

TEACHING MUSICAL IMPROVISATION
UTILIZING THE GUITAR

BY

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ABSTRACT

The purpose of this study was to gather and organize materials that incorporate strategies for teaching improvisation, utilizing the guitar as a vehicle.

A questionnaire designed from information received in the literature review was the principal instrument used to collect data regarding: 1) profile of the respondents, 2) guitar program and curriculum information, and 3) learning activities and teaching strategies. Data received via the questionnaire was presented in table form. The learning activities and teaching strategies were placed in rank order based on a rating index score calculated for each item. Further data was collected through interviews with respondents and from materials which they submitted. A synthesis of all information gathered was presented in descriptive form under 5 main headings: Blues Improvisation; Rock Improvisation; Utilizing the Tape Recorder; Dividing Students into Pairs; and Chord Melody Improvisation.

The study surveyed 72 public school guitar teachers, with a return of 44.4 percent. Four guitar instructors at the university level participated in the project as well. Comparisons were made between data received from the university instructors and from the public school teachers. Based on these comparisons, conclusions were drawn with implications for training of teachers, guitar program and curriculum development, composition of teaching materials, and future research.

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CHAPTER I
INTRODUCTION

In 1963 an American university awarded the first Bachelor of Arts degree in North America, with a major in guitar. Seventeen years later Jim Schwartz compiled a survey of 510 colleges and universities in Canada and United States that have guitar programs. "Of the 510 institutions listed, 29 offer two-year Associate of Arts degrees, 139 have various four-year programs, and 66 provide graduate (master's and/or doctoral degrees.)"¹ Guitar programs have also increased significantly in the public school system. A study by the American String Teachers' Association (ASTA) and Accessories Manufacturing Association showed that 90 percent of guitar programs in Canada and U.S. began after 1971.² A recent study of 36 guitar programs in Manitoba demonstrates that 50 percent of the schools in the survey initiated their guitar programs between 1980-1983.³ Bartel's study found that 75 percent of the teachers surveyed consider themselves self-taught, even though they have received some formal training

¹Jim Schwartz, "College of Guitar Programs in the U.S. and Canada," Guitar Player, Vol. 14, no. 8 (August, 1980): 62.

²American String Teacher, Vol. 29, No. 1, 1979, pp. 30-31.

³Lee Roy Bartel, "The Identification of Criteria For The Evaluation of Junior High School Guitar Programs," (Unpublished M. Ed. thesis, University of Manitoba, 1983), p. 33.

through workshops and in-service training.⁴ None possessed a university degree with a major in guitar.

Although guitar is occupying a larger portion of music education, there is still little material available for use in the classroom. There is even less classroom material that deals with teaching improvisation utilizing the guitar. John Kuzmich remarks that "few class-room-oriented materials are available for the intermediate and advanced levels, and improvisation is not emphasized as much in class guitar materials as it is in class piano."⁵ He further points out that an overwhelming amount of guitar improvisation instructional materials are designed for private instruction. In addition to this, most of these materials deal exclusively with jazz. Konowitz stresses the need to teach improvisation technique and then apply the technique to various styles of music such as jazz, classical, rock, Indian music, etc.⁶

The most common criticism of guitar teaching materials today is that they are written from a performance point of view, with little regard for the processes and principles of music education, especially as they apply to the classroom

⁴Ibid., p. 36.

⁵John A. Kuzmich, Jr., "Improvisation: Teaching Materials," Music Educators Journal, Vol. 66, No. 5, Jan. 1980, p. 55.

⁶Bert Konowitz, "Improvisation on Keyboard Instruments," Music Educators Journal, Vol. 66, No. 5, Jan. 1980, p. 86.

setting. The author agrees with Lane that "most of the available guitar materials do not actively involve the student in learning the basic fundamentals of music; rather the guitar is presented as a performance instrument".⁷ Baker states that "one of the most important reasons for using improvisation as a means of music learning is the total involvement necessary on the part of both teacher and student."⁸

Because there is no designated body of guitar improvisation materials available to Manitoba teachers, many guitar programs are limited to repertoire expansion and building technical facility. Some guitar teachers have however developed their own strategies for teaching improvisation. For example, Don Diekneite at Indiana University School of Music has formulated a system of teaching blues improvisation to beginning guitar students.⁹ Zane Zalis of Miles Macdonell Collegiate is currently experimenting with improvisation as it relates to chord melody on the guitar.¹⁰

⁷William S. Lane, "The A String is Depressed . . . But Don't Fret," Music Educators Journal, Vol. 61, No. 7, Mar. 1975, p. 49.

⁸David N. Baker, "Improvisation: A Tool For Music Learning," Music Educators Journal, Vol. 66, No. 5, Jan. 1980, p. 42.

⁹Don Diekneite, "Using the Blues in a Beginning Guitar Class Part II - Improvisation," The Instrumentalist, Vol. 36, October, 1981.

¹⁰Interview with Zane Zalis, Miles Macdonell Collegiate, Winnipeg, Manitoba, Jan., 1985.

It is this writer's contention that a comprehensive compilation of teaching materials relating to learning improvisation utilizing guitar, will provide Manitoba school guitar programs with much needed direction in an attempt to develop the expressive element in students.

Statement of the Problem

Although there is little material available that is appropriate for teaching improvisation on guitar in the classroom, various teachers have developed their own materials. Much of the material is unpublished and exists "in the heads" of teachers throughout the school system.

The purpose of this study was to gather and organize materials that incorporate strategies for teaching improvisation, utilizing guitar as a vehicle.

Theoretical Assumptions

This study assumes that guitar is a legitimate vehicle for teaching music. The study further assumes that guitar education is as viable a vehicle for learning music as other modes of music education such as band and choral, and therefore satisfies the goals of music education.

Music education is continually changing and developing new ideas in the process of improving education. It is assumed that guitar educators desire improvement, and that guitar programs are in need of amelioration, especially in

the area of actual classroom materials (strategies) that deal with improvisation.

This study assumes that improvisation utilizing the guitar is an acceptable and viable tool for developing the expressive element in pupils. Leonhard and House state that music education should seek to develop the expressive element in individual students.¹¹ The expressive element so vital to music education can be achieved by utilizing improvisation "as an essential tool for initiating the process of discovering and developing the music within oneself."¹²

Statement of Limitations

Bartel's study revealed that 75 percent of the teachers surveyed profess to be mostly self-taught. He further noted that many guitar teachers are "trained in music but not to an advanced level in guitar".¹³ Many teachers even at high school level of guitar instruction do not have sufficient knowledge about guitar so as to develop appropriate teaching materials, especially as they relate to impro-

¹¹Charles Leonhard and Robert W. House, Foundations And Principles of Music Education (New York: McGraw-Hill, 1972), pp. 9, 100.

¹²Bill Dobbins, "Improvisation: An Essential Element of Musical Proficiency," Music Educators Journal, Vol. 66, No. 5, Jan. 1980, p. 41.

¹³Bartel, p. 34.

visation. Consequently, the amount and quality of teacher developed materials available in Manitoba is limited.

Because of this lack of expertise, it is necessary to obtain information about guitar improvisation instructional materials outside Manitoba. Time and financial constraints are a limiting factor in this undertaking.

Statement of Delimitations

In Manitoba, information was gathered from school programs that have guitar instruction offered as a regular course, regardless of course length.

Outside Manitoba, information was gathered from five sources: 1) Indiana University School of Music (Bloomington), 2) Belmont College (Nashville) 3) Berkley College of Music (Boston), 4) University of Wisconsin-Milwaukee Music Dept. (Milwaukee), and 5) Toronto School Division (Music Dept.). Schools in the Toronto area were selected to participate in the study, having shown evidence of fairly extensive guitar programs. The four universities were chosen because each have prominent guitar instructors on faculty, and varied programs at the college level.

Definitions

For the purposes of this study, "teaching materials" was used in an all encompassing manner so as to imply methods, strategies, literature, repertoire etc.

"Comprehensive musicianship" in this study is used to describe the relationship of guitar instruction to all other music learning. In order to accomplish this, students must "have competency in analyzing music, organizing the sounds of music, and performing music."¹⁴

For the purposes of this study, a description of "improvisation" was given, rather than forming a rigid definition. Improvisation is a widely practiced musical activity in many cultures throughout the world. Stylistic considerations and improvisational techniques vary not only with each culture, but with individual musicians as well. Improvisation is performed on a continuum from simple to complex according to individual ability and knowledge. Furthermore, improvisation is developmental in nature. It changes with each individual through creative expression. Therefore, students must be given the opportunity to experiment and practice improvisation, within the parameters of their ability, and the musical context.

"Techniques of improvisation" in this study, refers to various techniques in the treatment of melody, rhythm, and harmony such as sequence, theme development, call and response, embellishment, modal and tonal alteration, changes in style, inversion, etc.

¹⁴Harold F. Abeles and others, Foundations of Music Education (New York: Schirmer Books, 1984), p. 281.

CHAPTER II
REVIEW OF THE LITERATURE

Introduction

Willi Apel describes improvisation as "the art of spontaneously creating music while playing, rather than performing a composition already written."¹⁵ This description appears to be the one most accepted by those referring to improvisation. In Locke's discussion of West African musics, improvisation is alluded to as "spontaneous creation", but "is bounded by strictures of style and by the training, technique, experience, and habits of a given performer."¹⁶ Behague broadens this position, stating that improvisation "implies a relative freedom to choose elements within stylistic norms or rules proper to a given culture."¹⁷ Similarly, techniques of improvisation vary

¹⁵Willi Apel, The Harvard Brief Dictionary of Music. (New York: Pocket Books, 1972).

¹⁶David Locke, "Improvisation in West African Musics," Music Educators Journal, Vol. 66, No. 5, Jan. 1980, p. 125.

¹⁷Gerard Behague, "Improvisation in Latin American Musics," Music Educators Journal, Vol. 66, No. 5, Jan. 1980, p. 118.

with each musician according to their level of knowledge and ability. Locke points out that improvisation is performed on a continuum from simple to complex, explaining by way of example that in African and jazz music, "ornamentation and embellishment constitute rudimentary improvisation whereas variation upon an existing theme is more sophisticated."¹⁸ In most cultures where improvisation is practiced, it is apparent that improvisation is considered (treated) as a developmental activity. "The key to understanding the process of improvisation lies in the ability to experience a work of music as a fluid, ongoing development of sounds rather than as a static object fixed by a notated score."¹⁹ Sitarist Viram Jasani, while discussing Indian music, referred to improvisation, and in particular the raga, as continually evolving. The evolution comes about through individual creativity of the improviser.²⁰ Improvisation therefore has to do with the experiential element. While considering a definition of improvisation, Thomas Clifton says "The question is not whether the description is subjective, objective, biased or idiosyncratic, but very simply is whether or not

¹⁸Locke, p. 128.

¹⁹Dobbins, p. 37.

²⁰Derek Bailey, Musical Improvisation. (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1980), p. 19.

the description says something significant about the intuited experience so that the experience itself becomes something from which we can learn, and in so doing learn about the object of the experience as well."²¹

In summary, improvisation varies with the style of music being used as well as with each musician, and takes place on a continuum from simple to complex. It is evident that improvisation is an activity in which the individual is directly involved creatively, and is thereby afforded the opportunity to experience self-expression.

The purpose of this study was to gather and organize materials that incorporate strategies for teaching improvisation, utilizing guitar as a vehicle. The literature review therefore, surveyed actual materials available at the present time that deal with improvisation utilizing guitar, as well as supplementary material pertaining to teaching improvisational techniques.

Guitar Improvisational Material

The literature indicates that an overwhelming amount of guitar improvisational methods and materials pertain exclusively to jazz. Recently instructors at Musicians Institute (formerly Guitar Institute of Technology) in California

²¹Bailey, p. 4.

have produced a number of books that contain original and useful ideas for improvisation, even though they were not developed for use in the school classroom specifically. In particular, Joe Diorio's work, Intervalic Designs is cited for "Expanding. . . (students') . . . creativity in free style situations of less harmonic restrictions".²² Carlson's Triadic Energy deals largely with various improvisational techniques unique to the guitar, such as improvising using variations of symmetrical shapes.²³ Of value to jazz guitar education is Inner Jazz by Les Wise. This work is largely a treatise on the ii-V-I progression, specifically for guitar.²⁴ Wise also has unpublished material that would be of help in the classroom as a supplement to jazz guitar improvisation instruction (for information contact Musicians Institute, 6757 Hollywood Boulevard, Hollywood, CA 90028).

For classroom use, John Kuzmich recommends Mel Bay's Guitar Class Method²⁵, which is designed for beginning

²²Joe Diorio, Intervalic Designs (Washington: REH Publications Inc., 1978).

²³Lenny Carlson, Triadic Energy (Washington: REH Publications, Inc., 1978).

²⁴Les Wise, Inner Jazz (Washington: REH Publications Inc., 1980).

²⁵Mel Bay, Guitar Class Method (Missouri: Mel Bay Publications, 1972).

instruction. However, this work deals little with improvisation. Kuzmich further cites Learning Unlimited Audio-Visual Guitar Series²⁶ as a good class method, but goes on to state that class methods need to be supplemented by materials dealing more with improvisation because "few published class guitar materials will help guitarists reach an intermediate or advanced degree of skill in improvisation, either in jazz or other music styles."²⁷

Berklee School of Music in Boston has published many "how to play" guitar books. Vol. II and III of Berklee Series-Guitar: A Modern Method For Guitar²⁸ contains strategies for jazz improvisation and deals mostly with chord-scale relationships. The Guitar: Phase I & II²⁹ by the same author is more adaptable to a classroom setting, but does not deal directly with improvisation.

The review of literature revealed only one work that

²⁶Hal Leonard, Learning Unlimited Audio-Visual Guitar Series (Hal Leonard Publishing, 1975).

²⁷Kuzmich, p. 55.

²⁸William G. Leavitt, Berklee Series-Guitar: A Modern Method For Guitar (Boston: Berklee Press Publ, 1968), Vol. I., Vol. II, & Vol. III.

²⁹William G. Leavitt, The Guitar: Phase I (Boston: Berklee Press Pub., 1970).

_____, The Guitar: Phase II (Boston: Berklee Press Pub., 1975).

addressed guitar in a more general sense to include music of other countries. Improvisations With Guitar³⁰ is "eclectic in scope and designed for guitarists of all levels of playing skill."³¹

There are many other books on the commercial market that apply to guitar improvisation instruction. The most widely used of these have been discussed. However, they pertain almost exclusively to jazz, and are designed for private or individual instruction. Kusmich comments regarding jazz improvisation materials, that the "most serious weakness is the limited number of improvisation methods suitable for the public school heterogeneous classroom".³² In addition to this, most of the materials place undue emphasis on technical development and performance rather than utilizing guitar as a vehicle for learning music.³³

Material on Improvisation

There is a wealth of material intended solely for teaching improvisation. Kusmich refers to a survey done in

³⁰Jason River, Improvisations With Guitar (Fossil: Sohman, Inc.)

³¹Jim Schwartz, "Bookpicking", Guitar Player, Sept. 1979, p. 124.

³²Kusmich, p. 53.

³³Lane, p. 49.

1975 by NAJE (National Association of Jazz Educators), which listed Jamey Aebersold, Jerry Coker, David Baker, Dominic Spera, and Dick Grove as the most frequently used texts.³⁴ The Jamey Aebersold materials are actually very practical for use with guitar in the classroom, even though they deal exclusively with jazz improvisation. This unique approach to teaching jazz improvisation utilizes recordings in conjunction with a text. For example, The II-V-I Progression³⁵ recording has bass, drums and piano as a rhythm section, but no soloist. The student guitarist plays with the rhythm section, having gained information regarding appropriate chords and scales from the accompanying text. It should be noted that the Aebersold materials are similar to most other works reviewed in that they teach "what" to play, but neglect discussing "how" to play. In other words, they neglect instruction on improvisational techniques that students then may apply to the different genres. "Current materials for teaching jazz improvisation rarely succeed at bridging the gap between executing learned patterns and creating spontaneous variations."³⁶ A notable exception is David Baker's Jazz

³⁴Kuzmich, p. 52.

³⁵Jamey Aebersold, The II-V-I Progression (New Albany: Jamey Aebersold, 1974).

³⁶Barry L. Velleman, "Speaking of Jazz," Music Educators Journal, vol. 65, Oct. 1978, p. 30.

Pedagogy: A Comprehensive Method of Jazz Education for Teacher and Student.³⁷ This book is recommended by John Kuzmich³⁸ as well as Jim Schwartz,³⁹ as a good supplement to instrumental improvisation instruction. Other materials by Baker are recommended frequently as well, such as Techniques of Improvisation, four volumes (Chicago: Downbead Music Workshop Publications, 1969-74). Another highly and frequently recommended work is Jerry Coker's Improvising Jazz, (Prentice Hall, Inc., 1964).

Because most of the materials for teaching improvisation in North America are approached from a jazz point of view, it would appear that music educators desire improvisation to be jazz orientated. However, this may not be the case. Most writers cited in this study comment on the fact that the majority of materials available are inappropriate for classroom use. Furthermore, Kuzmich points out that "jazz educators have led the way in developing methods and materials for learning improvisatory skills."⁴⁰ Consequently the available material is dominated by the jazz tradition, which in addition is a product of North American culture.

³⁷David N. Baker, Jazz Pedogogy: A Comprehensive Method of Jazz Education for Teacher and Student (Chicago: Maher Publications, 1979).

³⁸Kuzmich, p. 53.

³⁹Jim Schwartz, "Bookpicking," Guitar Player, Feb., 1980, p. 117.

⁴⁰Kuzmich, p. 53.

There is evidence in the literature indicating that educators desire change. Bert Konowitz stresses the need to teach improvisational techniques. This involves the development of instrumental skills relating to dynamics and rhythm etc.⁴¹ David Baker explains that by concentrating on the various techniques of improvisation, students can learn basic concepts of music such as ear training, call and response, theme and development etc. He exclaims that "teachers should stop asking how improvisation can be taught and start exploring what can be taught with improvisation."⁴² Leonhard and House stress the need for students to have musical understanding in order for music education to be successful.⁴³

A "child lacking in musical understanding may be able to improvise an accompaniment or add a part to a given melody which harmonizes agreeably, but his creative effort may be inconsistent with the style of the melody and add little or nothing to the expressive effect. Musical understanding, on the other hand, would enable him to secure an expressive melodic line, rhythmic and melodic variety, and a harmonic structure consistent with the style and expressive intent of the melody."⁴⁴

⁴¹Konowitz, "Improvisation", pp. 86-87.

⁴²Baker, "Improvisation", p. 51.

⁴³Leonhard and House, pp. 278-79.

⁴⁴Ibid., p. 134.

Related Research

There is little evidence of research in the area of guitar improvisation in education. ERIK searches produced nothing that related guitar improvisation to education in any form. RILM (Repertoire International De Litterature Musicale) gave reference to Steven Zvengrowski's dissertation, "The treatment of idiomatic sonority in selected compositions for the guitar as a curriculum source for comprehensive musicianship". Although the study contains new material for classroom use, and provides strategies for developing comprehensive musicianship, it pertains largely to classical guitar, with little mention of improvisation.

The literature review demonstrates that there is material on guitar instruction, but little on strategies for teaching improvisation on the guitar. Furthermore, the majority of improvisational teaching materials available pertain to jazz, and few of these are appropriate for classroom use.

The review indicates that there is a need for studies of this nature in the pursuit of improving education, especially as it applies to learning music through guitar improvisation. Hopefully this study will not only contribute significantly to the existing body of knowledge, but will serve as a base for future research as well.

CHAPTER III
RESEARCH PROCEDURES

Sources of Data

This study gathered information from two levels of education. At the elementary and secondary level two locations served as sources. Forty-five Manitoba school guitar teachers were contacted regarding data appropriate to the study, and on the basis of information supplied by the Toronto School Board, 27 guitar programs in the Toronto area were identified and surveyed for information.

At the university level, information was gathered from four sources: 1) Indiana University School of Music (Bloomington), 2) Belmont College (Nashville), 3) Berklee College of Music (Boston), and 4) University of Wisconsin- Milwaukee. (Milwaukee). These institutions were chosen based on their prominent guitar programs and each instructor's expertise in the field of guitar education.

Procedures For Collecting Data

The principal instrument for collecting data in this study was a questionnaire which was divided into three sections: 1) Profile of respondents, 2) Guitar program and curriculum information, 3) Learning activities and teaching

strategies. It was necessary to identify the respondents by outlining a profile of their training and experience, as well as data relating to their guitar programs, in order to adequately assess the information collected. As part of the information gathering process it was essential to determine what learning activities and teaching strategies the respondents considered important, and the extent to which they were incorporated in their guitar programs. It was anticipated in the statement of the problem that much of the material would exist "in the heads" of teachers. Therefore, the third section of the questionnaire served to elicit this material. The questionnaire was sent to a total of 72 Manitoba and Ontario school guitar teachers, as well as 4 experts at the university level. Additional data was collected from selected respondents via telephone and personal interviews, as well as materials in the form of tapes, books, and teaching units.

Treatment of Data

The data received via the questionnaire was divided into three main sections: 1) Profile of Respondents, 2) Guitar Program and Curriculum Information, and 3) Learning Activities and Teaching Strategies. In the first two sections, information was compiled exactly as it was received, and placed in table form.

The 39 items comprising the learning activities and

teaching strategies of the third section were rated by the respondents. A rating index was calculated for each item, enabling the 39 learning activities and teaching strategies to be placed in table form in order of importance. Because the rank order varied substantially between the experts and teachers respectively, both groups were treated separately. Overall tendencies were discussed and comparisons were made between responses given by the experts, and those given by the teachers.

All information from materials in addition to the questionnaire was treated in descriptive form. That is, a description was given rather than including the actual material (tapes, books, handouts, etc.) in this work.

CHAPTER IV
RESULTS AND INTERPRETATIONS

Introduction

The purpose of this study was to gather and organize materials that incorporate strategies for teaching improvisation, utilizing guitar as a vehicle. The questionnaire was the primary instrument used to gather information. Some additional information, however, was received directly from those who responded affirmatively to questions 12 and 13.

In light of the literature review, it was anticipated that many music teachers would have limited knowledge and few materials that address the subject of improvisation. In fact, 82.8 percent of total respondents indicated that the amount and quality of current materials for teaching guitar improvisation is inadequate. In view of this, it was gratifying to realize a return of 32 out of 72 questionnaires which translates into 44.4 percent. Nineteen out of the 45 questionnaires sent to Manitoba teachers were returned, compared to 13 out of 27 from Ontario. The Ontario returns were slightly higher at 48 percent in relation to 42 percent in Manitoba.

The study gathered information from elementary and secondary school teachers (hereafter referred to as the "teachers"), as well as instructors at the university level

(hereafter referred to as the "experts"). The profile reviewed both groups separately, and dealt with four areas of their experience: 1) length of guitar teaching experience, 2) teacher's perception of their ability to teach improvisation on the guitar, 3) training in guitar, and 4) training in improvisation.

The Teachers

Profile of Teachers

Length of guitar teaching experience. Number 4 on the questionnaire sought to determine the exact number of years each respondent has been teaching guitar classes. The average number of years teaching is 4.9. Figure 1 shows that most respondents have been teaching for less than 7 years, with 4 years being the most common at 18.8 percent of total teachers. The median score was also 4. A similar study done by Bartel in 1983 which surveyed junior high guitar programs in Manitoba, found that the majority of teachers had 3 years or less experience (46.819 percent of total responses).⁴⁵ In figure 1 the percentages above each column indicate the percentage of total respondents for each number of years

⁴⁵Bartel, p.34.

experience teaching guitar classes.

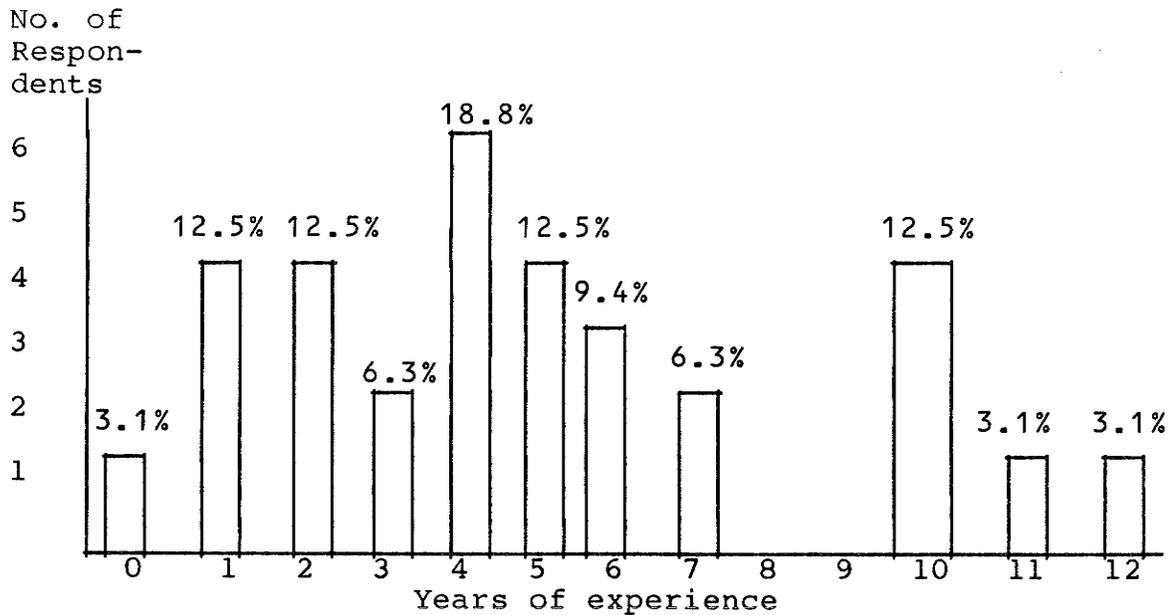


Fig. 1 Guitar teaching experience
(total number of respondents = 32)

Teacher's perception of their ability to teach improvisation. As was expected, there appears to be a correlation between years of experience and perceived ability to teach more advanced skills of improvisation. Note in table 1 that the teachers' perceived ability to teach improvisation is reflected in the increased number of years teaching. Only 3 teachers affirmed ability to teach advanced skills of improvisation, and they all have 10 years experience or more. However, it is interesting to note that one respondent with 11 years experience indicated ability to teach intermediate skills of improvisation, and one teacher with 10 years indic-

cated ability to teach basic skills only. Furthermore, of the 3 respondents who indicated they know nothing about improvisation, the average number of years teaching guitar is 6. Although there appears to be a correlation between ability to teach advanced skills of improvisation and years experience, there is also evidence indicating that years of experience are insufficient indicators of teaching ability. Note in table 1 that the majority of respondents indicated ability to teach basic skills only, but the average number of years teaching guitar classes is 3.46 (of those indicating basic skills). There is a significant number of teachers with approximately 4 years experience that are able to teach only basic skills of improvisation on the guitar.

TABLE 1

TEACHER'S PERCEPTION OF THEIR ABILITY TO TEACH IMPROVISATION

Teaching Ability	No. of Respondents	Percent of Total Respondents	Average No. of Yrs.exp. of those indicating
a. know nothing about improvisation.	3	9.37	6.00
b. able to teach basic skills of improvisation on the guitar.	15	46.97	3.46
c. able to teach intermediate skills of improvisation on the guitar.	7	21.87	5.28
d. able to teach advanced skills of improvisation on the guitar.	3	9.37	10.66
e. no response	4	12.50	4.50

Training in guitar. Most teachers in this study indicated that they are self-taught. Although many have had private lessons in guitar, only two minored in guitar and not one respondent is a guitar major. The scope of this study does not permit research into the reasons behind this, but it does remain that qualified teachers trained in guitar education are not entering the school system. Many participants responded to a. as well as b. in table 2. It is likely that they were initially self-taught and later pursued private lessons.

TABLE 2
TRAINING IN GUITAR

Type of Training	Total Number Respondents	Percentage of Total
a. self-taught guitarist	27	84.4
b. private lessons in guitar	16	50.0
c. university degree with minor in guitar	2	6.3
d. university degree with major in guitar	0	0
e. ARCT in guitar	0	0

Training in improvisation. Table 3 shows the respondents' training in improvisation. Although 50 percent of total respondents have had private lessons in guitar, (table 2), d. in table 3 demonstrates that only 15.6 percent of total participants have studied improvisation on the guitar. Approximately thirty-one percent of those who have taken private lessons, have studied improvisation on the guitar specifically.

TABLE 3
TRAINING IN IMPROVISATION

Training	Total Responses	Percentage of Total Respondents
a. have had some training in improvisation through exposure to Orff methods.	16	50.0
b. have learned about improvisation on the guitar through various method books, articles, etc., but possess no formal training in guitar improvisation.	16	50.0
c. have attended a university or college level course that dealt primarily with the subject of improvisation.	7	21.9
d. have studied improvisation on the guitar through private lessons or formal guitar instruction.	5	15.6

Guitar Program and Curriculum Information

Type of guitar classes. This study did not seek to obtain information from a specific grade level, although the 7-9 and 10-12 categories occupy 88.8 percent of the 36 class type responses. Within the 10-12 category, there were two responses indicating grade 12 only, and one grade 10 only. In the 7-9 category, two respondents indicated grades 7-8 only, and one indicated grade 9 only. Within the K-8 category only 1 response was inclusive. The other 3 sub-categories were grades 1, 5-8, and 2-6.

TABLE 4
TYPE OF GUITAR CLASSES

Guitar Classes	No. of Responses	Percentage of Total Classes
a. Grade 10-12	16	44.4
b. Grade 7-9	16	44.4
c. K - Grade 8	4	11.1
d. no response	1	2.7

Curriculum guides. The question on curriculum guides produced conflicting results among those within the same school division. For example, three respondents indicated "yes" and three (from the same school division) indicated "no" to the availability of a curriculum guide that addresses the subject of improvisation with guitar (table 5, item a.). This discrepancy occurred in two Manitoba divisions as well as two Ontario school divisions. Out of the five Manitoba teachers who indicated the availability of a curriculum guide, one teacher does not follow it at all. In Manitoba, 73.7 percent of total respondents answered "no" to the availability of a curriculum guide that addresses the subject

of guitar improvisation. The Manitoba Interim Guide⁴⁶ for grades 10-12 guitar contains a section on blues music but approaches the subject primarily from an historical point of view, as opposed to providing any type of practical guidelines for teaching improvisation.

TABLE 5
CURRICULUM GUIDE INFORMATION

Curriculum Questions	Yes	% of Total	No	% of Total
a. Do you have available a curriculum guide that addresses the subject of improvisation with guitar?	9	28.0	23	71.9
b. If yes, do you follow the curriculum guide at all?	7	21.9	2	6.3

Teaching materials. The purpose of question a. in table 6 was to find out the extent to which self-designed materials are being used, and to provide a base from which to implement number 12 of the questionnaire, which was designed to gather further information. It was anticipated that more teachers would be using self-designed materials than published works.

⁴⁶Manitoba Department of Education. Interim Guide (10-12), 1983.

A substantial majority of teachers feel that the amount and quality of current materials is inadequate. See Appendix C for a list of published materials utilized by the teachers.

TABLE 6
TEACHING MATERIALS

Materials	Yes	% of Total	No	% of Total	No Response
a. Do you use self-designed materials/methods for teaching improvisation on guitar?	18	56.3	10	31.3	4
b. Do you utilize published materials/methods that aid teaching improvisation on the guitar?	8	25.0	21	65.6	3
c. Do you have written daily/weekly lesson plans for teaching improvisation on the guitar?	10	31.3	19	59.4	3
d. Do you feel that the amount and quality of current materials for teaching guitar improvisation is adequate?	2	6.3	25	78.1	5

Incorporation of strategies. Twenty-two teachers indicated that their guitar program incorporates strategies for improvisation. This is 68.8 percent of total respondents, which corresponds closely with the 25 (78.13 of total) teachers indicating ability to teach improvisation on the guitar.

The idea of teaching strategies for improvisation in isolation to a particular style of music is advocated by approximately two-thirds of the total participants in the study. This moderately positive response is consistent with items 20.a and 14.b of table 10, which are similar in content but worded differently. Item 20.a is slightly less than positive at 2.9 in relation to 14.b which displays a rating index of 3.08.

An area that requires more development is improvising during concerts/public performances. Only 34.4 percent of the respondents indicated that their students improvise publicly. Actually, when placed in the context of the small amount of class time (see figure 2) given to improvisation, and the percentage of students that actually utilize improvisational techniques in solos (see table 10, item 17.d) the above 34.4 percent may be overstated.

TABLE 7
INCORPORATION OF STRATEGIES

Items Regarding Improvisation	Yes	% of Total	No	% of Total	No Responses
a. Does your guitar program incorporate strategies for improvisation?	22	68.8	8	25.0	2
b. Do you ever teach strategies for improvising in isolation to a particular style of music?	19	59.4	9	28.1	4
c. Do your students improvise at all during concert/public performances?	11	34.4	18	56.3	3

Class time given to improvisation. The average class time given to improvisation by the 28 respondents who indicated a percentage is 8.3 percent. The median score however, at 5 percent is more indicative of overall individual responses due to the large number of low percentage scores. Notice in fig. 2 that 69 percent of respondents to this question spend 5 percent or less of class time on improvisation. Furthermore, 4 teachers indicated "very little" rather than specify an actual percentage, which if included in the calculation, would have brought the average down even more.

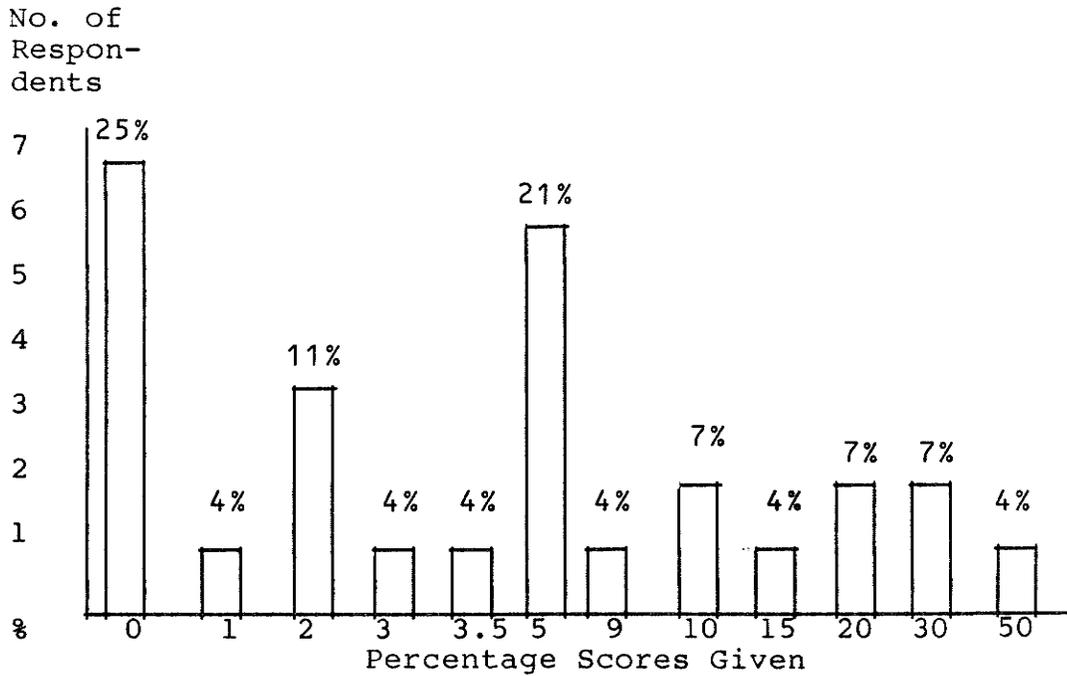


Fig. 2 Percentages of class time given to improvisation (total respondents = 28)

The Experts

Profile of the Experts

The four college level guitar instructors who contributed their expertise to this study are recognized internationally as authorities in guitar education. They are known for their written work such as articles/books relating to guitar instruction, and three of them are renowned by the professional world as excellent performers as well. Because of the individual nature of each person's educational and professional activity, and the fact that there are only four participants, each was profiled separately. A detailed review of the experts credentials may be found in Appendix D.

Information regarding their guitar program and curriculum information was outlined in descriptive form rather than detailing their responses on graphs/tables.

Guitar Program and Curriculum Information

Only one expert indicated the availability of a curriculum guide that addresses the subject of improvisation with guitar. However, all their programs incorporate strategies for teaching improvisation on the guitar, and all four experts utilize self-designed materials. A list of the published works that were cited by the experts as being useful for teaching improvisation on guitar can be found in Appendix C.

One of the experts does not use published materials of any kind, but has developed a large quantity of material for guitar instruction and improvisation as well. All of the college level instructors indicated that the amount and quality of materials for teaching guitar improvisation is inadequate. One indicated that the material was getting better. Two stated that the amount was more than adequate, but the quality less than adequate. John Pell contends that students need to be guided through steps while learning guitar improvisation, and there does not seem to be any appropriate material to be utilized in conjunction with individual and class instruction that progresses through all the steps logically.

All of the experts acknowledged that their students improvise during concerts/public performances. Three indicated that the students do this as part of small groups. Diekneite stressed the importance of having students play guitar with school bands, and indicated that his guitar program forms several rock groups simultaneously, which provide a vehicle for implementing and learning improvisation. John Pell teaches a course entitled Guitar Seminar which operates mostly as a performance lab for students. This is where guitarists are afforded continued opportunity to perform what they have learned about improvisation, as well as pick up new ideas from their peers. Pell's guitar students perform in a solo context as well as duets, trios and quartets.

Improvisation plays a major role throughout the student's learning experience and especially while performing. Pell further stated that at the beginning stages of guitar instruction, 20 percent of class time was given to improvisation, but by the sophomore year (2nd year) 100 percent of instruction time was related to improvisation. Diekneite indicated that 50 percent of his overall class time was devoted to improvisation. Leavitt reported that the amount of time spent on improvisation varies from student to student, but they have improvisation labs which occupy 100 percent of class time. Dr. Schmid registered the lowest amount of time spent on improvisation at 10 percent, but reported that his

program was using improvisation to a greater degree every day in the UWM (University of Wisconsin-Milwaukee) guitar classes.

Tabulation of Responses

The learning activities and teaching strategies listed in tables 9 and 10 have been placed in order of importance as perceived by the respondents. This ranking has been determined by utilizing a rating index for each item. In calculating the responses, a numerical value was assigned to each response. Thus, very important = 4, important = 3, of little importance = 2, and of no importance = 1. All responses for each item were added together, and divided by the total number of responses. The result was a rating index of 1 to 4 with 1 being of least importance, and 4 being of most importance. Where a respondent circled more than one rating on the same item, the one of greater importance was used in the calculation.

Many items received the same rating index. Therefore, so as to display a more accurate representation of the ranking order, the items have been numbered according to same index ratings. For example, three items received the number 1 ranking by the teachers (see table 10). All have a 3.43 rating index.

The experts' ranking of the items is significantly dif-

ferent than those of the teachers. This is largely because there are only 4 experts, and the total number of index ratings is 8. Also, the experts demonstrated more unanimity than the teachers. For example, the first 8 items in the experts' list all received the same rating of 4.0. In contrast to this, the teachers tabulated 28 different ratings out of the 39 learning activities and teaching strategies. In addition to this, the teachers' highest rating is 3.43 for the first 3 items, whereas the experts displayed 4.0 for the first 8 items, and 3.75 for the next 9. The wider range of rating index scores by the experts may indicate that they have more confidence in their opinions. This is further supported by the fact that the majority of the teachers chose "important" as a response, whereas the experts were more committal (perhaps opinionated and likely more knowledgeable regarding each item) and chose "very important" most often.

TABLE 8
RANGE OF RATING INDEX SCORES

Respondents	Range	Point Spread
a. Experts	2.25-4.0	1.5
b. Teachers	2.48-3.43	.95

In view of the above mentioned differences, especially

regarding the ranking order, the experts' and teachers' responses were listed separately, and therefore the order of items in each list is different.

For the purposes of this study, a rating index of 2.5 to 3.0 may indicate significant disagreement among the respondents. A rating index of 3.0 to 4.0 is considered to be a positive response toward the given item, and a rating index below 2.5 indicates a negative response regarding that item.

TABLE 9

THE EXPERTS

Learning Activities and Teaching Strategies	VERY IMPORTANT	IMPORTANT	OF LITTLE IMPORTANCE	OF NO IMPORTANCE	TOTAL RESPONSES	RATING INDEX	% OF TOTAL RESPONDENTS EMPLOYING STRATEGY
1. a. dividing students into pairs (one plays chords, while the other improvises)	4	0	0	0	4	4.0	50*
b. play chords with no open strings (bar chords included)	4	0	0	0	4	4.0	100
c. play scales that are movable (no open strings) to other areas of the fretboard, while maintaining the same fingerings	4	0	0	0	4	4.0	100
d. improvise over particular chord progressions	4	0	0	0	4	4.0	100
e. instantly create phrases/melodies on the guitar, within the context of a particular chord sound/progression	4	0	0	0	4	4.0	100
f. incorporate various techniques such as trill, slide, slūr etc. while improvising	4	0	0	0	4	4.0	100
g. actually incorporate various techniques of improvisation into improvised solos	4	0	0	0	4	4.0	100

TABLE 9 Continued

Learning Activities and Teaching Strategies	VERY IMPORTANT	IMPORTANT	OF LITTLE IMPORTANCE	OF NO IMPORTANCE	TOTAL RESPONSES	RATING INDEX	% OF TOTAL RESPONDENTS EMPLOYING STRATEGY
h. play the pentatonic scale	4	0	0	0	4	4.0	100
2. a. learning to improvise in a group setting (e.g. guitar, bass, drums, piano)	3	1	0	0	4	3.75	75
b. aurally identifying chord progressions (e.g. I - IV - V)	3	1	0	0	4	3.75	75
c. improvise basic blues	3	1	0	0	4	3.75	100
d. play major scales	3	1	0	0	4	3.75	100
e. understand the concept of tension and resolution for the purpose of learning to improvise	3	1	0	0	4	3.75	100
f. play minor scales	3	1	0	0	4	3.75	100
g. improvise in several styles of music	3	1	0	0	4	3.75	100
h. improvise jazz	3	1	0	0	4	3.75	100
i. improvise rock styles (eg. punk, new wave, heavy metal, etc.)	3	1	0	0	4	3.75	75
3. a. play chords in 1st position (open string chords)	3	0	1	0	4	3.5	100

TABLE 9 Continued

Learning Activities and Teaching Strategies	VERY IMPORTANT	IMPORTANT	OF LITTLE IMPORTANCE	OF NO IMPORTANCE	TOTAL RESPONSES	RATING INDEX	% OF TOTAL RESPONDENTS EMPLOYING STRATEGY
b play altered chords eg. G7(#9)	3	0	1	0	4	3.5	100
c. play arpeggios	3	0	1	0	4	3.5	75
d. play arpeggios/scales that require position changes	3	0	1	0	4	3.5	100
e. ear-training through pitch-matching/echoing using the guitar	2	2	0	0	4	3.5	75
f. memorize various patterns (single note) for improvising	2	2	0	0	4	3.5	50
4. a. aurally identifying chord sounds (e.g. major, minor)	2	1	1	0	4	3.25	50
b. instantly create small phrases/melodies on the guitar	2	1	1	0	4	3.25	75
c. identify techniques of improvisation etc. (sequence, variation etc.)	2	1	1	0	4	3.25	75
d. making use of headphones for individual practice with a tape recorder	2	1	1	0	4	3.25	50*

TABLE 9 Continued

Learning Activities and Teaching Strategies	VERY IMPORTANT	IMPORTANT	OF LITTLE IMPORTANCE	OF NO IMPORTANCE	TOTAL RESPONSES	RATING INDEX	% OF TOTAL RESPONDENTS EMPLOYING STRATEGY
e. play guitar with local/school stage band	2	1	1	0	4	3.25	50
f. play scales using open strings (1st position)	3	0	0	1	4	3.25	75
g. utilizing play-along recordings	1	3	0	0	4	3.25	75
5. a. listening to various examples of improvisation via recordings/videos	2	1	0	1	4	3.0	50
b. learn basic chords/scales prior to learning about improvisation	1	2	1	0	4	3.0	75
c. learn to improvise at the very beginning stages of guitar instruction	2	0	2	0	4	3.0	25
d. hum (or vocalize) while improvising in an attempt to match guitar and voice pitches simultaneously	1	2	1	0	4	3.0	25
e. learn to improvise blues prior to jazz/rock, or other idioms for improvisation	2	0	2	0	4	3.0	50

TABLE 9 Continued

Learning Activities and Teaching Strategies	VERY IMPORTANT	IMPORTANT	OF LITTLE IMPORTANCE	OF NO IMPORTANCE	TOTAL RESPONSES	RATING INDEX	% OF TOTAL RESPONDENTS EMPLOYING STRATEGY
6. a. improvise with no particular chord accompaniment or structure of any kind	1	1	0	1	3	2.67	50
7. a. learn techniques of improvisation (variation, sequence, call & response etc.) prior or in isolation to improvising in a particular style such as blues, jazz, etc.	1	1	1	1	4	2.5	25
b. singing while playing guitar	1	1	1	1	4	2.5	25
8. a. improvise classical music	1	0	2	1	4	2.25	50

* One expert neglected to indicate actual incorporation on all items on page 3 of the questionnaire. However, materials and information received from that expert affirms the utilization of this item.

TABLE 10
THE TEACHERS

Learning Activities and Teaching Strategies	VERY IMPORTANT	IMPORTANT	OF LITTLE IMPORTANCE	OF NO IMPORTANCE	TOTAL RESPONSES	RATING INDEX	% OF TOTAL RESPONDENTS EMPLOYING STRATEGY
1. a. dividing students into pairs (one plays chords, while the other improvises)	15	13	2	0	30	3.43	34.38
b. play chords in 1st position (open string chords)	14	12	2	0	28	3.43	68.75
c. play chords with no open strings (bar chords included)	12	16	0	0	28	3.43	59.38
2. a. aurally identifying chord sounds (e.g. major, minor)	14	16	1	0	31	3.42	37.5
3. a. aurally identifying chord progressions (eg. I - IV - V)	14	13	3	0	30	3.37	40.63
b. play scales that are movable (no open strings) to other areas of the fretboard, while maintaining the same fingerings	13	11	3	0	27	3.37	53.13
4. a. improvise over particular chord progressions	11	12	2	0	25	3.36	50.0
5. a. listening to various examples of improvisation via recordings/videos	13	14	3	0	30	3.33	25.0

TABLE 10 Continued

Learning Activities and Teaching Strategies	VERY IMPORTANT	IMPORTANT	OF LITTLE IMPORTANCE	OF NO IMPORTANCE	TOTAL RESPONSES	RATING INDEX	% OF TOTAL RESPONDENTS EMPLOYING STRATEGY
6. a. play scales using open strings (1st position)	11	14	3	0	28	3.29	59.38
7. a. learning to improvise in a group setting (e.g. guitar, bass, drums, piano)	10	17	2	0	29	3.28	18.75
8. a. ear-training through pitch-matching/echoing using the guitar	13	15	1	2	31	3.26	28.13
9. a. instantly create small phrases/melodies on the guitar	8	13	3	0	24	3.21	28.13
10. a. learn basic chords/scales prior to learning about improvisation	14	11	4	2	31	3.19	43.75
b. improvise basic blues	8	16	1	1	26	3.19	56.25
11. a. play major scales	10	15	2	0	28	3.18	68.75
12. a. play altered chords eg. G7(b9)	10	9	4	1	24	3.17	43.75
b. instantly create phrases/melodies on the guitar, within the context of a particular chord sound/progression	6	17	0	1	24	3.17	28.13

TABLE 10 Continued

Learning Activities and Teaching Strategies	VERY IMPORTANT	IMPORTANT	OF LITTLE IMPORTANCE	OF NO IMPORTANCE	TOTAL RESPONSES	RATING INDEX	% OF TOTAL RESPONDENTS EMPLOYING STRATEGY
13. a. understand the concept of tension and resolution for the purpose of learning to improvise	8	10	5	0	23	3.13	34.38
14. a. incorporate various techniques such as trill, slide, slur etc. while improvising	8	11	4	1	24	3.08	37.5
b. identify techniques of improvisation (sequence, variation etc.)	5	16	3	0	24	3.08	31.25
15. a. play minor scales	8	13	6	0	27	3.07	37.5
16. a. play arpeggios	6	17	3	1	27	3.04	59.38
17. a. learn to improvise at the very beginning stages of guitar instruction	10	11	6	2	29	3.00	25.0
b. singing while playing guitar	9	16	3	3	31	3.00	31.25
c. play the pentatonic scale	7	11	5	1	24	3.00	28.13
d. actually incorporate various techniques of improvised solos	5	16	3	1	25	3.00	9.38

TABLE 10 Continued

Learning Activities and Teaching Strategies	VERY IMPORTANT	IMPORTANT	OF LITTLE IMPORTANCE	OF NO IMPORTANCE	TOTAL RESPONSES	RATING INDEX	% OF TOTAL RESPONDENTS EMPLOYING STRATEGY
18. a. memorize various patterns (single note) for improvising	6	14	5	1	26	2.96	34.38
19. a. improvise in several styles of music	7	11	5	2	25	2.92	21.88
b. play arpeggios/scales that require position changes	7	10	7	1	25	2.92	28.13
20. a. learn techniques of improvisation (variation, sequence, call & response etc.) prior or in isolation to improvising in a particular style such as blues, jazz, etc.	4	17	8	1	29	2.90	21.88
b. hum (or vocalize) while improvising in an attempt to match guitar and voice pitches simultaneously	8	14	7	2	31	2.90	25.0
21. a. making use of headphones for individual practice with a tape recorder	5	17	6	2	30	2.83	0
22. a. learn to improvise blues prior to jazz/rock, or other idioms for improvisation	6	9	9	2	26	2.73	28.13

TABLE 10 Continued

Learning Activities and Teaching Strategies	VERY IMPORTANT	IMPORTANT	OF LITTLE IMPORTANCE	OF NO IMPORTANCE	TOTAL RESPONSES	RATING INDEX	% OF TOTAL RESPONDENTS EMPLOYING STRATEGY
23. a. play guitar with local/school stage band	5	12	11	1	29	2.72	12.5
24. a. improvise jazz	3	13	7	2	25	2.68	25.0
25. a. utilizing play-along recordings	4	14	10	2	30	2.67	21.88
26. a. improvise rock styles (eg. punk, heavy metal, new wave etc.)	2	12	7	3	24	2.54	21.88
27. a. improvise with no particular chord accompaniment or structure of any kind	5	6	11	3	25	2.52	18.75
28. a. improvise classical music	2	10	8	3	23	2.48	21.88

Synthesis of Materials

Actual materials in the form of handouts, books, and tapes were received from the experts and teachers as well. Other information was gathered by way of personal and telephone interviews. All of the information accumulated related in one way or another to the 39 learning activities and teaching strategies which were rated by the respondents. Therefore, all the materials were presented in descriptive

form (rather than include actual handouts, books, tapes, etc.) as they relate to each of the 39 items in tables 9 and 10. Significant similarities and differences between each group's responses were discussed in chapter V.

The goal of this study was to gather and organize materials for teaching improvisation utilizing the guitar. The organizational aspect of the study was to place the material under three main headings: 1) Blues Improvisation, 2) Rock Improvisation, and 3) Activities and Strategies, and then attempt a synthesis of all materials including the learning activities and teaching strategies found in tables 9 and 10. When reference was made to any of the items found in those tables, the experts' table (table 9) was the one used.

Blues Improvisation

Improvising basic blues received a positive rating from the experts as well as the teachers. More material was gathered on teaching the blues than any other medium for teaching improvisation. In addition, a relatively large percentage of both groups actually incorporate blues improvisation into their guitar program.

Twelve bar blues is the most common structure for blues improvisation, and is fundamentally comprised of three

chords: the tonic, sub-dominant, and dominant. The 12 bar blues progression may be utilized to teach key and chord relationships as well as transposition. One teacher had the students memorize the 12 bar blues chord progression, and using the I - IV - V formula in each key, transpose to other keys.⁴⁷ By utilizing bar chords for the blues progression, transposition to all other keys is done by merely changing positions, and maintaining the same fingerings. Thus, only 3 movable bar chord fingerings are needed for playing the blues in all keys. Note that playing movable chords (1.b) was the only item other than 1.a that received the most positive rating by both groups.

At the beginning stages blues are usually played in the key of G using open chords. Playing 1st position open chords (3.a) received a high rating by the teachers and experts alike.

Although the blues traditionally follows the chord progression outlined in figure 3 below, figures 4 and 5 are also acceptable variances.

⁴⁷Materials submitted by Rick Schulz.

Blues Progressions

G (G⁷)
4/4 | / / / / | / / / / | / / / / | / / / / |
C⁷ G
| / / / / | / / / / | / / / / | / / / / |
D⁷ C⁷ G D⁷ G
| / / / / | / / / / | / / / / | / / / / : | / / / / ||
Last time

Fig. 3 12 bar blues in G

G⁷ C⁷ G⁷
4/4 | / / / / | / / / / | / / / / | / / / / |
C⁷ G⁷
| / / / / | / / / / | / / / / | / / / / |
D⁷ C⁷ G⁷ D⁷ G (or G⁷)
| / / / / | / / / / | / / / / | / / / / : | / / / / ||
Last time

Fig. 4 12 bar blues in G

None of the materials on the 12 bar blues received from the teachers, was treated as an ongoing process. Rather, it was presented as a single unit. Conversely, the experts treated improvisation as a developmental process within the context of each style of music being utilized. Note that figure 5 is more complex than figure 3, but is basically the same chord progression. The addition of substitute chords provides a more complex structure for the purposes of

improvisation. For example, the C#°7 provides the opportunity for a diminished scale to be incorporated into an improvised solo. Chord structure then, regardless of the style of music being utilized, may be developed from simple to complex, for the purpose of improvisation.

G	C ⁹	G ⁹	Dmi ⁷	G ⁷
4/4	/ / / / / / / / / / / / / / / /			
C ⁹	C#°7	G ⁹	E ⁷	
/ / / / / / / / / / / / / / / /				
Ami ⁷	D ⁷ (#9)	G ⁷	D13	G ⁷
/ / / / / / / / / / / / / / / / : / / / /				
				Last time

Fig. 5 12 bar blues in G

By using altered chords such as D⁷(#9), tension is created and then resolved as the chord returns to G⁷ or G, which is the tonic. The experts rated 2.e second at 3.75. Understanding the concept of tension and resolution for the purpose of learning to improvise also received a positive rating from the teachers (3.17). Notice that playing altered chords (3.b) was rated high by the experts and teachers, although 100 percent of the experts actually incorporate this strategy compared to 43.75 percent of the teachers.

There are many other variations of the blues progres-

sion. One need not jump in progression from figure 4 to figure 5 for example, but may add 1 or 2 chords at a time, in accordance with each student's ability. Berle's Complete Handbook for Jazz Improvisation, which was cited by one of the experts, contains a section on the blues which develops the blues progression even further.⁴⁸

Pentatonic and blues scales. Improvising over particular chord progressions received positive ratings from both groups. The 12 bar blues progression appears to be a very common vehicle for providing harmonic and rhythmic background for improvisation. The blues and pentatonic scales are used predominantly for blues and rock improvisation. Usually these scales are introduced by utilizing diagrams of the guitar fretboard. The dark circles designate the roots. In each pattern in figure 6 there are 3 tonic notes. Notice that the only difference between the two scales is the sharp 4th (D sharp in this case) found in the blues scale.

⁴⁸Arnie Berle, Complete Handbook For Jazz Improvisation. (New York: Amsco Music Publishing Company, 1972), pp. 64-67.

G Pentatonic Scale

G Blues Scale

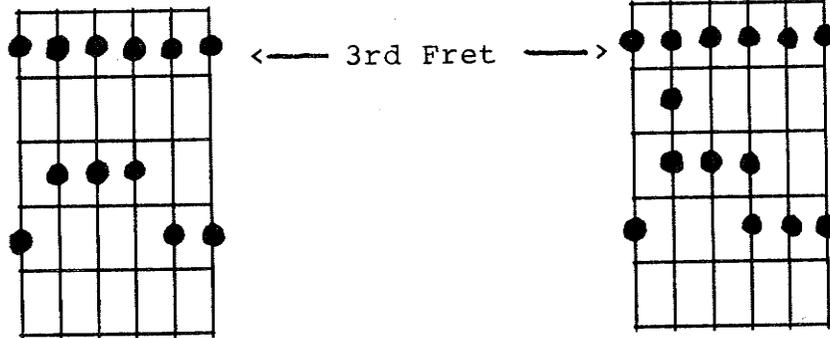


Fig. 6 Scales for improvising

Although the 2 scales in figure 6 are used more frequently, some teachers use the patterns in figure 7 as well, especially for more advanced students. The blues scale patterns in figure 7 can be changed to pentatonic scales, simply by removing the sharp 4th notes from each pattern.

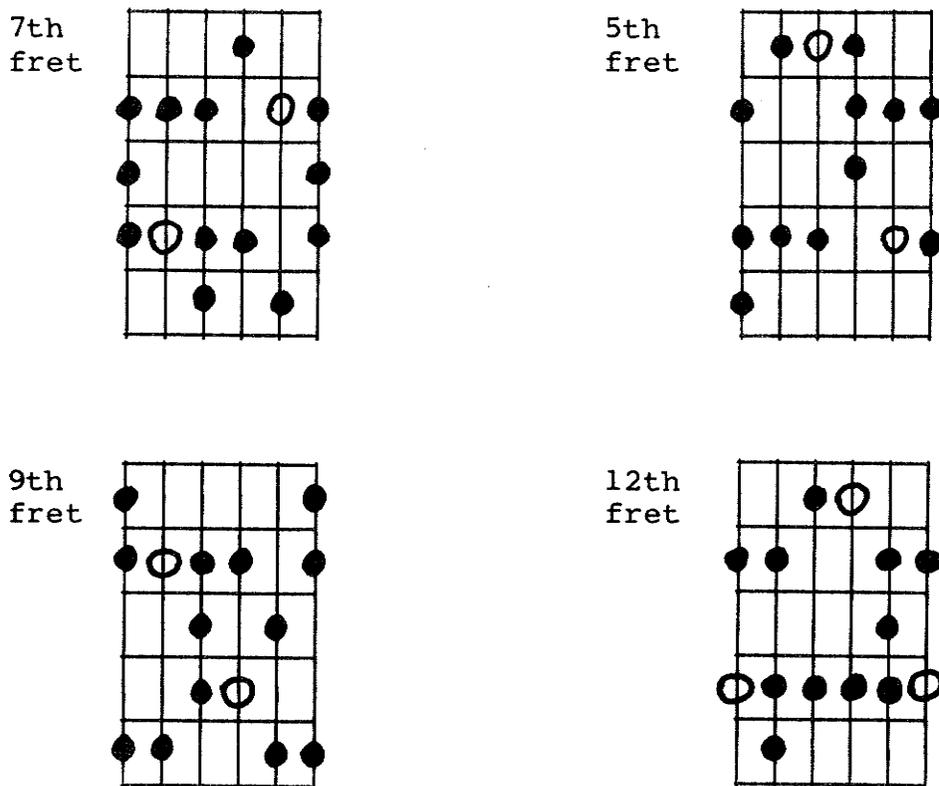


Fig. 7 Additional blues scale patterns

Although students are encouraged to memorize scale patterns, many teachers break the scales into smaller segments. Memorization is reinforced if scales are broken up into patterns easy to visualize on the fretboard. This gets students playing (improvising) sooner than if they were required to know the entire scale. From this point, rhythmic and melodic variation is often applied, as students 'play around' the melody notes.

At the very beginning stages of improvisation as few as 1 to 5 notes of the scale may be used. Will Schmid has students begin improvising with 4 notes of the E minor penta-

tonic scale.⁴⁹ Several examples of rhythmic and melodic variation are given of the same 4 notes.



Fig. 8 Example of variation on 4 notes

Students are required to vary the order of notes and rhythmic values according to their own musical taste. Eventually, a repertoire of short motifs or phrases (licks) is acquired. As the students' ability and knowledge increases, longer and more harmonically complex phrases are developed through new concepts, and combining the shorter phrases as well.

Items 1.e, 3.f, and 4.b of table 9 are all closely related in that they have to do with playing phrases/ melodic patterns on the guitar. The response was quite positive overall by both groups. Creating phrases within the context of a particular chord sound/progression i.e. was rated higher than the others (3.f and 4.b) and is also incorporated by all

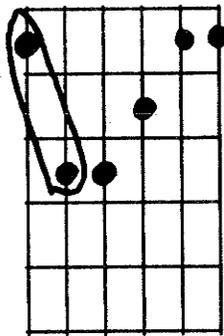
⁴⁹Will Schmid, Rock Trax-I, (Milwaukee: Hal Leonard Publishing Corporation, 1985), p. 3.

four experts, as opposed to 50 percent incorporation for 3.f, and 75 percent actual for 4.b.

Rock Improvisation

The harmonic background for playing basic rock music is usually less complex than blues. By utilizing chord fragments or two-note chords, even the beginning guitarist can instantly play rock. Two-note chords are derived from full bar chords and are sometimes referred to as power chords.

major chord shape



two-note chord shape

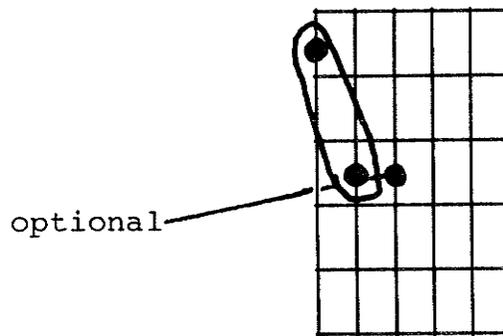


Fig. 9 Chords utilized for rock improvisation

The two-note shape may be used as a major or minor, because it is comprised of the root and 5th of the chord. With the addition of the optional note, the three note shape takes on a slightly different sound because of the interval of a 4th directly above the 5th of the chord. Furthermore, the student only needs to learn one shape in order to play rhythm for hundreds of rock type songs.

Notice in figure 10 that the same shape is utilized for

each chord in the I - IV - V progression. This also may be applied to the 12 bar blues (rock style).

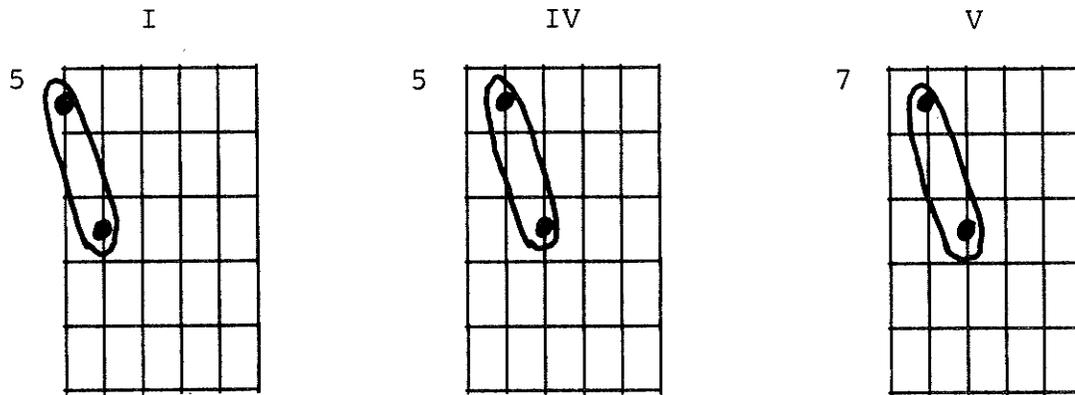


Fig. 10 Power chords I - IV - V progression

Open string chords are also utilized for playing rock, and are usually introduced gradually. It should be mentioned that two and three-note chords are used by rock guitarists at advanced levels of playing ability, and are excellent tools for creating rhythm patterns.

Regarding lead playing (single note), the most common avenue seems to be the pentatonic and blues scales, and most teachers employ similar strategies to those mentioned in the section on Blues Improvisation. A number of other strategies, however, were outlined by various respondents who teach rock improvisation on the guitar.

Although rock ideas can be played on an acoustic guitar in a classroom setting, the nature of rock music occasionally demands more diversity. Therefore, teachers often have a few electric steel string guitars available to students. Some techniques such as string bending and obtaining artificial

harmonics with a pick are more suitable to steel string electric guitars. There are many new guitar techniques which are incorporated into improvised solos such as those performed by Edward Van Halen. Zane Zalis indicated that students are interested in learning rock guitar solos, so he capitalizes on this fact, in order to teach various techniques on the guitar applicable to improvisation.⁵⁰ Therefore, in this context learning begins by listening to other musicians and imitating the techniques, style, treatment of melody etc. Students then may apply what they learn, as they create their own solos. Diekneite looks for specific examples of improvisational techniques found in actual music.⁵¹ He cited the guitar solo in "Something" by the Beatles as an excellent example of ways in which to employ string bending. Zalis emphasized the importance of demonstrating various techniques to the students, as well as using listening examples.

Utilizing the Tape Recorder

Although making use of headphones with a tape recorder for individual practice is rated as being important by the experts, only two of them actually incorporate this strategy as indicated in table 9, 4.d. However, it is likely that more actual responses would have been recorded if the word "headphones" were omitted from the phrase. John Pell pointed

⁵⁰Interview with Zane Zalis, July, 1985.

⁵¹Interview with Don Diekneite, June 1985.

out that although he does not make use of headphones in the classroom, students are required to utilize the tape recorder for purposes of improvisation.⁵² The tape recorder essentially takes the place of a rhythm partner. Students record a particular sequence of chords using the guitar. The chord progression is repeated several times so as to avoid excessive rewinding of the tape. This works especially well when studying progressions such as the ii-V-I. Students are first required to write out simple phrases using the arpeggios associated with each chord. Many other teachers as well as Pell advocate building a repertoire of patterns, to be integrated into improvised solos.



Fig. 11 Example of ii - V - I arpeggio patterns

The major scale is used in conjunction with the arpeg-

⁵²Interview with John Pell, August 1985.

gios in figure 11. Notice that only notes of the one major scale are necessary in order to play over the chord progression. Students may use the same chord progression on the tape, all the while increasing the complexity of their phrases by employing strategies such as repetition, sequence, inversion, the addition of passing tones, or rhythmic and melodic variation etc. It should be mentioned that only a few notes of the major scale are necessary in order to improvise over the ii-V-I progression. Therefore, improvisation may be taught gradually from simple to complex. Correspondingly, it is also possible to employ these strategies utilizing the I-IV-V chord progression (which relates to the ii-V-I) found in most folk songs.



Fig. 12 Example of ii - V - I major scale patterns

Later, and with jazz music specifically, students record the changes of an entire song, with repeats as well. They

then may play the melody while the tape acts as accompaniment, and at the repeat, begin improvising utilizing the chords of the piece for harmonic and rhythmic backing.

Another use for the tape recorder is pre-recorded music. Traditionally, material such as the Aebersold series has catered to more intermediate and advanced students. Schmid's new Rock Trax-I⁵³ however, is designed for the beginning student as a supplement to regular instruction. A pre-recorded tape is used extensively as backup. In other words, the students get to practice with a rock band, minus the lead singer and guitar player. Individual practice may be done at home, or in class utilizing headphones. Many tape recorders allow guitar to be plugged in for use with headphones.

Dividing Students Into Pairs

One of the items rated highest by the experts and teachers, is the strategy of dividing students into pairs so that one student may improvise while the other plays chords. In traditional blues, this is called 'chucking' and 'jiving'. The context while working in pairs is often the blues, but other styles also work successfully. Zane Zalis indicated that it is important to have students change partners several times before changing the style of music, thereby exposing

⁵³Will Schmid, Rock Trax I, (Milwaukee: Hal Leonard Publishing Corporation, 1985).

students to their peers' treatment of the same material, thus reinforcing the individual nature of improvisation.⁵⁴

It is not necessary to have chord accompaniment all the time while in pairs. One strategy is to have students echo patterns to their partners. This is an activity which develops aural acuity, helps build patterns for improvising, and increases facility on the fretboard. Another similar strategy is to have students play (improvise) short phrases for each other, but in the context of metre. For example, a beat is established by tapping the foot. The 1st student plays a two-bar phrase, and the 2nd student improvises a 2 bar phrase beginning at the 3rd bar. In jazz circles this is called trading 2's or 4's, depending on the number of bars each person takes. Actually, the analogy of conversation (question and answer) is very applicable to this activity.

When placing students in pairs, it is generally best to disperse them throughout the class. However, if room space is limited it may be necessary to make use of other areas such as lawns in the summer. One teacher actually utilized hallways and practise rooms because of limited space in the music room.⁵⁵

⁵⁴Interview with Zane Zalis, July 1985.

⁵⁵Interview with Avril Mochoruk, June 1985.

Chord Melody Improvisation

The concept of improvising melodies with chords, ie. playing the melody and harmony simultaneously, is a comparatively unexplored area of improvisation, especially at the elementary and secondary level. Zane Zalis has been teaching chord melody improvisation with much success at Miles Macdonell Collegiate. The process usually begins by having students create short melodies (patterns) on the guitar. Students then harmonize the melody. Essentially, the harmonized scale is used as a base. Note that the complete harmonized scale in F contains only 3 different finger positions. The three-note forms are somewhat easier for beginners to play. Once the students become more familiar with the chord shapes they are freer to develop melodies simultaneously, and create motifs to improvise around. Actually, the 7th chord in the sequence (diminished triad) does not need to be used at first. Thus, chord melody improvisation may begin with only 2 shapes, major and minor.

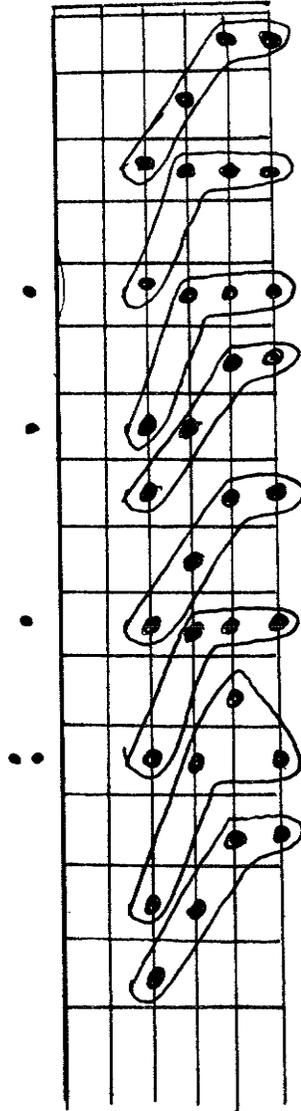


Fig. 13 F harmonized scale

Chord melody improvisation is also utilized as a vehicle for learning chord and scale relationships. For example, while developing a chord melody for Jingle Bells, students learn ways in which to create more harmonic interest, such as

substituting a G⁷(b5) arpeggio in place of G⁷.⁵⁶ Once students are aware of the options available to them, they are able to make decisions (improvise) according to their ability and knowledge, as well as their personal taste.

Summary

This chapter set out to report findings based on information gathered by way of a questionnaire, as well as data received directly from the respondents via interviews and actual materials. The questionnaire provided a fairly comprehensive profile of what the respondents consider important for learning improvisation on the guitar, as well as what they are actually incorporating in their programs. Other materials and information received, provided a closer and more thorough insight into what is actually being taught regarding guitar improvisation for music instruction.

On one hand, the findings indicate that programs in general are incorporating strategies for teaching improvisation on the guitar. On the other hand, many guitar teachers deal little (if at all) with the subject of improvisation, which appears to be a result of insufficient training and lack of adequate teaching materials.

The next chapter will attempt to bring the findings of the study into focus, and make recommendations for future research, program development, and training of teachers.

⁵⁶Interview with Zane Zalis, July, 1985.

CHAPTER V
CONCLUSIONS AND IMPLICATIONS

Introduction

The purpose of this study was to gather and organize materials that incorporate strategies for teaching improvisation, utilizing the guitar. In the previous chapter information and materials which were gathered via the questionnaire and directly from the respondents, was organized and presented. Because the study surveyed guitar instructors at the university level as well as the elementary and secondary level, a wide spectrum of material relating to teaching improvisation on the guitar was received. However, substantive differences exist between the information provided by the experts and that provided by the teachers.

This present chapter identified significant differences by outlining particular areas of contrast. Based on the findings, conclusions were drawn with implications for training of teachers, program development, composition of teaching materials, and future research.

The data received in the first two sections of the questionnaire, i.e. 1) Profile of the teachers, and 2) Guitar program and curriculum information, revealed some areas regarding guitar education which are in need of im-

provement, such as teacher training, and direction regarding curriculum planning and teaching materials. Secondly, differences between the responses of teachers and experts regarding learning activities and teaching strategies (including additional materials received), point to particular areas of teaching improvisation on guitar which merit more attention in terms of improvement as well as implementation.

Summary of Findings

Profile of Respondents

Training of teachers. All four experts and most of the teachers in the study professed to be primarily self-taught guitarists. In addition to this, not one respondent possessed a university degree with a major in guitar, and only 2 indicated a university degree with a minor in guitar. Table 3 further points out that few respondents have had formal training in improvisation. It is interesting to note that in the case of most participants, the process of education has been reversed. That is, they have learned about guitar improvisation either in the field professionally, or on their own through various books, recordings, private lessons, etc., and have then brought what they've learned into the field of education. Although most major universities offer guitar instruction, based on this study it is apparent that guitar

students are not entering the field of education. It may be that universities regard guitar solely as a performance instrument, rather than a legitimate vehicle for music instruction. According to table 3, only 22 percent of teachers have studied improvisation at university. Perhaps this can be attributed to an over-emphasis on the performance of written compositions (i.e. note for note) as opposed to learning music through improvisation.

Ability to teach improvisation on the guitar. The training of teachers is directly related to the level of improvisation they are able to teach. Table 1 shows that 47 percent of the teachers indicated ability to teach only basic skills of improvisation on the guitar. The level of knowledge and teaching ability of teachers has a direct bearing on what is taught in the classroom. Obviously, if a teacher's knowledge about a certain subject is limited, it follows that the student's education in that particular area of study, is also limited.

The description of improvisation given in chapter 3 refers to the process of learning improvisation as functioning on a continuum from simple to complex. John Pell outlined 4 steps in which the continuum may be applied to learning improvisation on the guitar: 1) learn basic blues, 2) learn the fretboard. Discover where chords and scales etc. are in relation to the way the fretboard is layed out,

3) listen to others, analyze what they are doing and 4) integrate all learning into all styles.⁵⁷

Information gathered from the teachers, indicated that the 12 bar blues occupies the largest component of classroom activities for teaching improvisation. Furthermore, 12 bar blues has been dealt with only at the basic level of complexity. In short, the logical progression of learning regarding guitar improvisation, has been kept at the beginning level mostly because teachers simply are not knowledgeable so as to develop improvisation beyond the beginning stages.

University of Toronto and University of Manitoba both have a classical guitar program. The review of literature pointed to the fact that music educators in general consider improvisation to be an important and essential aspect of music education. Most of the learning activities and teaching strategies outlined in table 9 and 10 were rated important by the participants. However, the item that received the lowest rating (8.a. of table 9), was improvising classical music. As the experts and teachers combined do not consider classical music as important as other styles of music for learning improvisation on the guitar, and classical guitar is the style predominantly taught at university level,

⁵⁷Interview with John Pell, August 1985.

it follows then, that improvisation is not being dealt with sufficiently (if at all). The scope of guitar education needs to be broadened to include other styles of music and a wide variety of strategies for teaching improvisation.

Guitar Program and Curriculum Development

Curriculum. A common response by participants in the study is summed up by one teacher who stated, ". . . much of our material is trial and error oriented. Things are not specified in our guitar curriculum . . ." The scope and purpose of this study did not permit research into the area of curriculum development. Nevertheless the fact that 71.9 percent of respondents answered "no" to the question of the availability of a curriculum guide that addresses the subject of guitar improvisation, it is evident that research in curriculum development is needed in order to provide educators with practical guidance with which to direct their programs.

Teaching materials. Appendix C contains a list of published materials utilized by the experts and teachers. Seventy-eight percent of respondents (teachers) feel the amount and quality of current materials for teaching improvisation is inadequate. Two experts indicated that the amount was adequate, but the quality was not. Usually the experts utilized published materials in conjunction with self-designed materials. Pell pointed out the need for a

logical step by step treatise on teaching improvisation on the guitar.⁵⁸ Hopefully the material gathered in this study will serve as a step in the direction towards providing educators with some practical guidelines for teaching improvisation on the guitar in the classroom.

Learning Activities and Teaching Strategies

The most pronounced differences between the experts' and teachers' responses were demonstrated by the extent to which various learning activities and teaching strategies were actually incorporated in relation to corresponding rating index scores, and further evidenced in contrasts between the experts' and teachers' rating of particular items.

Actual incorporation of activities and strategies. It is generally considered important that students be afforded the opportunity to implement what they have learned about improvisation. Item 1.g of table 9 is an activity utilized by all the experts, and received a rating of 4.0. Conversely, actually incorporating techniques of improvisation into improvised solos is utilized by only 12 percent of the teachers (see table 10, item 17.d). Many of the items refer to

⁵⁸Interview with John Pell, August 1985.

aspects of playing guitar such as playing major scales and arpeggios. It is apparent that most guitar programs incorporate these techniques. When placed in the context of improvisation, however, playing major scales takes on a new meaning. This may account for the relatively high actual incorporation percentages for playing chords in 1st position (1.b of table 10), and playing major scales (11.a of table 10). Fourteen of the 26 items rating 3.0 or higher (table 10), were incorporated by only 50 percent or less of the teachers responding. Furthermore, the percentage of actual incorporation in relation to total participants in the study, is even lower. The significance of this is that many of the items rated positively by the teachers are not employed to a sufficient degree in their programs. The implications of this occurrence relates to the training of teachers as well as development of teaching materials. Many teachers consider strategies to be important, but simply are not trained sufficiently so as to implement them, and there is no single body of materials that would offer practical guidance.

Rating of learning activities and teaching strategies.

The experts' spread of rating index scores is wider than the teachers' scores. This was to be expected as the experts having more knowledge regarding the learning activities and teaching strategies are therefore more able to comment assertively on each item. Also, many teachers may have felt that

a particular strategy was important, but have not put it to the test, and therefore, could not be more committal in their response.

The differences overall are not as significant as those in particular items. For example, the teachers rated "improvising jazz" more than a full point lower than the experts. The reason for this is probably related to the continuum of complexity which was discussed earlier in this chapter. Jazz is generally considered to be a relatively advanced stage of improvisation, and the majority of public school teachers in this study are only able to teach basic skills of improvisation. It would appear that the teachers' low rating of strategies usually associated with more advanced improvisational skills, is a result of their inability to teach at this level (see items 23.a, 24.a, 19.a, 21.a in table 10).

Conclusions

Based on the findings of this study, the following conclusions were drawn:

1. Teachers trained in guitar are not entering the public school system to any appreciable degree.
2. Music educators currently in the public school system, demonstrate a lack of training in improvisational skills, and the teachers' level of ability has a direct bearing on the degree to which

improvisation is taught and the quality of instruction given.

3. The provincial curriculum guide does not adequately address the subject of improvisation and the majority of teachers in Manitoba and Ontario are not following the curriculum guide regarding guitar improvisation.
4. The amount and quality of materials available for teaching guitar improvisation in a classroom setting is inadequate.
5. Various techniques associated with learning music on the guitar (e.g. scales, arpeggios, chords, etc.) are not taught within the context of improvisational activities.
6. Improvisation is not being treated as a developmental activity at the elementary and secondary level.

Recommendations

1. The findings of this study indicate that research is needed to determine why trained guitarists are not entering the public school system. This may include a re-evaluation and restructuring of guitar instruction at the university level. It is apparent that programs in music should be stressing guitar education.

2. Information received in this study points out that most teachers have had little training in improvisation, and their programs are a direct reflection of this fact. Many teachers in this study have had training in improvisation solely through exposure to Orff methods. Research is needed to determine if a relationship exists between improvisational strategies utilized in Orff methodology and those employed in other forms of improvisation. It is recommended that music education develop a logical and progressive format for the teaching of improvisation from elementary through to secondary education.
3. This study did not address the subject of curriculum guides directly, but rather, gathered information and materials that may serve as guidelines for curriculum planning. It is recommended that curriculum guides provide more adequate information (practical guidelines) relating to strategies for utilizing guitar as a vehicle for music instruction.
4. There is a need for teachers to conceptualize the interface between learned techniques and improvisational activities. This conceptualization will only be realized as an outgrowth of a philosophy of music education which allows for the expressive element inherent in performing improvisation.

5. There is a need for teachers to be trained in accordance with a system of instructional materials for teaching improvisation that progresses logically from simple to complex.

Summation

This study addressed an area of music education in which very little research has been done. Lack of appropriate curriculum and program planning as well as the development of teaching materials reflects the state of current research relating to improvisation utilizing the guitar. The expressive element inherent in improvisation is a primary objective of music education. It is recommended therefore, that researchers focus their attention on strategies designed to develop the expressive element in students through improvisational activities. A wide variety of materials and information relating to guitar improvisation has been generated in this project. It is hoped that this study will contribute to the development of instructional materials and serve as a guide for program development.

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APPENDIX A
Questionnaire and Letters
Sent to Participants

APPENDIX A
Questionnaire and Letters Sent to Participants

Patrick S. Moore
Room 256
Faculty of Education
University of Manitoba
Winnipeg, Manitoba
R3T 2N2

June 5, 1985

I am currently working on a research project concerning improvisational materials utilizing guitar as a vehicle for music instruction. Renewed interest in guitar education has precipitated a need for further development of instructional materials and methods.

The sampling of schools for this study is relatively small, as guitar programs such as yours have been selected by recommendation, rather than random choice. Therefore, your participation is critical to the success of the project.

I would kindly ask you to fill out the enclosed questionnaire, and return it in the stamped, self-addressed envelope.

I would like to thank you in advance for providing me with the information necessary for my study. I will be happy to provide you with a summary when the study is completed.

Sincerely,

Patrick S. Moore

Patrick S. Moore
Room 256
Faculty of Education
University of Manitoba
Winnipeg, Manitoba
R3T 2N2

June 5, 1985

I am currently working on a research project concerning improvisational materials utilizing guitar as a vehicle for music instruction. Renewed interest in guitar education has precipitated a need for further development of instructional materials and methods.

The enclosed questionnaire has been sent to over 75 secondary schools. However, less than 10 guitar instructors at the college level have been selected to participate in this study. Therefore, your participation is critical to the success of the project.

I would kindly ask you to fill out the enclosed questionnaire, and return it in the stamped, self-addressed envelope.

I would like to thank you in advance for providing me with the information necessary for my study. I will be happy to provide you with a summary when the study is completed.

Sincerely,

Patrick S. Moore

Patrick S. Moore
Room 256
Faculty of Education
University of Manitoba
Winnipeg, Manitoba
R3T 2N2

June 20, 1985

About two weeks ago you received a questionnaire regarding improvisational materials for guitar. Although the initial response has been quite appreciable, a larger percentage of returns is needed.

Please be assured that your response on the questionnaire is not an evaluation of your program and your opinions will be held in confidence.

I would kindly ask you to complete the questionnaire and return it to me as soon as possible. If you have already mailed your questionnaire, please accept my thanks and disregard this request.

Thank you for taking your valuable time to provide information for this study.

Sincerely,

Patrick S. Moore

QUESTIONNAIRE

General Information

1. Name of school _____
2. School Division/District No. _____
3. Type of Guitar Classes: K-8 ____, 7-9 ____, 10-12 ____, other ____
4. Number of years you have been teaching guitar classes _____
5. Check each item that describes your training"
 - a) ___ self-taught guitarist
 - b) ___ university degree with major in guitar
 - c) ___ university degree with minor in guitar
 - d) ___ ARCT in guitar
 - e) ___ private lessons in guitar
 - f) ___ other, please specify _____
6. Check each item that pertains to you.
 - a) ___ have had some training in improvisation through exposure to Orff methods. If other, please specify.

 - b) ___ have attended a university or college level course that dealt primarily with the subject of improvisation.
 - c) ___ have studied improvisation on the guitar through private lessons or formal guitar instruction.
 - d) ___ have learned about improvisation on the guitar through various method books, articles, etc., but possess no formal training in guitar improvisation.
 - e) ___ able to teach basic skills of improvisation on the guitar.
 - f) ___ able to teach intermediate skills of improvisation on the guitar.
 - g) ___ able to teach advanced skills of improvisation on the guitar.
 - h) ___ know nothing about improvisation.

Guitar Program & Curriculum Information

7. a. Do you have available a curriculum guide that addresses the subject of improvisation with guitar? Yes _____ No _____
- b. If yes, do you follow the curriculum guide at all? Yes _____ No _____
- c. Does your guitar program incorporate strategies for improvisation? Yes _____ No _____
- d. Do you utilize published materials/methods that aid teaching improvisation on the guitar? Yes _____ No _____
- e. If yes, please specify _____
- f. Do you use self-designed materials/methods for teaching improvisation on guitar? Yes _____ No _____
- g. Do you have written daily/weekly lesson plans for teaching improvisation on the guitar? Yes _____ No _____
- h. Do you feel that the amount and quality of current materials for teaching guitar improvisation is adequate? Yes _____ No _____
- i. Do your students improvise at all during concerts/public performances? Yes _____ No _____
- j. Do you ever teach strategies for improvising in isolation to a particular style of music? Yes _____ No _____
- k. When dealing with improvisation, which style(s) of music is used?
jazz _____, blues _____, classical _____,
folk _____, rock _____, other _____
- l. Approximately what percentage of the guitar class time is given to improvisation? _____
- m. Which type of guitar do you think is best for teaching improvisation?
nylon string classical _____, steel string acoustic _____, steel string electric _____, nylon string electric _____, other _____

Learning Activities and Teaching Strategies

8. Rate the importance of each activity for learning improvisation on the guitar by circling the appropriate number e.g. 1,2, 3, 4.

	VERY IMPORTANT	IMPORTANT	OF LITTLE IMPORTANCE	OF NO IMPORTANCE
a) ___ learning to improvise in a group setting (e.g. guitar, bass, drums, piano)	1	2	3	4
b) ___ utilizing play-along recordings	1	2	3	4
c) ___ making use of headphones for individual practice with a tape recorder	1	2	3	4
d) ___ dividing students into pairs (one plays chords, while the other improvises)	1	2	3	4
e) ___ listening to various examples of improvisation via recordings/videos	1	2	3	4
f) ___ learn to improvise at the very beginning stages of guitar instruction	1	2	3	4
g) ___ learn basic chords/scales prior to learning about improvisation.	1	2	3	4
h) ___ learn to improvise blues prior to jazz/rock, or other idioms for improvisation	1	2	3	4
i) ___ learn techniques of improvisation (variation, sequence, call & response etc.) prior or in isolation to improvising in a particular style such as blues, jazz etc.	1	2	3	4
j) ___ play guitar with local/school stage band	1	2	3	4
k) ___ ear-training through pitch-matching/echoing using the guitar	1	2	3	4
l) ___ aurally identifying chord progressions (e.g. I - IV - V)	1	2	3	4
m) ___ aurally identifying chord sounds e.g. major, minor)	1	2	3	4
n) ___ singing while playing guitar	1	2	3	4
o) ___ hum (or vocalize) while improvising in an attempt to match guitar and voice pitches simultaneously	1	2	3	4

9. Please check () the learning activities and teaching strategies that you have just rated, if they are actually being incorporated in your guitar class.
e.g. a) ___ learning to improvise in a group setting.

10. Rate the importance of each of the following aspects of a guitar program. Students should be able to"

	VERY IMPORTANT	IMPORTANT	OF LITTLE IMPORTANCE	OF NO IMPORTANCE
a) ___improvise basic blues	1	2	3	4
b) ___improvise jazz	1	2	3	4
c) ___improvise classical music	1	2	3	4
d) ___improvise in several styles of music	1	2	3	4
e) ___improvise rock styles (eg. punk, heavy metal, new wave etc.)	1	2	3	4
f) ___identify techniques of improvisation etc. (sequence, variation etc.)	1	2	3	4
g) ___actually incorporate various techniques of improvisation into improvised solos	1	2	3	4
h) ___play major scales	1	2	3	4
i) ___play minor scales	1	2	3	4
j) ___play scales using open strings (1st position)	1	2	3	4
k) ___play scales that are movable (no open strings) to other areas of the fretboard, while maintaining the same fingerings	1	2	3	4
l) ___play chords in 1st position (open string chords)	1	2	3	4
m) ___play chords with no open strings (bar chords included)	1	2	3	4
n) ___play altered chords eg. G	1	2	3	4
o) ___play arpeggios	1	2	3	4

	VERY IMPORTANT	IMPORTANT	OF LITTLE IMPORTANCE	OF NO IMPORTANCE
p) __play arpeggios/scales that require position changes	1	2	3	4
q) __memorize various patterns (single note) for improvising	1	2	3	4
r) __improvise over particular chord progressions	1	2	3	4
s) __improvise with no particular chord accompaniment or structure of any kind	1	2	3	4
t) __instantly create small phrases/melodies on the guitar	1	2	3	4
u) __instantly create phrases/melodies on the guitar, within the context of a particular chord sound/progression	1	2	3	4
v) __incorporate various techniques such as trill, slide, slur etc., while improvising	1	2	3	4
w) __play the pentatonic scale	1	2	3	4
x) __understand the concept of tension and resolution for the purpose of learning to improvise	1	2	3	4

11. Please check () the activities and strategies a-x that you have just rated, if they are being utilized in your program.

e.g. a) __ improvise basic blues

12. Would you be willing to provide copies of materials upon request?

13. Please use the reverse side of this page to outline any further information about your program.

APPENDIX B

Addresses of Respondents

APPENDIX B
ADDRESSES OF RESPONDENTS
Teachers

ONTARIO SCHOOL BOARDS

North York Board of Education

- | | |
|--|--|
| 1. Lola Daniel
Jane Junior High School
4505 Jane Street
North York, Ontario
M3N 2K7 | 8. Mr. J. Hunter
Glenforest S.S.
3575 Fieldgate Drive
Mississauga, Ontario
L4X 2J6 |
| 2. Paul Darby
Georges Vanier S.S.
3000 Don Mills, Road, East
North York, Ontario
M2J 3B6 | 9. Mrs. M. Inkster
T. L. Kennedy S.S.
3100 Hurontario Street
Mississauga, Ontario
L5B 1N7 |
| 3. Maria Knechtel
Westview Centennial S.S.
755 Oakdale Road
North York, Ontario
M3N 1W7 | 10. Mrs. D. Moore
Bramalea S.S.
510 Balmoral Drive
Bramalea, Ontario
L6T 1W4 |
| 4. Claudio Valentini
Westview Centennial S.S.
755 Oakdale Road
North York, Ontario
M3N 1W7 | 11. Mr. B. Tonkin
Applewood Heights S.S.
945 Bloor Street, East
Mississauga, Ontario
L4Y 2M8 |

Peel Board of Education

5. Ms. S. Carlton
Woodlands School
3225 Erindale Station Road
Mississauga, Ontario
L5C 1Y5

12. Mrs. T. Whitmell
Streetsville S.S.
72 Joymar Drive
Streetsville, Ontario
L5M 1G3

Scarborough Board of Education

6. Miss P. Cook
J. A. Turner S.S.
7935 Kennedy Road, South
R.R. No. 10
Brampton, Ontario
L6V 3N2
7. Mr. D. Gillespie
North Park Secondary School
10 North Park Drive
Brampton, Ontario
L6S 3M1

13. Mrs. J. Snider
Timothy Eaton S.S.
1251 Bridletown Circle
Agincourt, Ontario
M1W 1S7

MANITOBA SCHOOL DIVISIONS

Winnipeg No. 1

14. Mrs. Betty Friesen
Sargent Park
1070 Dominion Street
Winnipeg, Manitoba
R3E 2P4
15. Mr. Al Kelsch
R. B. Russell Vocational
364 Dufferin Avenue
Winnipeg, Manitoba
R2W 2Y3
16. Ms. Avril Mochoruk
St. John's High School
401 Church Avenue
Winnipeg, Manitoba
R2W 1C4

St. James-Assiniboia No. 2

17. Ms. Barbara Lee
Robert Browning School
130 Browning
Winnipeg, Manitoba

Assiniboine-South No. 3

18. Ms. Cindy Broeska
River West Park
30 Stack Street
Winnipeg, Manitoba
R3R 2H3

St. Boniface No. 4

19. Mrs. Henriette Rocan
Lacerte School
1101 Autumnwood
Winnipeg, Manitoba
R2J 1C8
20. Mr. Rick Schulz
Shamrock School
831 Beaverhill
Winnipeg, Manitoba
R2J 3K1

21. Mr. Len Udow
Niakwa Place School
200 Pebble Beach
Winnipeg, Manitoba
R2J 3K3

Fort Garry No. 5

22. Miss Teresa Lesiuk
Acadia Junior H.S.
175 Killarney
Winnipeg, Manitoba
R3T 3B3

River East No. 9

23. Ms. Katherine Meadows
Valley Gardens Jr. High
200 Antrim
Winnipeg, Manitoba
R2K 3L2

24. Mr. Zane Zalis
Miles Macdonell
Collegiate
757 Roch
Winnipeg, Manitoba
R2K 2R1

Lord Selkirk No. 11

25. Selkirk Junior High
Selkirk, Manitoba
R1A 0S1

Transcona-Springfield No. 12

26. Mr. Jim Haaf
J.W. Gunn Junior High
351 Harold West
Winnipeg, Manitoba
R2C 0R8
27. Mr. Roland Reid
Springfield Junior High
730 Cedar
Oakbank, Manitoba
R0E 1J0

Rhineland No. 18

28. Mr. Vern Penner
New Hope School
Box 637
Altona, Manitoba
ROG 0B0

Mountain No. 28

29. Ms. Pat Adam
St. Claude School Complex
St. Claude, Manitoba
ROG 1Z0

Tiger Hills No. 29

30. Mr. Barry Moore
Glenora Elementary School
Glenora, Manitoba
ROK 0Y0

Swan Valley No. 35

31. Mrs. Ollie Dawson
Minitonas School
Minitonas, Manitoba
ROL 1G0

Private School

32. Immaculate Heart of Mary School
650 Flora Avenue
Winnipeg, Manitoba

Experts

33. Don Diekneite
Indiana University
School of Music
Bloomington, Indiana
U.S.A.
34. William Leavitt
Berklee College of Music
1140 Boylston Street
Boston, Mass. 02215
U.S.A.

35. John Pell
Belmont College
Nashville, Tenn.
U.S.A.
36. Dr. Will Schmid
University of
Wisconsin-Milwaukee
53211
U.S.A.

APPENDIX C

Published Materials Utilized by Respondents

APPENDIX C

Published Materials Utilized by Respondents

Teachers

1. Contemporary Class Guitar
by Will Schmid. Hal Lenoard, Pub.
2. Rock Improvisation
. Mel Bay, Pub.
3. Anthology of Fingerstyle Guitar
. Mel Bay, Pub.
4. Guitar Improvising Vol. 1 and 2
by Vincent Bredice. . . . Mel Bay, Pub.
5. Improvising Lead Guitar
by Palmer Hughes
6. Jazz Improvising for the Rock/Blues Guitarist
by Paul Lucas. Jamey Aebersold
7. Guitar Player Magazine
8. Sight to Sound
by Leon White. Dale Zdenek, Pub.
9. The Jerry Coker Series
by Jerry Coker. Studio P/R
10. Major and Minor Methodology/. Yamaha.

Experts

1. Modern Method For Guitar, Vol. II and III
by William Leavitt. Berklee Press
2. Complete Handbook for Jazz Improvisation
by Arnie Berle. Amsco Music, Pub
3. Book of Modern Chords and Progressions for Guitar
by Arnie Berle. Amsco Music, Pub
4. Jazz and Rhythm'n' Blues Guitar
by Mickey Baker. Amsco Music, Pub
5. Jazz Improvisation
by Warren Nunes. Amsco Music, Pub
6. Contemporary Class Guitar, Book I and II
by Will Schmid. Hal Leonard
7. Rock Trax I, How to Improvise Rock for Beginners
by Will Schmid. Hal Leonard

APPENDIX D

Profile of the Experts

APPENDIX D

Don Diekneite. Don Diekneite has been teaching guitar at Indiana University for eight years. He is largely a self-taught guitarist, but has studied privately as well. His only training in improvisation is exposure to Orff methodology, and through private lessons on guitar. He has written two articles in The Instrumentalist entitled "Using the Blues in a Beginning Guitar Class-Part I and II."

William Leavitt. William Leavitt is without a doubt, one of the most published guitar educators in North America. His books have been widely utilized for private instruction as well as in the classroom, and caters to beginning through to advanced levels of learning how to play guitar. Using Berklee College of Music as a base, Leavitt has established himself as a premiere guitar educator and expert player as well. He has been teaching guitar for 20 years, and during this time has built the guitar program at Berklee College to a place of international prominence. Leavitt is a self-taught guitarist, but has attended a college level course that dealt primarily with improvisation.

John Pell. John Pell has been teaching guitar for 20 years, and is currently on staff at Belmont College in Nashville. He has recorded with Chet Atkins, Liona Boyd, and John Knowles on the First Nashville Guitar Quartet album, and has two LP's under his own name which feature his original

compositions. He is adept at improvising in all styles of music including classical, country, rock and jazz etc., and is very busy performing in the studio, and on radio and television in Nashville. He is a regular member of a TV talk show band, as well as the faculty jazz band at Belmont College. Pell has had private lessons in guitar where he learned mostly about fretboard basics. He possesses no formal training in improvisation, but has read various books on the subject. Pell indicated that he is largely a self-taught guitarist in the area of improvisation. He not only has a varied guitar program at Belmont College, but also teaches classes solely on improvisation.

Will Schmid. Will Schmid has gained a reputation as a performer as well as teacher, and has given guitar workshops in Canada, United States, Europe and Australia. He is Associate Professor of Music at the University of Wisconsin-Milwaukee and has been teaching guitar for fifteen years. Like John Pell, he has taught courses that dealt primarily with the subject of improvisation. Dr. Schmid received a Ph.d in Music Ed. from Eastman School of Music, and is the author of many books for guitar instruction. He is widely known for his guitar method books published by Hal Leonard. He indicated as being a self-taught guitarist as well as having taken private lessons. His training in improvisation came mostly through playing jazz as a former trumpet player.

It is interesting that Dr. Schmid was the only expert who indicated ability to teach intermediate skills of improvisation on the guitar. The others indicated ability to teach advanced skills.