sight read a simple melody including all sharps and flats to approximately a grade 3 Toronto Conservatory level.

e) Scales - Students will be able to play the following scales:

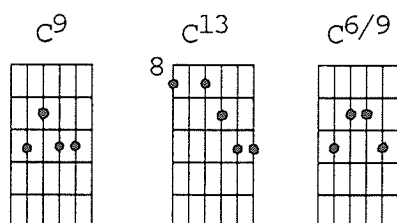
Phrygian, Lydian, and Locrian



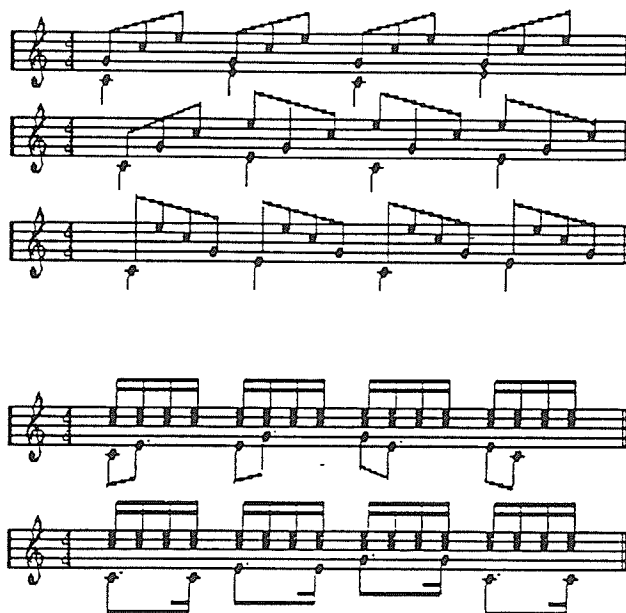
¹⁰¹An example of related guitar classroom methodology is given in Appendix 11.

f) Chords - Students will be able to demonstrate the following movable chords, in addition to those listed in previous levels:

- C9, C13, and C6/9.



g) Arpeggios - Students will be able to demonstrate the appropriate chords in these arpeggiated formats:



Section 2 Ear Training

a) Pitch Development - Students will be able to identify major seventh and minor seventh chord.

- Students will be able to identify all 12 ascending simple intervals.
- Students will be able to identify the following descending simple intervals below the tonic: minor 3rd, perfect 5th and perfect 8^{va}.
- Students will play back a six note melody using the first five notes of a major scale (keys of C, F, G, D, A and E only).



- Students will determine/demonstrate (play by ear) where the chord changes should occur over a simple melody using all chords in the harmonized major scale.

b) Rhythmic Development - Students will be able to read and demonstrate two bar rhythmic phrases using note/rest values and meters from the previous five levels.

- Students will be able to imitate (clap) a two bar of rhythmic example using all the note and rest values from this guide.



- Students will be able to identify strong and weak beats in all simple, compound, duple, triple time signatures as well as the following irregular time signatures: $\frac{5}{8}$ $\frac{7}{16}$

- c) Timbral Sensitivity - Students will be aware that dynamic variations play a great role in the making of all music. Students must be able to recognize and identify all the dynamics given in this guide.

Section 3 Music Literacy

- a) Names and Locations Of Notes - All notes on the guitar fingerboard including all sharps and flats will be reinforced.
- b) Names Of Note And Rest Values - Students will identify and name note and rest values from all levels in this guide and the use of a dot in conjunction with them.

- Students will be able to identify the following meters: $\frac{5}{8}$ $\frac{7}{16}$

- c) Rhythmic Notation - Students will be able to demonstrate (clap) the rhythmic examples found in Section 2-b.
- d) Universal Terms and Symbols - Students will be able to understand and interpret all the terms and symbols listed in this guide.

Rasgueado

Tambora X



- e) Chord Progressions - Students will be able to identify and name all the chord progressions listed in this guide.
- f) Theory - The concepts of modulation and key signatures from all previous levels will be reinforced.

Section 4 Creative Process

- a) Use of Expressive Elements - Students will be able to incorporate and demonstrate the given expressive elements listed in the five previous music literacy sections of this guide.
- b) Improvisation - Students will be able to demonstrate to the best of their ability the principle of improvising using all the information outlined in this guide.
 - Students will be introduced to the concept of tension and resolution.
- c) Composition - Students will compose (in written form) a 32 bar melody, incorporating principles outlined in this guide.

Section 5 Appreciation and History

- a) Appreciation - Students will be exposed to the fine art of hand crafting an acoustic classical guitar.
- b) History - Students will be made aware of a minimum of one important guitar master from one of the following styles: classical, jazz, pop, rock, blues, or folk.
 - Students will be made aware of a minimum of one of the following eras of guitar evolution: baroque, romantic, renaissance, blues, rock, jazz.
- c) Styles - Students will be made aware of a minimum of one of the following types of guitar styles: classical, jazz, pop, rock, blues, or folk.
- d) Technology - Students will be introduced to the concept of open tuning.

**CATEGORIES FOR SPECIFIC
DESIGN CURRICULUM**

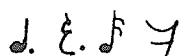
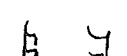
Section 1 - Technique

	1	2	3	4	5	6
a. Left hand skills	Correct position	Increased use of 4 th finger - Sound clarity - Good finger placement	Left hand shift Natural harmonics Ascending slur	Bending notes Artificial harmonics	Trills Descending slur	Reinforce all techniques
b. Right hand skills	free/rest stroke straight down plectrum, proper posture	full plant, block chord alternate pick	Use of "A" finger, Natural harmonics, Alternate bass	Artificial harmonics, Bass runs	Tremolo	Rasgueado Tambora
c. Fretboard knowledge	Major scale	Natural minor	Chromatic/Harmonic	Diminished/Melodic	Harmonized Scale 3 string chords	Harmonized Scale Major & minor 6 string chords
d. Sight reading	1 st Pos/4 strings	1 st Pos/6 strings	5 th pos/3 strings, C Scale	All first position including #b	7 th position C & G scale	Conservatory Grade 3 Level
e. Scales	C major open, G major open 1 closed major, 1 closed minor pent.	Am open, Em open 2 closed major 2 closed pent.	Reinforce Level two requirements	Harmonic minor 2 Oct. closed	Dorian, Mixolydian Aeolian	Phrygian, Lydian Locrian
f. Chords	G, C, D, Em, Am, Dm, D ⁷ , G ⁷	A E Dm A ⁷ B ⁷ E ⁷ - Power chord Formations	F Fm Gm Different voicings	Diminished F ⁷ Fm ⁷ B, Bm, B ⁷ , Bm ⁷	Major 6, major 7 Sus 4, Aug 5	All chords to Date (Guide)
g. Arpeggios	p-im-im/p-im-im-im	See guide	See guide	See guide	See guide	See guide

Section 2 - Ear Training

	1	2	3	4	5	6
a. Pitch development	Major/minor chord half tone, whole tone, P.4 P.5	Dominant 7 Oct. Major 3, Minor 3	Maj/Min/Dom ⁷ chord Major 6 Major 7 Flat 7	Diminished chord Dim5, Aug4, Tri-tone	Sus4, Aug 5 chord Minor 6, Below tonic Minor 3 + P.S.	Major 7 chord Minor 7, All simple intervals
b. Rhythmic development	see guide	see guide	see guide	see guide	See guide	Change chords over melody
c. Timbral sensitivity	f, p, mp,	Pont. Nat. Tast rit, rall. Legato ... Allegro	Harmonics	Lento, Triste Diminished, Presto	All accents in time signatures	Tambora Rasgualdo Irregular time signatures 5 7 8 16

Section 3 - Music Literacy

a. Names & location of notes	1 st 4 string (# up to 3 rd fret)	All 1 st position (No #'s or b's)	5 th position (C Scale)	All 5 th position (No #'s or b's)	All notes on guitar fingerboard	Reinforce
b. Names of note and rest values				SAME 		Reinforce
c. Rhythmic variation	3 4 4 4	2 6 4 8	2 3 2 8	12 6 8 4	All time signatures	Irregular time signatures
d. Universal terms & symbols	See guide	See guide	See guide	See guide	See guide	See guide
e. Chord progressions	I - V ⁷ - I Im - V ⁷ - Im	12 Bar Blues	II - V ⁷ - I I - IV - V ⁷ - I I - II - IV - V ⁷ - I	SAME	SAME	SAME
f. Theory	Degrees of major Scale	Circle of 5 th (Major)	Transpose	Circle of 5 th Major & Minor	Simple Modulation	Reinforce

	1	2	3	4	5	6
<u>Section 4 - Creative Process</u>						
a. Use of expressive elements	See guide	See guide	See guide	See guide	See guide	See guide
b. Improvisation	Minor pent over 12 bars	Sequence Repetition	Major scale IIm - V ⁷ - I	Melodic sequence Over 12 bars	Melodic sequence Rhythmic variation Repetition over 12 bars	Tension & Resolution Over II - V ⁷ - I
c. Composition	4 Bar melody skills from level	12 Bar Melody	16 Bar Melody	16 Bar Melody Melodic Sequence	16 Bar Melody - Sequence - Rhythmic Variation	32 Bars
<u>Section 5 - History and Appreciation</u>						
a. Appreciation	Guitar Parts difference, folk, electric, classic	Classical/Flam Steel/12/Dobbo Electric Solid/Semi/Hollow	Evolution Lute, Cittern Chitarone	Ethnic Chordophone Banjo, Koto, Bandura, Etc.	Individual Guitars Double & Triple Neck Computer, Midi	Hand Crafted Acoustic
b. History	(eg.) Beethoven (eg.) Steel String	eg. Blues eg. Electric	eg. Hendrix eg. Classical	eg. Classical eg. Dobro	eg. Segovia eg. Flamenco	eg. Reinhardt eg. Lap Pedal Slide
c. Styles	Classical, Pop, Rock, Blues, Folk Jazz	<-- Same	<-- Same	<-- Same	<-- Same	<-- Same
d. Technology	Capo, tuning, Plectrum	Elec. Guitar Tech. Stringing Classic	Elec. Guitar Effects Distortion, Delay, Chorus	Diameter/Tension Nails Dropped "D"	Resonance Studio Recording Elec. Guitar Construction	Open Tuning

CHAPTER SIX

A Methodology And Collection Of Repertoire List

Introduction

A second and third objective of this document was to provide a design for a classroom guitar methodology, and an updated solo and ensemble collection of repertoire. Based on the data in Chapter Four and in the Review of Literature there is a need for such a development in public school guitar programs.

The three main sources of data for this document were used to isolate specific areas of concern in methods and the collection of repertoire. The writer also made use of previous studies in which course content was directly related to matters dealt with in this chapter. The writer relied heavily on his previous and ongoing research and experience in classroom guitar instruction in St. Boniface School Division No. 4.

With this collective research and experience in mind, a design for a classroom method and a collection of repertoire will be presented in this chapter.

Deficiencies in current guitar methods have been noted in the review of literature in Chapter Two. Concerns of guitar instructors from world renowned Aaron Shearer to local public school teachers were also noted.

The data provided by the three research sources developed by the writer and other related studies¹⁰² have resulted in the design model presented here.

¹⁰²Glatthorn, Allan A., Op. Cit., p. 87.

Concerns In Creating New Classroom Guitar Methodology

One of the first areas to be dealt with is that of the very nature of the public school classroom. The guitar has been historically perceived as a solo instrument. Segovia himself described the instrument as a "miniature orchestra" within itself.¹⁰³ The teaching of a solo instrument in a classroom with an average of 15 - 19 students appears to defy logic.¹⁰⁴

Many reputable and well-established methods currently used in Manitoba guitar classrooms are geared toward individual instruction. Works such as Shearer's Classic Guitar Technique and Noad's Solo Guitar Playing are excellent methodologies, but their offerings of ensemble repertoire are sparse and entirely classical. Theory in these texts is dealt with entirely without a classroom in mind. Historical references and modern techniques are either sparse and vague, or non-existent. For classroom guitar instruction, 91% of the respondents felt current methods were average to weak. Data from this research indicates that a group approach to teaching guitar is required in the public school system. The classroom guitar teacher is not likely to change the nature of the solo instrument. But a classroom oriented approach is necessary to instruct groups of solo guitarists. Schmid, Leavitt and Bartel have all made attempts to correct this deficiency. Recently, Greg English's

¹⁰³Segovia, A. Winnipeg Free Press, June 4, 1987.

¹⁰⁴Bessom, Malcolm E., Tatarunis, Alphonse M., Forcucci, Samuel L., Teaching in Today's Secondary Schools - A Creative Approach to Contemporary Music. Op. Cit.

text The Guitarist has recognized and taken significant steps to correct this situation.¹⁰⁵

The first requirement of a new methodology should be the inclusion of or reference to contemporary ensemble repertoire. Survey data showed Pop (popular) is the style of music most guitar instructors would like to see more of in solo and ensemble guitar repertoire. Jazz and Blues were also shown to be in demand. Classical and other styles should also be included to balance out the student's diet of music. This subject will be dealt with in greater detail later in this chapter.

One thing was apparent throughout this research: there is a lack of materials appropriate for group instruction. Shearer, Noad and Schmid all touch on theoretical, historical, technical...etc. aspects of guitar playing. Handouts that require students to read, write or play along with the instructor could be used. These handouts would enhance the quality of course work in guitar programs, and aid guitar classroom management. Examples of such methodology can be examined in Appendix 11.

Data gathered in the St. Boniface Guitar Curriculum Meetings also show that large diagrams hung at the front of classrooms are a popular teacher developed instructional tool.

Linear programs, such as those developed by John Clough,¹⁰⁶ in his text Scales, Intervals, Keys and Triads could also be used to a greater extent. These are individual lessons developed specifically for

¹⁰⁵English, Gregory. The Guitarist. English Thistle International Music Corp., 1988.

¹⁰⁶Clough, John Scales Intervals Keys and Triads. New York, W.W. Norton and Company. 1964.

classroom group situation. An example of such a program can be found in Appendix 9, Example 3.

Techniques in guitar playing have advanced at a phenomenal rate. Shearer and Noad have accurately described traditional guitar techniques such as left and right hand techniques, harmonics, and barre chords. Yet the mechanics of contemporary guitar have expanded this area at an accelerated rate that seems to have left current methodologies behind. The advent of electric guitar has allowed guitarists to explore and expand new techniques. In specific guitar areas such as artificial harmonics and improvisation, artists popular with students have created new frontiers that are untouched by most current methodologies. In fact, the entire method of guitar playing is being reexamined by contemporary guitarists such as jazz artist Stanley Jordan, and blues rock guitarist Jeff Healey. These developments require further examinations of traditional methods of guitar playing, and should be reflected in classroom methodology material.

This has created somewhat of a Pandora's box for current classroom guitar teachers. Many students are inspired and want to emulate these modern day pioneers whose techniques have outgrown most existing guitar methodologies. To keep up with these trends would be extremely difficult, yet it is the duty of every contemporary educator to attempt to be current. One thing clearly identified by this research was a need for contemporary instructional materials and repertoire. Any new classroom guitar methodology must attempt to recognize this trend.

The issue of guitar instructors and their qualifications should also be a consideration in current guitar programs. Both Bartel and

Moore made mention of this in their research. It was not the intent of this paper to research this issue, yet there is little doubt this has an impact on any existing guitar program. Moore noted most guitar instructors do not receive university or post secondary training in guitar. They are largely self taught.¹⁰⁷ Bartel also recommends further research into this specific area.¹⁰⁸ This document supports this view as well.

The use of audio-visual educational aids currently available to the guitar instructor is another area where improvements in the classroom can be made.¹⁰⁹ Instructional records and audio tapes, monthly publications and video tapes are but some of the new educational tools that could be used to enrich current guitar programs. Many of these tools exist on the market today, but have not been drawn into any classroom guitar method.

The inclusion of an entire methodology in classroom guitar instruction exceeds the parameters of the paper. However, examples of some strategies discussed in this chapter can be found in Appendix 11 - Guitar Methodology Examples. These examples coincide with the curricular guide developed by Division No. 4 guitar instructors.

Repertoire

The need for current solo and ensemble repertoire is clearly evident. Recognizing the problem is one matter, and dealing with it is

¹⁰⁷Moore, Patrick S. Op. Cit., p. 25 to 27.

¹⁰⁸Bartel, Lee R. Op. Cit., p. 33 to 36.

¹⁰⁹See Appendix 10 - Related Published Guitar Materials - Guitar Audio-Visual Aids.

entirely another. The collection of repertoire attempts to correct this, but extensive research by the writer has shown that such published material is not readily available. However, evidence of a potential wealth of unpublished material has been discovered.

Again, much of the problem stems from the fact that traditionally used guitar methodologies and repertoire books are geared for individual instruction, and deal with classical material. Recently publishers have recognized this deficiency and attempted to correct it. However there is still a long way to go to fully correct it.

In developing a collection of repertoire, the first task is to group selections into either solo or ensemble material. The second job involves grading the material according to difficulty to make it more accessible to the everyday classroom teacher. Other classifications to be added handle specific reference categories such as theory, history, and technique.¹¹⁰

Solo Repertoire

The list of solo repertoire for classroom guitar instruction contains more material than does the ensemble collection. Current lists have a great amount of classical material. Data from this research shows a demand for contemporary repertoire, specifically "pop" (popular).

A grading of solo repertoire is also required once material has been compiled. Simple categories of easy, intermediate or advanced could help guitar instructors fill the needs of their individual programs.

¹¹⁰See Appendix 10 - Related Published Guitar Material.

Easy: The criteria used to categorize easy repertoire are the location of notes on the fretboard. In general, beginning students in guitar tend to be stronger and enjoy greater success when the notes frequently used are restricted to the first four strings (D, G, B, E).

Data from this research shows that 73% of classroom guitar students learn a classical or fingerstyle right hand method. The positioning of the right hand thumb, and the use of rest and free stroke again make these four strings a good initial reference point.

Single line melodies are the most desirable types of material recognized for use in the first category. This helps to ensure success for the beginning guitar student. Often a student's success in guitar instruction is hampered by small hand size. The survey data indicated the seventh grade as the area where most guitar programs are operating. Simple and easy chord grouping (three-note triads) mixed in this material would help achieve their goal of a chord melody approach to pitch. 70% of classroom guitar instructors indicated they favoured giving both chords and single note melody lines equal time in class.

Chords and melody can also be approached as two separate areas until the students achieve initial success and greater experience.

Rhythms for this category should be simple and uncomplicated. Note values up to an eighth note should be employed on a frequent basis, focusing on strong beats in Simple Time signatures. Occasional use of the sixteenth note value is also in order.

The Easy category would preferably offer the greatest selection of

material. Bartel found that the majority of guitar programs are about one year in length.¹¹¹

Intermediate: Intermediate repertoire for the left hand can focus more on the entire first position including the fifth and sixth string. Much of the success in this venture is again largely dependent on physical hand size. Limited use of the higher positions, ie., fifth and seventh, is encouraged at this level to help accommodate the characteristic small hand size of the junior high guitar student. This assists the student in experimentation with such technical areas as different chord voicings and natural harmonics. Chords should be increasingly mixed with melody lines to develop a stronger solo style.

This greater focus on the lower register of the guitar necessitates greater usage of the right hand thumb. At first, limited use (open strings only) of the fifth and sixth strings on the left hand allows the student to concentrate on right hand thumb dexterity. Once this is mastered, notes on the two lower strings can be added. Free stroke should be focused on with the right hand thumb.

Rhythmic patterns in the intermediate categories should assume that students have strength in reading values up to an eighth note. Sixteenth notes, triplet values, and exploring offbeats are areas of focus at this level. As the student gains greater experience with pitch and timing, other technical areas (natural harmonics, dropped "d" tuning, TAB) can be explored.

Advanced: Advanced repertoire for classroom guitar instruction is perhaps the most varied of the three categories being examined here.

¹¹¹Bartel, Lee R. Op. Cit.

Once the basic mechanics of guitar playing have been mastered, the rate of achievement is largely dependent on individual effort, desire and talent. Thus the advanced category for the public schools has to stretch to accommodate the keen and gifted students.

Advanced repertoire in classroom guitar is not limited by pitch. Repertoire can be focused on any position, yet shorter selections and the assistance of guitar TAB (Tablature) will help students enjoy initial success in this category. The development of the left hand on the guitar fretboard was recognized as being a lifelong journey by Segovia, requiring a great amount of practice to be able to play well.¹¹²

Rhythms should include notation incorporating 32nd notes. It was noted in the St. Boniface Guitar Curriculum Meetings that students usually develop their pitch skills faster than the timing skills.¹¹³ All simple and compound time signatures should be considered, as well as some unusual meters. Right hand concepts such as tremolo and rasqueado are included here.

Greater mastery of the guitar basics should encourage the regular use of special techniques in the advanced repertoire. The use of artificial harmonics and left hand slurs are two such techniques that should be encouraged.

Greater elaboration of these three repertoire categories can be found in the curriculum guide in Chapter Five. Much of the criteria

¹¹²Segovia, A. Winnipeg Free Press, June 4, 1987.

¹¹³A concern of the St. Boniface Guitar Curriculum Committee was that students often developed pitch skills and left hand fret board technique at a faster rate than rhythm skills January 13, 1989.

used in guitar technique for the collection of repertoire has evolved from this guide.

Ensemble Repertoire

The criteria for categories grouping the ensemble material are much the same as the solo requirements. Thus individual examination of the three categories is unnecessary here. However, specific focal points to grading ensemble repertoire can be isolated.

The first such area is the number of parts in the piece. While duet repertoire is sought by teachers of beginning guitar classes, they are quickly outgrown. Trios and quartets are then desired by many guitar instructors.

More contemporary "pop" ensemble repertoire was among the most desired improvements in future repertoire lists. This would have to include the use of electrical instruments in the guitar classroom. Respondents indicated a large percentage of electric guitars and amplifiers in use in the Manitoba public school systems. Their usage should be incorporated into these trios or quartets.

The very nature of the guitar classroom is the grouping together of individuals with varying strengths on the instrument. A common problem area identified in the guitar curriculum committee meetings is finding ensemble repertoire that meets the needs of students within the classroom. Ensemble repertoire is often too easy for the more advanced players, yet fairly challenging for a large percentage of the class. Since both groupings must be accommodated to in the classroom setting, appropriate ensemble repertoire should be chosen. Often, repertoire incorporating a simple melody line, a more advanced harmony line, a more

complex arpeggio accompaniment and bass line will be the most effective. The writer's experience in the guitar classroom has shown an appealing bass line is often the root of success in many styles of ensemble guitar arrangements.

It should be noted here that during the research process, a wealth of unpublished solo and ensemble guitar repertoire materials was uncovered by the writer. The material has been developed by individual instructors attempting to enrich their programs. Guitar teachers and readers are encouraged to explore these other sources of materials.

A Collection of Repertoire

A Collection of Repertoire represents the writer's attempt to provide published materials that can be used in the guitar classroom. This is not a complete and exhaustive list of all published guitar materials available in Manitoba. However, it does represent a lengthy and international search for suitable materials undertaken by the writer. These songs are not graded as to quality.

Guitar Solo Selections - Easy

Classical

Kraft, Norbert. Royal Conservatory Of Music Repertoire Series. A Graded Series For Classical Guitar. Ontario, The Frederick Harris Music Company Ltd., 1980.

Repertoire and Studies Album - Guitar Series. Oakville, Ontario, Frederick Harris, 1989.

Pop

Bay, Mel. The Modern Mel Bay Method. Missouri, Mel Bay Publications Inc., 1972.

The Biggest Hits of 1987 For Guitar. Secaucus New Jersey, Warner Brothers Pub., 1987.

Easy Guitar 2nd Ed. 120 Super Songs of the Super Stars. New York, Warner Brothers, 1981.

Philips, Mark. The Rolling Stones Made Easy for the Guitar. New York, Warner Brothers Publication, 1983.

Sanchez, Ray. The Doors for Guitar. Miami Florida, Belwin Inc., 1981.

Schmid, Wil. Pop Melodies - Unique Pop Melody Supplement to Book 1. Hal Leonard Publishing Corp. Winona, Minnesota, 1981.

Rock

Rosenhaus, Steve. Elvis Presley Anthology. Winona, Minnesota, Hal Leonard Publishing Corp., 1983.

Guitar Solo Selections - IntermediateBlues

Clement, Robbie. Hal Leonard Guitar Blues Method. Winona, Minnesota, Hal Leonard Publishing Corp., 1981.

Pop

Gagnon, Claude. Musique Pour Guitare Senle. Quebec City, Quebec, Doberman, 1980.

Traveling Wilbories. Miami Florida. Belwin Inc., 1988.

Classical

Noad, Frederick M. Solo Guitar Playing, Volume one, second edition. New York, Schirmer Books, 1968.

Shearer, Aaron. Classic Guitar Technique - Volume One. Melville, New York, Franco Colombo Publications, 1963.

Folk/Country

Silverman, Jerry. Beginning Folk Guitar. New York, Oak Publications, 1971.

Silverman, Jerry. How To Play Better Guitar. New York, Double Day Publications, 1972.

Pop

Abril, Mario. 101 Intermediate Solos For Classical Guitar. Miami, Florida, Hansen House Publications, 1972.

Abril, Mario. Popular Songs For Classical Guitar - Intermediate Arrangements. Miami, Florida, Hansen House, 1972.

Braunling, Len. The Best of New Wave. Winona, Minnesota, Hal Leonard Publishing Corp., 1983.

Clausi, John. Playing Popular Guitar. Hialeah Florida, Columbia Pictures Publications, 1976.

Eagles - Intermediate Guitar. New York, Warner Brothers, 1980.

France, Dennis. Pop Songs - Guitar. London, Westminster Music, 1970.

Twenty - Four Golden Guitar Greats. Miami, Florida, Columbia Picture Publications, 1984.

Rock

Phillips, Mark. Guitar Techniques Of Led Zepplin. New York, Warner Brothers Publications, 1984.

Rosenhaus, Steven. The Best Of Bon Jovi For Guitar. Secaucus, New Jersey, Warner Brothers Publications, 1986.

Guitar Solo Selections - AdvancedClassical

Casseus, Frantz. Selected Masterpieces For The Classic Guitar. New Jersey, Ashley Publications, 1966.

Noad, Frederick. 100 Graded Classical Guitar Studies. London, Amsco Publications, 1985.

Vinson, Harvey. World's Favourite For Classic Guitar No. 43. New Jersey, Ashley Publications, 1966.

Folk/Country

Atkins, Chet. Off The Record. Pacific, Montana, Mel Bay Publications, 1976.

Knowles, John. Jerry Reed Heavy Neckin'. Pacific, Montana, Mel Bay Publications, 1980.

Jazz

Grossman, Stefan. Fingerpicking Jazz Guitar Workshop. Miami, Florida, Columbia Pictures Publications, 1986.

Morgen, Howard. Jazz And Popular Standards For The Fingerstyle Guitarists. Miami, Florida. Big 3 Publication, Columbia Pictures Publications, 1987.

Sokolow, Fred. The 4 Best Plus 24 Great Jazz Standards. Miami, Florida, Columbia Pictures Publications, 1985.

Pop

Ayeroff, Stan. Best In Contemporary Standards For Solo Guitar. Los Angeles, Warner Brothers Publications, 1984.

Ayeroff, Stan. Play It Again Sam - As Time Goes By And 24 Great Standards For Solo Guitar. New York, Warner Brothers Publications, 1987.

Ayeroff, Stan. Best Of Gershwin. Secaucus, New Jersey, Warner Brothers Publications.

Beekman, Larry. Popular Hits For Classical Guitar. Winona, Minnesota, Hal Leonard Publishing Corp., 1986.

Beekman, Larry. Neil Diamond For Classical Guitar. Winona, Minnesota, Hal Leonard Publishing Corp., 1985.

Doidge, Spencer. Finger Picking Joplin. New York, Amsco Publications, 1984.

Mairantas, Ivor. Popular Songs For The Classical Guitar - Book Two. London, EMI Publishing, 1980.

Miller, John. Finger Picking Gershwin. New York, Amsco Publications, 1980.

Philips, Mark. Pop Classics For Classical Guitar. New York, Warner Brothers Publications.

Robinson, Marcel. Finger Picking Paul Simon. London, Amsco Publications, 1988.

Schoenberg, Eric. Finger Picking Beatles. New York, Amsco Publications, 1981.

- Scott, Micheal. Stevie Wonder For Classical Guitar. Los Angeles, Jobete Music Company, 1977.
- Silverman, Jerry. Pop Guitar Hits Fingerstyle - Volume One And Two. Hialeah, Florida, Jerry Silverman Publications, 1983.
- Sisler, Myrna. Intermediate Guitar Solos. New York, Robbins Music Corp., 1971.
- Sisler, Myrna. Intermediate Guitar Solos. New York, Robbins Music Corp., 1974.
- Wolpe, Harry. Music Box Dancer. Unionville, Ontario, Music Box Dancer Publications, 1974.
- Zaradin, John. Andrew Llyod Weber Classical Guitar. London, The Really Usefull Music Company, 1988.

Guitar Ensemble Selection - Easy

Contemporary

- Bartel, Lee Roy., Doerksen, D. B. Get Into Guitar. Winnipeg, Manitoba, Yamaha Canada Music Ltd. Education Division, 1973.
- English, Gregory. The Guitarist. English Thistle International Music Corp. 1988.
- Leavitt, William. The Guitar - Phase One. Boston, Berklee Press Publication, 1970.
- Merritts, Paul. Music For 3 And/Or 4 Guitars - Volume One. Quebec, Quebec, Les Editions Doberman, 1981.
- Popular Solos And Ensembles For Guitar. Miami, Florida, Columbia Picture Publications, 1978.

- Schmid, Will. Rock, Hits For 1, 2, or 3 Guitars. Winona, Minnesota, Hal Leonard Publishing Corp., 1985.
- Staak, Peter Van Der. 7 Guitar Quartets. Amsterdam, Broekmans and Van Poppel. 1966.
- Viau, Francois. Manuel De Guiutarre No. 1. Clarence Creek, Ontario, Kabulanolak, 1981.

Classical

- Brojer, Robert. Sehr Leichte Stücke For Dreirren. Wien, Austria. Kommandit Gesellschaft, 1982.
- Feldman, G., Barron, M. The Baroque Book for Two Treble Instruments. Grace Note Press, New Haven, Connecticut. 1989.
- Gerrits, Paul. Music For 3 And/Or 4 Guitars Volume 1. Quebec. Doberman. 1981.
- Kammerling, Werner. Leichte Stücke Alter Meister Für Drei Gitarren. München, Germany Northern Songs, Berlin Lichterfeld, 1983.
- Rosenhaus, Steve. Super Classics Vol. 2-3. Milwaukee, Missouri, Hal Leonard Publishing Corp., 1981.

Guitar Ensemble Selections - Intermediate

Contemporary

- Biberiam, Gilbert E. Suite for Guitar Quartet. England, Novello & Co. 1968.
- Leavitt, William. The Guitar - Phase Two. Boston, Berklee Press Publication, 1975.
- Mancici, Henry. Peter Gun. U.S.A. Northridge Music Inc. 1978.

Middlebrook, Ron. Best Pop Songs Classical Fingerstyle - For One And Two Guitars. Fullerton California, Columbia Pictures Publications, 1982.

Praetorius, Michale. Dances of the Late Renaissance From Terpsichore. New York, Ariel Publication.

Classical

Hendrickson, Alan, Orzeck, Art. Guitar Duets on Great Classic Themes. Mel Bay Publishing. Pacific, Montana, Mel Bay Publishing, 1982.

Viau, Francois. Manuel De Guiutarre No. 2. Clarence Creek, Ontario, Kabulanolak, 1981.

Guitar Ensemble Selections - Advanced

Contemporary

Kaps, Hans Joachim. Beatles Für 3 Oder 4 Gitarrenchor. Munich, Germany, Northern Songs, Berlin Lichterfeld, 1983.

Morgen, Howard. Guitar Duets. Miami, Florida. Big B Publications, Columbia Picture Publications, 1986.

Pass, Joe, Ellis Herb. Guitar Jazz Duets. Gwyn Publishing. 1973.

Classical

Biberian, Gilbert. Three Dances by John Dowland Arranged For Guitar Quartet. England, Novello Company. 1975.

Biberian, Gilbert. Quartet in C For Four Guitars. Fernando Sur. Melville, New York. Belwin Mills. 1977.

Brojer, Robert. Sonata D-Moll Für Violine Und Gitarre. Munich, Ludwin Dobliger. 1964.

- Castle, Joseph. Mel Bay Presents Guitar Ensembles. Pacific, Montana, Mel Bay Publications, 1960.
- Criswick, Mary. Guitar Trios - Music From Four Centuries Arranged For Three Guitars. London, Chester Music. 1975.
- Duarte, John, W. English Suite No. 3 For Four Guitars. England. Northampton Guitar Studio. 1981.
- Haydn, Joseph. Transcribed by Norman, Theodore. The London Trios. London, Schirmer Inc., 1971.
- Hindemith, Paul. Rondo Für Drei Gitarren. Mainz, Germany, Schott, 1969.
- Joubert, Henry-Claude. Passacaille Et Fugue. Paris, Musicale Hortensia. 1981.
- Lawes, William. Sechs Stücke Für Drei Gitarren. Mainz, Germany, Schott, 1986.
- Lohse, Peter., - Vivaldi. Concert on G Major for Three Guitars. Schott, Mainz, Germany, 1985.
- Lohse, Peter. Johann Sebastian Bach - 9 Chorale Arranged for 3 or 4 Guitars. Schott, Mainz, Germany, 1988.
- Mori, Augusto De. Celebre Serenata-Franz Schubert. Berben. 1980.
- Pachebel, Johann. Fünf Fugen Für Drei Gitarren. Mainz, Germany, Doblinger.
- Scheit, Karl. Sonate in G. Moll Für AltBlock Flote Und Gitarre. Munich, Ludwig Doblinger. 1981.
- Shearer, Aaron. Classic Guitar Technique - Volume Two. Melville, New York, Franco Colombo Publications, 1964.

Vivaldi, Antonio. Canon in D. De Charo, Giovanni Cincinnati Ohio,
Willis Music Company, 1985.

Wynberg, Simon. Theodor Gagde II. Op. 57. New York, G. Schirmer Inc.,
1980.

Wynberg Simon. First Repertoire For Two Guitars. New York, G. Schirmer
Inc. 1985.

Wynberg, Simon. Theodor Gaude II. Opus 60. New York, G. Schirmer
Inc., 1985.

Enrichment Categories

While more contemporary repertoire was the main request of most questionnaire respondents, it was not the only desire.

A need for texts that dealt with such areas as history and techniques, was also established by the survey questionnaire.¹¹⁴ These books can help to balance overall instruction in a guitar program. The texts are not graded for level, but classified only in the field where they might be of some assistance to classroom guitar instructors.

The value of guitar magazines and monthly publications cannot be overlooked by contemporary instructors. The publications listed in this collection of repertoire offer contemporary repertoire and articles on current new techniques, as well as historical and theoretical lessons. Whether they are used as reference, or only for students' interest they make an excellent addition to the guitar classroom.

¹¹⁴See Appendix 10 - Related Published Guitar Materials.

CHAPTER SEVEN

Conclusions And Implications

Introduction

The intent of this study was to develop a more effective music instructional program, utilizing a new guitar curriculum guide, methodology design and a collection of repertoire for use in the St. Boniface School Division No. 4. The study surveyed 100% of all the guitar instructors in Division No. 4 and 73% of the guitar instructors in the province. Chapter 4 compiled and presented data that was collected.

While research findings from all three sources; survey questionnaire, divisional guitar meetings and interviews, had some degree of predictability, new concepts and concerns were also discovered. Previous studies were corroborated by the present research.

This chapter will summarize the information presented in the previous chapters of this research.

Summary Of Findings - Survey Questionnaire

Data obtained through the questionnaire revealed specific information on the composition of guitar programs in Provincial public schools. While most guitar programs occur at the junior high level, growth at the senior high level has been identified.

Most guitar programs contain categories of three to six separate classes, with 23% of all guitar programs lasting only one year. The largest class size reported by individual respondents is almost equal with Bartel's 1984 findings. 67% reported of respondents said their

largest class was 20 or more. This may indicate a trend towards larger classes. The average size of a guitar class appears to be congruent with Bartel's research. Bartel reported an average of 19 students per class. He also stated that the optimum size for a guitar class was somewhere between 10 - 19. This research shows that the average enrolment per guitar class is 15 - 19 students.

A classical nylon stringed guitar is the instrument of use in the vast majority of these guitar programs. The writer's experience as a guitar instructor, and the St. Boniface Divisional curriculum meetings, support two basic reasons for this choice: the ease of nylon strings on tender fingertips, and a wider neck lending itself to more success on the fretboard.

Right-hand development of students of guitar is focused primarily on classical (fingerpicking). 70% of guitar instructors spent equal time on developing chords and melody in the classroom. The use of a guitar plectrum only is a distant second choice by Manitoba classroom guitar teachers. Both Bartel and Moore recognized the relative young age of existing guitar programs, and the findings on the use of a plectrum in the guitar classroom is the first such factual data to be obtained about existing guitar programs. An electric guitar is available for use in most public school classrooms. Technological aids (drum machine, mixers, synthesizer...) have a clear foothold in these programs, with only 9% of guitar instructors not making use of them. Computer usage in the guitar classroom is not widespread, but has begun to take root in a few programs.

70% of the guitar instructors had access to a provincial curriculum guide available to them. However, 60% said it was rarely or never used. Only Division No. 4 has developed its own guitar curriculum guide. 90% of participating instructors felt existing guides were average or weak, isolating repertoire, improvisation, performance technique and computer awareness as areas in need of improvement. The question of future curriculum improvement provoked the greatest number of open-ended responses from instructors, citing the need for more contemporary repertoire.

The "Hidden Curriculum" was identified as being important or very important by 75% of guitar instructors. No existing curricula acknowledge its importance, and perhaps this area requires future research. This aspect was also the point most often raised in related discussions when data was being gathered through interviews.

80% of guitar instructors use more than one textbook to cover all their classroom needs. The top five guitar methods used in public school guitar classrooms are Will Schmid's Hal Leonard Guitar Method, Aaron Shearer's Classic Guitar Technique, Mel Bay's Modern Guitar Method, Fred Noad's Solo Guitar Playing and William Leavitt's The Guitar. For classroom guitar instruction, 91% of respondents felt current methods were either average or weak. This is not a vote of confidence in current methodologies. Repertoire, improvisation and technique are three desired areas of improvement in both curricula and methodologies.

50% or more of all instructional material used in half of all guitar classrooms is self-produced. Another 25% of instructors produce

25 - 50% of their own material. This may further indicate that current guitar methods are not meeting instructor's demands. Ensemble repertoire was the most desired area of improvement in the open ended responses to methodology.

82.6% of respondents indicated they used more than one series to satisfy all their solo repertoire needs, and 90% said the same of ensemble requirements. 95% of guitar instructors felt that the most solo repertoires were available at an intermediate or advanced level. 60% said the same of ensemble repertoire. Classical and "pop" (popular) were identified as the two styles most available in solo and ensemble guitar repertoire. This indicates a deficiency in easy solo and ensemble repertoire in the public school system. Jazz, blues and rock are styles in need of more repertoire.

Fewer than half of all responding guitar instructors arrange up to 25% of their repertoire for classroom use. The other half arranges from 25% to 100% of all repertoire material to suit their needs.

"Pop" (popular) is the style of music most guitar instructors would like to see more of in solo and ensemble guitar repertoire. Jazz and blues are also in demand.

St. Boniface Guitar Curriculum Meetings

The St. Boniface guitar curriculum meetings were largely responsible for the development of the curriculum guide offered in this research. Input from the survey questionnaires and interviews was conveyed to the committee by the author of this document. Its development tried to embrace the best aspects of the Interim Guide Music 105, 205 and 305 (Guitar) and Music 7-9 with new data collected by this

research. The new curriculum offered in Chapter Five is hoped to be more useful to public schools today.

Like any new educational product, its effectiveness remains to be seen. It now must be subjected to Division No. 4 field testing and stand the test of time for approval or fine tuning. A look at its usefulness and impact could be the focus of a further research study. A major portion of this document was to create and suggest ways for implementing a guitar curriculum for the music teachers of St. Boniface School Division No. 4. The development of such a document was also recommended by prior researchers¹¹⁵ and deemed necessary by the teachers of Division No. 4.

Interviews

The impact of the data from the personal interviews was significant. Research here showed the primary concern of students, teachers and administrators was the "Hidden Curriculum." The importance of socializing, and peer coaching, was constantly stressed as being the knowledge of "most worth." This data was kept in mind throughout the development of the guitar curriculum model in Chapter Five. The guitar classroom offers a unique environment for the development of such knowledge. The methodology examples developed can be used with peer coaching, encouraging aspects of the "Hidden Curriculum." Future research into this area specifically may have impact on future documents. Bartel recommended that future research could focus on "what is" taking place in school guitar programs.¹¹⁶

¹¹⁵Bartel, Lee R. Op. Cit. Moore, Patrick S. Op. Cit.

¹¹⁶Bartel, Lee R. Op. Cit.

Recommendations From This Research

This study set out to suggest a strategy for a realistic guitar curriculum more suited to the needs of instructors in School Division No. 4 and in the province of Manitoba. The curriculum model presented in Chapter Five represents the attainment of this objective. It is recommended that St. Boniface Guitar Programs use this guide for a trial period of time (2 years) and then make comments on its usefulness and redevelop or refine the document.

It was intended by this author that the methodology strategies could help address some of the concerns of classroom guitar instructors. The author recommends the use of these strategies as well as developing new concepts more suitable to the classroom environment.

The last of three objectives this research set out to achieve was to identify performance repertoire. Chapter Six represents an extensive collection of solo and ensemble performance repertoire. The material offered in Chapter Six and Appendix 10 comes from a wide variety of North American and European retail music sales outlets. Some areas have greater selection than others, reflecting a lack of materials for some styles of classroom guitar. The writer wishes to acknowledge the wealth of teacher created repertoire that was discovered in gathering baseline data.

This study set out to further explore and update data on provincial guitar programs. The results of this research offer fresh insight to existing guitar programs. This same data can be used as a starting point for further research.

Recommendations For Future Research

The primary recommendation for future research evolving from this document is the field testing, refinement or redevelopment of the curriculum model offered in Chapter Five. A period of two years would allow sufficient time to offer constructive criticism of the guide.

While groundwork for a full comprehensive classroom methodology has been laid in this paper, it needs to be examined, augmented and updated on an annual basis as well. This is necessary in order to better serve evolving and changing divisional guitar programs, as well as to keep up with current thought and method on guitar techniques and computer related technology.

There is a need for a comprehensive repertoire list of solo and ensemble guitar music in the school system today. The beginnings of such a document can be found in Chapter Six and Appendix 10 of this research. This collection needs to be examined and added to annually, at least, in order to partially satisfy the needs of provincial guitar instructors. An assessment of the quality of the materials offered the collection of repertoire would also be beneficial to classroom guitar instructors.

In order to further satisfy instructors' demands, development of more easy popular, rock, and jazz repertoire is imperative. Work in this area would greatly assist the implementation of all provincial guitar programs.

One aspect of guitar education previously untouched is that of the value of the "Hidden Curriculum." Its importance has been established in this document, but, further research into this area might help to

identify, clarify, and improve upon what so many educators characterize as being "important" to their guitar programs.

It was not the intent of this paper to examine teacher training and level of guitar skills required in delivering a guitar program. This author concurs with both Bartel and Moore, recommending this area for future study.

An area which requires examination is the use of computers in music education and their relationship to the guitar classroom. The field of guitar technological aids is another such related area of limited research. New guitar playing techniques in relationship to these technological changes should also be examined.

The final recommendation is that guitar education, as a whole should be the subject of future research. The guitar as an instrument, the techniques used to play it, and the music that it plays have undergone vast changes this past century. It is our duty as educators to keep abreast of these changes.

This study has addressed some primary areas of concern by guitar educators of both St. Boniface School Division as well as other provincial guitar programs. Other areas of concern exist within the area of classroom guitar instruction in music education. It is hoped this research will promote the development of new materials and the improvement of existing materials in the area of classroom guitar instruction.

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Appendix 1

Participating Manitoba School Guitar Programs

Winnipeg School Division No. 1

Spencer Poncam
Sisler High School
1350 Redwood Avenue
R2X 0Z1

Albert Kelsch
R.B. Russell Vocational School
364 Dufferin
R2W 2Y3

Linda Kehler-Leonard
Sargent Park School
1070 Dominion
R3E 2P4

Wayne Wyke
Shaughnessy Park School
1641 Manitoba Avenue
R2X 0M3

B. Kotowich and A. Mochoruk
St. John's High School
401 Church Avenue
R2W 1C4

St. James School Division No. 2

Glyn Parry
Sturgeon Creek High School
2665 Ness Ave.
R3J - 1A5

Assiniboine South School Division No. 3

Martin Allen (Laidlaw, Riverwest Park, Westdale)
6720 Betsworth
R3R - 1W3

St. Boniface School Division No. 4

Ric Schulz and Warren Hart
Shamrock School
831 Beaverhill Blvd.

Ric Schulz
J.H. Bruns Collegiate
250 Lakewood Blvd.

Ernst Ens
Pierre Radison Collegiate
5 Debourmount

Gaetan Audet
College Beliveau
296 Speers

Randall Haley
Niakwa School
200 Pebblebeach Rd.

Jewel Castleman
Marion School
619 Des Meurons Avenue

Solange Compagne
Lacerte School
1101 Autumnwood Drive

Fort Garry School Division No. 5

Teresa Lesuik
Acadia Junior High
175 Killarney
R3T - 3B3

Seven Oaks School Division No. 10

Ted Yule
Maples Collegiate
1330 Jefferson
R2P - 1L3

Norwood School Division No. 8

Linda Hildebrand
800 Archibald
R2J - OY4

River East School Division No. 9

Ray McClelland
Valley Gardens
200 Anttrim Rd.
R2K - 3L2

Carrol Ridd
Chief Peguis Junior High
1400 Rothesay
R2G - 1U2

Zane Zalis
Miles MacDonell Collegiate
757 Roch
R2K - 2R1

Transcona - Springfield School Division No. 12

Henry Wedel
Transcona Collegiate
1305 Winnoa Street
R2C - 2P9

Jim Haaf
John W. Gunn
351 Harold Ave. West
R2C - 2C9

Heidi Gilles
Park Circle (Arthur Day)
706 Day Str.
R2C - 1B6

Alice Stuart
Bernie Wolfe School
95 Bournais Drive
R2C - 3Z2

Rural Manitoba School Divisions

Kevin Kuzak
Earl Oxford School
540 - 19th Street
Brandon, Manitoba

Barry Moore
Glenora School
Glenora, Manitoba
R0K 0Y0

Appendix 2

Participating St. Boniface School Division Guitar Programs

	<u>1988-1989</u>	<u>1989-1990</u>	<u>1990-1991</u>
1) Shamrock School 831 Beaverhill Blvd.	Ernst Ens Warren Hart	Ric Schulz Warren Hart	Ric Schulz
2) J. H. Bruns Collegiate 250 Lakewood Blvd.	Ernst Ens Warren Hart	Ric Schulz	Ric Schulz
3) Pierre Radisson Collegiate 5 Debourmount	Pat Moore	Ernst Ens	Ernst Ens
4) College Beliveau 296 Speers	Mario Giroux	Gaetan Audet	Gaetan Audet
5) Niakwa School 200 Pebblebeach Rd.	Bill Telford	Randall Haley	Marion Hart
6) Marion School 619 Des Meurons Ave.	Robert Moore	Jewel Castleman	Jewel Castleman
7) Lacerte School 1101 Autumnwood Dr.	Henriette Rocan	Solange Compagne	Paul Picard
8) St. Boniface Teacher Center	Music Supervisor - Bruce Waldie		

Appendix 3

Questionnaire To Manitoba Public School Classroom Guitar Teachers

Ric Schulz

Winnipeg, Manitoba
R.

ph.

June 16, 1989

Dear Colleagues,

I am redeveloping and refining existing curriculums, methodology and repertoire into a combined tool for use in St. Boniface School Division classroom guitar programs. Continued strong interest in using guitar as a vehicle for instructing music education has created a need for such an organization of materials.

You are one of a few classroom guitar instructors being asked to participate in the enclosed questionnaire. Your program has been selected through recommendation, and your participation is critical to the success of this study.

I would kindly ask you to fill out the enclosed questionnaire, and return it in the stamped self addressed envelope. The time it will take to complete the questionnaire is approximately ten minutes. You have my assurances that your responses will be kept confidential. With summer vacation soon upon us, I would appreciate your reply by June 23, 1989.

May I thank you in advance for your input on this research. I would be happy to share a summary of the results of my findings with you upon completion of this study.

Sincerely,

R. Schulz

QUESTIONNAIRE

Directions-Unless otherwise stated, please indicate your response to questions by circling a given answer(s). Your responses will be kept confidential.

General Information

1. The name of your School is_____.
2. The name of your School Division is_____.
3. a) Circle the type of Guitar Teaching Assignment you have.
 K - 8 4 - 6 7 - 9 10 - 12 other _____.
- b) The number of separate guitar classes you have:
 1 2 3 4 5 6 7 more
- c) The largest guitar class size you have:
 5 - 9 10 - 14 15 - 19 20 - 24 25 - 29 30 or over
- d) Your average guitar class size is:
 5 - 9 10 - 14 15 - 19 20 - 24 25 - 29 30 or over
4. The type of acoustic guitar most used in your classroom is:
 a) classical b) folk/steel c) both d) other _____
5. For right hand development, the area that the majority of your class time is spent on:
 a) classical (fingerpicking) b) plectrum style c) both equal
6. For left hand development (physical and mental fretboard knowledge), the area that the majority of your class time is spent on:
 a) single-note melody lines b) chords c) both equal

7. Do you use electric guitars and amplifiers in your school guitar classroom?

(Circle one or more responses).

- a) Yes, school-owned in my classroom.
- b) Yes, Band and Guitar share them.
- c) Yes, students bring in their own.
- d) No, I do not.

8. Do you use special music technological aids (mixer, drum machine, special effects pedals...) in your guitar classroom?

Always Sometimes Seldom Never

9. If you indicated a positive response for question eight, please indicate which aids you have available in the classroom. (circle the ones you have)

- a) stereo
- b) mixer
- c) synthesizer
- d) special effects pedals
- e) sequencer
- f) drum machine
- g) midi
- h) other _____

10. Do you utilize a computer in your guitar classroom?

Always Sometimes Seldom Never

11. If you do, please list the basic computers you have available to your class.

Guitar Curriculum Information

12. a) Do you have available a provincial guitar curriculum guide?

Yes No

- b) If yes, do you follow this guide at all?

Always Sometimes Seldom Never

- c) Also, if a positive response was given for 12(a), does the curriculum adequately meet your classroom guitar needs?

Always Sometimes Seldom Never

13. a) Do you have available a divisional guitar curriculum guide?

Yes

No

b) If yes, do you follow this guide at all?

Always

Sometimes

Seldom

Never

c) Also, if a positive response was given for 13(a), does the curriculum adequately meet your classroom guitar needs?

Always

Sometimes

Seldom

Never

14. Please place a check mark beside the areas in Provincial and/or Divisional Guitar curriculums that you feel are adequately covered:

	<u>Provincial</u> <u>Curriculum</u>	<u>Divisional</u> <u>Curriculum</u>
a) repertoire	_____	_____
b) performance	_____	_____
c) theory	_____	_____
d) aural training	_____	_____
e) history	_____	_____
f) technique	_____	_____
g) composition	_____	_____
h) improvisation	_____	_____
i) computer awareness	_____	_____
j) guitar construction	_____	_____
k) technology	_____	_____
l) music appreciation	_____	_____
m) other _____	_____	_____

15. The term that reflects your opinion of current provincial and divisional classroom guitar curriculums is:

very strong

strong

average

weak

very weak

16. Please place a check mark beside the areas that you would like to see improvements on in current classroom guitar curriculums:

a) repertoire	_____	b) performance levels	_____
c) theory	_____	d) aural training	_____
e) history	_____	f) techniques	_____
g) composition	_____	h) improvisation	_____
i) computer awareness	_____	j) guitar construction	_____
k) technology	_____	l) music appreciation	_____
m) other _____	_____		

17. How important is the "hidden curriculum" (i.e. social skills, personal expression, imagination, therapeutic value...) in your classroom guitar program?

very important important little importance no importance

18. Please indicate your opinion on what would be the most important components in future guitar curriculums: (provincial and divisional)

Guitar Methodology Information

19. Do you currently use one specific textbook method to cover most of your classroom guitar instruction?

Yes

No

20. If you do, please specify which textbook method.

21. Do you currently use more than one specific textbook method to cover all your classroom guitar needs?

Yes

No

22. Please check the following textbook methods that you use in your classroom:

- ☐ a) Hal Leonard Guitar Method
☐ b) Mel Bay Modern Guitar Method
☐ c) Aaron Shearer Classic Guitar Technique
☐ d) Lee Roy Bartel Get Into Guitar
☐ e) William Leavitt The Guitar
☐ f) Fredrick Noad Solo Guitar Playing
☐ g) Gregory English The Guitarist
☐ h) Jerry Silverman Beginning The Folk Guitar
☐ i) Garry R. Smith Studies In Modern Guitar For Adult Beginners
☐ j) Others _____

23. Please identify any other textbook materials (for theory, history...) that you use in the classroom:

24. Please circle the term that reflects your opinion of current classroom guitar methodologies (textbooks):

very strong strong average weak very weak

25. Please place a check mark beside the areas that you would like to see improvements on in current textbook methodologies:

a) repertoire	_____	b) theory	_____
c) aural training	_____	d) history	_____
e) techniques	_____	f) composition	_____
g) improvisation	_____	h) computer awareness	_____
i) guitar construction	_____	j) technology	_____
k) music appreciation	_____	l) other	_____

26. Approximately how much of your textbook methodology for classroom guitar instruction is written by yourself?

0 - 25% 25% - 50% 50% - 75% 75% - 100%

27. Please indicate what would be of most importance in future guitar textbook methodologies to you as a classroom guitar instructor.

Guitar Repertoire Information

28. Do you currently use one specific guitar solo series to cover all of your classroom repertoire needs?

Always Sometimes Seldom Never

29. If you do, please specify which series. _____

30. Do you currently use one specific guitar ensemble series to cover all of your classroom repertoire needs?

Always Sometimes Seldom Never

31. If you do, please specify which series. _____
32. Check the styles of solo guitar music that you feel are most readily available?
- _____ a) classical
_____ b) jazz
_____ c) pop
_____ d) rock
_____ e) blues
_____ f) folk
_____ g) other _____
33. Check the styles of ensemble guitar music that you feel are most available to you as a classroom guitar teacher?
- _____ a) classical
_____ b) jazz
_____ c) pop
_____ d) rock
_____ e) blues
_____ f) folk
_____ g) other _____
34. At which level of difficulty do you feel the most material exists for solo guitar?
- beginner intermediate advanced
35. At which level of difficulty do you feel the most material exists for ensemble guitar?
- beginner intermediate advanced
36. Approximately how much of your classroom guitar repertoire is arranged by yourself?
- 0 - 25% 25% - 50% 50% - 75% 75% - 100%
37. In which style of music would you like to see more material available for solo classroom guitar? _____
38. In which style of music would you like to see more material available for ensemble classroom guitar? _____

Appendix 4Dates Of Meetings For The St. Boniface Guitar Curriculum Committee

- 1) St. Boniface School Division Guitar Curriculum Meeting.
College Beliveau. September 26, 1988.
- 2) St. Boniface School Division Guitar Curriculum Meeting.
St. Boniface Teacher Centre. January 13, 1989.
- 3) St. Boniface School Division Guitar Curriculum Meeting.
St. Boniface Teacher Centre. March 4, 1989.
- 4) St. Boniface School Division Guitar Curriculum Meeting.
Marion School. April 11, 1989.
- 5) St. Boniface School Division Guitar Curriculum Meeting.
St. Boniface Teacher Centre. May 19, 1989.
- 6) St. Boniface School Division Guitar Curriculum Meeting.
Ric Schulz's house. June 23, 1989.
- 7) St. Boniface School Division Guitar Curriculum Meetings.
St. Boniface Teacher Center. October 16, 1989.
- 8) St. Boniface School Division Guitar Curriculum Meeting.
St. Boniface Teacher Center. June 11, 1990.

Appendix 5

List Of Interviews

Guitar Student And Teacher Interviews.

Throughout the twenty-two months of curriculum construction and data-base gathering, interviews with guitar students, guitar teachers and school administrators were held. All of the interviews were recorded in a written short-hand form. The interviews varied in length, but were quite focused in content.

Each interview addressed two basic questions:

- 1) What "academic" knowledge in your years of classroom guitar instruction is/was of most worth to your education as a musician?
- 2) Curriculum expert William Schubert once said, "What knowledge is of most worth?" Give a short concise reply to this question in regards to classroom guitar instruction.

Interview Results

The very nature of compiling such data as interviews does not lend itself to graphic representation. Nonetheless, the information gained by this process helped to probe areas little disturbed or previously uncovered.

The students interviewed for this research had to meet two criteria: they had to be involved with a guitar program for a period of at least four years, and they could not be a freshman in secondary school. The reason for this criteria was to seek out responses from experienced and mature students.

The criteria for a teacher and administrator interview was that they had contact with a guitar program currently being implemented or not more than two years in the past.

The similarity of the responses evoked between the groups in this interview process lent itself to a collective interpretation rather than an individual one, helping to present the data in a more succinct fashion.

The responses to both questions came through in predictable fashion. They are as follows:

- lifelong skill
- learn to play from records
- reasoning/mathematics
- reading and writing
- learning how to play with other people
- being able to play solo guitar
- being able to improvise to records
- writing my own music
- playing my music

List Of Interviews

Boucher, Teri. J.H. Bruns Collegiate. June 1990.

Cadez, Ron. 1846 Assiniboine Ave. May 1989.

Chappel, Candace. J.H. Bruns Collegiate. June 1990.

Haley, Randall. 1846 Assiniboine Avenue. May 1989. (Teacher)

Hammer, Paul. Guitar Teacher University of Manitoba 1983 - 1988.

June 1989. (Teacher).

Janzen, Alan John. Manitoba Department Of Education Curriculum And Implementation. Telephone interview. September 1988.

(Administrator).

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1989. (Administrator).
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- Mansfield, Keleigh. J.H. Bruns Collegiate. June 1991.
- Mohammed, Tasha. J.H. Bruns Collegiate. June 1991.
- Muir, Chad. 1846 Assiniboine Avenue. September 1988.
- Parry, Glyn. Sturgeon Creek High School. Winnipeg, Manitoba,
Interview. April 14, 1989. (Teacher)
- Saranchuk, Jeff. J.H. Bruns Collegiate. November 1990.
- Vacjner, Tracy. J.H. Bruns Collegiate. June 1990.

Appendix 6

List Of Music And Curriculum Specialists Who Provided Feedback On The Questionnaire

- 1 Danny Carroll
- 2 Roger Gadson
- 3 Paul Hammer
- 4 Dr. Tom Meadows
- 5 Pat Moore
- 6 Dr. Francine Morin
- 7 Dr. Larry Patterson
- 8 Dr. Sheldon Rosenstock
- 9 Bruce Waldie
- 10 Dr. Collin Walley

Appendix 7

Open Ended Responses To Curriculum Improvement

The following is a list of open ended comments that were written in response to the question: "Please indicate your opinion on what would be the most important components in future guitar curriculums (provincial and divisional)."

- Adaptability to student type.
- Flexibility with repertoire.
- An updated repertoire selection.
- Repertoire, theory, history, performance levels, improvisation, composition.
- Techniques and repertoire.
- A graded system which leaves room for creativity.
- Expressive elements - ear training, improvisation...
- Fretboard basics leading to mastery of the instrument.
- Description of "steps" for technical knowledge and repertoire. What to teach first.
- If possible a tie of the guitar programs to Conservatory standards in Toronto, Development of graded ensemble pieces with Toronto Conservatory or Western Board.
- Repertoire.
- Interesting progressive guitar playing assignments accessible to all students, including those without any musical knowledge.
- A high level of methodology and repertoire on the instrument.
- Addressing the versatility of styles and commitment to musicianship.
- Don't know, my curriculum, reflects the ability level of the student. Room for advanced work and the weaker student.
- You can have the best curriculum in the world, but nothing will happen if you don't have the equipment.

- In order for me to answer this page properly, I would have to go through both curriculum guides. Time does not permit at this moment.
- Repertoire and improvisation.

Appendix 9

List Of Graphs

- Figure 1 - Grades Taught In Guitar Teaching Assignment
- Figure 2 - Number Of Separate Guitar Classes
- Figure 3 - Largest Guitar Class Size
- Figure 4 - Average Guitar Class Size
- Figure 5 - Technological Aids Used By Guitar Teachers
- Figure 6 - Provincial Curriculum Areas of Strength
- Figure 7 - Divisional Curriculum Areas Of Strength
- Figure 8 - Areas Needing Improvement In Current Guitar Curriculums
- Figure 9 - Guitar Textbooks Used In Manitoba Public Schools
- Figure 10 - Areas Needing Improvement In Current Guitar Methodologies
- Figure 11 - Self-Produced Guitar Method Materials
- Figure 12 - Most Readily Available Solo Guitar Music
- Figure 13 - Most Readily Available Ensemble Guitar Music
- Figure 14 - Self-Produced Guitar Repertoire Materials

Appendix 10

Related Published Guitar Materials

Guitar Audio Visual Aids

- 1 - Allegria - National Film Board of Canada
- 2 - Rik Emmet - Star Licks Master Series Video
- 3 - Frank Gambale - Monster Licks And Speed Picking - D.C.I.

Guitar Instructional Video

- 4 - Paul Gilbert - Intense Rock - R.E.H. Productions
- 5 - Scott Henderson - Jazz Fusion Improvisation - R.E.H. Productions
- 6 - Jimi Hendrix - Hosted By Mike Wolf - Star Licks Master

Series Video

- 7 - Barney Kessel - Chord Melody Style - Rumark Videos
- 8 - Barney Kessel - Jazz Improvisation - Rumark Videos
- 9 - Vinne Moore's Advanced Lead Guitar Techniques - Hot Licks Video
- 10 - Emily Remler - Bebop And Swing Guitar - Rumark Videos
- 11 - Arlen Roth - Advanced Rock And Lead Guitar - Hot Licks Videos
- 12 - John Scofield On Improvisation - D.C.I. Productions
- 13 - Mick Taylor - Blues, Rock and Slide Guitar - Hot Licks Videos
- 14 - The Guitar - Anvil Group

Guitar Curriculums

Manitoba Department of Education. Grade Seven To Nine Music. Winnipeg, Manitoba, Queen's Printer, 1979.

Manitoba Department of Education. Music 105, 205, and 305 (Guitar)
Interim Guide. Winnipeg, Manitoba, Queen's Printer, 1983.

Royal Conservatory Of Music Syllabus - Guitar. Toronto, University of Toronto Press, 1979.

Guitar History

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Appendix 11

Guitar Methodology Examples

Example 1

CHORDS - Level One

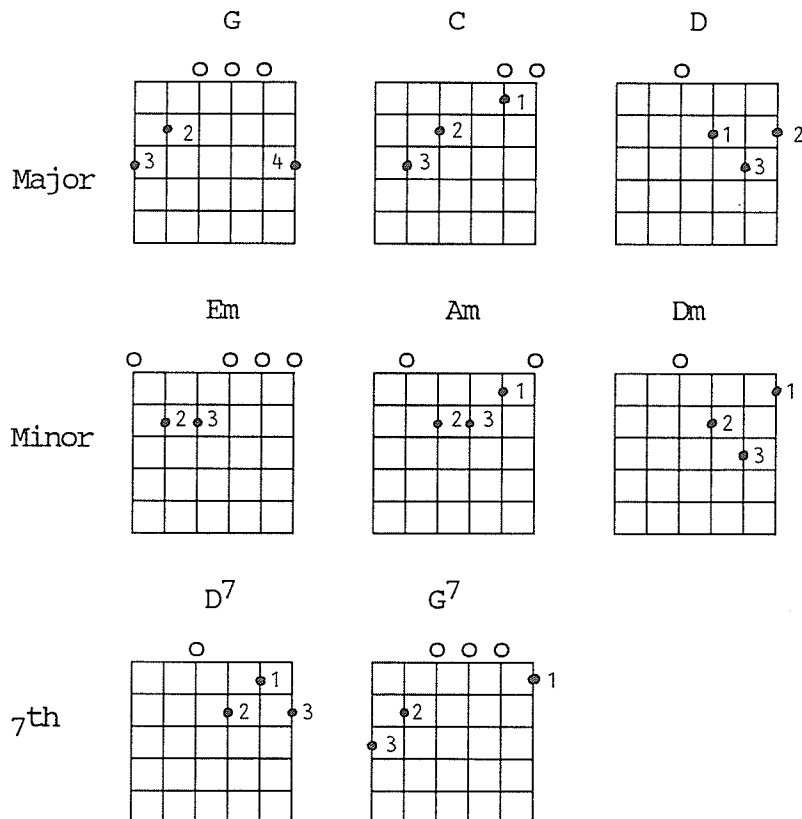
There are three basic kinds of chords presented on this sheet.
They are: major, minor, and seventh's. The formulas to build them are as follows:

Major = 1 - 3 - 5

Minor = 1 - 3^b - 5

Seventh = 1 - 3 - 5 - 7^b

The dots and numbers on the diagrams represent where your fingers are to be placed on the guitar. The "o's" above each string represent where an open string is played. An "x" means it should not be played. Here are the chords to be learned on this worksheet.



QUESTIONS:

1. What are the 3 kinds of chords described on this worksheet?

2. What are each of their respective formulas?

3. What does an **x** represent? _____

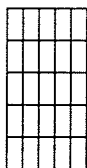
4. What does an **o** represent? _____

5. In the following given diagrams, reproduce each of the 8 chords taken on this worksheet.

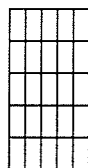
G



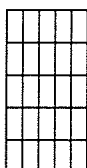
C



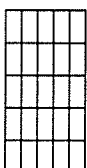
D



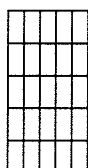
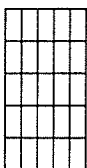
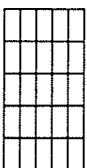
Em



Am

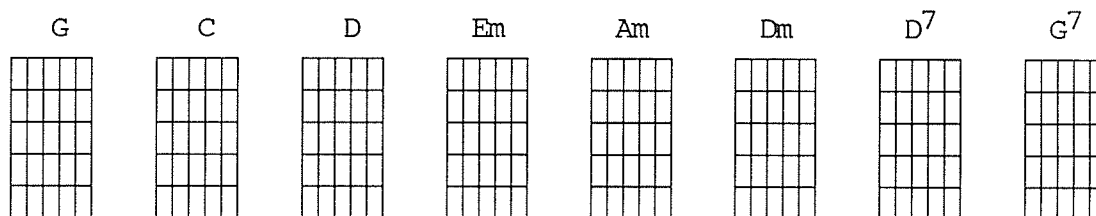


Dm

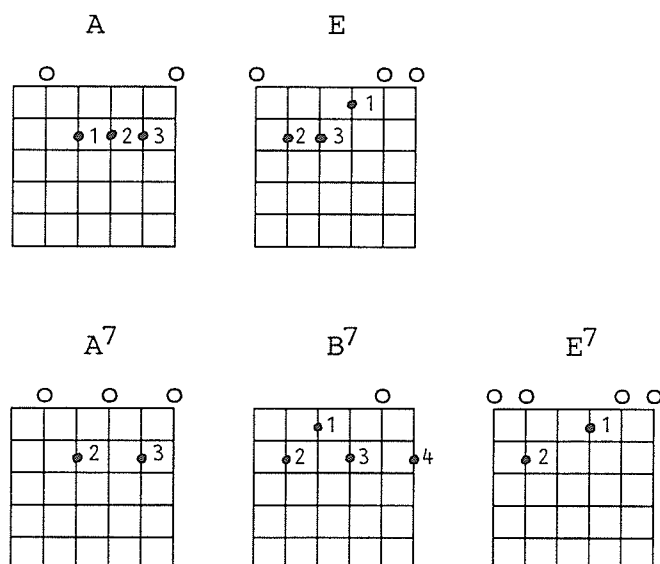
D⁷G⁷

Example 2CHORDS - Level Two

There are 8 chords studied in the Level One chord assignment. They were taken from each of the three basic groups of chords: major, minor and seventh. Can you recall them from memory?



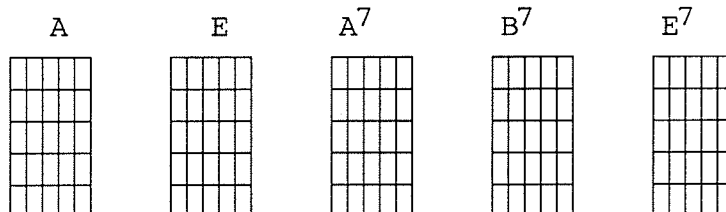
Many more chords remain to be studied in the first position of the guitar. These are the chords to be learned on this work sheet.



QUESTIONS:

1. How many groups of chords have you studied in these two levels?

2. How many are major? _____
3. How many are minor? _____
4. How many are seventh's? _____
5. In the following given diagrams, reproduce each of the 5 chords studied in this level.



Example 3

THE HISTORY OF THE GUITAR

Electric Guitar

1. In the early 1900's, when it was popular for the guitar to accompany other instruments and singers, one thing was painfully apparent. In order to entertain at each function, the guitarist was constantly seeking out ways to improve on the quantity and quality of sound. The steel-stringed guitar was widely used for playing at these large venues, and is virtually identical to the first E _ _ _ _ _ C guitars.

2. It is safe to say that the parent of the first electric guitars is the steel-stringed guitar. In fact, only the P _ _ _ - UP underneath the strings distinguished them apart.

3. The 1920's and 1930's saw many individuals experiment with making different pick-ups. Some of these designs survived and others did not. One thing is certain, when the first electric _ _ _ _ _ made it on the market, neither the public nor musicians were ready for them.

4. Just who made the first _ _ _ _ _ - _ _ , and consequently the first _ _ _ _ _ guitar is uncertain. We do know that historical records show that Lloyd Loar worked for the Gibson Co. in 1920 to 1924. He is said to have the first proven use of an electrical guitar pick-up.

5. Lloyd _ _ _ _ developed a number of pick-ups and electric guitars. They were not mass produced or accepted by the agents of the G _ _ _ _ Co. This is why they were never mass produced. As a result, Loar left the Co. to form another guitar company called Vivi-tone to make his electric guitars. Unfortunately the Gibson Co. was correct in their judgement of these first electric guitars. Both the P _ B _ _ and M _ S _ _ _ _ _ didn't want them. The first electric guitars had many problems. Can you guess what two of them might be?

-
6. The 19 _ _ 's was the first electric guitars mass produced. Some of the companies that made electric guitars are as follows: The Gibson Co., Dobro Co., National Co. and the Rowe De-Armond Co. In 1931, the Rickenbacher Company produced an electric Hawaiian guitar. It was called the "Frying Pan" because it was shaped like a _____. This guitar had a successful electro-magnetic pick-up. All electric guitars today still use the principle that was used with the "Frying Pan".

-
7. With the world in turmoil in 1939 to 1945, W.W. _ _ saw most guitar production in the world stop. It was not until after _ _ _ that guitars began to be made again. Three important electric guitar pioneers of the post war world were Les Paul, Leo Fender and Paul Bigsby. Les Paul was experimenting with electric instruments as early as 1929. He worked with the G _ _ _ _ Co. after the war. Paul Bigsby is credited with the development of the 1st vibrola unit in 1939. Leo Fender founded the "Fender Electrical Instrument Co." in 1948. all three of these pioneers lived on the west coast in the 1940's and knew of each other's work.
-

8. One of the first early objectives of the electric guitar was to produce more V _____ but still sound like an acoustic guitar. This changed as time went on as new sounds were being sought. One of the earliest problems of _____ was that of feedback. A solid body on the guitar helped cure this problem. In 1948 the F _____ Electrical Instrument Co." developed the "Broad-Castor". It was the first mass produced modern solid body guitar. The Broad-Castor in turn gave birth to the Telecastor and Stratocaster.
-
9. The Gibson Company built its first electric guitar in 1952. Les _____ designed it, and it even had his name on it. The Gibson company was still unsure of its success, so Les Paul's name was on it so that it would not be associated with just the Gibson Company. Once before in Gibson's history, a man designed an electric guitar for them; what was this man's name? Why would the Gibson Co. want Les Paul's name on this guitar?
-
10. The Gibson Co. really had nothing to worry about. The 1950's saw the popularity of electric guitars firmly established. There were two basic designs of early 50's electric guitars, a S _____ L _____ D and a H _____ L _____ L _____ W body style. Probably the most popular solid body guitar to be developed was the S _____ guitar. It had 3 pick-ups on it and was made in 1953. Likewise the most popular hollow body guitar was the Gibson ES - 135. It had the new "humbucking" double coil pick-ups on it that made it quieter than the old single coil style. Humbucking pick-ups were important for studio use and gave all guitars a new gutsy growling sound.
-

11. The early Gibson _____ was popular with 50's performers like Elvis. The solid body S_____ had taken the idea of the _____ vibrola tailpiece one step further. One of the success features of the Stratocaster was the triple combination tailpiece, vibrola, and bridge. The "Strat" was popular with early country performers, and later rock guitarist Jimi Hendrix.
-
12. There were other companies that made electric guitars in the 50's. A company called "Epiphone" competed with both _____ and _____ for parts of the electric guitar market. Later in the 60's, Japan entered in the electric guitar market. In 1969, the J_____ bought the Epiphone Guitar Co. In 1965, C.B.S. bought the F_____ Company. Many electric guitarists of the day said these takeovers saw the quality of the original companies diminished.
-
13. The 1960's and 70's brought about further development in electrical instruments. Performers began exploring new possibilities in sound that Lloyd Loar had helped create 50 years earlier. Les Paul said later in his career "Nobody anticipated this thing was going to be so big". Today, this instrument enjoys world wide popularity as the sounds of the youngest member of the guitar family can be heard everywhere.

Example 3ANSWERS

1. electric
2. pick-up
3. guitar
4. a) pick-up
b) electric
5. a) Loar
b) Gibson
c) Public
d) Musicians
e) - they needed very short patch cords
- they were easily susceptible to moisture
- people were not ready for a new sound
6. a) 30
b) Frying Pan
7. a) II
b) WAR
c) Gibson
8. a) volume
b) electric guitars
c) Fender
9. a) Paul
b) Lloyd Loar
- Because the idea of mass produced electric guitars failed once before
10. a) solid
b) Hollow
c) Stratocaster
11. a) ES - 135
b) Stratocaster
c) Bigsby
12. a) Gibson and Fender
b) Japanese
c) Fender

QUESTIONS:

Match List A with the given responses in List B.

<u>List A</u>	<u>List B</u>
1. Developed one of 1st pick-ups	_____ 1931 Rickenbacher Co.
2. Made the Frying Pan.	_____ Paul Bigsby
3. Rivalled Gibson and Fender in the 50's	_____ Broadcaster
4. Developed Vibrola unit	_____ Stratocaster
5. First mass produced solid body	_____ Les Paul
6. 1930's electric guitar maker	_____ Humbucking
7. Popular hollow body	_____ Steel stringed guitars
8. Father of electric guitar	_____ Vivi-Tone
9. Double coil pick-up	_____ Moisture, feed back
10. Popular solid body	_____ Public didn't like them
11. Developed 50's guitars for Gibson	_____ C.B.S.
12. Lloyd Loar's Co.	_____ Lloyd Loar
13. Electric guitar problems	_____ Epiphone
14. Why first electrics didn't sell.	_____ Gibson ES-135
15. Bought Fender Co. in 1965.	_____ Rowe De Armond Co.

The format of the major scale in western music should be familiar to you by now (1 - 1 - 1/2 - 1 - 1 - 1 - 1/2).

Besides knowing the key signature of the various major scales, we also know that the I, IV, and V degree of the major scale have major chords that coincide with them.

The VI tone of the scale also has an important role. It is the Tonic of the Relative Minor.

However, what about the other degrees in the scale. How come the chord "Am" sounds so good when we play in the key of G major? Why Em seems to fit in the key of D major? The next paragraph will help to explain.

Just as we know the major chords coincide with I, IV, V in a major key, the same is true of all the degrees of a major scale. Here is a "C major" scale, and all the chords that fit with the various degrees.

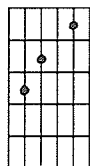
DEGREES OF C MAJOR SCALE

A musical staff in treble clef with a C-clef (soprano clef) at the beginning. The staff contains eight whole notes, each with a number 1 through 8 written below it. Below each number is a dashed line leading to a chord name. The chord names are: MAJOR (under 1), MINOR (under 2), MINOR (under 3), MAJOR (under 4), MAJOR (under 5), R. MINOR (under 6), DIMINISHED (under 7), and MAJOR (under 8).

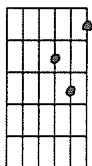
Degree	Chord Name
1	MAJOR
2	MINOR
3	MINOR
4	MAJOR
5	MAJOR
6	R. MINOR
7	DIMINISHED
8	MAJOR

Thus in the key of C major, here are the chords that we sound the best naturally.

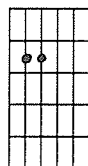
"C" Major



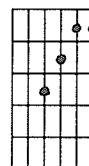
"D" Minor



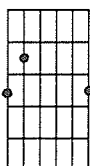
"E" Minor



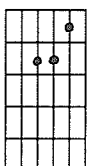
"F" Major



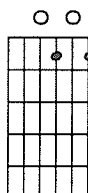
"G" Major



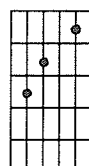
"A" Minor



"B" Dim.



"C" Major

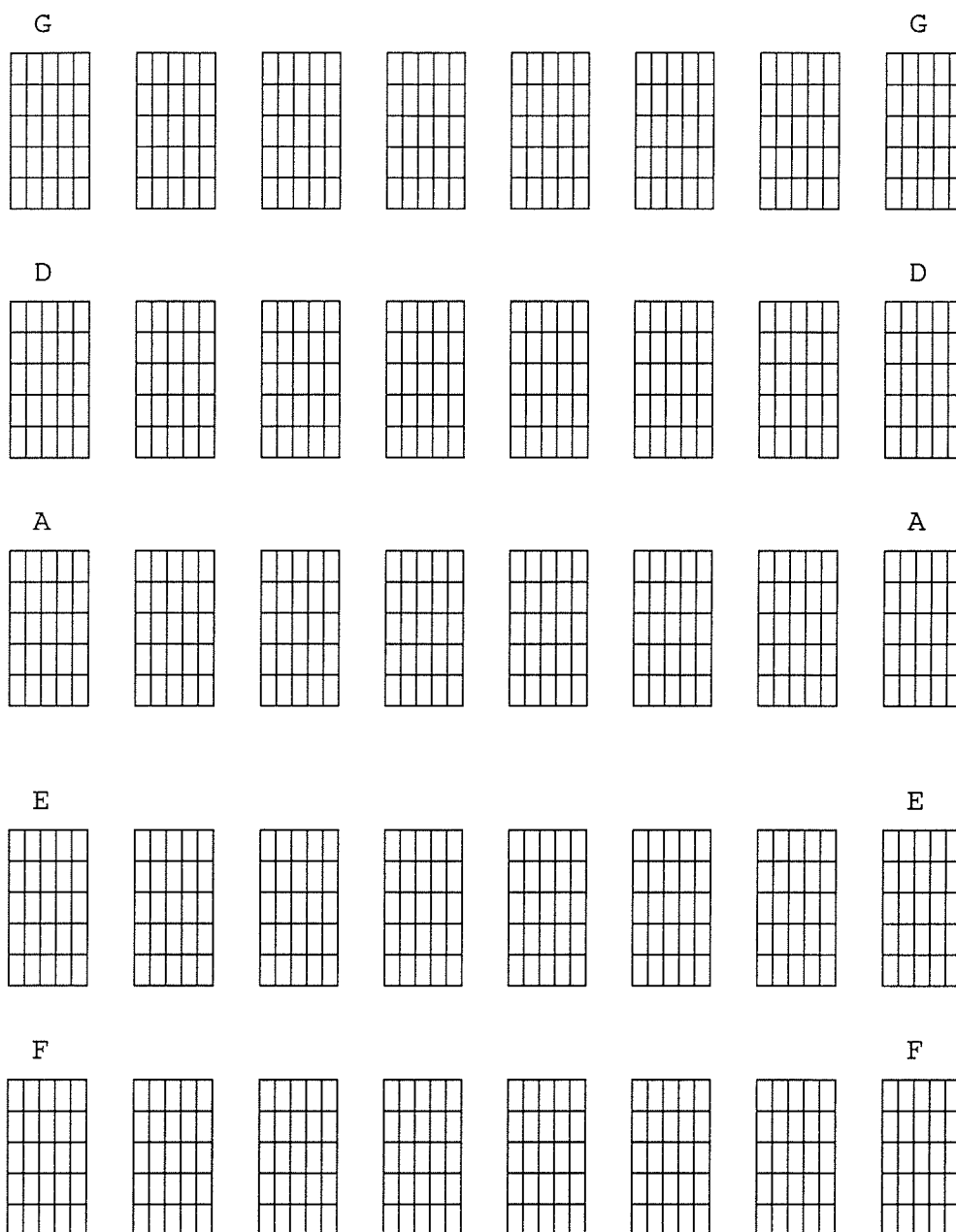


Just as when we made triads, we always transfer sharps and flats to the chords if they are included in the key signature.

Note that the seventh degree or leading tone on the structure has the characteristic of suspense or tension. It leads perfectly to the octave.

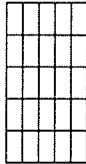
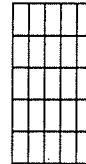
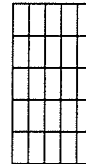
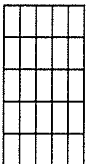
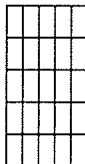
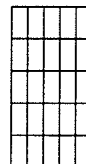
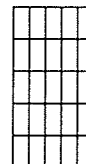
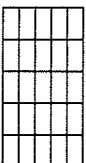
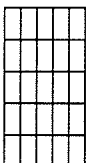
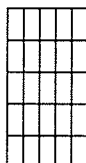
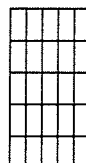
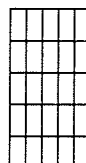
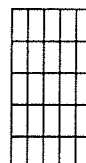
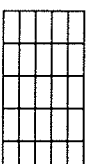
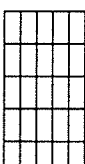
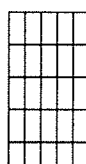
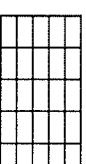
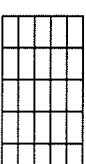
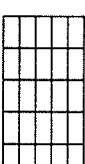
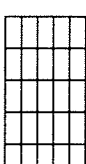
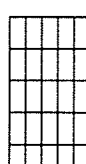
Also note that this is only a good guideline. Often in music, the rules are broken and it still can sound good.

Using the following given sets of chord diagrams, complete the chord structures for these major scales. Write the name of the chord above each diagram.



Section B

Now that you can give all the chords in A Major scale sequence, do the same thing using only movable barre chord formations.

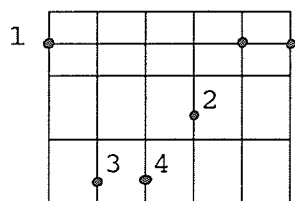
G							G
							
D							D
							
A							A
							
E							E
							
F							F
							

THE MAJOR/MINOR/7th BAR CHORDS - LEVEL FOUR

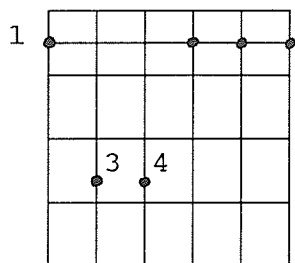
The following Forms have been selected for obtaining the best sound and rhythm in Modern Orchestral Playing. The forms are movable and should be practised from the first to the tenth fret.

The fret location and chord name is determined by the first finger.

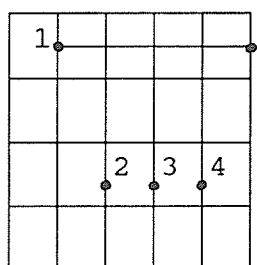
MAJOR



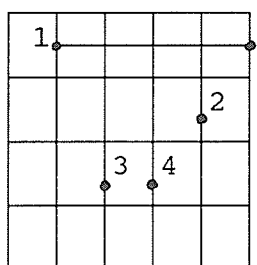
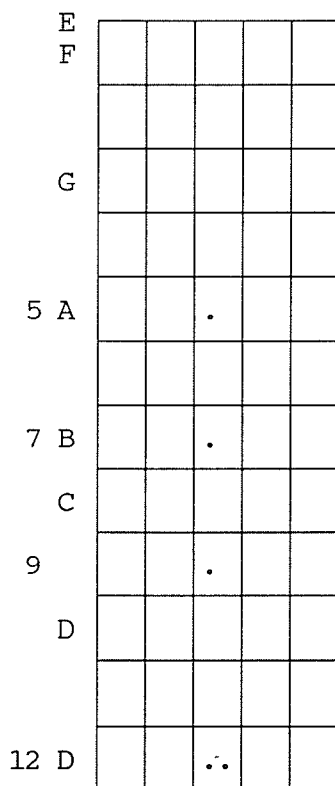
MINOR



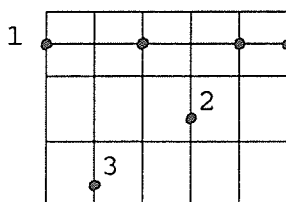
MAJOR



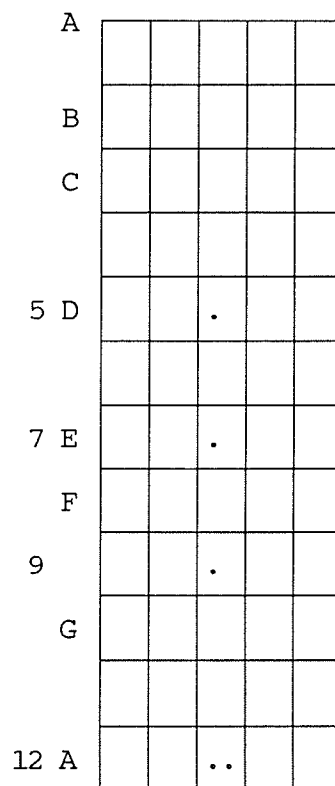
MINOR

NOTES ON "6th"

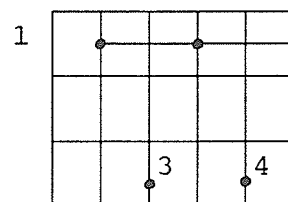
"7th"



NOTES ON "5th"



"7th"



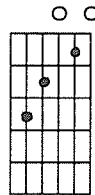
Example 6

DIFFERENT CHORD VOICINGS - LEVEL THREE

By now, you probably have a good working knowledge of most major and minor chords in the first position. Often though, a guitarist is required to play a chord elsewhere on his fingerboard. This is musically feasible as long as one rule is kept: Don't change the notes in the triad.

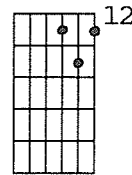
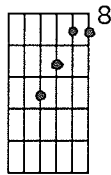
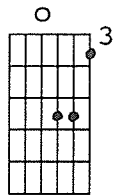
For example, we know that in order to get a C major chord we must play the notes C, E, G together.

C MAJOR



It makes no difference if we try to play these notes on the guitar fingerboard somewhere other than first position, it's still a C major chord.

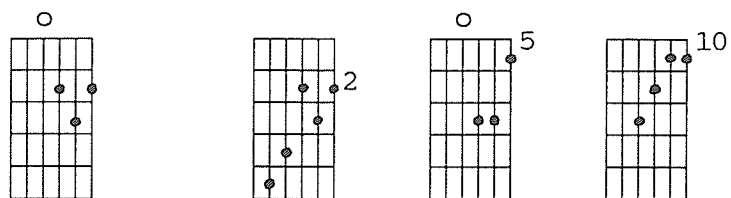
DIFFERENT VOICINGS



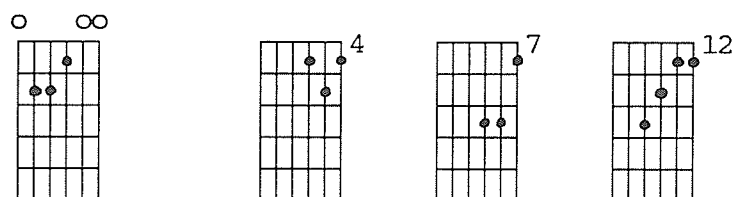
We call this different chord "voicings". It is called this because while it is still the same chord, it's voice is different because of the difference in pitch.

Following this paragraph are a number of different major and minor chords in some different voicings. This list is by no means complete. All guitarists are encouraged to experiment with different voicings.

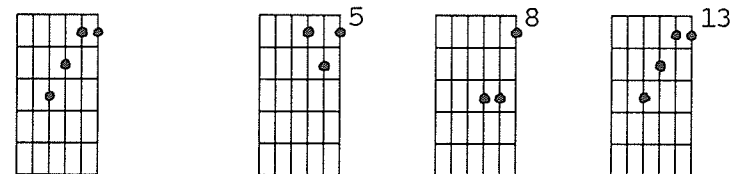
D MAJOR



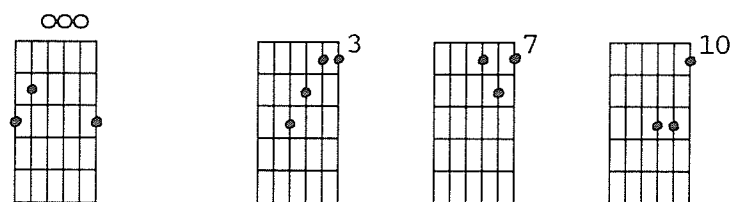
E MAJOR



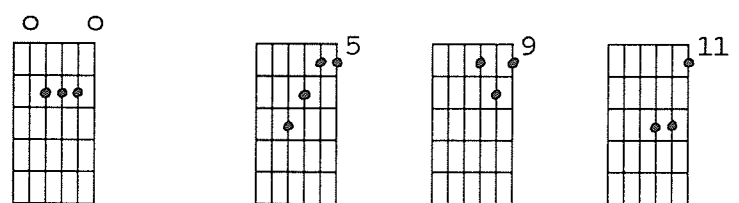
F MAJOR



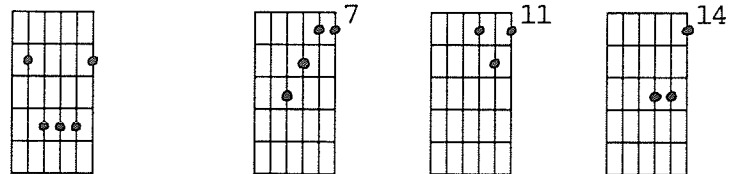
G MAJOR



A MAJOR



B MAJOR



Example 7

PITCH DEVELOPMENT - LEVEL ONE

An integral part of the study of music is pitch development. Pitch is one of two important dimensions in music, the other being duration.

Section A - Chords

Two types of chords that are commonly found in all music are called major and minor. They are both triads, meaning that you need three notes to make them up. The three notes that you need are 1, 3^b, and 5 for a major chord, and 1, 3, and 5 for a minor chord.

Example: Ⓒ - D - Ⓔ - F - Ⓖ - A - B - C
 Ⓒ - D - Ⓔ^b - F - Ⓖ - A - B - C
 \lowered 3rd

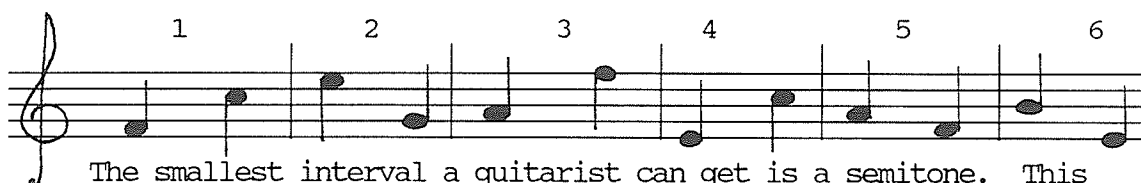
For each of the following keys, circle the notes you need to make up the major and minor triad.

1. G - A - B - C - D - E - F# - G
2. D - E - F# - G - A - B - C# - D
3. A - B - C# - D - E - F# - G# - A
4. F - G - A - B^b - C - D - E - F

A guitarist should also be able to tell the difference between the sound of these two chords.

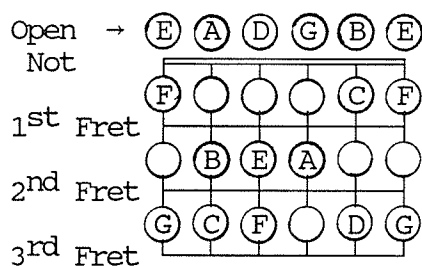
Section B - Intervals

The distance between any two pitches is called an interval. An interval can be ascending (going up), or descending (going down). For each example below, tell whether it is ascending or descending.



The smallest interval a guitarist can get is a semitone. This distance is from one fret to the next fret on the fretboard. Two semitones are equal one whole tone, or two frets on the guitar. Using the fretboard diagram below, label each distance as a semitone or whole tone.

- | | | | |
|----------|----------|----------|----------|
| 1. A - B | 2. E - F | 3. B - C | 4. G - A |
| 5. F - G | 6. B - C | 7. E - D | 8. C - D |



Only two distances on the guitar have a semitone interval. What are they?

Two very important notes in major and minor scales are the 4th and 5th tones. In the scales below, tell which are the 4th and 5th notes.

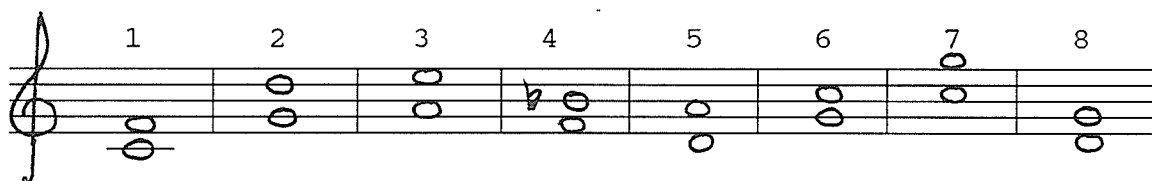
	1	2	3	4	5	6	7	8
Example:	1. - C -	D -	E -	Ⓕ	Ⓖ	A	B	C
	2. - G	A	B	C	D	E	F [#]	G
	3. - D	E	F [#]	G	A	B	C [#]	D
	4. - A	B	C [#]	D	E	F [#]	G [#]	A
	5. - F	G	A	B ^b	C	D	E	F

The 4th and 5th notes are called the sub dominant and dominant.

The distance from starting note (tonic) to the 4th note (sub dominant) is called Perfect 4th. The distance from the tonic to the dominant is called a Perfect 5th. For each of the following intervals, identify them as P.4 or P.5.

- | | | | |
|----------|----------|----------|-----------------------|
| 1. C - F | 2. G - D | 3. A - E | 4. F - B ^b |
| 5. G - C | 6. F - C | 7. A - D | 8. D - A |

For each of these intervals, identify them as P.4 or P.5.



It's also very important to be able to tell the distance between notes (intervals) by just using your ear. As your teacher plays each interval, can you tell which interval is a semitone, whole tone, Perfect 4th or Perfect 5th.

QUESTIONS:

1. What are two types of chords in this assignment?

2. How are they different? (Which note numbers make them up?)

3. How would you describe how they differ?

4. What is the distance between pitches called?

5. What is the smallest distance between pitches on a guitar?

6. Two semitones equal a _____.

7. What are two other important intervals in a scale?

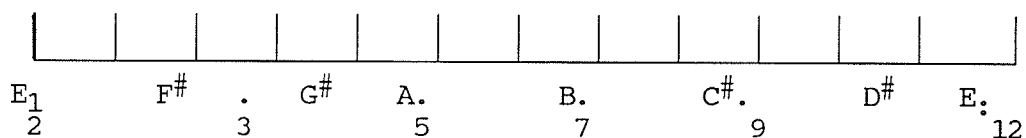
8. The 4th degree of a scale is called the

9. The 5th degree of a scale is called the

Example 8

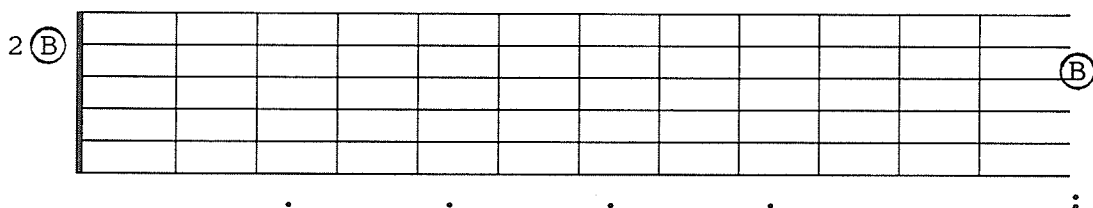
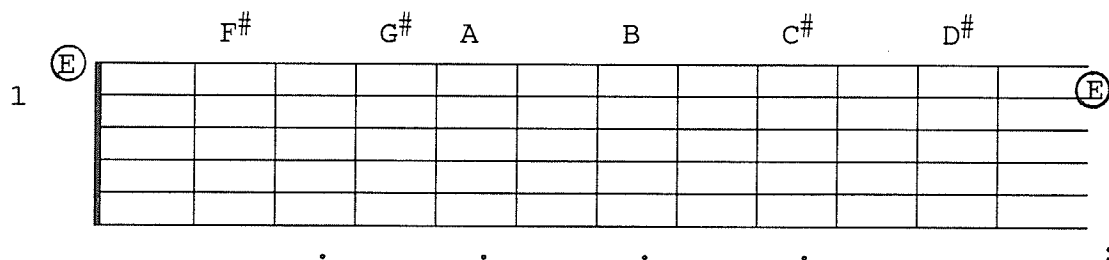
BUILDING A MAJOR SCALE ON THE GUITAR FRETBOARD - LEVEL ONE

Perhaps the most popular sound on western civilization's music is devised from a "major scale". The formula to build a major scale is always the same. It is as follows:



If you build it right, you always wind up on the same note name on which you started.

For each of the following six diagrams, start on an open string and build a major scale on paper. The first one is done as an example.



F# G# A B C# D#

3 (G)

.

4 (D)

.

5 (A)

.

6 (E)

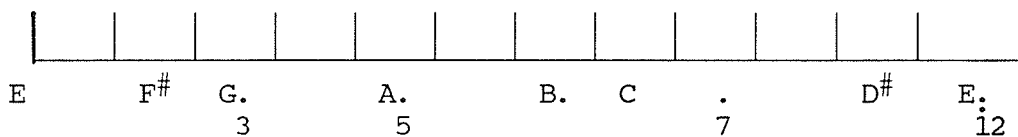
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BUILDING A HARMONIC

MINOR SCALE ON THE GUITAR - LEVEL THREE

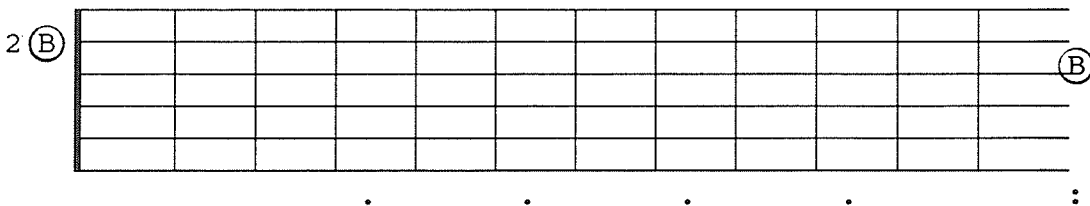
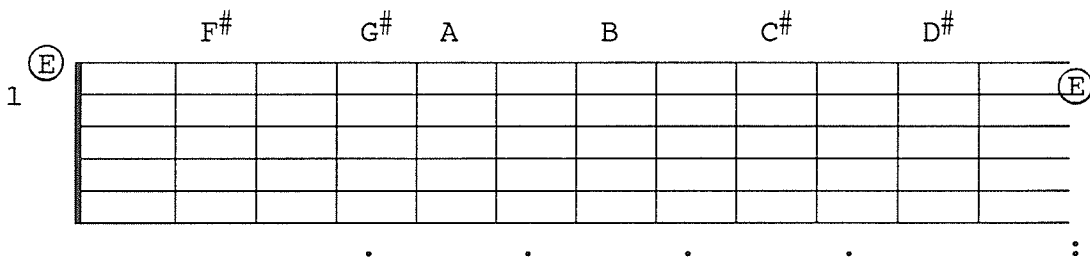
Another type of minor scale is called a Harmonic Scale. It is almost the same as a natural minor, except its seventh note is raised, or made sharp.

The following formula will build a "harmonic minor" scale. It is as follows:



If you build it right, you will always wind up on the same note name on which you started.

For each of the following six diagrams, start on an open string and build a harmonic minor scale on paper. After you finish that, try it on your guitar.



F# G# A B C# D#

3 (G)

.

.

.

.

:

4 (D)

.

.

.

.

:

5 (A)

.

.

.

.

:

6 (E)

.

.

.

.

:

Example 10TRIADIC STRUCTURE - LEVEL THREESection A

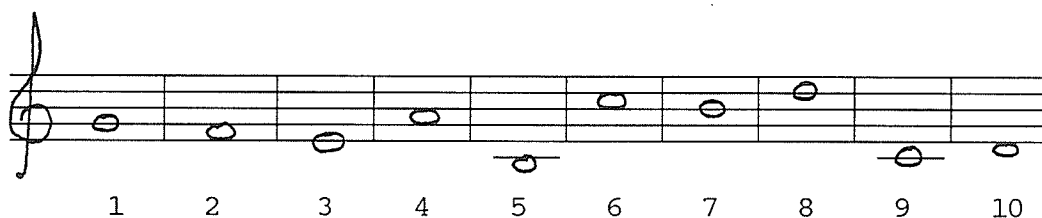
In order to have a good working knowledge of chords, we must study intervals and triadic structure. The word "chord" comes from the Latin word "chordis". Triad simply means "Three-notes". A chord of 3 notes built in thirds is a triad.

For our purposes here, consider all chords to be simple triads, or groups of three notes. The notes that we will use here are called: "1-3-5". This number sequence, "1-3-5" refers to the degrees of the scale that we use to build the chord. The "1" of 1-3-5 always represents the tonic or root. The "3" and "5" represent the other two.



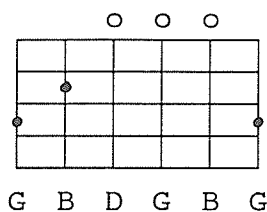
Thus all major and minor chords begin with this format. For each of the following given tonics, write in the remainder of the TRIADS:

(1-3-5).

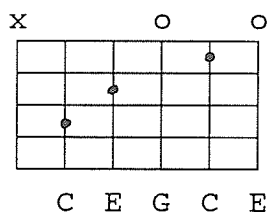


When we dissect a few common chords that we know, we will find triads in each of them. If we find more than three notes in a chord, a note is being repeated at a different octave.

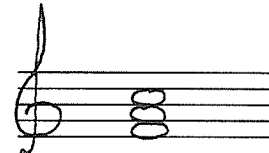
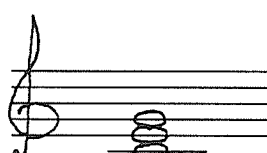
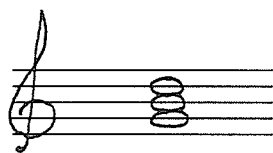
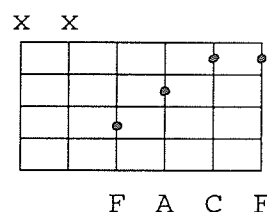
G MAJOR



C MAJOR

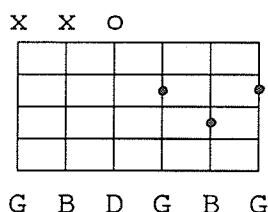


F MAJOR

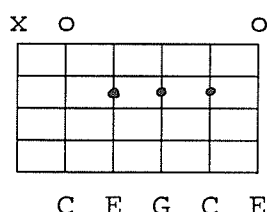


For each of the following given chords, tell which three notes are involved in making the triad and write them in the given staff space.

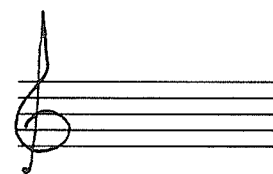
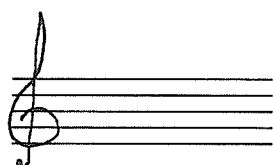
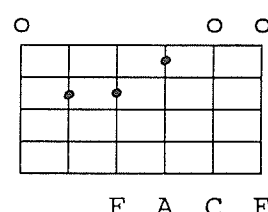
D MAJOR



A MAJOR



E MAJOR



Section B

Now that we know what a triad is, we have to know what makes it major or minor. This is relatively simple.

Major chords are triads made up with the number sequence "1-3-5".

Minor chords are triads made up of the number sequence "1-3^b-5".

The third is lowered one semi-tone or made flat.

THIS IS A SMALL BUT IMPORTANT DIFFERENCE.

In order to better understand this concept, let us examine the chord structure of a few chords you already probably know.

C MAJOR	C MINOR	G MAJOR	G MINOR
C E G C E	C G C E^b G	G B D G B G	G D G B^b D G

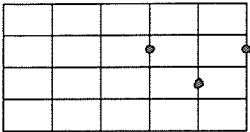
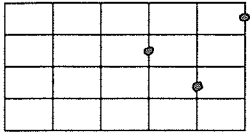
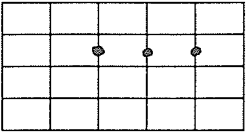
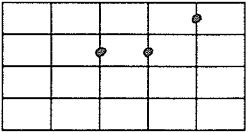
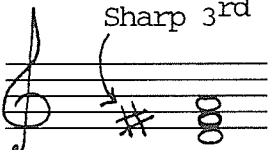
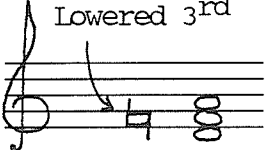
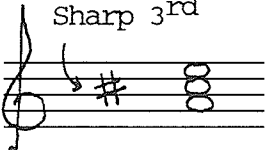
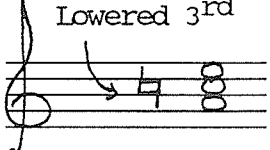
For each of the following given roots, write in the correct minor triad. Remember all 3rds must be lowered.

1 2 3 4 5 6 7 8 9 10

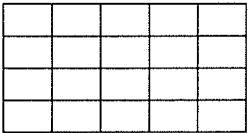
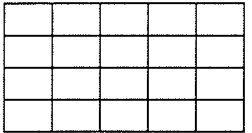
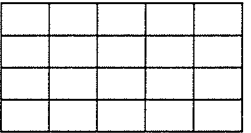
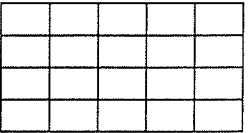
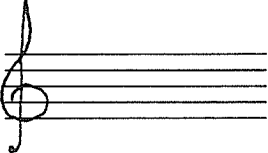
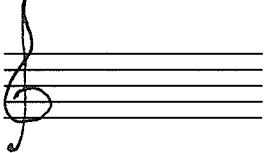
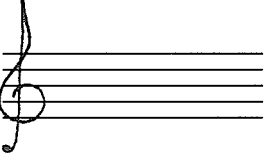
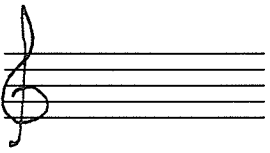
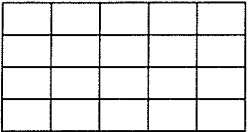
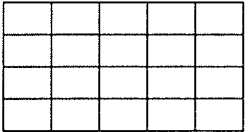
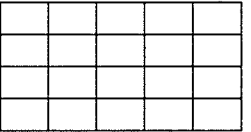
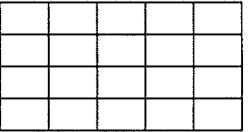
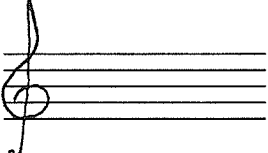
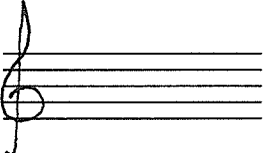
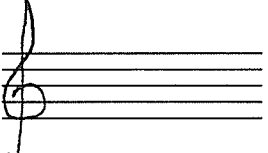
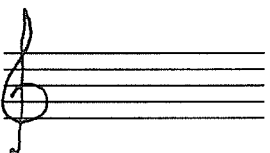
Section C

If the 3rd in the chord is already effected by an accidental, we must still lower it a semitone. Thus a double sharp becomes a single sharp. A single sharp would become natural. And so on.

To help you to understand this, examine these two chord structures. Recall that in the key of D major, there are two sharps; F and C. In the key of A major, there are three sharps; F, C, G.

D MAJOR	D MINOR	A MAJOR	A MINOR
X X O	X X O	X O O	X O O
			
D A D F [#]	D A D F	A E A C [#] E	A E A C E
			

For each of the following given chord diagrams, write in the correct major and minor notation as well as fill in the guitar diagram.

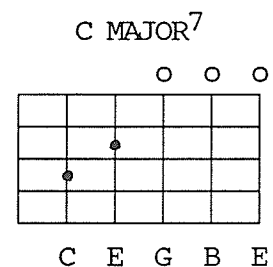
E MAJOR	E MINOR	F MAJOR	F MINOR
			
			
B MAJOR	B MINOR	D MAJOR	D MINOR
			
			

The difference between a major and a minor chord is the third. A minor chord's third is always lowered one semi-tone.

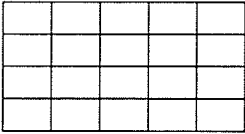
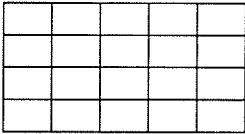
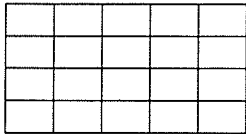
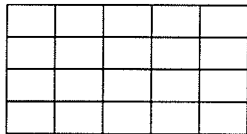
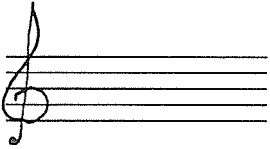
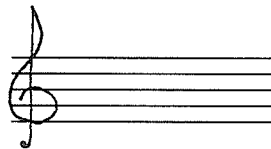
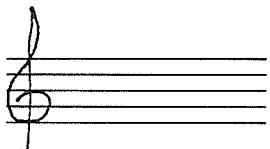
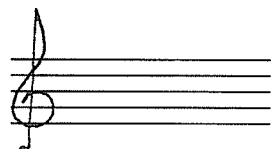
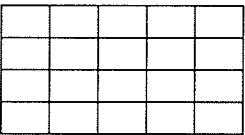
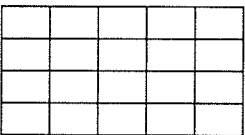
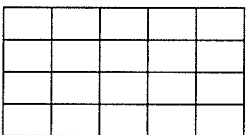
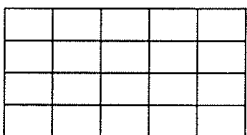
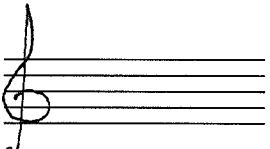
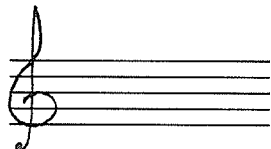
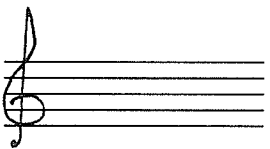
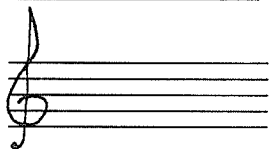
Section D

If you understand up to this section, the rest is very easy. We know the difference between major and minor, but how do you account for chords such as F major⁷, D major⁷, or A minor⁷.

Recall back to the start of this section, to where we numbered all the degrees of a scale. Our next step was to build chords of three notes in 3rds. We then found out how major and minor differed in basic structure. (The 3rd was lowered: MAJOR = 1-3-5/MINOR = 1-3^b-5). When the number 7 is added onto this, we just add the 7th degree of the scale to the chord. Let's look at C major.

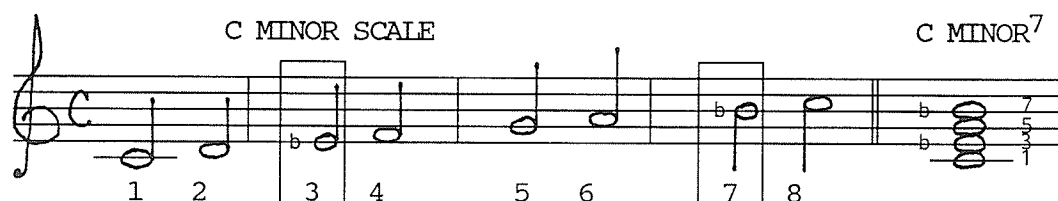


Now try to make all of the following given chords "major 7th".
First build the regular major triad, then beside it build a major 7th.

C MAJOR	G MAJOR ⁷	A MAJOR	A MAJOR ⁷
			
			
F MAJOR	F MAJOR ⁷	D MAJOR	D MAJOR ⁷
			
			

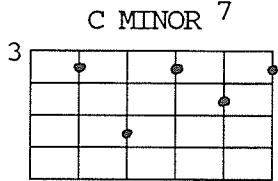
The same type of thinking applies to a "minor 7th", but with a little something different. We add on the 7th degree of the scale, and we lower it one semi-tone (make it flat). Consider the following example: (minor 7).

C MINOR SCALE



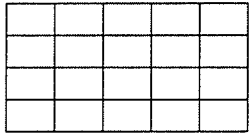
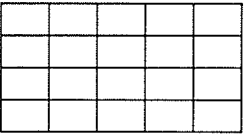
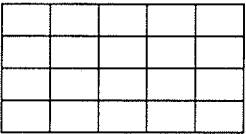
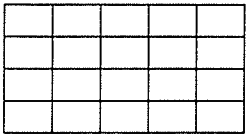
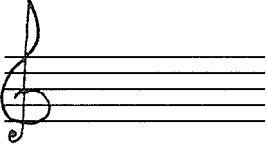
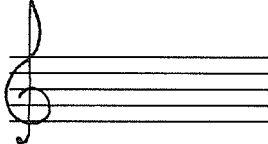
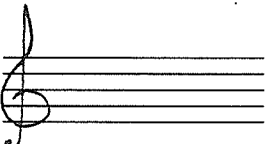
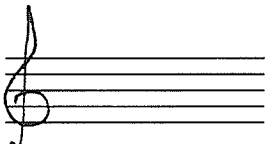
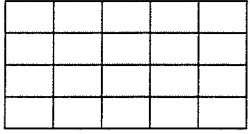
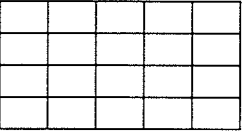
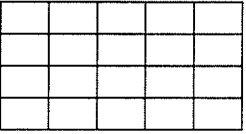
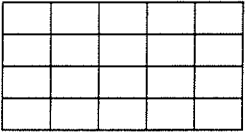
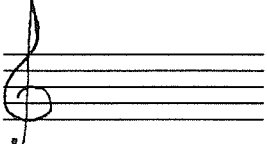
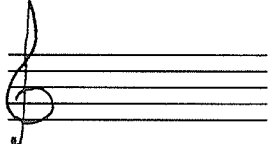
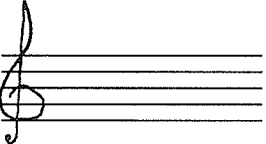
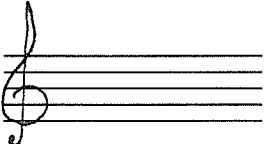
C MINOR⁷

C MINOR⁷



C G B^b E^b G

Note the lowered 3rd and 7th in a minor 7th. Now try to make all of the following given chords into a "minor 7th". First build the regular minor triad, then beside it build a "minor 7". Remember: lowered 3rd and 7th.

D MINOR	D MINOR ⁷	F MINOR	F MINOR ⁷
			
			
A MINOR	A MINOR ⁷	B MINOR	B MINOR ⁷
			
			

Note that major 7th and minor 7th are still chords and basic triads, even though they have more than three notes in their basic structure.

Congratulations! You now know how to build major and minor chords!!!

Section A - His Childhood Studies

On February 21, 1893 in the Spanish mining town of Linares, near Jaen in the province of Andalucia, Andrés Segovia was born. He was arguably the most pivotal figure in guitar evolution of this century. Beatle George Harrison called him "the father of us all". However, this ultimate virtuoso had a rather strange beginning in studying the guitar.

His first instrument was a piano, but he rapidly rejected it. The guitar at this time was thought of to be used more for accompaniment than a solo instrument. Andrés' father objected to his studying the guitar. In fact, three of Andrés' guitars were broken by his father in an attempt to get him to stop playing it. In an attempt to please his father, he took up violin and cello. However, he still practised the guitar clandestinely.

Segovia was largely self taught in his guitar studies. The lone flamenco player in his home town gave him a few lessons, but with his father disapproving of this, it was difficult to pursue. He moved to north Spain after this, and just missed the opportunity of becoming Francisco Tarrega's student.

Despite all these pitfalls, Andrés gave his first concert at age 16 in the town of Granada. He gave a tremendous impression in the first few concerts. One of the audience, Famous luthier Manuel Ramirez, was so overwhelmed by this young musician that he offered him one of his guitars for his debut at the Atenco Theatre. The rest is musical history.

QUESTIONS:

1. When and where was Andrés Segovia born?

2. Who called him "the father of us all"?

3. What was Segovia's first instrument?

4. What did Segovia's father do to his first 3 guitars?

5. Who taught Segovia to play guitar?

6. Which famous luthier did Andrés impress with his first concerts?

7. Was the guitar popular as a solo instrument in this time?

Section B - His Early Career

The 1920's were an era when the foundations to modern music was laid. Segovia was very much a part of these formative years. "I am interested in only one direction, the classical direction", he said.

Early in his career, he realized the void in good classical guitar music. He believed that many Bach pieces were written on the lute and then transcribed to other instruments. Now it was up to him to adapt this music to the six stringed guitar. His transcriptions of Bach, Handel, Mendelssohn and others helped him establish the guitar's place in twentieth century music. Perhaps his most famous transcription is the "Chaconne" from second partita in D minor by J.S. Bach.

Another way Segovia helped to establish the guitar was to encourage composers to create new works. In the 1920's and 30's Segovia collaborated with Spanish composers Federico Moreno Torroba (born 1891) and Joaquim Turina (1882-1949). In 1929, Heitor Villa-Lobos wrote "Douze Etudes" for Segovia. These remain to be among the most complicated studies ever made for guitar. In 1932 Andrés met the Italian Mario Castelnuovo-Tedesco whom he inspired to write "Concerto in D".

Throughout his career, Segovia remained most at home with pieces that didn't stray far from tradition.

QUESTIONS:

1. Segovia studied one kind of music; what was it?

2. What was his most famous transcription?

3. What did Segovia believe about a lot of J.S. Bach's music?

4. Which two other famous composers did Segovia transcribe music for?

5. Who wrote "Concerto in D".

6. Who wrote "Douze Etudes" in 1929.

7. Who were the two Spanish composers that Segovia collaborated with?

Section C - Segovia's Travels

Segovia travelled a great deal in his lifetime. In 1918, he went to Central America. In 1923, a London Times critic called an upcoming visit by Segovia and his guitar an "inferior instrument". The same critic wrote after that he stayed for the "last possible note" in this London performance. 1924 was his first Paris performance. The following year he played in the Soviet Union. 1928 marked Segovia's first visit to New York, which firmly entrenched him in the international music world. New York audiences loved him.

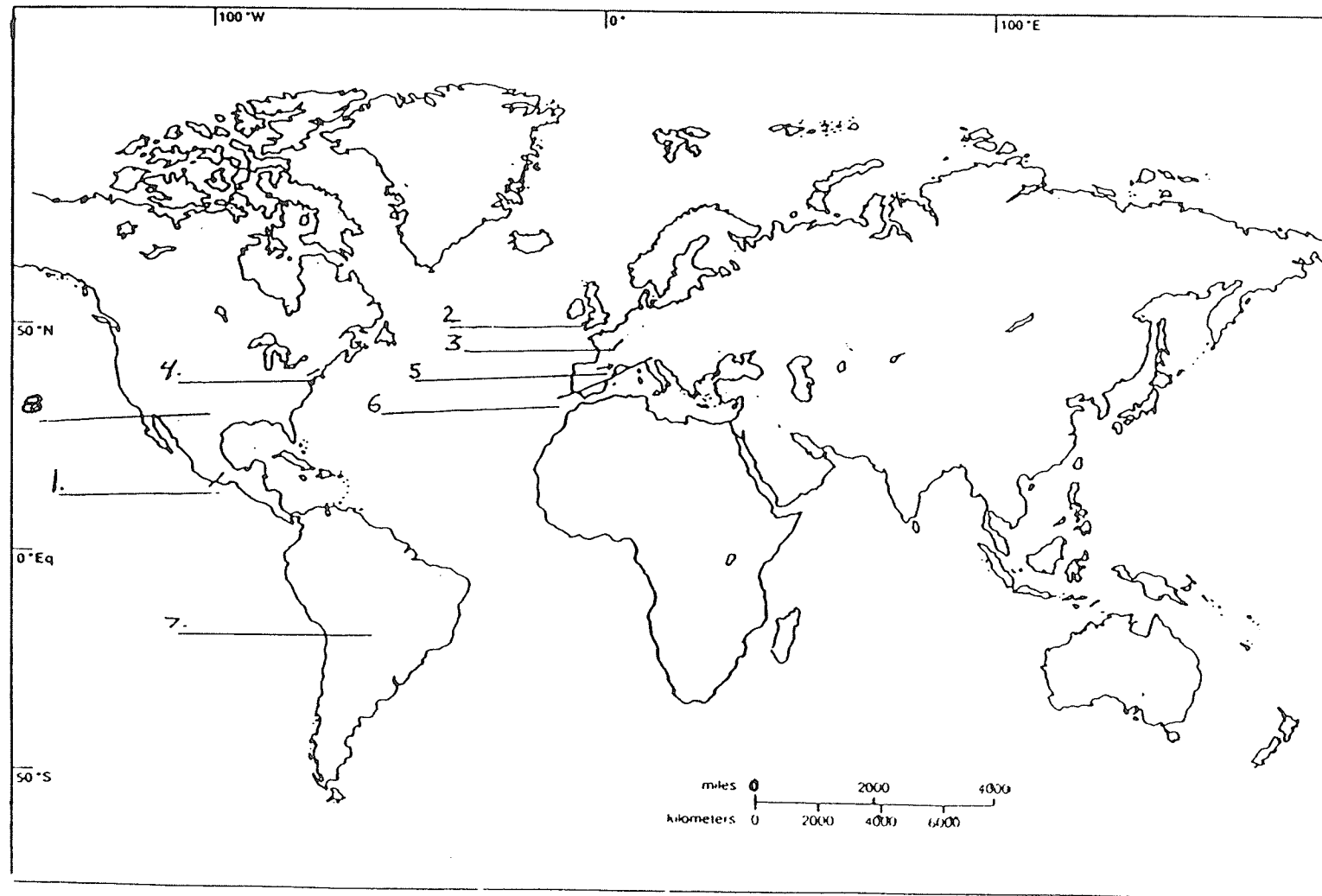
By 1936, the Spanish Civil War forced him to leave home. He moved north to Italy, and then to Uruguay at the start of the second World War. By 1943, he was in the U.S. for a national tour.

Even until late in his life, he was giving 100 concerts yearly to the public.

QUESTIONS:

For each of the following dates, fill in the country that Segovia toured in or resided in there.

- | | | | |
|---------|-------|---------|-------|
| 1. 1918 | _____ | 5. 1936 | _____ |
| 2. 1923 | _____ | 6. 1937 | _____ |
| 3. 1924 | _____ | 7. 1939 | _____ |
| 4. 1928 | _____ | 8. 1943 | _____ |



Section D - Segovia's Later Life

The post war years saw a renewed interest in the guitar. Blues player Charlie Christian and jazz artist Django Reinhardt helped fuel this revival.

Segovia disliked electric guitar and the arrival of rock music, calling it a "strange, terrible and dangerous disease". When told by Toronto guitar teacher, Eli Kassner, that people at the back of his audience couldn't hear him, he replied, "I want the ones who can hear me to hear a beautiful sound".

He spent much of his life after the 60's touring, giving concerts and master classes in such institutions as the Academia Musicale Chicane in Sienna and the University of California. Even with his busy schedule, he managed to find time to practice 6 hours a day until he was over 80 years of age.

Andrés Segovia often referred to the guitar as a female, because of its shape. He was married 3 times. In 1961 he married Emilia Corral, a former pupil. At age 77, he became the father of a son, Carlos. He had one more son, Andrés.

Segovia's contribution to the guitar world was immense. His transcriptions and inspiration to new composers and new works were immeasurable. His concept of playing with the fingernails, rather than fingertips is widely accepted among classical artists today.

Segovia and Pablo Picasso will remain Spain's two most treasured exports of this century.

Andrés Segovia was touring in New York when he became ill. He told Daniel Caryaga, a critic for the L.A. Times that "I am a sinner, I do not deserve heaven, I will stay here". The ultimate guitar virtuoso died at age 94 on June 2, 1987. An era in guitar history came to an end.

QUESTIONS:

1. Who were the two guitarists that helped renew interest in the post war world.

2. What did Segovia call rock music?

3. How long did he practice every day?

4. What did Segovia call his guitar?

5. How many times did Segovia marry?

6. At age 77, what happened to Segovia?

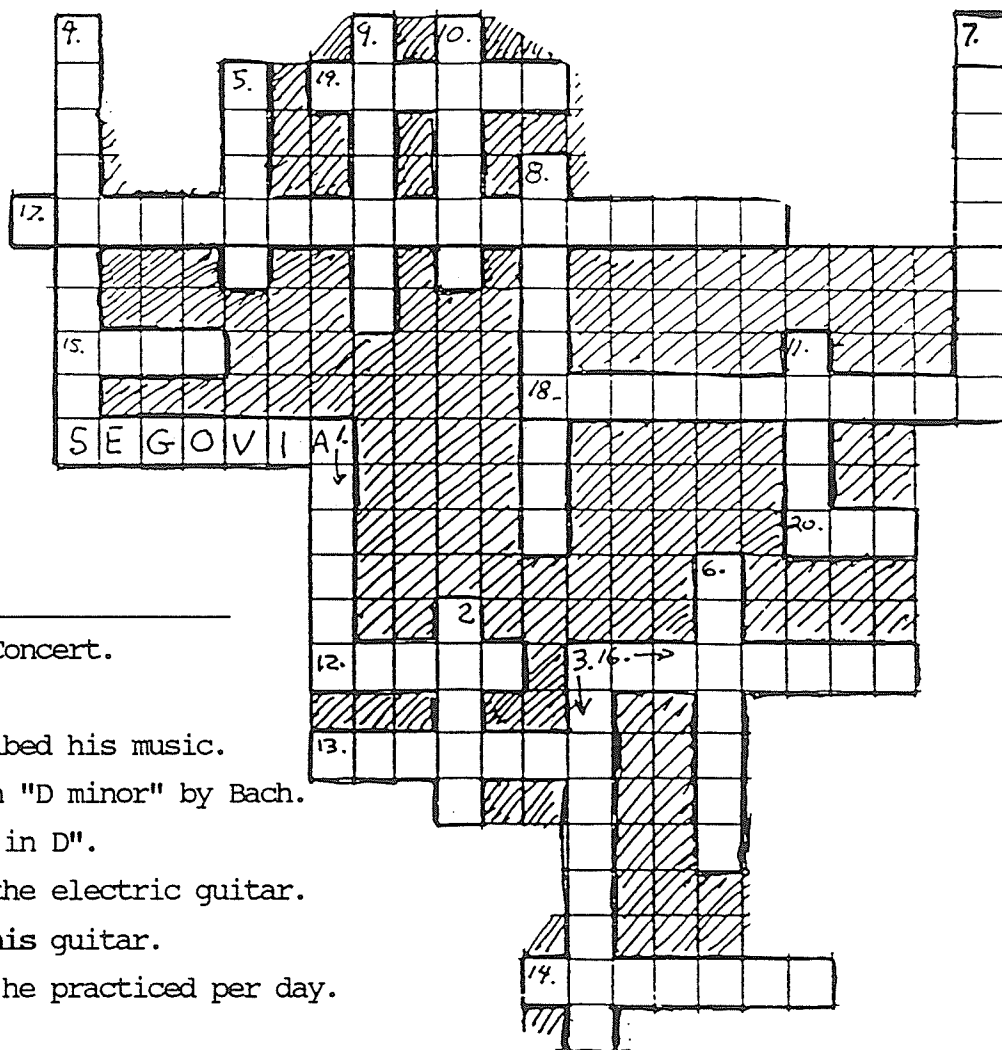
7. What classical guitar technique did Segovia help develop?

8. When did Segovia die?

9. How old was he?

Segovia Crossword PuzzleDown

1. Segovia's first name.
2. His first instrument.
3. Segovia's kind of music.
4. Wrote "Douze Etudes" for Segovia.
5. Number of times he married.
6. Pablo _____
7. Charlie _____
8. Django _____
9. Impressed audiences in this city (1928).
10. Segovia's son _____
11. He liked to play with finger _____

Across

12. His Birthplace _____
13. Place of first Concert.
14. Famous Luthier.
15. Segovia transcribed his music.
16. Second Partia in "D minor" by Bach.
17. Wrote "Concerto in D".
18. What he called the electric guitar.
19. What he called his guitar.
20. Number of hours he practiced per day.