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THE IDENTIFICATION OF
CRITERIA FOR THE EVALUATION OF
JUNIOR HIGH SCHOOL GUITAR PROGRAMS

BY
LEE ROY BARTEL

A Thesis submitted to the Faculty
of Graduate Studies of the University
of Manitoba in partial fulfillment
of the requirement of the degree of
Master of Education

December 1983

Faculty of Education

University of Manitoba

THE UNIVERSITY OF MANITOBA
FACULTY OF GRADUATE STUDIES

The undersigned certify that they have read a Master's thesis
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in partial fulfillment of the requirements for the degree of
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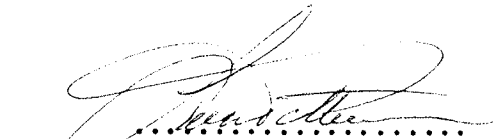
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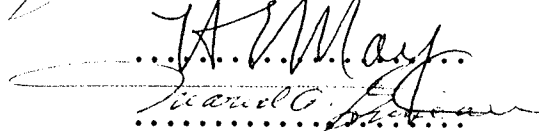


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ABSTRACT

THE IDENTIFICATION OF CRITERIA FOR THE EVALUATION OF JUNIOR HIGH SCHOOL GUITAR PROGRAMS

LEE ROY BARTEL

Faculty of Education

University of Manitoba, 1983

The problem of this study was to identify, formulate, and validate a set of criteria for the evaluation of junior high guitar programs in the following areas: 1) the rationale for a guitar program; 2) instructional objectives; 3) learning activities and teaching strategies; 4) the evaluation of students; 5) instructional materials, equipment and facilities; 6) class size; 7) time allotment and scheduling; 8) the qualifications of teachers.

A proposed set of criteria was identified from a previous study done by the author in which interviews with eleven experts on guitar programs in Manitoba were analyzed for significant statements related to what ought to constitute a junior high guitar program in Manitoba. From this proposed set of criteria a questionnaire was created and administered to forty teachers of junior high guitar classes in Manitoba. Teachers were asked to rate the importance of each criterion to a quality guitar program. Responses were received from 32 teachers for a response rate of 80%.

The responses were analyzed by assigning a numerical value of 1 to the statements rated "very important," and 4 to the statements rated "of no importance." From this analysis a

rating index figure was assigned to each criterion with 2.5 - 1.0 being considered a positive value. Ninety-seven statements were included in the final list of criteria considered valid for the evaluation of guitar programs in Manitoba.

The implications of this study include an application of the set of criteria to an actual evaluation of junior high guitar programs. This could bring greater uniformity or standardization to guitar programs in Manitoba.

This study also gathered data relating to the status of guitar programs in Manitoba including the number of students in guitar programs, time allotted to programs, the age of programs, and the experience and qualifications of teachers.

ACKNOWLEDGEMENTS

The writer gratefully acknowledges the assistance of his advisor, Dr. Lawrence Patterson, in clarifying the focus of this study and in determining the appropriate method of research and data analysis. His accessibility, criticism, and advice was of great value at all stages of this project. The writer is also grateful to Dr. H. May for his interest in this thesis and particularly for his advice regarding the preparation of the thesis proposal and to Prof. M. Bonneau for his encouragement and support in this study.

The writer is especially grateful to his wife, Grace, for her optimism and encouragement and for the tremendous help she was in the typing and editing of this thesis.

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CHAPTER I

Introduction

The use of the guitar in music classes in Canada and the United States is an innovation of primarily the last fifteen years.¹ During these years the use of the guitar in the music class has undergone considerable change.

In Manitoba the guitar was introduced into Junior High General Music classes during the late 1960's. This trend was encouraged by the Fanfare² series written by three Manitoba Music educators. This series included directions for the use of baritone ukelele or guitar with the songs. Music workshops also promoted this idea. In April 1969 a convention of the Manitoba Music Educators Association included a workshop entitled, "If it's your thing...Do it" described as "A potpourri of innovations (auto-harp, guitar) that are making more students reach music than ever before."³ The Junior High Music Curriculum Guide issued in 1969 also acknowledged the possibility

¹A study done in 1978 by the American String Teachers' Association and the Guitar and Accessories Manufacturing Association indicated that 90% of guitar programs were established since 1971 with 10% originating between 1960-1970. American String Teacher, Vol. 29, No. 1, 1979, p. 30-31.

²Colin Walley, Beth Douglas and Glen Harrison, Fanfare Act I, (Toronto: Clarke, Irwin & Company 1969).

³Manitoba Music Educator, Vol. 9, No. 1, March 1969.

of guitar in the music class. In an article entitled "Junior High Music Curricula - A Brighter Future," Alan Janzen described the general music course as providing opportunity "for the playing of instruments such as recorder, melody bells, rhythm instruments, and chording instruments (ukelele, auto-harp and guitar)."⁴

Once the guitar was introduced, teachers quickly found that the focus on guitar was a potent "interest sustainer" and that it made required general music classes considerably more rewarding. This was, in many cases, the reason for the introduction of guitar into the classes. One educator said, "I introduced guitar when I was faced with a compulsory class of forty junior high boys who dared me to make them sing."⁵

Though the guitar did "work" in general music classes, serious music educators soon began to ask, "Does the guitar have a legitimate role in the school music program, or is it merely a device to humor apathetic students in required general music classes?"⁶ In answer to questions of this kind various program directions were taken. One approach was to emphasize the basic learnings one would have expected in private lessons

⁴Alan Janzen, "Junior High Music Curricula - A Brighter Future," *Manitoba Music Educator*, Vol. 9, No. 2, June 1969, p. 13.

⁵Interview with Glyn Parry, Sansome Junior High, Winnipeg, Manitoba, 24 April 1983.

⁶Maurine Timmerman and Celeste Griffith, "Legitimizing the Guitar in General Music," *Music Educators Journal*, Vol. 56, No. 3, November 1969.

on classical guitar coupled with considerable individual practice time in class.⁷ Another approach was to view the guitar class as an orchestra program emphasizing large ensemble performance.⁸ A third approach was to emphasize comprehensive musicianship with extensive use of the guitar. This concept of the guitar program was demonstrated in the book Get into Guitar.⁹

This concern to take the guitar class seriously has continued as the concept of class guitar instruction has developed.

The guitar class is a relatively new phenomenon. Its great success means that we must move to the next step and consider long-range goals. The instructional efforts we exert in guitar teaching should parallel those we exert in other instrumental studies... A balanced school music program strives to offer quality instruction in every area. It is time to take the guitar class seriously.¹⁰

A major step in setting goals and making guitar teaching efforts parallel those of other instrumental programs was the introduction in the Manitoba 7-9 Music Curriculum 1979 of a "guitar route." This established the official curricular position of the guitar program as similar to that of band, orchestra, and choral programs.

⁷Interview with Conrad Mendres, Music Consultant, River East School Division, Winnipeg, Manitoba 23 April 1983.

⁸Interview with Glyn Parry, Sansome Junior High, Winnipeg, Manitoba, 24 April 1983.

⁹L.R. Bartel and D.B. Doerksen, Get into Guitar, (Winnipeg: Yamaha Foundation for Music Education 1973.)

¹⁰Clare Callahan, "The School Guitar Class: A Need for Redirection," The Instrumentalist, Vol. 32, No. 11, 1978.

Not only is the guitar program established in the curriculum but it is also a major part of the total music program at the junior high level in Manitoba. In a survey of junior high music programs in Manitoba in 1980, guitar programs were reported to have 2297 students enrolled in 32 programs. This compared with 6809 band students in 94 programs and 3211 choral students in 59 programs.¹¹

In the thesis "A Survey of Junior High Music Programs in the Public Schools of Manitoba," Alan Janzen says in the section "Implications for Future Research and Development,"

Virtually every question in the questionnaire opens up a series of further questions that could be asked. Perhaps the greatest and least tangible question relates to music programming. Here further research not only needs to find out much more of what is going on in the schools, but also what ought to be.¹²

What Janzen is calling for with his statement that research needs to determine "what ought to be," is for the identification, formulation and validation of objectives for a specific music program. The need for this is constant in all music programs but is more urgent in a developing program such as the guitar program where there is little tradition to indicate "what ought to be," where there is no accepted performing ensemble concept toward which to develop a class, and where many of the teachers learn to play the instrument just a step ahead of the

¹¹Alan John Janzen, "A Survey of Junior High Music Programs in the Public Schools of Manitoba," (M. Ed. Thesis, University of Manitoba, 1980.)

¹²Ibid., p. 65.

students. The 1979 Manitoba Music Curriculum Guide gives one position on "what ought to be" in guitar program but this was determined by a limited number of experts without any broadly based research.

What is needed, then in guitar education is research to identify, formulate, and validate objectives for all aspects of the program. The establishment of these objectives is of utmost importance to the creation of a strong and consistent music program. Leonhard and House state that objectives

Serve as reference points for every professional decision and action. More specifically they serve to (1) assure positive relation of musical instruction to the broader aims of the school, (2) form the basis for planning educative experiences, (3) control the daily adjustment of methods and materials, and (4) provide criteria for evaluation of instruction.¹³

When Janzen states that research needs to determine "what is," he seems to imply evaluation. If the objectives for "what ought to be" have been determined, the "what is" can be interpreted and evaluated. This is stated by Leonhard and House:

Evaluation is the process of determining the extent to which the objectives of an educational enterprise have been attained. It involves three steps: (1) the identification, formulation, and validation of objectives; (2) the collection of data relevant to status in relation to those objectives; and (3) the interpretation of the data collected.¹⁴

¹³Charles Leonhard and Robert W. House, Foundations and Principles of Music Education, (New York: McGraw-Hill Book Company, 1972), p. 178.

¹⁴Ibid., p. 390.

The significance of the identification, formulation and validation of objectives may then be as far reaching as indicated by Leonhard and House - "they serve as reference points for every professional decision and action."¹⁵ More specifically, however, a study identifying objectives for a guitar program would provide the criteria to evaluate that program with all the consequent benefits resulting from that evaluation.

Since 1970 many guitar programs have been developed in Manitoba. More programs will likely be established and comprehensive statements of objectives for every aspect of the program validated by experienced music educators would prove useful. Those programs that are established need to be evaluated for the purpose of developing greater effectiveness in meeting general music education goals. Effective instruction often depends on the availability of instructional materials that correspond with the program objectives. The identification of a comprehensive set of valid objectives for guitar programs can have influence on the selection of appropriate instructional materials as well as on the development of new materials. The identification of objectives for the teachers' training and qualifications could have significance for university programs preparing teachers in music education and for schools hiring guitar teachers or asking general music teachers to teach guitar. Taken as a whole, the significance of the identification, formulation, and validation of objectives could be a step toward

¹⁵Ibid., p. 178.

the standardization of guitar program goals and practices in Manitoba.

A study on guitar programs in the present context in Manitoba should focus on the so-called junior high years, grades 7, 8, 9. It was at this level that guitar programs were introduced in the late '60's and early '70's and so there is the largest number of programs at that level and the most experienced teachers. It is also at this level that guitar was first introduced into the curriculum guide. Guitar programs do exist at the high school level but these are much more recent and the curriculum guide for these programs in Manitoba is only in preparation at the present time. It also seems improbable that high school guitar programs will be able to clarify their objectives and reach their potential until junior high guitar programs are more developed. Because of the difficulty presented by the size of the guitar, there are very few guitar programs extended into the elementary grades.

Statement of the Problem

The purpose of this study is to establish criteria for the evaluation of junior high guitar programs. This will include the identification, formulation, and validation of criteria for all aspects of the guitar program. More specifically, criteria for evaluation will be established in the following areas:

1. The rationale for a guitar program.
2. Instructional objectives.

3. Learning activities and teaching strategies.
4. The evaluation of students.
5. Instructional materials, equipment and facilities.
6. Class size.
7. Time allotment and scheduling.
8. The qualifications of teachers.

Theoretical Assumptions

This study assumes that a guitar program is a legitimate music program with potential for development and improvement in its effectiveness in meeting all the goals commonly held for music programs and that teachers of guitar classes are interested in pursuing such improvement. It follows then, that, if teachers see potential for development and improvement, they will realize the importance of objectives and evaluation.

This study assumes that, since the guitar program is a music education program, all the major objectives of music programs do apply and could function as criteria to evaluate the guitar programs' effectiveness. It is therefore unnecessary to identify, formulate, and validate any broad goals of music education.

It is also assumed that the answers to the broad question of "why music in the schools" apply to guitar programs and therefore no attempt to answer that question is necessary in this study.

Though the general objectives of all music programs apply to guitar programs and the general rationale for music in the

schools applies to guitar programs, this study assumes that there is need in each type of program, whether that is choral, orchestra, band, or guitar, for objectives that are specifically designed for that program. That is not to say that there will not be some similarity in objectives between programs or that there will not be certain objectives that could apply to another program. This study also assumes that there is greater need in guitar education for the identification of valid objectives at the present time than there is in choral, orchestra, or band programs. The reasons for this are that: choral, band, and orchestra programs have a long history in the public school systems; these programs are assumed to be the main stay of music education in most books that deal with the topic; these programs have clearly conceptualized performing ensembles with appropriate literature; and most music teachers have been trained in the context of one of these programs. None of these things are true of guitar programs. Research is needed, then, to allow for some degree of standardization and development of guitar programs.

Limitations

The most important limitation on this study was the number of junior high guitar teachers in Manitoba. The validity of the criteria identified could have been established more definitely if there were a larger data base.

There were very definite time limitations on this study since approval for the study was received at the end of May

and the surveys were to be completed by the end of June. This meant that follow-up letters were sent two weeks after the original questionnaire and the second follow-up was done by telephone two weeks after the follow-up letter.

Delimitations

The validation questionnaire that was used in this study was administered to all teachers that were teaching guitar classes at the grades 7 - 9 level in the public schools of Manitoba. Because of the way schools are structured in Manitoba, these grades can be found in schools that are K - 9, K - 8, 7 - 9, 7 - 12, and K - 12. Still other combinations are also possible. Since the number of junior high guitar teachers is limited, all teachers teaching at the junior high level, even though they also teach in the elementary or high school levels, were included in this study. However, because the focus is on grades 7 - 9, teachers teaching only at the elementary or high school levels were not included. If this study were looking at the first three years of guitar instruction without regard for the level at which it were begun, elementary or high school teachers of such programs could be included. It is assumed, however, that the physical and mental maturity of the students and the students' previous education makes a substantial difference in the instructional method and objectives. Therefore, this study is limited to the grade 7 - 9 level.

Because the guitar teachers were located by means of a

telephone call to the superintendent's offices, the schools classified as Remote and Special Revenue, as well as Federal Schools, were not contacted. These schools reported very few music programs and no guitar programs in the research done by Janzen in 1980.¹⁶

Definitions

A Guitar Teacher will be any person who meets regularly with a group of students and offers instruction in playing the guitar.

A Guitar Program refers to regularly scheduled classes organized by the school where playing the guitar is a primary activity and which are under the direction of a guitar teacher.

A cycle refers to a group of consecutive school days that have a specific class schedule. Instruction in the school follows the schedule of the day cycle even though interrupted by weekends or national holidays. When all of the days of the cycle have been completed, instruction again follows the schedule for the first day of the cycle.

¹⁶Janzen, "Survey of Manitoba Schools," p. 118.

CHAPTER II

REVIEW OF LITERATURE

In this study literature was reviewed for evidence of an awareness of a need for evaluation of guitar programs. Literature was also searched for program description or standards that could serve as objectives or criteria for evaluation of guitar programs. Research on the status of guitar programs was examined as well as related studies identifying criteria for evaluation of an educational program. This chapter will also include a description of research conducted by the author relating to the identification of criteria for the evaluation of guitar programs.

Related Literature

Writing about class guitar instruction in the periodic literature has, to date, largely focused on why it should be done or how it has been done in a specific program. The majority of these articles,¹ though they provide aspects of a

¹Examples of the articles are: Robert W. Bune, "Let the guitar Light your Fire," Music Educators Journal, Vol. 56, No. 5, 1970; Bob Bishop, "Guitar Solves Problems in two Southwestern High Schools," Instrumentalist, Vol. 32, No. 3, 1977; Steven T. Zvengrowski, "Developing Comprehensive Musicianship with the Guitar," Music Educators Journal, Vol. 56, No. 8, 1980.

rationale for the program or testimonials of successful teachers that contribute ideas, are not worth citing in this study. The only writer that raises questions about the present state of guitar instruction and implies that there is a need for the examination of teachers' objectives is Callahan.²

In the field of educational curriculum or program planning and design there is much emphasis on evaluation. Nicholls and Nicholls³ indicate that curriculum development is a cyclical process that includes attention to objectives, methods and materials, assessment, and feedback. This process is an on-going one with no one starting point. Tyler⁴ states that evaluation must be continuously applied to the process of curriculum development. Evaluation must be applied when ideas for a program are proposed, when the program is being implemented, when the curriculum is in actual operation, and finally to determine whether students are developing the behaviors that the curriculum was designed to help them learn.

Taba⁵ states that elements of a curriculum are those

²Clare Callahan, "The School Guitar Class: A need for Redirection," Instrumentalist, Vol. 32, No. 11, 1978.

³Audrey Nicholls and S. Howard Nicholls, Developing a Curriculum - A Practical Guide, (London: George Allen & Unwin 1978), p. 14.

⁴Ralph W. Tyler, "Specific Approaches to Curriculum Development," Curriculum - An Introduction to the Field, James R. Gress and David E. Purpel, eds., (Berkley Cal.: McCutchan Publishing Corp. 1978), p. 252 - 253.

⁵Hilda Taba, "A Conceptual Framework for Curriculum Design," Curriculum, Gress and Purpel, p. 302.

points about which decisions have to be made in the process of curriculum development. The points of decisions are the aims and objectives, the content and learning experiences, and evaluation. She goes on to say that most curriculum designs contain these elements.

Stake⁶ acknowledges the general concern that there should be evaluation but that educators tend to disdain formal evaluation. He explains that formal evaluation of education is recognized by its dependence on check lists, structured visitation by peers, controlled comparisons, and standardized testing of students. He goes on to say that there is general agreement that the goal of education is excellence but that there is little agreement as to how schools and students should excell. To measure excellence there must be explicit standards. Standards should be identified by educators and these absolute standards or criteria should then be used to evaluate programs along with relative comparison among programs.

Leonhard and House⁷ argue that there should be evaluation of music programs and that, though this is best done through determining the progress of students toward the objectives sought. this can also be done through an evaluation of factors that may logically be expected to produce the desired outcomes. The task of preparing and validating music education objectives

⁶Robert E. Stake, "The Countenance of Educational Evaluation," _____ p. 93.

⁷Leonhard and House, Foundations and Principles, p. 412 - 413.

is the first step toward program evaluation. They state further that the validation of objectives must depend primarily on the judgement of expert professional personnel, parents, and pupils since objectives represent value judgement about what the music program should accomplish. Leonhard and House then provide a list of twenty-five criteria for evaluating music programs.

The search for descriptions or standards for guitar programs or lists of objectives or criteria resulted in the location of several articles, books, and documents.

Lane⁸ proposes a list of objectives to serve as a model for teachers who want to initiate a program emphasizing music fundamentals. This list is so limited in scope that it has only minimal application to this study.

Fowler⁹ presents a thorough rationale for the guitar program in the most organized format encountered. He outlines the rationale from a musical perspective and then from a social perspective and finally lists general reasons for the guitar class.

Snyder¹⁰ first presents a rationale for the guitar class

⁸William S. Lane, "The A String is Depressed...But Don't Fret," Music Educators Journal, Vol. 61, No. 7, 1975.

⁹William Fowler, "A Guide to Guitar in the Classroom," The Guitar Goes to Class, William Fowler and Herman Slayman, (Chicago: The Guitar and Accessory Manufacturers Assoc. and the American Music Conference 1974), pp. 7 & 8.

¹⁰Jerry Snyder, "The Guitar: Friend or Foe?" Instrumentalist, Vol. 31, No. 7, 1977, pp. 49 - 51.

and then a description of his experience with the introduction of guitar in music classes. He then attempts to outline what he calls "a comprehensive guitar curriculum." In this outline he includes a statement of goals for students. He describes the course content in the categories of: (1) guitar technique and skills; (2) music notation/theory; (3) vocal instruction; (4) performance; (5) appreciation. Next he describes the major activities in the guitar class and identifies techniques to allow for individualization. Evaluation of student's progress is addressed and textbooks and supplementary materials are discussed.

The most comprehensive list of objectives for a three year guitar program are included in the Teachers Guide to Get into Guitar¹¹ by the author and D.B. Doerksen. The objectives listed are an adaptation of general music goals to the guitar class and identify expectations related to rhythm, harmony, melody, timbre, form, interpretation of music, principles of acoustics, notation, history, the social function of music, and expressive qualities of music. The author further lists supplementary reference material, recommended classroom equipment, directions for storing guitars and arranging the physical aspects of the classroom. The objectives and directions listed in Get into Guitar were based on literature in print at the time and on the practical experience of the authors. No research was done on the validity of the objectives.

¹¹Bartel and Doerksen, Get into Guitar.

Another comprehensive list of objectives for three years of guitar at the junior high level is provided by the Manitoba 7 - 9 Music Curriculum Guide 1979. This set of objectives and program description was also prepared by the author for the Curriculum Committee. The rationale was written and the objectives formulated without formal consultation with other guitar teachers. The validity of these objectives can, therefore, be questioned.

The National Commission on Instruction of the Music Educators National Conference¹² has presented a description of a quality school music program and a set of standards with respect to requirements for curriculum, staff, scheduling, facilities, and equipment. This was designed to be used by laymen and professionals as a standard against which to compare music programs. This guide presents expectations of music programs in the categories of performing, organizing, and describing music; however, the few objectives listed for folk instrument classes or instrumental classes are very general and do not address guitar specifically. The standards described by the commission were intended for use in the evaluation of music programs. The criteria that are identified differentiate between a basic program and a quality program. Many of these standards for curriculum, staff, scheduling, etc. could be reworded so as to apply to junior high guitar programs

¹²U.S. National Commission on Instruction, The School Music Program: Description and Standards, (Washington: Music Educators National Conference 1974).

specifically and therefore are a valuable source of reference for this study.

Related Research

Class guitar instruction is a relatively new field and little research has been done in this area. In the process of seven ERIC searches, all relating to the topic in some way, no research focusing on junior or senior high school guitar instruction was found. One doctoral dissertation was located in the music index with the title "The Treatment of idiomatic sonority in selected compositions for the guitar as a curriculum source for comprehensive musicianship" by S.T. Svengrowski. A review of the abstract and a journal article related to the dissertation topic by the same author seemed to indicate little relationship to the present study and so a copy of the dissertation was not obtained.

A status study done in the United States in 1978 was found; however, the actual study was not obtainable. The study has not been published according to all sources surveyed. Telephone calls were made to the general editor of the American String Teacher, the guitar editor of ASTA, and the firm publishing material for the ASTA and no one could give any useful information on the study.

The school Guitar Survey conducted by the American String Teacher Association and the Guitar and Accessories Manufacturing

Association in 1978 was reported in several journals.¹³ According to the journal reviews, multiple-choice questionnaires were mailed to 2500 randomly selected middle, junior, and senior high schools. A 29% response (732 schools) returned completed questionnaires with 44% now offering guitar as part of their regular music curriculum. Of those without guitar programs, 11% indicated plans to add guitar in the near future. The non-response bias was checked with phone calls to 100 randomly selected schools which had not responded to questionnaires. Of these, 26% indicated that the results of the survey, if projected nationally, indicate that about 25% of all U.S. middle, junior, and senior high schools offer guitar as a regular part of the curriculum.

Findings of this status study, that relate to the present study, concern the size of guitar classes, type of guitar technique taught, training of guitar teachers, and the type of guitars used. According to the ASTA status study the most popular method of teaching guitar is in groups of 20 - 30 students per class. Basic folk guitar is the style most commonly taught (89%), followed in popularity by classical technique (48%), rock technique (40%), and jazz technique (15%). In most cases, folk guitar is taught at beginning levels, with other styles included at intermediate or advanced levels. Of

¹³"1978 ASTA-GAMA School Guitar Survey," American String Teacher, Vol. 29, No. 1, 1979, pp. 30 - 31. "44 percent of U.S. Schools now offer guitar programming," School Musician, Vol. 50, December 1978, p. 63. "Survey of School Guitar Programming," Soundboard, Vol. 6, No. 1, 1979, pp. 15 - 16.

the schools that responded, 55% teach both finger and pick techniques for the right hand. Twenty-nine percent teach only finger technique, and 7% teach only pick technique.

The survey indicated that only 12% of the schools with guitar programs have special guitar teachers. In 36% of the schools, guitar is taught by general music teachers, in 33% by choral music teachers, and in 32% by band directors. The survey also indicated that most guitar teachers are primarily self taught (66%). Forty-two percent learned how to play the instrument in private study, 22% were trained in college classes, and 8% in school in-service programs. The method of teacher training makes the largest impact on the levels of guitar instruction offered. Advanced classes are less likely to be available if the instructor is self-taught. Of the 16% of the schools with advanced classes, only 15% are taught by instructors who are self-taught.

The standard instrument in the schools according to this ASTA study is the nylon-strung acoustical guitar (91%). Steel--string acoustical instruments are used in addition to the nylon-strung guitars. Forty-seven percent of the schools use steel strung guitars. Eleven percent use electric guitars.

Another important status study is the survey of junior high music programs in Manitoba by Alan Janzen.¹⁴ This study identifies 23 full year guitar programs, 6 semester guitar

¹⁴Alan Janzen, "A Survey of Junior High Music Programs in the Public Schools of Manitoba, (M. Ed. Thesis, University of Manitoba, 1980.)

programs, and 3 other guitar programs with a total enrollment of 2297 students. This constitutes 15.8% of all music students at the junior high level. The major program emphasis was on playing the instrument and performance with sight reading receiving considerable attention. The average time given to a guitar program was 82 minutes per week in 2 classes. The mean number of performances per year was 2.4 with a minimum of 1.0 and a maximum of 10.0. Teacher qualifications were not analyzed for each program. This study was particularly useful in establishing a concept of the status of guitar in Manitoba and in identifying areas for further research.

A thesis by Patterson¹⁵ has relevance for this present study because of the method of research employed. In this thesis, criteria were formulated to evaluate music teacher preparation programs. These criteria were validated by a jury of ten "experts". Questionnaires were developed based on the validated criteria. In the questionnaire respondents were asked to rate the importance of each criteria thus further validating it. In addition each respondent was asked to rate the program with which he was associated according to the criteria.

A previous study done by the author has very direct import for this present study. A research project in the winter of 1983 attempted to determine what should constitute a junior

¹⁵Laurence W.A. Patterson, "Undergraduate Programs for Music Teacher Preparation in Canadian Colleges and Universities," (D. Ed. Thesis, University of Illinois, 1972.)

high guitar program according to the experts in Manitoba. Through research of the literature, nine dimensions of a music program were identified. These included (1) the rationale, (2) specific instructional objectives, (3) learning activities and teaching strategies, (4) evaluation of students, (5) instructional materials and equipment, (6) class size and grouping, (7) time allotment and scheduling, (8) the qualifications of teachers, and (9) facilities for the program. Open ended questions were designed for each dimension. Eleven experts in music education and guitar education were then identified. (See Appendix 1.) Each of these experts was interviewed using a structured interview format with open ended questions. Each interview was tape recorded and subsequently analyzed for significant statements. This compilation of statements by the experts can be seen as a list of potential criteria for the evaluation of guitar programs. The results of these interviews are included in detail in Appendix 1 because they can be a valuable resource to guitar teachers who wish to learn from ideas and concerns of outstanding educators.

CHAPTER III

PROCEDURES AND METHODOLOGY

Sources of Data

In this study criteria for the evaluation of junior high guitar programs were identified, formulated, and validated. The proposed criteria were formulated from the lists of statements made by the experts in a study previously done by the author.¹ A degree of validity was established by using only those statements that occurred at least four times in the interviews. In the categories of instructional objectives and learning activities, only those statements that occurred at least five times were included. This reduced the criteria to a number that could be included in a questionnaire.

Data on the value of the proposed criteria were collected from junior high guitar teachers in Manitoba. The teachers of guitar² were identified by means of a telephone call to the superintendents office in all the school divisions listed in Appendix 3. Individual schools or those classified as Federal Schools or Remote or Special Revenue Schools were not called.

¹A list of these experts and the results of this study are included in Appendix 1.

²See Appendix 4.

These schools indicate few music programs and no guitar programs in the status study by Janzen.³ The total number of teachers included in the survey was 40.

Data Collection

1. A questionnaire⁴ was designed to enable teachers of guitar to rate the importance of each of the proposed criteria. A forced choice scale was employed asking teachers to rate each criterion as very important, important, of little importance, or of no importance. The questionnaire included a section gathering information about teachers' qualifications and experience and the size and extent of the guitar programs. This was considered of value for purposes of interpreting the responses in the questionnaires, and determining how representative the sample is of junior high guitar teaching in the country as a whole and, therefore, how valid the rating of the criteria.

2. After approval of the proposal for this study the questionnaire was mailed on June 1 to 40 teachers in the survey along with a covering letter⁵ explaining the purpose and importance of the study and the need for prompt attention. A self-addressed stamped envelope was included.

3. A follow-up letter was sent to all non-responders on June 15. Because the survey was done in June and had to be

³Janzen, "Survey of Manitoba Schools," p. 118.

⁴The questionnaire is included in Appendix 2.

⁵See Appendix 5.

completed before the teachers left on vacation, only two weeks were allowed before the follow-up letter was sent.⁶

4. All teachers who had not responded by June 25 were contacted by telephone. The author spoke to the teacher personally when possible and answered any questions the teacher had about how to complete the survey form.

5. Thirty two completed questionnaires were returned for a response rate of 80 percent.

Treatment of Data

The responses in the questionnaires were tabulated manually since there were only 32 questionnaires to analyze and because the teachers' response to evaluation of the criteria in the questionnaire was not analyzed on the basis of variables. This study set out to validate the criteria rather than to explain any differences in response from varying populations, geographic regions, or types of schools. Analysis then focused on only two different aspects - the description of the respondents and their programs and the teacher's rating of the proposed criteria for the evaluation of junior high guitar programs.

Description of Respondents and Programs. Tables were developed to present a provincial profile of the type of schools with guitar programs, the number of students in guitar programs at grade 7, 8, and 9 levels, the length of guitar programs, the schedule time allocated to guitar programs, the

⁶See Appendix 6.

number of years guitar programs have existed, teachers experience at teaching guitar, and the training and qualifications of teachers.

Teachers' rating of criteria. In the questionnaire teachers were asked to rate suggested criteria for the evaluation of guitar programs. These responses were tabulated in eight general areas. For each criterion, the tables indicate the total number of responses, the number choosing each category of 1) "very important," 2) "important," 3) "of little importance" or 4) "of no importance," the rating index, and the rank within the general category. The rating index was calculated for each criterion using the number associated with the response selected as its relative weight. The numerical values of all the responses to each criteria were added together and divided by the total number of responses.

Teachers were also asked to recommend standards for class size and time allocation. These were tabulated to indicate the total response, the response in specific numeric categories, and the percentage of the total in each specific category.

From these various summaries and tables, lists of valid criteria and standards can be created which can serve as a set of objectives for the conduct of junior high guitar programs and as criteria for the evaluation of such programs in Manitoba.

CHAPTER IV

RESULTS AND INTERPRETATIONS

This study set out to establish criteria for the evaluation of junior high guitar programs. The process of establishing criteria involved the identification, formulation, and validation of criteria for all aspects of guitar programs. The eight aspects of guitar programs to be addressed in this study were identified from a review of the literature in a previous study by the writer and were further validated through the use of these eight aspects as the structure for the interviews with the experts conducted in that previous study.¹ The identification and formulation of the criteria proposed in this study was done on the basis of the interviews with the experts just cited.

The final validity of the criteria will be based on the responses of the teachers who completed and returned the questionnaires. The reliability of this validation and the wider applicability of the criteria is dependent on how representative the sample is of junior high teachers in the country as a whole and for this reason a description of the respondents, their schools and programs is included for future comparison with other areas.

¹See Appendix 1.

Profile of Respondents and Description of Programs

Type of Schools. The focus of this study was the junior high grades 7, 8 and 9, but it was anticipated that those grades would be found in schools of various grade combinations. The survey showed this to be the case. It was also anticipated that some teachers would be teaching in several schools or that several teachers could be teaching in the same school. This was also found to be the case, (e.g. one school had three guitar teachers, another teacher was teaching in three schools). Table 1, therefore, describes the types and number of schools in which 31 of the respondents in the survey teach guitar. One of the 32 total respondents was not teaching guitar in the 1982 - 1983 term and so is not included in any of the program tables. This teacher did rate the criteria on the basis of past experience and is also included in teacher qualification tables.

TABLE 1
TYPE OF SCHOOLS WITH GUITAR PROGRAMS
REPRESENTED IN THIS STUDY

Type of School	No. of schools with guitar Programs	Percentage of Total Schools
K - grade 12	1	3.125%
elementary - grade 9	8	25.0
elementary - grade 8	9	28.125
grade 7 - grade 12	1	3.125
7 - 8 - 9	13	40.625
Totals	32	100.00%

The term "elementary" is used in the table to include all elementary grades or any part of the elementary grades (e.g. a school with grades 4 - 8 would be included in the category "elementary - 8"). Schools with only grade 7 and 8 are included in the 7 - 8 - 9 category.

An examination of Table 1 will show that the teachers in this study represent most possible school types. The schools in the survey also represent 17 different school divisions in the province. That gives the teachers in this study a varied perspective on junior high guitar and thereby increases the validity of their responses to the criteria proposed.

Students and Class Size. In question 3 of the survey, teachers were asked to report enrollments in guitar classes by grade and the number of classes per grade. Of the 31 teachers responding to this question, only 28 teachers gave both the number of classes and the number of students. Table 2 lists the number of students and classes reported by the teachers per grade. From these two figures an average class size was calculated. In an additional column the number of classes reported by the 3 teachers who did not list student enrollments are given. The total guitar classes reported on the surveys are then multiplied by the average class figures calculated and an estimated student enrollment figure results for the schools responding.

The minimum class size and maximum class size listed in Table 2 is an indication of the variety of guitar programs existing in the schools. Some teachers indicate 200 - 300

students in the grades in guitar classes while others indicate only 15 - 20 students in the three grades.

TABLE 2
STUDENTS IN GUITAR PROGRAMS
AND CLASS SIZE

	Grade 7	Grade 8	Grade 9	Total
No. of students reported . . .	718	735	342	1795
No. of classes reported (with No. of students). . .	36	38½	18½	
Average per class	19.94	19.09	18.49	
Additional classes reported without student No. given ..	6	5	1	
Total guitar classes reported	42	43½	19½	
Estimated student enrollment.	838	830	360	2028
Minimum class size reported .	7	4	2	
Maximum class size reported .	32	30	30	

Note: ½ figure represents a class split over 8 - 9.

Length of Program. A guitar program refers to regularly scheduled classes organized by the school where playing the guitar is a primary activity and which are under the direction of a guitar teacher. A guitar program may include several grade levels and some variation in the total time allocated per group within the program. However, if certain classes met for the full year and other classes met for only one semester, this was considered to be two programs in one school. Where one teacher taught in several schools, each school was considered a program. where several teachers taught in one school, each teacher's

classes was considered a program. Table 3 displays the length of thirty-eight different programs in the schools represented in this study. Not all the guitar programs identified consist entirely of guitar instruction. Some programs were described by teachers as integrated with a general music course or as a special unit in such a course. Some of these unit programs or "mini-course" programs have been described as semester programs. Where teachers indicated a unit of two or three months, it was included in the "other" category in Table 3. There are more programs identified here than schools in Table 1 because one school had three teachers, one school had two teachers, two schools had extra curricular programs in addition to regular programs, and one school had a semester program in addition to a full year program.

TABLE 3
LENGTH OF GUITAR PROGRAMS

Length of Program	No. of Programs	Percentage of Total
Full Year	29	76.32
Semester	5	13.16
Extra Curricular	2	5.26
Other	2	5.26
Total no. of programs	38	100.00%

Time Allotment. In question five teachers were asked to circle the number of minutes per 5 day week that came closest

to the amount offered to guitar classes in their school. Where teachers indicated a number exactly half way between two numbers on the questionnaire, it was included as the higher figure printed (e.g. 150 would be included as a 160). Table 4 presents a tabulation of the time allotments reported. No time allocations were designated for the two extra curricular programs and these have not been included.

TABLE 4
TIME ALLOCATIONS ON A WEEKLY (5 DAY) BASIS

Time per week	No. of Programs	Percentage of total	Average Time per week
40 min.	8	22.22	108.89 min.
60	3	8.33	
80	3	8.33	
100	4	11.11	
120	6	16.67	
140	4	11.11	
160	5	13.89	
200	2	5.56	
300	1	2.78	
Total full year, Semester and other programs	36	100.00	

Beginning of Guitar Instruction. In chapter one, the statement was made that guitar in music classes is an innovation of primarily the last fifteen years. The responses to question 6 in the questionnaire support this statement. Table 5 shows that all guitar programs in the schools represented in this

survey were begun since 1970. The fact that 50 percent of the schools in this study introduced guitar instruction in the last three years, reinforces the premise of this study, that criteria for the establishment and evaluation of guitar programs are needed.

TABLE 5
YEAR GUITAR INSTRUCTION BEGAN IN SCHOOLS

Year Instruction in Guitar Began	Number of Schools	Percentage of Total Schools in the Survey
1960 - 1969	0	0
1970 - 1974	7	21.875
1975 - 1979	7	21.875
1980 - 1983	16	50.00
Total responses	30	93.75
Schools with no responses.	2	6.25

Teacher Experience and Qualifications. The response described in Table 5 correlates, as could be expected, with the teacher's experience reported in Table 6. With many new programs in the schools it is unlikely that these would be taught by teachers with a great deal of experience teaching guitar.

The guitar programs in the junior high grades are in most cases part of a "general music" class or have replaced such a class. The teachers teaching these guitar classes are then the

"general music" teachers - trained in music but not to an advanced level in guitar. The training that teachers do have in guitar is frequently acquired after deciding to teach guitar as part of "general music" and is often accomplished in short courses like the ones offered at the International Peace Gardens Music Camp or in university courses in summer sessions such as have been taught by the writer. Teachers, who consider beginning guitar programs, have often taught themselves how to play basic chords and folk songs on the guitar. The courses that they take then add basic classical technique to their skills and give them the confidence to begin using guitar in the classroom. This pattern is reflected in the overlap in responses between "self-taught" and "formal instruction" seen in Table 7.

TABLE 6

TEACHERS' EXPERIENCE TEACHING GUITAR CLASSES

Years of Teaching Guitar Classes	Number of Teachers	Percentage of Total Responses
3 years or less	15	46.815
6 - 4 years	9	28.125
10 - 7 years	3	9.375
More than 10 years	3	9.375
No responses	2	6.25
Total	32	100.00

TABLE 7
TEACHER TRAINING AND QUALIFICATIONS

Training and Qualifications	Number of Teachers Indicating	Percentage and Total
a. self taught guitarist	24	75.0
b. formal instruction	22	68.75
c. university degree with a major in guitar	0	0
d. university degree with a minor in guitar	1	3.125
e. Associate diploma from the Royal Conservatory in Toronto in guitar	0	0
f. university degree with major in music but not in guitar	14	43.75
g. university degree with minor in music but not in guitar	3	9.375
h. Teacher's Certificate	22	68.375
i. basic classical guitar technique - under grade 4*	11	34.375
j. classical guitar technique grade 4 - 7*	4	12.5
k. classical guitar technique grade 8* or above	1	3.125
l. performing ability in folk style	17	53.125
m. performing ability in jazz	5	15.625
n. performing ability in pop/rock	9	28.125

Total number of teachers responding - 32.

*Grading of the Royal Conservatory in Toronto.

The responses tabulated in Table 7 describe the training and qualifications of the 32 teachers responding to the questionnaire. The data in the table show that 75% of the teachers consider themselves primarily self-taught guitarists. This compares to 66% of the teachers in the ASTA 1978 guitar

survey² who considered themselves self-taught. Twenty-two teachers, or 68.75 percent of the teachers in this present study, indicated that they had received formal instruction in guitar. The questionnaire did not ask them to classify or identify this formal instruction but some teachers indicated in-service training, International Music Camp, or University courses. In the ASTA survey 42 percent learned to play the instrument in private study, 22 percent in college classes and 8 percent in school in-service programs for a total of 72 percent.

In responding to the question relating to training and qualification, ten teachers did not indicate the teacher's certificate as part of their training. Though this may be correct in some cases, personal acquaintance with several of the respondents would indicate that this was not an intentional omission and that the number having teacher's certification is greater than the 68% shown in Table 7. Those failing to indicate this qualification may have assumed its inclusion in a university degree or thought of it somehow relating to guitar training which they did not have.

Teachers' Rating of the Criteria

The questionnaire used in this study presented the guitar teacher with a list of proposed criteria for the evaluation of guitar programs. The objective was to produce a set of

²Nineteen Seventy Eight ASTA - GAMA School Guitar Survey, American String Teacher, Vol. 10, No. 1, 1983.

validated criteria. The proposed criteria were formulated on the basis of a previous study by the author in which eleven experts were asked questions of "what ought to be" in nine different areas identified from the literature. For the questionnaire, statements that were made by at least four of the eleven experts were used. This means that all the statements presented to teachers in this survey as potential criteria for the evaluation of guitar programs already had a degree of validity.

The teachers completing the questionnaire in this study rated each of these proposed criteria as 1) very important, 2) important, 3) of little importance, or 4) of no importance. In analyzing the responses of the teachers, a rating index was calculated for each criterion using the numerical values associated with the response selected. The numerical values of all the responses to each criterion were added together and divided by the total number of responses. Thus, a rating index of 1.00 is the highest possible, indicating most importance, and 4.00 is the lowest possible, indicating the least importance. Using the rating index for each criterion a rank order was established indicating the order of importance of each criterion from highest to lowest. Where two or more criteria received the same rating index, the same ranking was used for each criterion which gives a clearer indication of its relative importance than does the method of determining mean rank. Where teachers circled two numbers in response to a criterion, the number indicating the greater importance was

used in the calculation. For purposes of this study, a rating index between 1.00 and 2.50 indicates a positive value for a criterion. A rating index between 2.50 and 3.00 may indicate sufficient disagreement among teachers to render the criterion undesirable as an evaluative tool. Final decision on such criterion could be made on the basis of other factors such as the larger context of music education literature.

The rationale for a guitar program. In question nine of the survey, teachers were asked to rate the importance of each of twelve statements as a reason for the existence of a guitar program in the junior high school. The responses to this question are presented in Table 8.

An examination of the rating indices calculated for the twelve statements reveals that only two of the statements were rated less than important - between 2.00 and 3.00. Criterion "f" was ranked ninth out of ten with an index of 2.03. This criterion was considered important or very important by 22 out of 31 responses but it is still ranked second to last indicating that financial considerations, though important, are not nearly as important as factors relating to the students themselves. The criterion ranked last, "k", was the one focusing on the literature and history of the guitar. The position of this criterion may be due to the fact that most instruments and music programs to which the teachers compared the guitar, also have a literature and history and there is, therefore, nothing unique about the history of the guitar that provides a rationale for the program. The ranking of this statement

may also be due to the nature of junior high music students that makes factors that relate to students needs, motivations, fulfillment, and therefore program "success" much more important than musicological concerns.

TABLE 8
RATIONALE FOR A GUITAR PROGRAM

Criteria	very	important	of little	importance	Total	Rating	Rank
	1	2	3	4			
a) students readily identify with the guitar	14	14	4	0	32	1.69	4
b) the guitar is a harmonic, accompanying instrument	9	18	2	1	30	1.83	8
c) the guitar is melodic as well as a harmonic instrument	16	13	1	1	31	1.58	3
d) the guitar is a self-contained solo instrument	14	13	4	1	32	1.75	6
e) the guitar is easily portable.	12	17	2	0	31	1.71	5
f) the guitar is economical to buy	10	12	7	2	31	2.03	9
g) the guitar functions well in a variety of groups	15	13	2	0	30	1.57	2
h) students can achieve a degree of musical competence and satisfaction in a relatively short time on the guitar	15	14	2	0	31	1.58	3
i) playing the guitar can be a satisfying experience at any level of musical and technical ability	15	14	1	0	30	1.53	1
j) guitar playing tends to become a "life-skill"	16	7	7	1	31	1.77	7
k) the guitar has a literature and history	4	10	12	4	30	2.53	10
l) the guitar functions in many styles of music	13	14	4	0	31	1.71	5

The criteria ranked in the first positions do relate to student needs and program success. The most important reason for the existence of a guitar program in junior high grades was considered to be that playing the guitar can be a satisfying experience at any level of musical and technical ability. This means that a student can find accompanying a folk song with two or three chords a satisfying experience but can also continue to develop on the instrument musically and technically to his fullest potential. This is an excellent basis for a program that may be a student's last exposure to music in school or may be the beginning of years of intensive study of music.

The statement ranked second, that the guitar functions well in a variety of groups, may be somewhat ambiguous. This statement may have been taken to mean that the guitar functions well in a variety of classroom groupings or with various types of students. That would be a valid interpretation and could merit a rank of second. The statement may also have been taken to mean that the guitar functions well in various performance situations and combinations such as guitar duets, trios, quartets, large guitar ensembles, with other instruments in chamber ensembles, or in various style groupings. This could also be a valid interpretation and certainly an important factor in a program rationale.

Instructional Objectives. In question 10 of the questionnaire, teachers were asked to rate the importance of eighteen objectives in a quality guitar program. The objectives listed were prefaced with the statement "by the end of three

years of study, guitar students should demonstrate competence in." It was certainly less than ideal to present only eighteen objectives and only one list for three grades but a more detailed catalogue of objectives would have made the questionnaire much longer and completion of it prohibitive. The eighteen objectives were phrased in a way that identified key areas of instruction but left some room for interpretation as to the specific content or level of difficulty. Some teachers completing the questionnaire qualified their responses with the explanation that they had experience with only one or two years of guitar rather than three. The teachers' rating of the instructional objectives is presented in Table 9.

Learning Activities and Teaching Strategies. In question eleven of the questionnaire, teachers rated the importance of seventeen learning activities in a three year guitar program. It is necessary to assume that not all activities will be conducted in each class or even in each year of the program. Some teachers indicated this in comments added to their response. Some stated that a certain activity might be important at the grade seven level but not at grade nine and vice versa. Because this question asks for a three year perspective, it is unimportant when in the three years the activity is stressed. If it is important at some time the criteria is valid. Table 10 presents the teacher's rating of learning activities.

TABLE 9

INSTRUCTIONAL OBJECTIVES

Criteria	very important 1	important 2	of little importance 3	of no importance 4	Total Responses	Rating Index	Rank Order
a) tuning the guitar	21	10	1	0	32	1.37	3
b) melody playing	21	8	3	0	32	1.44	7
c) all first position notes	24	8	0	0	32	1.25	1
d) all first position chords	19	12	0	0	31	1.39	4
e) strumming various patterns	20	11	1	0	32	1.41	5
f) playing arpeggio patterns	11	16	5	0	32	1.81	12
g) rest stroke and free stroke with fingers and thumb	13	13	3	1	30	1.73	9
h) performing folk songs	9	18	5	0	32	1.88	14
i) performing "classical" pieces from various periods	5	13	11	2	31	2.32	17
j) performing popular songs and arrangements	11	17	3	0	31	1.74	10
k) interpreting all aspects of notation encountered in the repertoire studied	11	14	5	1	31	1.87	13
l) reading melodies and rhythms	20	11	0	0	31	1.35	2
m) understanding the historical perspective of the literature performed	2	13	14	2	31	2.52	18
n) demonstrating a concept of style	5	19	6	1	31	2.10	16
o) accompanying melodies	12	14	5	0	31	1.77	11
p) ensemble playing	17	11	3	0	31	1.55	8
q) aural skills (e.g. identifying primary chords in a progression as I, IV, or V)	10	13	6	1	30	1.93	15
r) care and maintenance of the guitar	20	10	0	1	31	1.41	6

TABLE 10
LEARNING ACTIVITIES

Criteria	Very important 1	important 2	of little importance 3	of no importance 4	Total Responses	Rating Index	Rank Order
a) playing in ensembles	18	11	2	0	31	1.48	2
b) drills on technique and new skills	18	13	1	0	32	1.47	1
c) rehearsal of performance pieces	15	16	1	0	32	1.56	4
d) chord exercises	9	22	1	0	32	1.75	5
e) playing performances for parents and community	12	15	5	0	32	1.78	6
f) accompanying their own singing	8	15	9	0	32	2.031	11
g) playing chords to notated rhythms	7	19	6	0	32	1.97	10
h) playing performances for each other in class	10	21	1	0	32	1.75	5
i) pitch differentiation exercises to develop tuning ability	9	14	7	0	30	1.93	9
j) creating accompaniments	7	16	8	0	31	2.032	12
k) listening to recordings, films, or video tapes of prominent solo or ensemble guitarists	4	21	5	1	31	2.09	15
l) playing melodies from notation	16	15	1	0	32	1.53	3
m) accompanying the teacher's singing	2	13	13	3	31	2.55	16
n) independent individual practice during class time	11	13	3	2	29	1.86	8
o) listening to explanations of music theory	6	17	7	0	30	2.033	13
p) ear-training exercises (e.g. recognizing intervals, chord progressions, rhythms	5	18	7	0	30	2.07	14
q) listening to guest performers.	8	19	3	0	30	1.83	7

Closely related to learning activities are the teaching strategies used in the classroom. It is the teaching strategy that determines the sequence of learning activities. Only very general sequence questions were addressed in the list of proposed criteria in question 12. Perhaps the most basic sequence question deals with the issue of whether students should learn to play chords first and then melodies or vice versa. Another question focuses on whether theory should be related to sound produced or whether it should be treated as a separate study. Table 11 displays the teachers' rating of ten teaching strategies. The criteria statements were prefaced with "In a three year guitar program teachers should."

Evaluation of Students. Three aspects of evaluation were addressed in question 13 of the questionnaire. Teachers were asked, what should be evaluated, how it should be evaluated, and why it should be evaluated. The responses to these three questions are tabulated in Table 12, 13, and 14 respectively.

Instructional Materials, Equipment, and Facilities. The selection of appropriate instructional material for a guitar program is a considerable challenge to the teacher's skills. It is not likely that any one book will meet all the needs for a course or a variety of classes and so the teacher's search for new or more appropriate material is ongoing. Some teachers use published books as a main text, some prepare their own, others use several books simultaneously, and yet others seem to use no clearly defined package of material at all.

TABLE 11
TEACHING STRATEGIES

Criteria	very important	important	of little importance	of no importance	Total Responses	Rating Index Index	Rank Order
	1	2	3	4			
a) begin with chord playing . . .	10	15	4	1	30	1.87	6
b) relate music theory to sound produced	9	12	7	1	29	2.00	7
c) lead students to understand the historical perspective of repertoire performed	2	10	15	1	28	2.54	9
d) team-up students to help each other	12	12	5	0	29	1.76	4
e) have guitar-in-hand for warm-- ups drills, and chords	20	9	1	0	30	1.37	1
f) conduct for ensemble perform- ance rehearsal	6	11	10	0	27	2.15	8
g) attempt to keep the whole class at basically the same level	0	12	7	10	29	2.93	10
h) use in-class grouping to help slower students keep up with the average	9	16	1	2	28	1.86	5
i) use in-class grouping to pro- vide added interest for faster students	13	15	2	0	30	1.63	3
j) teach chords and melody simul- taneously after basic compet- ence in chords is established.	16	11	3	0	30	1.57	2

TABLE 12
EVALUATION OF STUDENTS -
WHAT SHOULD BE EVALUATED

Criteria	very important 1	important 2	of little importance 3	of no importance 4	Total Responses	Rating Index	Rank Order
a) performance-technical skill (e.g. R.H. technique)	17	11	3	0	31	1.55	2
b) knowledge of the fundamentals of music	11	19	1	0	31	1.68	3
c) ensemble playing skills	9	18	4	0	31	1.84	4
d) effort and attitude	19	11	0	1	31	1.45	1
e) ear-training skills	3	22	5	0	30	2.07	5

TABLE 13
EVALUATION OF STUDENTS -
METHOD OF EVALUATION

Criteria	very important 1	important 2	of little importance 3	of no importance 4	Total Responses	Rating Index	Rank Order
a) formal individual performance tests	16	11	4	0	31	1.61	2
b) objective written tests	7	11	10	2	30	2.23	4
c) day-to-day observation of participation	18	13	0	0	31	1.42	1
d) ensemble performances	8	17	3	1	29	1.90	3

TABLE 14
EVALUATION OF STUDENTS -
Reason for Evaluation

Criteria	very important 1	important 2	of little importance 3	of no importance 4	Total Responses	Rating Index	Rank Order
a) giving the student constant feed back (indicating expect- ations and progress)	17	14	0	0	31	1.45	1
b) providing a goal for activities and practice (motivation). . .	14	17	0	0	31	1.55	2
c) reporting progress to parents.	7	16	7	1	31	2.06	3

It was considered important for teachers to address the question of whether a clearly defined package of instructional materials for each student is necessary before asking them to describe the characteristics of the instructional materials to be used.

Twenty-eight teachers responded to this question and of these 13 said a clearly defined package of instructional material for each student was very important, 10 said it was important, 3 said it was of little importance and 1 felt it was of no importance. This resulted in a rating index of 1.64 which means that a clearly defined package of instructional materials is important in a guitar program.

Question 15 asked teachers to rate the importance of seven characteristics of instructional material. The responses are

presented in Table 15.

TABLE 15
CHARACTERISTICS OF INSTRUCTIONAL MATERIAL

Criteria	1 very important	2 important	3 of little importance	4 of no importance	Total Responses	Rating Index	Rank Order
a) a progressive note reading approach	21	8	3	0	32	1.44	2
b) exercises in chord playing	21	8	3	0	32	1.44	2
c) exercises in melody playing	20	9	3	0	32	1.47	3
d) songs in various styles for singing with accompaniment	9	18	2	2	31	1.90	6
e) ensemble performance material from various styles	16	15	1	0	32	1.62	4
f) solo guitar performance material in various styles	12	16	3	1	32	1.78	5
g) easy to read explanations and instructions	24	7	1	0	32	1.28	1

An evaluation of a guitar program would tend to focus on the areas already presented but equipment and facilities can limit instruction or make certain learning experiences possible and so criteria for the evaluation of equipment and facilities are needed. In question 16 of the questionnaire teachers were asked to rate the importance of sixteen items to the establishment and maintenance of a quality guitar program. The teachers' rating of these items is presented in Table 16.

TABLE 16
EQUIPMENT AND FACILITIES

Criteria	very important	important	of little importance	of no importance	Total Response	Rating Index	Rank Order
	1	2	3	4			
a) i) a class set of guitars . . .	29	3	0	0	32	1.09	1
ii) with nylon strings	23	7	2	0	32	1.34	4
b) phonograph	8	17	5	2	32	2.03	10
c) recordings of a variety of guitar music	8	20	3	1	32	1.91	9
d) bass guitar and amplifier . . .	5	10	13	3	31	2.54	12
e) a music stand for every two students	22	9	1	0	32	1.34	4
f) drum set (snare, bass, hi-hat, cymbal)	3	10	15	4	32	2.62	14
g) electric 6 string guitar and amplifier	3	9	16	4	32	2.65	15
h) miscellaneous small percussion instruments	3	15	9	5	32	2.5	13
i) steel string folk guitar	4	9	17	1	31	2.41	11
j) storage for guitars	23	9	0	0	32	1.28	3
k) practice rooms	13	14	3	1	31	1.87	8
l) a larger than regular size classroom	15	15	1	1	32	1.62	6
m) tape recorder	14	17	1	0	32	1.59	5
n) chairs without affixed writing desk	27	4	0	1	32	1.22	2
o) risers or portable staging . . .	4	7	16	5	32	3.0	16
p) sound isolation from other area	13	14	4	1	32	1.78	7

Class Size. Many factors go into the determination of an optimum class size for a program. Scheduling, the nature of the instruction, financial viability of the program, whether a certain performance ensemble is desired, or whether

instruments need to be tuned, all could be considered. It is assumed that teachers considered some or all of these factors when they indicated what they considered to be the optimum size for junior high guitar classes. The average size of guitar classes in Manitoba already is just under 20 but 58% of the teachers indicated that classes should be between 10 - 14 students. A summary of teachers' responses are presented in Table 17.

TABLE 17
OPTIMUM CLASS SIZE

Class Size	Total Teachers	Percentage Total
10 - 14 students	18	58.00
15 - 19 students	10	32.25
20 - 24 students	2	6.50
25 - 29 students	1	3.25
30 - 35 students	0	0.00
Total Number responding - 31		

Time Allotment and Scheduling. Class size may be a more important consideration in a program than time allotment and scheduling. This may account for the spread of the responses in the area of time allotment. Teachers with 10 students per class may find two forty minute periods per 6 day cycle quite adequate while a teacher with 25 - 30 per class may need four forty minute periods to accomplish the same thing. Table 18

presents the responses of teachers to the question about the number of minutes per 6 day cycle needed to conduct a quality guitar program. The responses in the two highest categories would indicate that a quality guitar program should have 120 - 160 minutes per cycle. The responses in this category equal 54.83% of the total.

TABLE 18
TIME ALLOTMENT PER SIX DAY CYCLE

Number of Minutes	Number of teachers	Percentage of the total
35 - 40 minutes	1	3.23
60 minutes	2	6.45
80 minutes	3	9.68
100 minutes	2	6.45
120 minutes	6	19.35
140 minutes	1	3.23
160 minutes	10	32.25
180 minutes	3	9.68
200 minutes	3	9.68
Total Responding - 31		

Not only is the amount of time allocated to a program important, but also how that time is scheduled. Teachers were asked to indicate the most desirable length of time for an individual period. The two categories of highest response would indicate that the guitar class should be 40 - 45 minutes in length. The teachers responding in this category constitute 61.28% of the total responding. Tabulation of all the responses

to this question is given in Table 19.

TABLE 19
LENGTH OF THE INDIVIDUAL CLASS PERIOD

Number of Minutes per class period	Number of Teachers	Percentage of Total
30 minutes	3	9.68
35 minutes	5	16.13
40 minutes	12	38.70
45 minutes	7	22.58
50 minutes	3	9.08
55 minutes	0	0.00
60 minutes	1	3.23

Total Responses - 31

The Qualifications of Teachers. It is assumed that the qualification of the teacher has a direct bearing on the quality of a program. For this reason any evaluation of a guitar program will have to take into account the qualifications of the teacher. To evaluate these qualifications, criteria are needed and so teachers were asked in question 20 of the questionnaire to rate the importance of six statements of teacher qualification. This rating appears in Table 20.

TABLE 20

QUALIFICATIONS OF TEACHERS

Criteria	very important	important	of little importance	of no importance	Total Response	Rating Index	Rank Order
	1	2	3	4			
a) guitar skill considerably more advanced than the students' . . .	17	11	4	0	32	1.59	1
b) performing ability and experience	9	14	7	2	32	2.06	5
c) basic idiomatic technique for a variety of styles (jazz, blues, folk)	7	19	5	1	32	2.0	4
d) broad background in music	17	12	2	1	32	1.59	1
e) curriculum design skill	8	20	3	1	32	1.91	3
f) basic classical guitar technique (minimum approximately grade 4)	11	12	7	1	32	1.87	2

Summary

This chapter has presented the results of a questionnaire that asked teachers of junior high guitar classes to rate the importance of ninety-nine proposed criteria for the evaluation of junior high guitar classes. In addition to the ninety-nine proposed criteria, teachers were also asked questions that resulted in criteria being established in another four areas. From the data presented in this chapter, it is now possible to describe a quality guitar program. What "ought to be" can now be identified and can be used as objectives to establish a guitar program and as criteria to evaluate a guitar program. The identification of a valid set of objectives and criteria will be done in the next chapter.

CHAPTER V

CONCLUSIONS AND IMPLICATIONS

Introduction

This study set out to establish criteria for the evaluation of junior high class guitar programs in the following areas:

1. The rationale for a guitar program
2. Instructional objectives
3. Learning activities and teaching strategies
4. The evaluation of students
5. Instructional materials, equipment and facilities
6. Class size
7. Time allotment and scheduling
8. The qualifications of teachers.

To accomplish this task, a set of proposed criteria was formulated on the basis of a previous study by the author in which eleven experts in Manitoba identified expectations of a quality guitar program.¹ This set of proposed criteria was sent in questionnaire form to 40 teachers teaching at the junior high level. The teachers were asked to rate the importance of the criteria, or, as they might have appeared to the teachers, objectives. From this rating of the criteria, which was

¹For details on this study see Appendix 1.

presented in Chapter Four, a set of valid criteria, for the evaluation of junior high guitar programs, can be established.

The questionnaire used in this study also collected data that made it possible to describe the respondents and their programs. This description was presented in Tables 1 - 7 in Chapter Four.

This present chapter will give a profile of the academic and experiential qualifications of the respondents and a description of their program. It will then identify the criteria considered valid for the evaluation of guitar programs. Criteria will be listed in the order they were ranked by the rating index calculated for each criterion in Chapter Four. The chapter will conclude with statements about the implications of this study for educational practice and recommendations for further research.

Summary Profile of Respondents and Description of Programs.

In this study questionnaires with a proposed set of criteria for the evaluation of guitar programs were sent to 40 guitar teachers in Manitoba. Thirty-two completed questionnaires were returned for a response rate of 80%.

This study focused on the junior high grades and discovered that these grades were found in schools with a variety of grade combinations. Schools with only grades 7 - 9 constituted just over 40% of the total schools in this survey.

The total number of guitar classes reported by 31 teachers in this survey was 42 in grade seven, 43½ in grade eight and

19½ in grade nine. The average number of students reported per class was 19.94 for grade seven, 19.09 for grade eight and 19.49 for grade nine. This finding places the average guitar class size in Manitoba somewhat lower than the 20 - 30 per class reported in the ASTA-GAMA Guitar Survey in 1978.² The minimum class size reported was 7 in grade seven, 4 in grade eight, and 2 in grade 9. The maximum class size was 30 in grades eight and nine and 32 in grade seven.

The overwhelming majority, 76.32% of guitar programs are full year programs with another 13.16% being one semester programs. Only 10.52 percent were extra-curricular or other programs. This indicates a secure curricular position for class guitar instruction in Manitoba. These figures are very similar to those found by Janzen in 1980.³ The average number of minutes allocated to guitar programs per 5 day week was calculated as 108.89 minutes. This is up from 82 minutes reported by Janzen in 1980.

Guitar programs in Manitoba are a relatively recent innovation with 50% of the schools having initiated instruction in guitar since 1980. Another 21.875% of the programs were begun between 1975 and 1979 and 21.875% between 1970 - 1974.

The guitar teaching experience of the respondents in this survey varied from one year to fourteen years with 46.875% of

²"1978 ASTA-GAMA School Guitar Survey."

³Janzen, "A Survey of Junior High Music Programs," M. Ed. Thesis 1980, p. 35.

the teachers having 3 years experience or less and 46.875% having 4 years or more.

Of the teachers responding in this survey 75% claim to be primarily self-taught guitarists but with 68.75% of all the teachers having had some formal instruction in guitar. Fifty percent of the teachers indicated basic or more classical guitar skill. Performing ability of the teachers is strongest in the folk style with 53.125% indicating this. Next was pop/rock style with 28.125% and jazz last with only 15.625%. This profile of the 32 teachers in this survey indicates that as a group they are representative of guitar teachers everywhere and as such have as high a level of expertise as can be achieved in a survey sample. Their rating of the criteria is therefore clearly valid.

Criteria for the evaluation of junior high guitar programs.

The following statements are determined by this study to be a valid rationale and set of objectives for a three year guitar program at the junior high level. These criteria suggest what ought to be the rationale, the instructional objectives, the learning activities, the teaching strategies, the nature of evaluation, the characteristics of the instructional material, the equipment and facilities available, the class size, the time allotment and scheduling, and the qualifications of the teacher.

The Rationale. Valid reasons for the junior high guitar program to exist are the following:

1. Playing the guitar can be a satisfying experience at

- any level of musical and technical ability.
2. The guitar functions well in a variety of groups.
 3. Students can achieve a degree of musical competence and satisfaction in a relatively short time on the guitar.
 4. The guitar is melodic as well as a harmonic instrument.
 5. Students readily identify with the guitar.
 6. The guitar functions in many styles of music.
 7. The guitar is easily portable.
 8. The guitar is a self-contained solo instrument.
 9. Guitar playing tends to become a "life-skill."
 10. The guitar is a harmonic, accompanying instrument.
 11. The guitar is economical to buy.
 12. The guitar has a literature and history.

The only criteria in numbers 1 - 12 that received a marginal rating index between 2.50 and 3.00 was number 12 which was rated at 2.53. There is general acceptance in music education literature that the historical dimension adds a necessary perspective to the study of music. The guitar has a rich history and literature and this provides a potential dimension to guitar instruction. Consequently this factor should be included as part of the rationale for a guitar program.

Instructional Objectives. By the end of three years of study, guitar students should demonstrate competence in:

13. All first position notes.
14. Reading melodies and rhythms.
15. Tuning the guitar.

16. All first position chords.
17. Strumming various patterns.
18. Care and maintenance of the guitar.
19. Melody playing.
20. Ensemble playing.
21. Rest stroke and free stroke with finger and thumb.
22. Performing popular songs and arrangements.
23. Accompanying melodies.
24. Playing arpeggio patterns.
25. Interpreting all aspects of notation encountered in the repertoire studied.
26. Performing folk songs.
27. Aural skills (e.g. identifying primary chords in a progression as I, IV, or V).
28. Demonstrating a concept of style.
29. Performing "classical" pieces from various periods.
30. Understanding the historical perspective of the literature performed.

Criterion number 30 was given a rating of 2.52 in the questionnaires but has been included for the same basic reasons given for number 12.

Learning Activities and Teaching Strategies. In a three year guitar program students should engage in the following:

31. Drills on technique and new skills.
32. Playing in ensembles.
33. Playing melodies from notation.
34. Rehearsal of performance.

35. Chord exercises.
36. Playing performances for each other in class.
37. Playing performances for parents and community.
38. Listening to guest performers.
39. Independent individual practice during class time.
40. Pitch differentiation exercises to develop tuning ability.
41. Playing chords to notated rhythms.
42. Accompanying their own singing.
43. Creating accompaniments.
44. Listening to explanations of music theory.
45. Ear-training exercises (e.g. recognizing intervals, chord progressions, rhythms).
46. Listening to recordings, films, or video tapes of prominent solo or ensemble guitarists.

In a three year guitar program teachers should do the following:

47. Have guitar-in-hand for warm-ups, drills, and chords.
48. Teach chords and melody simultaneously after basic competence in chords is established.
49. Use in-class grouping to provide added interest for faster students.
50. Team-up students to help each other.
51. Use in-class grouping to help slower students keep up with the average.
52. Begin with chord playing.
53. Relate music theory to sound produced.

54. Conduct for ensemble performance rehearsal.
55. Lead students to understand the historical perspective of repertoire performed.

The proposed criteria, "accompanying the teacher's singing," received a rating index of 2.55. The activity seems to be motivated by other reasons than the benefit for the student. The student only accompanies and this has been addressed in several other criteria. The teacher's singing may be part of the teacher's strategy or a substitute for a melody played on guitar, piano or other instrument. For this reason the criteria has been omitted.

Criteria 55 received a rating index of 2.54 but has been included for the reasons used for including criteria 12 and 30. One proposed criteria has been omitted in the category of teaching strategies. The statement "attempt to keep the whole class at basically the same level" received a rating index of 2.93. This indicated considerable disagreement among teachers and no teachers considered it very important. The statement also may contradict criteria 49 which was rated quite positively and ranked third. For these reasons the statement was omitted.

Evaluation of Students. In a three year guitar program the teacher should evaluate:

56. Effort and attitude.
57. Performance-technical skill (e.g. R.H. technique)
58. Knowledge of the fundamentals of music.
59. Ensemble playing skills.

60. Ear-training skills.

Evaluation should be by means of:

61. Day-to-day observation of participation.

62. Formal individual performance tests.

63. Ensemble performances.

64. Objective written tests.

Evaluation should be for the purpose of:

65. Giving the student constant feed-back (indicating expectations and progress).

66. Providing a goal for activities and practice (motivation).

67. Reporting progress to parents.

Instructional Materials, Equipment, and Facilities.

68. There should be a clearly defined package of instructional materials for each student.

The instructional material package should include:

69. Easy to read explanations and instructions.

70. A progressive note reading approach.

71. Exercises in chord playing.

72. Exercises in melody playing.

73. Ensemble performance material from various styles.

74. Solo guitar performance material in various styles.

75. Songs in various styles for singing with accompaniment.

A quality guitar program should have access to:

76. A class set of nylon string guitars.

77. Chairs without affixed writing desk.

78. Storage for guitars.

79. A music stand for every two students.
80. Tape recorder.
81. A larger than regular size classroom.
82. Sound isolation from other area.
83. Practice rooms.
84. Recordings of a variety of guitar music.
85. Phonograph.
86. Steel string folk guitar.
87. Bass guitar and amplifier.
88. Miscellaneous small percussion instruments.

In the list of equipment in the questionnaire, the drum set received a rating index of 2.62, the electric 6 string guitar and amplifier an index of 2.65, and risers of portable staging was rated 3.0. The rating of the risers is too low to be considered for inclusion. Both, the drum set and the electric 6 string guitar, may have real value in a certain kind of program or in the performance of a certain style of music but the majority of teachers in this survey did not consider this of importance. Since the concentration on a certain style is largely up to the individual teacher and not an indicator of quality program, these items have been omitted from the list.

Class size.

89. Guitar classes should have 10 - 19 students.

Though 10 - 14 was indicated by the majority (58%) of teachers as the optimum size, another 32.25% indicated that 15 - 19 students was optimum. Perhaps the best guideline is to combine the categories and state that 10 - 19 is the

optimum size for classes. This would tend to rule out whole classroom size groups as used in other disciplines and suggest half of the normal classroom group as ideal for the guitar class.

Time allotment and Scheduling.

90. The quality guitar program should have 120 - 160 minutes per cycle.

91. Each guitar class should be 40 - 45 minutes in length.

Qualification of Teachers. The teacher of junior high guitar classes should have:

92. Guitar skill considerably more advanced than that of the students.

93. Broad background in music.

94. Basic classical guitar technique (minimum approximately grade 4).

95. Curriculum design skill.

96. Basic idiomatic technique for a variety of styles (jazz, blues, folk).

97. Performing ability and experience.

Implications for Educational Practice

The purpose of this study was to develop criteria for the evaluation of junior high guitar programs. The obvious implications then is that these criteria should now be used to evaluate such guitar programs. This evaluation can be of an informal nature such as a guitar teacher examining a specific program in light of these criteria. Alternately, this evaluation could be of a formal nature, conducted in one school, in one

school division, or in the whole province.

The criteria identified in this study can serve as objectives in new programs or in programs that have inadequate objectives at present.

Whether the criteria identified in this study help to establish objectives in programs or serve to evaluate existing programs, they will tend to bring greater uniformity or standardization to guitar education in the province.

Since the 97 criteria identified in this study were validated by 80% of the guitar teachers in Manitoba, they will be of great value in any evaluation of the provincial curriculum guide for junior high guitar and will have to be considered in any new curriculum development process.

This study developed a brief description of the present qualifications and training of guitar teachers and identified what the qualifications of teachers ought to be.

Effective instructional material is that which corresponds to the objectives of a program. The results of this study will give guidance to the development of new instructional material and criteria for the selection of appropriate existing material.

Recommendations for Future Research

This study set out to identify what ought to be taking place in the schools in guitar programs. Future research could focus on what is taking place and to what extent programs correspond with the objectives stated in this study. Research could also concentrate on one aspect of this study, such as

instructional objectives, and develop much more specific objectives for each grade level. Such research could also seek to measure the degree to which students actually develop the competencies stated or teachers actually conduct activities identified. Related to such research could be a study on the congruence of the criteria identified in this thesis with accepted objectives for music education.

One aspect of guitar education that is most in need of research and development is the area of performance. Do teachers prepare solo guitarists in a group setting or do they prepare individuals for group performance? What should be the nature of group performance? Should the group include only standard guitars or is there a need for different instruments? The development of the guitar program as a 6 year, junior--senior high program is heavily dependent on the resolution of this problem. The establishment of a clear group performance concept would likely necessitate a reexamination of the entire guitar program and a revision of the criteria identified in this study.

Another question that merits further research is what bearing the teacher's level of guitar skills has on the objectives set for and attained by students in a three year program. This could be difficult research but would have important implications for teacher education, hiring practices, and instructional objectives in guitar programs.

Summation

This study has addressed itself to a relatively new area of music education in which little research has previously been done. What has been accomplished is the identification of a comprehensive set of criteria for the evaluation of guitar programs at the junior high level. Hopefully, this study will contribute to the improvement of guitar programs, to the standardization of guitar education practice, and to further research in this field. Guitar education has developed tremendously in the last ten years and its "coming of age" will be interesting to follow in the next decade.

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Wedel, Henry. Transcona Collegiate, Winnipeg, Manitoba.
Interview, 14 April 1983.

APPENDIX 1

THE INTERVIEW STUDY

Introduction

A study was conducted by the writer between November 1982 and April 1983 which attempted to identify what should constitute a guitar program at the junior high level in Manitoba.

First, the literature was studied to identify the dimensions of a music program in general. Nine dimensions were found. These included (1) the rationale, (2) specific instructional objectives, (3) learning activities and teaching strategies, (4) evaluation of students, (5) instructional materials and equipment, (6) class size and grouping, (7) time allotment and scheduling, (8) the qualifications of teachers, and (9) facilities for the program.

It was then decided that experts in music education in Manitoba would be interviewed for the purpose of having them answer questions of "what ought to be" in relation to guitar programs at the junior high level. It was assumed that a guitar program has certain uniquenesses that can best be addressed by guitar teachers but that a guitar program is first of all a music program and as such can be addressed by music educators of music curriculum workers. It was also assumed that guitar programs, as instrumental programs, can be addressed

by other instrumental teachers. For this reason, a group of experts was chosen that represented various interest areas. It was assumed that a group of varied interest would give the study objectivity and the possibility of being comprehensive in its conclusions.

The Experts

For this study experts were chosen to represent the following areas:

- 3 Junior High Guitar Teachers
- 1 High School Guitar Teacher
- 2 College/University Guitar Teachers
- 1 Music Education Professor
- 1 Music Supervisor
- 1 Band Instructor
- 2 Department of Education Curriculum workers.

The following people were chosen as experts:

Junior High Guitar Teachers

1. Avril Mochoruk, Class guitar teacher grades 7 - 12,
St. John's High School, Winnipeg.

Experience: - Junior High Guitar classes - 11 years.
- Teaching summer workshops in "blues" at
University of Alberta in Calgary and
Edmonton.
- Senior High Guitar Curriculum Committee
in Manitoba.

2. Glyn Parry, Junior-Senior High Guitar Specialist
 Grades 7 - 10, Sansome Junior High, Winnipeg.

Experience: - Junior High Guitar Class - 14 years
 - Junior High Music Curriculum Committee 1969
 - Guitar Ensemble performances at CMEA
 Conference 1982

3. Len Udow, Class Guitar Teacher Grade 6 - 8, Shamrock
 and Niakwa Schools, St. Boniface School Division,
 Winnipeg.

Experience: - Class guitar - 1 year
 - folk singer, songwriter
 - Creative Arts Program in Schools with
 Manitoba Arts Council
 - Teaching A.C.E. program at U. of M.

4. Henry Wedel, Teacher of Guitar and English, Transona,
 Manitoba.

Experience: - Junior High Guitar 1972 - 1977
 - Senior High Guitar 1977 -
 - Manitoba High School Guitar Curriculum
 Committee
 - Workshop on Guitar CMEA Conference 1982

College/University Guitar Teachers

5. Harold Micay, Guitar Instructor, University of Manitoba.

Experience: - private teaching 15 years
 - some group guitar teaching
 - performing in the schools
 - teaching Junior High Class Guitar Teachers

6. Peter Ulrich, Guitar Instructor, Winnipeg Bible College and Steinbach Bible College.

Experience: - private teaching - 5 years
 - guitar class and private guitar at Canadian Nazarene College
 - teaching Band Classes and private guitar in the High School Division at Steinbach Bible College - 3 years

Music Education Professor

7. Jacob P. Redekopp, Associate Professor of Music Education, Faculty of Education, University Of Manitoba.

Experience: - Teaching choral and orchestra programs in public schools
 - music education methods courses
 - observation of guitar teachers
 - former director of student teaching

Music Supervisor

8. Conrad Mendres, Music Consultant for Secondary Music, River East School Division.

Experience: - Junior High Guitar 1970 - 1973
 - Senior High Guitar 1973 - 1976
 - Band programs and choral
 - introduced guitar classes in several schools while music supervisor

Band Instructor

9. Ed Lujan, Director of Bands and Head of the Arts Department, Beliveau Junior High School, St. Boniface.

- Experience: - Piano Instructor at Universities '66-'69
 - Band Instructor 1969 -
 - Festival adjudicating
 - Top honours winner in many band competitions

Department of Education

10. Alan Janzen, Coordinator, Curriculum Services

- Experience: - Teaching K-12 in public schools - 13 years
 - Band - Fort Richmond Collegiate
 - Choral and orchestral teaching - Winkler
 - Private Guitar study
 - Dept. of Ed. Arts Consultant 1970 -
 - conducting many workshops

11. Gervais Warren, Arts Consultant, Curriculum Development
 Branch

- Experience: - Junior High General Music in St. Boniface
 - Music Teaching, Kindergarten to High School
 Scotland, Newfoundland, Quebec
 - using guitar in general music classes
 - teaching education courses in university

Summary of Interviews

Each expert was interviewed using a structure interview format with open ended question. Each interview was tape recorded and subsequently analyzed for significant statements. What follows is a brief description of the question and a summary of the experts responses in each of the nine dimensions of a music program.

I. Rationale

Each experts was asked "why should there be a guitar program in Junior High School?" After an initial discussion which usually focused on "why music in school," the question was restated with more focus on "guitar" or phrased as "what is it about the guitar that makes it a particularly good instrument for Junior High Music Classes?" The responses were as follows: (The number in brackets following the statement indicates the frequency of occurrence of that statement - total possible - 11.)

1. Students readily identify with the instrument. (10)
2. It is a harmonic, accompanying instrument. (10)
3. It is a melodic as well as a harmonic instrument. (9)
4. It is a self-contained solo instrument. (9)
5. It is easily portable. (8)
6. It is economical to buy. (8)
7. It functions well in a variety of groups. (7)
8. Students can achieve a degree of musical competence and satisfaction in a relatively short time on it. (6)
9. It functions well at any level of musical and technical ability. (5)
10. It tends to become a "life-skill." (5)
11. It has a literature and history. (5)
12. It functions in many styles of music. (4)
13. It serves as a catalyst to the singing voice. (3)
14. It is popular in many social settings. (3)
15. It is a very personal instrument because of how it is

- held and the tone it produces. (3)
16. It lends itself to the study of all aspects of music. (3)
 17. It can be taught well in a class situation. (2)
 18. Program goals can be adapted to suit various potentials and interest levels. (2)
 19. It develops self confidence and maturity. (2)
 20. It develops coordination of both hands. (2)
 21. It is easy to maintain. (1)
 22. It allows for creativity on the part of students. (1)
 23. It can be tuned in various ways. (1)

II. Specific Instructional Objectives

The question of "what should the students learn or be able to do?" was addressed in a variety of ways. The fact that five out of the eleven experts are not guitar teachers meant that it could not be expected that each would present a detailed list of objectives for each level. Each expert did, however, identify certain general areas in which there should be more specific objectives or stated objectives within a general category. No categories were indicated to the experts during the interview. Some experts indicated grade levels for certain learnings and others preferred not to. Ten of the experts indicated that the guitar program should be a developmental program touching on all general areas each year. Some felt that the content of the program depended somewhat on whether it was a 3 year program or part of a six year program.

To facilitate analysis, all statements must be seen as objectives to be reached at some time before the end of the third year of study. By the end of three years of study guitar students should demonstrate competence in:

1. Tuning the guitar (11)
2. Melodic technique (11)
 - a) melody playing (8)
 - b) all first position notes (7)
 - c) basic scales (4)
 - d) bass runs (2)
 - e) scales up to four sharps and four flats two octaves (1)
 - f) all major scales (1)
 - g) notes on first twelve frets (1)
3. Harmonic technique (11)
 - a) all first position chords (7)
 - b) strumming various patterns (5)
 - c) playing arpeggio patterns (5)
 - d) reading chord charts (4)
 - e) basic bar chords (4)
 - f) chords in at least 3 keys (2)
 - g) reading 2 or 3 notes at a time (1)
 - h) chord terminology (e.g. root, third, fifth) (1)
4. General technique (11)
 - a) rest stroke and free stroke with finger and thumb (10)
(no pick except advanced students in idiomatic technique)
 - b) proper posture (2)
 - c) technique idiomatic to various styles (2)

- d) hand position (1)
 - e) finger flexibility (1)
 - f) classical finger designations (1)
 - g) damping for rests (1)
 - h) use of pick (1)
5. Performance Repertoire (10)
- a) folk songs (to be sung) (9)
 - b) "classical" pieces of various periods (9)
 - c) popular songs and arrangements (9)
6. Theory of Music (11)
- a) interpreting all aspects of notation encountered in the repertoire studied (8)
 - b) reading melodies (7)
 - c) reading rhythms (3)
 - d) interpreting tablature (2)
 - e) transposition (1)
 - f) song writing (1)
7. History of Music (11)
- a) understanding the historical perspective of the literature performed (6)
 - b) demonstrating a concept of style (5)
 - c) identifying representative pieces from the literature by listening (2)
8. Performance skills (11)
- a) ensemble playing (9)
 - b) accompanying melodies (8)
 - c) improvisation (3)

- d) singing while playing guitar (2)
- e) following a conductor (2)
- f) sight reading (1)
- g) playing guitar with a recording reproduced through headphones (1)

9. Aural Skills (9)

- a) identifying primary chords heard in a progression with numerals I, IV, V (5)
- b) identifying chords in a progression including the relative minor (2)
- c) listening for correct intonation (2)
- d) recognizing consonance and dissonance (1)

10. Care and maintenance of the guitar (4)

- a) identifying by name all the part of the guitar (2)
- b) treating the instrument with respect (1)
- c) replacing strings (1)
- d) cleaning and polishing (1)
- e) understanding the acoustical design of the instrument (1)

III. Learning Activities and Teaching Strategies

In the interviews, the question, "How should the students learn?" was usually answered quickly with "by doing." Experts were guided through an elaboration of what they meant by "doing" by asking them to comment on the role and application of each of the learning activity categories used in the conceptual approach to music education. Consequently each expert commented to some extent on playing, singing, reading, listening, creating and moving. In addition to this each one was asked

about tuning, the teaching of historical perspective, and the role of the teacher in the class. Various general comments were made in addition to these categories. In many cases the teaching approach or strategy is inherent in the learning activity. Some additional comments about teaching strategies were made and these are reported separately here. There was some difference of opinion about the sequence of certain aspects of playing. The alternative positions are identified by preceding them with "either." During the course of a three year guitar program students should engage in:

1. Playing

- a) performances in ensembles (11)
- b) performances for parents and community (11)
- c) rehearsal of performance pieces (10)
- d) performance for each other in class (10)
- e) performance for other classes (10)
- f) drills on technique and new skills (8)
- g) chord exercises (7)
- h) finger warm-up exercises (5)
- i) independent individual practice during class time (5)
- j) performances at festivals (4)

2) Singing

- a) accompanying their own singing (9)
- b) accompanying the teacher's singing (7)
- c) accompanying the singing of the school choir (2)
- d) chanting rhythms (1)
- e) singing tuning pitches (1)

f) singing chord tones (1)

3. Reading

- a) playing chords to notated rhythms (7)
- b) playing melodies from notation (6)
- c) listening to explanations of music theory (6)
- d) sight reading guitar music (3)
- e) copying exercises and songs (2)
- f) chanting rhythms (1)
- g) writing triads (1)

4. Listening

- a) listening to recordings, films, or video-tapes of prominent solo or ensemble guitarists (8)
- b) listening to guest performers (5)
- c) ear training exercises (e.g. recognizing intervals, chord progressions, rhythms) (5)
- d) listening to tape recordings of student performances (4)
- e) listening to music other than guitar performances (1)
- f) learning songs by ear (1)

5. Creating

- a) creating accompaniments (6)
- b) writing songs (4)
- c) reharmonizing a melody (3)
- d) creating sound effects on the guitar (e.g. a sound like a frog) (2)
- e) improvising with chord tones only (2)
- f) improvising within a chord progression (not necessarily stylistically) (2)

g) improvising in a particular style (2)

h) arranging songs (1)

6. Moving

a) tapping the foot while playing (4)

b) playing for dances of various types (3)

c) steady rhythmic hand motion in strumming (2)

d) clapping rhythms (1)

e) playing for exercise in Physical Education (e.g. aerobics club) (1)

7. Tuning

a) pitch differentiation exercises (6)

b) tuning by harmonics (2)

c) tuning with the 55545 method (1)

d) tuning from piano pitches (1)

e) observing the visual dimension of tuning (sympathetic vibrations) (1)

f) mass tuning one string at a time (similar to orchestra tuning) (1)

During the course of a three year guitar program teachers should:

1. Either (a) or (b)

a) introduce partial chords and progress to full chords (1)

b) introduce only full chords (5)

2. Either (a) or (b) or (c)

a) begin with chords (7)

b) begin with chords and melodies simultaneously (2)

c) begin with melodic note reading (1)

3. Have guitar-in-hand for warm-ups, drills, and chords (9)
4. Conduct for ensemble performance rehearsal (9)
5. Relate music theory to sound produced (sound before symbol) (7)
6. Team-up students to help each other (6)
7. Attempt to keep the whole class at basically the same level (6)
8. Lead students to understand the historical perspective of repertoire performed (6)
9. Teach chords and melody simultaneously after basic competence is established (5)
10. Encourage students to create songs or improvise on their own (4)
11. Create special teaching units on historical periods (3)
12. Organize special interest groups (e.g. folk clubs) (3)
13. Use round songs to introduce ensemble playing (1)
14. Encourage students to take private lessons (1)
15. Encourage students to attend performances, workshops, etc. (1)
16. Teach theory systematically (1)
17. Use material at which students succeed but also material that challenges them (1)
18. Structure activities with short term goals and frequent reward or satisfaction (1)
19. Spot check tuning during class to demonstrate its importance by example (1)
20. Change the tuning method from year one to year three (1)

IV. Evaluation of students

Many aspects of evaluation could have been included as teaching strategy but it is sufficiently important to be treated

as a separate topic. To the question "what is to be evaluated?" a common response was "everything related to the objectives." A number of experts did, however, indicate specific areas that most needed evaluation plus aspects not addressed in the objectives. The teacher should evaluate:

1. performance - technical (e.g. R.H. technique, tone production, chord knowledge) (11)
2. knowledge of the fundamentals of music (9)
3. ensemble playing skills (9)
4. effort and attitude (5)
5. ear training skills (4)
6. knowledge of styles (3)
7. independent practice (3)
8. the students notebook (1)

The teacher should evaluate by means of:

1. formal individual performance tests (11)
2. objective written tests (9)
3. day-to-day observation of participation (8)
4. ensemble performances (4)
5. practice record card (2)

The teacher should evaluate for the purpose of:

1. giving the student constant feed-back (indicating expectations and progress - a teaching technique) (11)
2. providing a goal for activities and practice (motivation) (6)
3. reporting progress to parents (5)
4. determining whether objectives have been met and are realistic (3)

5. determining whether teaching needs adjustment (3)
6. providing a basis for grouping (1)

The experts stressed the need to be sensitive to students' feelings in the individual performance testing area. Most preferred to do individual performance testing in private or at least to give the student the option. It was also emphasized that students should know when they would be tested and what would be expected of them.

V. Instructional Materials and Equipment

In discussing instructional materials it became clear that most experts felt that no one book should constitute the curriculum but that a clearly defined package of material was highly desirable in the junior high setting. The interview then centered around a description of the characteristics of this package of instructional materials.

There must be a clearly defined package of materials (11) that includes:

1. a progressive note reading approach (10)
2. chord and melody playing (10)
3. solo guitar performance material in various styles (10)
4. ensemble performance material from various styles (10)
5. songs in various styles for singing with accompaniment (9)
6. easy to read explanations and instructions (4)
7. much progressive practice material (exercises) (3)
8. pieces that have several difficulty levels (1)
9. information on composers (1)
10. information on the guitar (history, making, care) (1)

Most experts stated that a program could be carried on with little more than a guitar for each student but that a quality program needed considerably more than that.

The quality guitar program should have:

1. A class set of classical guitars (12 fret, nylon string) (11)
2. Instructional material package for each student (11)
3. Phonograph with variable speed (11)
4. Recordings of a variety of guitar music (11)
5. Bass guitar and amplifier (10)
6. A music stand for every two students (9)
7. Drum set (snare, bass, high hat, cymbal) (8)
8. Electric 6 string guitar and amplifier (8)
9. Miscellaneous small percussion instruments (6)
10. Steel string folk guitar (6)
11. Tape recorder (4)
12. Chairs without a fixed writing desk (4)
13. Foot stands (3)
14. Tuning devices (3)
15. Piano (3)
16. Electric keyboard (2)
17. Repair kit and strings (2)
18. Twelve string guitar (1)
19. Guitar cases for guitars taken home by students (1)
20. Head phones for sound equipment (1)
21. Wall charts (1)
22. Reference books on guitar (1)

VI. Class Size and Grouping

The experts were asked the question "what size should the classes be at each level of instruction?" Ten of the eleven people interviewed did not think that a change in size of class was necessary from year one to year three. This would seem to follow from the observation in the section on instructional objectives where ten of the eleven experts saw no substantial change in the type of program from first year to third year.

The one opinion that differed from the others felt that the class should be no bigger than 15 students when basic technique was being learned and then the class size could increase when the focus shifted to performance.

In most cases the experts indicated that the method of instruction affected the optimum class size and, vice versa, that the class size definitely affected teaching method and instructional objectives. One expert, who now teaches private lessons, felt that "the smaller the better" was the right approach while another expert, who views the guitar class as an orchestra, felt that 26 - 30 was optimum with 40 being the maximum. The majority, however, stated that the optimum size was about 22.

The responses were as follows: (20) (22) (26-30) (22-25) (20) (20-25) (20-23) (20) (12-25) (smaller the better) (depends on the teacher).

Factors determining minimum size

1. economic viability (6)

2. orchestral ensemble arrangements (3)
3. time-tabling in the school (2)
4. psychological factor - small classes may result in the feeling that the course is not important or not popular (1)

Factors determining maximum size

1. the method used by the teacher (orchestral approach - or "hum and strum" can have larger classes than classical solo guitar approach) (3)
2. teacher's instrumental teaching skill (2)
3. the need to tune the instruments (1)
4. physical facilities (guitars, stands, room size) (1)
5. the necessity for visual attention to fingers by the teacher (1)
6. type of students (1)

VII. Grouping

The experts seemed to consider the possibility of grouping whole classes by ability as highly unlikely; however, three experts indicated that if it were possible they would group the class homogeneously by guitar playing ability. One expert felt it would be desirable to group in a multi-age and multi-ability fashion if high school students could be included. It would not be done if it were only junior high students.

The question was then asked how students should be grouped within the class. To this question two experts replied that no ability grouping should be done but that the class might be divided into sections for the purpose of ensemble performance. One other expert indicated that ability grouping should only

be done in the second and third years. Eight experts felt that ability grouping had a place in all three years with grouping being flexible and designed to help slower students keep up with the average and to provide added interest for the faster students.

VIII. Time allotment and scheduling

All eleven experts agreed that a quality program could be developed with 160 minutes per cycle if it were scheduled correctly. Three stated that they would like more than 160 minutes per cycle but that they could manage with 160. One felt that it could be done with 120 minutes but that 160 would be better.

All eleven experts also agreed that about 40 minutes was the right amount of time per class. That means that there should be four classes of 40 minutes each in a six day cycle. All eleven experts wanted these four classes spread as evenly as possible through the six day cycle. Only one person stated that double periods might be possible at the second and third levels.

IX. The Qualifications of Teachers

All experts agreed that a program is limited by the skill and knowledge of the teacher. They also agreed that the junior high guitar teacher does not have to be a highly competent, professional guitarist but that the person must have good guitar skills and be a competent music educator. Most felt that a motivated music educator, especially another string player, can begin a guitar program with little guitar

skill but must be willing to go and learn.

The junior high guitar class teacher should have:

1. guitar skills
 - a) considerably more advanced than the students (9)
 - b) basic idiomatic technique for a variety of styles (jazz, blues, folk, etc.) (9)
 - c) performing ability and experience (5)
 - d) basic classical training (minimum approximately grade 4) (4)
2. other education or qualifications
 - a) curriculum design skill (8)
 - b) broad background in music (7)
 - c) instrument pedagogy skill (3)
 - d) conducting skill (1)
 - e) classroom management ability (1)
 - f) strong belief in the merit of class guitar (1)
 - g) ability to arrange for guitars (1)
 - h) openness to all kinds of music (1)

X. Facilities

The quality guitar program requires:

1. a regular size classroom (8)
 - a) a somewhat larger than regular (3)
2. practice rooms (8)
 - a) with visual connection to the classroom (1)
3. storage for guitars (7)
 - a) not in direct sunlight (1)
4. sound proofing (not as much as a band program) (5)

5. temperature and humidity control (5)
6. risers or portable staging (4)
7. bright lighting (2)
8. a budget (2)
9. repair facilities (1)
10. office space for testing and assisting individuals (1)
11. filing cabinets (1)

APPENDIX 2

Questionnaire to Junior High Teachers of
Guitar Classes in Manitoba

A STUDY SEEKING TO IDENTIFY CRITERIA FOR
THE EVALUATION OF JUNIOR HIGH GUITAR PROGRAM

A. GENERAL INFORMATION

1. Name of school _____
2. School Division/District No. _____
3. Type of School K-8___, 7-9___, 7-12___, other_____
4. Number of guitar students in:
Grade 7 _____ No. of Guitar Classes _____
Grade 8 _____ No. of Guitar Classes _____
Grade 9 _____ No. of Guitar Classes _____
5. Circle the number of minutes per week that comes closest to the amount offered to guitar classes in your school. Those on 6-day cycles take the total number of minutes in a 6-day cycle and multiply by 5/6; other cycles should similarly adjust their time allotments to weekly amounts.
35-40 60 80 100 120 140 160 more, specify _____
6. Circle the dates that indicate when guitar instruction was first introduced in your school.
a) 1960-1969 b) 1970-1974 c) 1975-1979 d) 1980-
7. Indicate the number of years you have been teaching school guitar classes. _____
8. Circle all items that describe your training and qualifications.
a) self-taught guitarist
b) have had formal instruction
c) university degree with major in guitar
d) university degree with minor in guitar

- e) ARCT in guitar
- f) university degree with major in music but not guitar
- g) university degree with minor in music but not guitar
- h) teacher's certification
- i) basic classical guitar technique but under grade 4 level
- j) classical guitar grade 4 to grade 7
- k) classical guitar grade 8 or above
- l) performing ability in folk style
- m) performing ability in jazz
- n) performing ability in pop/rock

B. THE RATIONALE FOR A GUITAR PROGRAM

9. Rate the importance of each of the following statements as a reason for the existence of a guitar program in Junior High School.

	very important	important	of little importance	of no importance
	1	2	3	4
a) Students readily identify with the guitar	1	2	3	4
b) The guitar is a harmonic, accompanying instrument	1	2	3	4
c) The guitar is melodic as well as a harmonic instrument	1	2	3	4
d) The guitar is a self-contained solo instrument	1	2	3	4
e) The guitar is easily portable	1	2	3	4
f) The guitar is economical to buy	1	2	3	4
g) The guitar functions well in a variety of groups	1	2	3	4
h) Students can achieve a degree of musical competence and satisfaction in a relatively short time on the guitar	1	2	3	4
i) Playing the guitar can be a satisfying experience at any level of musical and technical ability	1	2	3	4
j) Guitar playing tends to become a "life-skill"	1	2	3	4
k) The guitar has a literature and history	1	2	3	4
l) The guitar functions in many styles of music	1	2	3	4

C. INSTRUCTIONAL OBJECTIVES

10. Rate the importance of each objective in a quality guitar program. By the end of three years of study, guitar students should demonstrate competence in:
- | | |
|---|---------|
| a) tuning the guitar | 1 2 3 4 |
| b) melody playing | 1 2 3 4 |
| c) all first position notes | 1 2 3 4 |
| d) all first position chords | 1 2 3 4 |
| e) strumming various patterns | 1 2 3 4 |
| f) playing arpeggio patterns | 1 2 3 4 |
| g) rest stroke and free stroke with fingers and thumb | 1 2 3 4 |
| h) performing folk songs | 1 2 3 4 |
| i) performing "classical" pieces from various periods | 1 2 3 4 |
| j) performing popular songs and arrangements | 1 2 3 4 |
| k) interpreting all aspects of notation encountered in the repertoire studied | 1 2 3 4 |
| l) reading melodies and rhythms | 1 2 3 4 |
| m) understanding the historical perspective of the literature performed | 1 2 3 4 |
| n) demonstrating a concept of style | 1 2 3 4 |
| o) accompanying melodies | 1 2 3 4 |
| p) ensemble playing | 1 2 3 4 |
| q) aural skills (e.g. identifying primary chords in a progression as I, IV, or V) | 1 2 3 4 |
| r) care and maintenance of the guitar | 1 2 3 4 |

D. LEARNING ACTIVITIES AND TEACHING STRATEGIES

11. Rate the importance of each activity in a three year guitar program.
- | | |
|---|---------|
| a) playing in ensembles | 1 2 3 4 |
| b) drills on technique and new skills | 1 2 3 4 |
| c) rehearsal of performance pieces | 1 2 3 4 |
| d) chord exercises | 1 2 3 4 |
| e) playing performances for parents and community | 1 2 3 4 |
| f) accompanying their own singing | 1 2 3 4 |
| g) playing chords to notated rhythms | 1 2 3 4 |
| h) playing performances for each other in class | 1 2 3 4 |

- | | |
|--|---------|
| i) pitch differentiation exercises to develop tuning ability | 1 2 3 4 |
| j) creating accompaniments | 1 2 3 4 |
| k) listening to recordings, films, or video tapes of prominent solo or ensemble guitarists | 1 2 3 4 |
| l) playing melodies from notation | 1 2 3 4 |
| m) accompanying the teacher's singing | 1 2 3 4 |
| n) independent individual practice during class time | 1 2 3 4 |
| o) listening to explanations of music theory | 1 2 3 4 |
| p) ear-training exercises (e.g. recognizing intervals, chord progressions, rhythms) | 1 2 3 4 |
| q) listening to guest performers | 1 2 3 4 |

12. Rate the importance of each teaching strategy. In a three year guitar program teachers should:

- | | |
|---|---------|
| a) begin with chord playing | 1 2 3 4 |
| b) relate music theory to sound produced | 1 2 3 4 |
| c) lead students to understand the historical perspective of repertoire performed | 1 2 3 4 |
| d) team-up students to help each other | 1 2 3 4 |
| e) have guitar-in-hand for warm-ups, drills and chords | 1 2 3 4 |
| f) conduct for ensemble performance rehearsal | 1 2 3 4 |
| g) attempt to keep the whole class at basically the same level | 1 2 3 4 |
| h) use in-class grouping to help slower students keep up with the average | 1 2 3 4 |
| i) use in-class grouping to provide added interest for faster students | 1 2 3 4 |
| j) teach chords and melody simultaneously after basic competence in chords is established | 1 2 3 4 |

E. EVALUATION OF STUDENTS

13. Rate the importance of each aspect of evaluation. The teacher should evaluate:

- | | |
|--|---------|
| a) performance-technical skill (e.g. R.H. technique) | 1 2 3 4 |
| b) knowledge of the fundamentals of music | 1 2 3 4 |
| c) ensemble playing skills | 1 2 3 4 |
| d) effort and attitude | 1 2 3 4 |
| e) ear-training skills | 1 2 3 4 |

Evaluation should be by means of:

- | | |
|--|---------|
| a) formal individual performance tests | 1 2 3 4 |
| b) objective written tests | 1 2 3 4 |
| c) day-to-day observation of participation | 1 2 3 4 |
| d) ensemble performances | 1 2 3 4 |

Evaluation should be for the purpose of:

- | | |
|--|---------|
| a) giving the student constant feed-back
(indicating expectations and progress) | 1 2 3 4 |
| b) providing a goal for activities and
practice (motivation) | 1 2 3 4 |
| c) reporting progress to parents | 1 2 3 4 |

F. INSTRUCTIONAL MATERIALS, EQUIPMENT, AND FACILITIES

- | | |
|--|---------|
| 14. How would you describe the need for a clearly defined package of instructional material for each student? | 1 2 3 4 |
| 15. Rate the importance of the following characteristics of the instructional material package. | |
| a) a progressive note reading approach | 1 2 3 4 |
| b) exercises in chord playing | 1 2 3 4 |
| c) exercises in melody playing | 1 2 3 4 |
| d) songs in various styles for singing with accompaniment | 1 2 3 4 |
| e) ensemble performance material from various styles | 1 2 3 4 |
| f) solo guitar performance material in various styles | 1 2 3 4 |
| g) easy to read explanations and instructions | 1 2 3 4 |
| 16. Rate the importance of each of the following items to the establishment and maintenance of a quality guitar program. | |
| a) i) a class set of guitars | 1 2 3 4 |
| ii) with nylon strings | 1 2 3 4 |
| b) phonograph | 1 2 3 4 |
| c) recordings of a variety of guitar music | 1 2 3 4 |
| d) bass guitar and amplifier | 1 2 3 4 |
| e) a music stand for every two students | 1 2 3 4 |
| f) drum set (snare, bass, hi-hat, cymbal) | 1 2 3 4 |
| g) electric 6 string guitar and amplifier | 1 2 3 4 |
| h) miscellaneous small percussion instruments | 1 2 3 4 |

- | | |
|---|---------|
| i) steel string folk guitar | 1 2 3 4 |
| j) storage for guitars | 1 2 3 4 |
| k) practice rooms | 1 2 3 4 |
| l) a larger than regular size classroom | 1 2 3 4 |
| m) tape recorder | 1 2 3 4 |
| n) chairs without affixed writing desk | 1 2 3 4 |
| o) risers or portable staging | 1 2 3 4 |
| p) sound isolation from other area | 1 2 3 4 |

G. CLASS SIZE

17. Circle the numbers that best describe the optimum size for Junior High Guitar classes.
 10 - 14 15 - 19 20 - 24 25 - 29 30 - 35

H. TIME ALLOTMENT AND SCHEDULING

18. Circle the number of minutes per 6-day cycle that is required to conduct a quality guitar program. 35-40 60 80 100 120 140 160
 180 200 more, specify _____
19. The total time for a guitar program will be scheduled into several individual periods. Circle the number that indicates the most desirable length for the individual period.
 20 25 30 35 40 45 50 55 60 65 70 75 80

I. THE QUALIFICATIONS OF TEACHERS

20. Rate the importance of each of the following requirements of Junior High guitar teachers.
- | | |
|--|---------|
| a) guitar skill considerably more advanced than the students' | 1 2 3 4 |
| b) performing ability and experience | 1 2 3 4 |
| c) basic idiomatic technique for a variety of styles (jazz, blues, folk) | 1 2 3 4 |
| d) broad background in music | 1 2 3 4 |
| e) curriculum design skill | 1 2 3 4 |
| f) basic classical guitar technique (minimum approximately grade 4) | 1 2 3 4 |

APPENDIX 3

SCHOOL DIVISIONS CONTACTED

Winnipeg #1	Lakeshore #23
St. James-Assiniboia #2	Portage la Prairie #24
Assiniboine South #3	Midland #25
St. Boniface #4	Garden Valley #26
Fort Garry #5	Pembina Valley #27
St. Vital #6	Mountain #28
Norwood #8	Tiger Hills #29
River East #9	Pine Creek #29
Seven Oaks #10	Beautiful Plains #31
Lord Selkirk #11	Turtle River #32
Transcona-Springfield #12	Dauphin-Ochre #33
Agassiz #13	Duck Mountain #34
Seine River #14	Swan Valley #35
Hanover #15	Intermountain #36
Boundary #16	Pelly Trail #37
Red River #17	Birdtail River #38
Rhineland #18	Rolling River #39
Morris-MacDonald #19	Brandon #40
White Horse Plain #20	Fort la Bosse #41
Interlake #21	Souris Valley #42
Evergreen #22	Antler River #43

Turtle Mountain #44

Kelsey #45

Flin Flon #46

Western #47

Frontier #48

Mystery Lake #2355

APPENDIX 4

TEACHERS OF JUNIOR HIGH GUITAR IN MANITOBA

Winnipeg #1

1. Mr. Spencer Duncanson
Sisler High
1360 Redwood
Winnipeg, Man. R2X 0Z1
2. Mrs. Betty Friesen
Sargent Park
1070 Dominion
Winnipeg, Man. R3E 2P4
3. Mr. Garth German
Grant Part High School
450 Nathaniel
Winnipeg, Man. R3M 3E3
4. Mr. Sherman Himelblau
General Wolfe
661 Banning
Winnipeg, Man. R3G 2G3
5. Mr. Al Kelsch
R. B. Russel Vocational
364 Dufferin
Winnipeg, Man. R2W 2Y3
6. Ms. Avril Mochoruk
St. Johns High School
401 Church
Winnipeg, Man. R2W 1C4

St. James-Assiniboia #2

7. Mr. Glyn Parry
Sansome Junior High
181 Sansome
Winnipeg, Man. R3K 0N8

Assiniboia South #3

8. Ms. Susan Balenski
Laidlaw School
515 Laidlaw
Winnipeg, Man. R3P 0L2
9. Ms. Cindy Broeska
Riverwest Park
30 Stack Street
Winnipeg, Man. R3R 2H3
10. Mr. Patrick Ritter
Westdale Junior High
6720 Betsworth
Winnipeg, Man. R3R 1W3

St. Boniface #4

11. Ms. Lois Bassim
Ecole Beliveau
296 Speers
Winnipeg, Man. R2J 1M7
12. Ms. Peggy Emond
Shamrock School
831 Beaverhill
Winnipeg, Man. R2J 3K1
13. Ms. Julie Mongeon
Tache School
744 Langevin Street
Winnipeg, Man. R2H 2W7
14. Mr. Warren Ramsey
Marion School
619 Des Meurons
Winnipeg, Man. R2H 2R1
15. Mrs. Henriette Rocan
Lacerte School
1101 Autumnwood
Winnipeg, Man. R2J 1C8

16. Mr. Len Udow
Niakwa School
200 Pebble Beach
Winnipeg, Man. R2J 3K3

Fort Garry #5

17. Mrs. Brenda Harvey
General Byng School
1250 Beaumont
Winnipeg, Man. R3T 0L8

St. Vital #6

18. Mr. Walter Klymkiw
Principal
Glenwood School
51 Blenheim
Winnipeg, Man. R2M OH9

Norwood #8

19. Mr. William Quinn
Queen Elizabeth School
363 Enfield
Winnipeg, Man. R2H 1C6

River East #9

20. Ms. Val Clark
John Pritchard School
1490 Henderson
Winnipeg, Man. R2G 1N5
21. Mr. Fred Frost
Valley Gardens Junior High
220 Antrim
Winnipeg, Man. R2K 3L2

22. Mr. Bob Pastrick
Munroe Junior High School
405 Munroe
Winnipeg, Man. R2K 1H5

Seven Oaks #10

23. Mr. Rick Schulz
Jefferson Junior High School
707 Jefferson Avenue
Winnipeg, Man. R2V OP7

Lord Selkirk #11

24. Mr. Ted Bachman
Selkirk Junior High
Selkirk, Man. R1A OS1

25. Ms. Carol Kapatan
Selkirk Junior High
Selkirk, Man. R1A OS1

26. Ms. Linda Greenberg
Selkirk Junior High
Selkirk, Man. R1A OS1

Transcona-Springfield #12

27. Mr. Randy Cielen
Springfield Junior High
730 Cedar
Oakbank, Man. ROE 1J0

28. Mr. Jim Haaf
John W. Gunn Junior High
351 Harold W.
Winnipeg, Man. R2C OR8

29. Mr. Roland Sawatsky
Arthur Day Junior High
43 Whitehall
Winnipeg, Man. R2C OY3

30. Ms. Michelle Johnson
Ecole Centrale
604 Day
Winnipeg, Man. R2C 1B6

Rhineland #18

31. Mr. Vern Penner
New Hope School
Box 637
Altona, Man. ROG OBO

Mountain #28

32. Ms. Pat Adam
St. Claude School
St. Claude, Man. ROG 1Z0

Tiger Hills #29

33. Mr. Barry Moore
Glenora School
Glenora, Man. ROK OYO

Swan Valley #35

34. Mrs. Ollie Dawson
Minitonas School
Minitonas, Man. ROL 1GO
35. Mr. Cameron Matieka
Birch River School
Birch River, Man. ROL OEO
36. Ms. Judy Stout
Swan River Junior High
Swan River, Man. ROL 1ZO

Brandon #40

37. Ms. Suzanne Gilbert
#208, 1591 26th Street
Brandon, Man. R7B 2M3

Fort La Bosse #41

38. Mrs. Joan Poole
McAuley School
McAuley, Man. ROM 1HO

Frontier #48

39. Ms. Shelly Price
Rossville School
Norway House, Man. ROB 1BO

Mystery Lake #2355

40. Mr. Arlan Dale
R.D. Parker Collegiate
Thompson, Man. R8N OC4

APPENDIX 5

June 1, 1983

Should students only learn to strum chords in guitar classes? This is one of the questions I am seeking to answer in this current study I am doing for my Master of Education Thesis. In this study I am identifying, formulating and validating criteria for the evaluation of junior high guitar programs in Manitoba.

I would kindly ask you, as one of the relatively few teachers of guitar in Manitoba, to help me in this study by completing the enclosed questionnaire. I have identified a list of potential objectives and ask that you rate the importance of these to a quality guitar program; what will result from this study, with your help, is a description of what a quality guitar program should be like as conceptualized by the guitar teachers in Manitoba. This description or set of criteria can then function as a goal for developing programs or as a basis for the evaluation of established programs.

I realize that June is a busy month and that many demands are made on your time, but I trust that you will see the value of this study and complete the questionnaire very soon. Please return it to me in the stamped self-addressed envelope provided.

I thank you for your cooperation in this study. I will be happy to share my findings with you when this research has been provided.

Sincerely,

LeeRoy Bartel
Encls.

APPENDIX 6

June 15, 1983

About two weeks ago you received a questionnaire seeking to identify and validate criteria for the evaluation of junior high guitar programs in Manitoba. The initial response has been quite gratifying but a larger percentage of returns is needed to give the results of this study validity and value in our programs.

I would kindly ask you to take the time to complete the questionnaire and return it to me. The end of June is rapidly approaching and so I feel a sense of urgency in completing this study.

May I assure you that your response on the questionnaire is not an evaluation of your program and your opinions will be held in confidence.

I thank you in advance for taking your valuable time to provide data for this study and my Master of Education thesis.

Sincerely,

LeeRoy Bartel

P.S. If you have recently mailed your questionnaire, please accept my thanks and ignore this request.