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Professional Profiles, Pedagogic Practices, and the Future of Guitar Education

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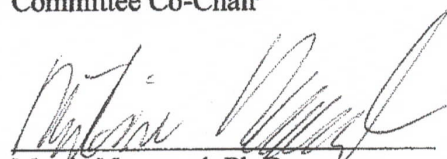
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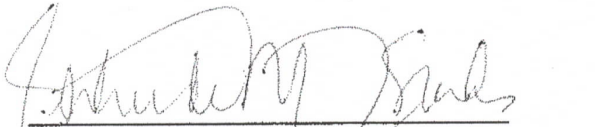
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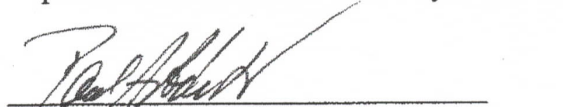
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PROFESSIONAL PROFILES, PEDAGOGIC PRACTICES, AND
THE FUTURE OF GUITAR EDUCATION

by

ROBERT R. PETHEL

Under the Direction of Dr. Patrick K. Freer

ABSTRACT

In recent decades, guitar education has emerged as a discipline in PreK-12 institutions alongside "traditional" music education such as band, orchestra, and chorus. Despite the substantial body of literature containing practical advice on teaching guitar, research-supported scholarship is lacking. Additionally, this body of literature suggests a lack of congruency between curriculum, pedagogy, and teacher preparation among guitar educators. The purpose of this study was to provide an evidentiary-based understanding of the professional profiles and pedagogic practices of guitar educators. A multi-phase investigation was conducted. In Phase One, a large sample (n = 1,269) of guitar educators participated in the Guitar Educator Questionnaire (GEQ). Findings from the GEQ suggest a low (7.9) percent of music educators who teach guitar class consider themselves to be "guitar specialists." A substantial number of respondents (68.5 percent) indicated that they rarely or never participated in guitar related professional development, and 76.1 percent of respondents reported that their pre-service training provided little or no preparation for a career in guitar education. A purposeful sample of six "exemplary" guitar educators contributed pedagogy-focused interviews and video teaching samples in Phases Two and Three. Data from the three phases were analyzed according to principles of thematic analysis in order to identify potential pathways toward the continued growth and maturation of guitar education.

INDEX WORDS:
Guitar, Guitar educator, Guitar education, Thematic analysis, Best practices, Exemplary educator, Curriculum, Pedagogy, Teacher preparation, Teacher identity, Democratic education, Teacher background

PROFESSIONAL PROFILES, PEDAGOGIC PRACTICES, AND
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ROBERT R. PETHEL

A Dissertation

Presented in Partial Fulfillment of Requirements for the

Degree of

Doctor of Philosophy

in

Teaching and Learning in Music Education

in

Middle and Secondary Education

in

the College of Education and Human Development

Georgia State University

Atlanta, GA
2015

DEDICATION

This work is dedicated to my parents, Dr. Stan and Jo Ann Pethel. I used to joke with my brother and sister that our mom only drove fast when late for church or a piano lesson. Mom, thanks for seeing to my lessons in faith and music. I will always have a deep appreciation for your encouragement and support every step of the way – from learning scales to developing sincere spiritual conviction.

In 2016, my dad will retire from Berry College after forty-three years. He has taught countless students, written and arranged thousands of pieces of music, performed in every imaginable context, and served as minister of music in churches all over Floyd County. Dad, thanks for showing me how to turn my passion into a profession and, of course, for teaching me my first guitar chords. In many ways the completion of this dissertation in the same year is only fitting. One Dr. Pethel retires from the music classroom as a newly named Dr. Pethel emerges to continue his legacy.

My parents were my first and best teachers, and they continue to teach me what it means to live a full life. I count myself blessed to have them.

ACKNOWLEDGMENTS

I would like to acknowledge the support of my family. Above all, my wife Syra made the completion of this degree possible. It has been a long and trying process, but from the beginning to the end your support and sacrifices provided the time and inspiration to do the work. I hope I can return this to you somehow. To my children Eva and Levi, I hope one day you read this and understand that this degree required time away from you. I look forward to making up that time effective immediately. To my siblings Mary Ellen and Joseph, I value your thoughts and input not only as family members, but also as educators. Your commitment to education continues to motivate me.

To my esteemed colleagues in guitar education, thank you for your support. Suzanne Shull, you have been an incredible mentor and reminder of priorities in music and life. Glen McCarthy, you are truly the guitar education "boss." I quickly learned that you have been a driving force in so many developments in our field. To the "Teaching Guitar Workshop" team of clinicians, thank you for modeling what it means to truly be an exemplary guitar educator. To my fellow guitar educators in the "Peach State," it is an honor working with you and learning from you. May Georgia continue to extend Southern hospitality to guitar education.

To the NAfME Council for Guitar Education, and its chair Bill Swick, you have a crucial job representing our emerging field. Thank you for your assistance in my research. To the NAfME research assistance department and Caroline Arlington, thank you for helping me, in addition to countless music educators. To the library staff at Georgia State University, thank you for turning a blind eye when I used a private study room that required a minimum of two people – and to the staff working with the Inter-Library Loan Department, you are amazing. You have tracked down so many books and articles that I thought were impossible to locate.

To my school district (Atlanta Public Schools) and colleagues at work (Sutton Middle School), thanks for being a sounding board and at least pretending to look interested when I discussed my research. To my former principal Audrey Sofianos and current principal Buck Greene, you have always supported the arts, and have allowed me to create and sustain a guitar program. I admire your abilities to balance all the complexities of middle school education while maintaining a commitment to the artistic development of our students. To my current and former students, my goal has always been for you to have a meaningful experience in music, and be able to apply what you have learned after you leave middle school. Thank you for making me feel young and old at the same time, you have inspired me in ways that you will never know.

Finally, to my professors, committee members, and fellow students at Georgia State University, it has been an honor to learn from and alongside you. To my major advisor Dr. Freer, your editing skills and attention to detail are unparalleled. Thank you for all the time and effort you spent developing me as a thinker and a writer. Dr. Boyles, your ability to make people think and ask questions is invaluable. Thank you for your "pragmatic" guidance along the way. Dr. Norgaard, you have shattered the mold for strings professors. I appreciate your approach to music education, and value the time I have spent with you. Dr. Ariail, thank you for your input and direction of my work, and best wishes as you begin a new chapter in education. Finally, Dr. Enloe, having an expert guitar educator on my committee has been vital. May you further the tradition established by our common guitar teacher John Sutherland.

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CHAPTER ONE

INTRODUCTION

Historical Context

In the United States, music education has traditionally been divided into four categories: chorus, band, orchestra, and general (Mark & Gary, 2007). Each branch has its own history and development. Choral music education has its roots in the practical application of preparing students for participation in congregational singing, largely in Protestant Christian contexts (Britton, 1962). The general classroom teacher was originally expected to teach music in addition to other subjects. The field of general music was created when classroom teachers felt inadequately prepared to teach music. Thus the role of "music specialist" emerged to meet this need (Picerno, 1966). The school band was typically modeled after the military band tradition, using wind and percussive instruments. School orchestras, historically found in urban centers, follow the European symphony orchestra tradition (Humphreys, 1989).

In recent decades, there has been an increased interest in the inclusion of guitar within school music programs (Cahn, 1967; Gustafson, 1996; Harrison, 2010; Lane, 1975). The idea for this non-traditional program in school music programs entered the public forum with Raphael Grossman's presentation at the 1962 Music Educators National Convention (MENC), and his follow-up article in *Music Educators Journal* (1963). This seminal article contained a summary of the multifaceted musical applications of the guitar and a rationale for its application within music education. Since Grossman's article in 1963, classroom guitar has become a reality in many schools, not just an abstract idea. Despite the increase in numbers of guitar programs in the United States, guitar educators face many of the same challenges that existed a half century ago: the recruitment and training of qualified teachers (Callahan, 1978), substantive curricula and

classroom resources (Diekneite, 1981; Jacobs, 1981), the coordination of regional and state organizational structures (Hartmetz, Gustafson, Purse, & Daft, 1998; McCarthy, 2013), and meaningful professional development for teachers (Harrison, 2010).

The Tanglewood Symposium of 1967 raised many questions about the direction of music education in the United States, and an examination of its impact provided a contextual understanding of the challenges facing guitar education. Many of the ideas within the Tanglewood symposium's declaration echoed a common theme: making music programs accessible to a wider group of students by expanding the scope of school music. This contended with the problem that, despite the significant societal change of the era, music education was being conducted in the same manner as it had for decades past. Describing the growing pains of music educators of the time, Choate (1967) wrote that music educators were facing the "staggering difficulty of keeping up with the times" (p. 71). Additionally, the changing musical culture of the 1960s, which included folk revival, protest songs, rhythm & blues, rock & roll, etc., provided fertile ground for non-traditional music classes such as guitar

The Tanglewood Symposium encouraged teachers to "experiment with and utilize many types of music in their instructional activities . . . and to consider the validity of adding other instruments, particularly those social instruments that are having a considerable effect upon American culture" (Choate, 1967, p. 78). Perhaps as a result of this call, articles for guitar began to be published in *Music Educators Journal* alongside articles for traditional music education disciplines such as band, orchestra, and chorus (otherwise known as "B/O/C") (e.g. Cahn, 1967; Shearer, 1971; Zvengrowski, 1980).

Timmerman and Griffin (1969) made the case that the guitar is an instrument especially suited to meet the needs of a general music class. Additionally, Shearer (1971) highlighted the

guitar's capacity for high levels of musicality, which required equally high measures of technique. Subsequent articles have illustrated how the guitar can be used in a variety of music education contexts (e.g., Love, 1974; Bartel, 1990; Schmid, Marsters, & Shull, 1998; Perlmutter, 2011).

Research Problem

The most recent data indicates that 6,989 of the 45,722 members of NAfME include guitar as a teaching interest (Swick, 2015). This is not a complete count, as not all music educators are members of NAfME, particularly in Texas.
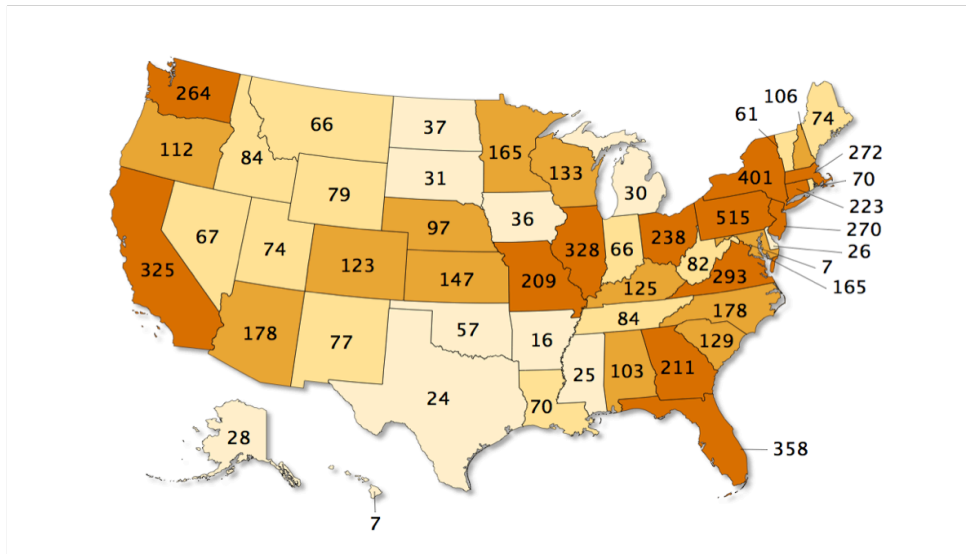
Figure 1. NAfME members with guitar as teaching interest

Although school guitar programs are gaining in popularity, there remains a lack of congruency between curriculum, pedagogy, and teacher preparation (Cahn, 1967; Callahan, 1978; Gustafson, Purse, & Daft, 1998; Harrison, 2010). While traditional B/O/C ensembles have seen a decrease in enrollment (Elpus & Abril, 2011), non-traditional music course enrollments – such as group piano, guitar, and music technology – have increased (Elpus, 2014). There are excellent guitar educators who are demonstrating what a school guitar program can be, yet many guitar educators

find themselves either "in isolation or in an ivory tower" (J. Osborne, personal communication, July 17, 2014). For this reason, a study at the heart of education – what is being taught and how – is timely. As guitar education continues to evolve, a research study that investigates what, how, and why things are taught by exemplary teachers could inform music educators of successful teaching practices and pedagogy approaches.

Theoretical Framework

The goal of social research is to gain understanding into a particular area of human existence, with the idea of "meaning" playing a central role. While the concept of meaning is malleable and has shifted across history and culture, many social scientists of the twentieth century – including Dewey, James, and Piaget – understood meaning to be a social construct. The framework of this study holds that meaning surely can be (and constantly is) constructed in socio-cultural contexts. Therefore, a constructionist theoretical framework will shape the lens through which this study is viewed. This framework, which theorizes that knowledge is constructed in a social context, is compatible with the methodology of thematic analysis.

At the essence of pragmatist philosophy, as articulated by William James and John Dewey, is the understanding that meaning is ultimately linked to the outcome of a given practice (Crotty, 1998). This is not to suggest, however, that the value of an experience – aesthetic, kinesthetic, educational, or otherwise – is strictly tied to the end product. Dewey (1934) believed that the act and the product should not be considered separately. He wrote, "If the two meanings are separated, the object is viewed in isolation from the operation which produced it, and therefore apart from individuality of vision" (p. 85).

For Dewey, aesthetics were a central part of experience. Rejecting pure formalism, which Dewey viewed as overemphasizing the value of the "object," he wrote about the importance of

the process of the aesthetic experience. For Dewey, the natural world was at "the roots of the esthetic [*sic*] experience" (p. 13). In this understanding, the isolation of a work of art is unnatural, as its context is an important part of the experience. Art is not merely a structure, but a natural expressive capacity of human beings.

Greene (2001) furthered Dewey's ideas by suggesting that aesthetic education, specifically the arts and human imagination, had the potential to deepen the education experience for students. For Greene, aesthetic is a "mode of experience brought into being by encounters with works of art" (p. 5). Greene published a collection of lectures on aesthetic education for an audience primary composed of "core subject" (math, science, language arts) teachers who could benefit by allowing for multiple modes of experience in the classroom. The concepts are just as relevant for arts teachers, if not more, as classes in the arts do not automatically yield an aesthetic experience. This is particularly relevant to this study, as it investigated both the art of teaching and the teaching of an art form.

Conceptual Perspective

The concept of democratic education is especially pertinent to this study. In democratic education – as opposed to authority-based education – learning is negotiated through shared decision making. According to Allsup (2003), "in a collaborative teaching environment, teachers learn from their students, just as students learn from their teachers (students also learn from each other, and teachers learn from other teachers)" (p. 27). Campbell (1995) and Green (2001) highlighted this concept by observing the democratic and collaborative processes that popular musicians use when learning a song.

The school guitar program is ideally positioned to support democratic learning for two reasons: 1) guitar classes often exist outside of traditional school music norms, which have been

criticized for lacking in democratic learning (Allsup & Benedict, 2008), and 2) the guitar has a long history in popular and youth music (Cahn, 1967; Green, 2001; Seifried, 2006). While some have questioned if guitar education is a fad (Snyder, 1977), the guitar's intrinsic rhythmic, melodic, and harmonic nature set it apart from B/O/C programs of study.

Purpose Statement/Research Questions

The purpose of this study was to provide an evidentiary-based understanding of the professional profiles and pedagogic practices of guitar educators, and point to future directions for the field of guitar education. Based on this purpose, I developed the following research questions:

Primary Question: What are the professional profiles of guitar educators in the United States?

Secondary Question: What are the pedagogic practices of exemplary guitar educators?

Overview of the Study

This study consisted of three phases. In Phase One, a large sample of guitar educators was asked to participate in an online questionnaire investigating their backgrounds and teaching approaches. The data from the closed-ended questionnaire were collected to provide demographic and descriptive statistics for guitar educators. Additionally, the responses of "guitar specialists" (see definition of terms) and "non-guitar specialists" were examined for statistical significance.

Phase Two of the study was an in-depth interview of guitar educators. For this phase, each of the six regional representatives from the National Association for Music Education (NAfME) Council for Guitar Education was asked to identify and recruit an "exemplary" (see definition of terms) guitar educator to participate in the study. Each of these subjects participated

in a semi-structured interview in which they were invited to discuss their teaching style, dispositions, philosophy, motivations, and approach toward pedagogy. The interviews were transcribed, coded, and analyzed for themes using HyperTRANSCRIBE and HyperRESEARCH qualitative research software applications.

Phase Three of the study involved the same participants as the second phase. Each participant was asked to record his or her teaching a typical guitar class. Each video was analyzed using SCRIBE 4.2 software for content, and considered with the contents of the associated interview. This allowed the researcher to juxtapose the educator's view (insider) to the researcher's view (outsider). Content from the video recordings was coded, examined for themes, and combined with the themes from the second phase for a more complete view. Through a constant comparison of the data from each of the study's three phases, I produced a thematic analysis of the phenomenon of guitar educators in the wider context of guitar education.

Significance of Study

The continued interest in guitar education is evident by the formation of the NAfME Council for Guitar Education in 2011, which consisted of representative guitar educators from each region of the country. At the time of its founding, one of the goals of this council was to "encourage and promote scholarly work on guitar pedagogy" (McCarthy, 2011, p. 1). This was significant because, despite the growing body of journal articles containing practical advice, research-supported scholarship was lacking. Music educators with guitar as their primary teaching responsibility are in the unique position to provide data to better understand this developing field.

The number of guitar programs has steadily increased in American schools. Guitar programs were exceptionally rare or nonexistent before 1960. In 1971, it was estimated that

approximately 10 percent of schools offered guitar classes (ASTA, 1979). A later survey estimated 25 percent of middle and high schools offered guitar class as part of the music curriculum (ASTA, 1984). While this survey data was informative, the most recent is now over three decades old. Additionally, the surveys were partially designed with marketing – not education – in mind. A 1979 summary of research related to guitar education found that the literature focused on five topics: philosophical basis for the inclusion of guitar in music education, survey statistics of where guitar was being taught, guitar-related accessory (equipment) preferences of teachers, collegiate classical guitar curricula, and the evaluation of guitar related professional development (Callahan, 1979).

The significance of the current study was its investigation of a range of topics in guitar education that have yet to be examined: the professional profiles and pedagogical practices of guitar educators. Additionally, the combination of statistical and qualitative data was intended to update the work begun by previous studies. A current view of classroom guitar educators was obtained by surveying a population of guitar educators, while in-depth interviews of guitar specialists gave a more complete understanding of guitar educators. In this study, I strove to provide specific data that could inform practice and, potentially, policy concerning guitar education.

Delimitations and Assumptions

The timeframe of this study was February-July of 2015. In Phase One, a population of guitar educators was invited to participate in an online questionnaire. This population consisted of all NAfME members who had indicated "guitar" as a teaching interest. In Phase Two and Three the participants represented each of the six regions of the United States served by the NAfME Council for Guitar Education. These participants were identified by the regional Council

for Guitar Education representative as being exemplary guitar educators and were accordingly recommended to the researcher.

It was assumed that the participants in the questionnaire formed a sample that was representative of the overall population of guitar educators in NAfME. It was also assumed that the recommended guitar educators were exemplary teachers, since the participants were recommended by regional representatives of the NAfME Guitar Education Council. It was the intent of the study design to allow the participants to respond openly and honestly, without concern for their views being used against them. Additionally, it was assumed that the data gathered from the survey accurately reflected the professional profiles and pedagogic practices of the participants.

Definition of Terms

For the purpose of this study, the term *guitar educator* means a certified music educator who is involved with teaching guitar in an academic setting. This term does not include studio guitar instructors who operate outside of a K-12 classroom setting. This is not an exclusive term, as many *guitar educators* teach additional courses such as band, orchestra, chorus, etc. *Guitar education* refers to the larger context within which a *guitar educator* works, and includes curriculum, pedagogy, teacher preparation, and in-service professional development. *Exemplary* should be understood as possessing noteworthy traits and characteristics from which the instruction of others could benefit. *Guitar specialist* refers to music educators who self-identified themselves as such in this study. These individuals indicated that guitar was their primary teaching responsibility within music education. A *non-guitar specialist* refers to a music educator whose primary teaching responsibility is something "other" than guitar (typically B/O/C or general music). *Title I* refers to a federal program in the United States that provides

financial assistance for elementary and secondary schools with high percentages of low-income families. (U.S. Department of Education, 2015).

Organization of the Study's Chapters

The remainder of the resulting study is organized into five additional chapters, references, and various appendices. Chapter Two presents a review of the literature pertaining to the historical context, social considerations, and pedagogy of guitar education. Chapter Three presents the methodology and research design of the study, with details concerning the data collection instruments, definition of the population, and selection of the sample. Chapter Four contains the presentation and analysis of the data. Chapter Five presents a discussion of the study's data and results within the context of guitar education. Included in this chapter are the conclusions, implications, thematic analysis, and recommendations for future study. A complete list of references and appendices is found at the close of the work.

CHAPTER TWO

REVIEW OF THE LITERATURE

Introduction

The purpose of this review was to examine the literature surrounding the emerging

phenomenon of guitar education within the larger context of K-12 music education. This

involved framing the topic with literature addressing its historical origins, social milieu, and

pedagogical development. By comparing the existing body of writings from these subjects, it

was my intention to explore the growing field of guitar education, especially as it relates to

curriculum, pedagogy, and teacher training.

Historical Development of Guitar Education

The first article advocating the inclusion of guitar education in public schools was

published in *Music Educators Journal* by Rafael Grossman (1963). Grossman summarized the

multifaceted musical applications of the guitar. He cited the distinct properties of the guitar,

including its ability to accompany the voice, play a wide range of styles, its portability, its broad

function in social contexts, and its capacity for melodic/harmonic/rhythmic performance. While

the article was entitled "The Classical Guitar: Its Place in the American school," it is important

to note that it was not Grossman's intent to exclusively promote classical music. Latin, jazz,

flamenco, blues, and folk were also mentioned as worthy repertoire styles. The content of

Grossman's article, which laid out the fundamental appeal for guitar in music education, will

echo for decades to come.

The year 1967 was seminal for music education. An article summarizing the themes

presented at the Tanglewood Symposium was included in that year's November issue of *Music*

Educators Journal (MENC, 1967). One of the recurring themes of the Tanglewood Symposium

was the need to widen the musical experience of American students. More specifically, the summary article encouraged teachers to "experiment with and utilize many types of music in their instructional activities . . . and to consider the validity of adding other instruments, particularly those social instruments that are having a considerable effect upon American culture" (MENC, 1967, p.78)

Included in the same issue of *Music Educators Journal* was an article entitled "Guitar: Symbol of Change" (Cahn, 1967). In this article, Cahn illustrated how a guitar class could address some of the issues included in the Tanglewood Declaration. Cahn criticized the lack of preparedness of many music teachers to meet the musical needs of students. He stated that these teachers were ill equipped to teach the guitar classes. Cahn's article not only raised legitimate issues concerning the role of guitar in school music programs but also addressed the wider issue concerning educators' views of music in a time of change.

In an effort to prevent the guitar from being dismissed by music educators as a trendy instrument requiring little musical training, Timmerman and Griffith (1969) restated many of the same justifications for guitar education that Grossman posited six years earlier. Moreover, they reiterated Cahn's appeal for general music teachers to make guitar education accessible to their students. Timmerman and Griffith held that the value of guitar in music education was as an instrument for the chordal accompaniment of singing rather than in the pursuit of complex technical achievement. While this approach highlighted the accessibility of the guitar, it ignored the guitar's potential to be played at highly technical and expressive levels, as well as its capacity for performance and formal study of complex music.

In the early 1970s, articles continued to reiterate the potential and importance of guitar in music education. Robert Bune (1970) provided a first-hand account of an "experimental" guitar

program in Seattle, Washington. He described a program that was divided into two levels. A beginner course entitled "Folk Guitar" was designed as a gateway course in which students, playing either steel-stringed or classical guitars, were introduced to the instrument. Central to the curriculum was a basic left-hand and right-hand technique, accompanimental studies consisting of strumming, bass runs, alternating bass notes, and chords in five keys. Bune claimed that, for the beginning guitarist, the guitar class was advantageous to private lessons because students received supervised practice in a more relaxed group context. Bune held that such contexts would ease student apprehensions and would not allow mistakes to have a "detrimental impact on their confidence" (p. 83).

The second, more advanced, level in Bune's program was entitled "classical guitar." While reading music is not necessarily required to play folk guitar, notation has long been entwined with classical guitar. Such a class included the study of selections for guitar orchestra, chamber groups, and solo repertoire. While Grossman and Cahn presented the theoretical idea of guitar in schools, Bune provided clear examples of what a guitar program could be.

Echoing the advocacy of the Spanish guitar ambassador Andrés Segovia, classical guitarist and professor Aaron Shearer (1971) addressed the guitar's legitimacy as an instrument worthy of the conservatory. While admitting the popular appeal of the guitar, Shearer highlighted the classical guitar's lineage in classical music. Shearer described the guitar to be in its "adolescence," when compared to the instrumental traditions such as the piano and violin. He continued by stating, "although its ancestry dates back in history farther than any other modern string instrument, it is only during the last century that the guitar has shown definite sings of maturing" (p. 64). Shearer described things that needed to occur to advance the field. He was optimistic that the field would "undoubtedly improve as teacher's seminars are held and as other

means of communication are utilized more fully" (p. 65). In a commentary on the number of new methods of guitar pedagogy that were being written at the time, he wrote, "each sincere writer or teacher makes a contribution on some level that ultimately leads to improvement in instructional techniques" (p. 65). He also gave an account of "a more rational step-by-step approach to teaching guitar and its music is irrevocably being formulated" (p. 65).

Joe Fava (1971), a contemporary of Shearer, described the guitar from the vantage point of an educator/performer. Fava gave specific examples of the wide variety of applications for guitar (guitar societies, chamber music, big band, folk/rock/jazz ensembles, modern arranging) to meet the "staggering" (p. 32) interest in the instrument. Additionally, Fava gave insight into the landscape of guitar education when he wrote, "there are many successful school programs already in progress throughout the country, and the number will surely continue to increase" (p. 32).

Until 1971, all of the articles written about guitar in schools either advocated for or described programs on the secondary level. However, the inclusion of guitar in university music departments was also underway. Fowler (1971) gave an account of the development of the guitar major, from the country's first program at the University of Utah in 1959, to a list of schools that awarded degrees in guitar performance. While Fowler credited the classical guitar – with its high level of technique and established repertoire – with earning the respect of the academy, he also acknowledged the value of every guitarist being skilled in a wide range of styles and techniques. Fowler also wrote of advantages for music educators that have training in guitar. Fowler claimed, "the guitar offers a chance for the music educator to experience at first hand the musical preference of students, especially in the primary and secondary grades" (p. 31).

By the early 1970s, the need for guitar pedagogy was met by a handful of resources designed for guitar teachers (Bune, 1970; Timmerman & Griffith, 1969; Love, 1971). More specific articles would later be published that contained lesson plans and teaching strategies. William Lane (1975) showed specific applications of teaching music theory with the guitar fretboard. Jerry Snyder (1977) strengthened the guitar curriculum with a detailed course content outline, while pointing the need for the expansion of music curriculum.

The success of the modern guitar movement can be observed in articles that gave the account of successful programs. Many of these were written by practitioners who chronicle their own programs (Bishop, 1977; Bune, 1970; Snyder, 1977). Callahan (1978) aspired to corral renegade guitar programs by insisting that the same standards that applied to other music programs be applied to guitar class. Likely responding to guitar programs with low standards, Callahan's argument echoed Timmerman and Griffith's (1969) concern of the guitar being viewed as a novelty instrument, which needed no musical skill in order to play.

The American String Teachers Association (ASTA), which had historically focused on orchestral strings, took notice of the growing phenomenon of guitar class and conducted a research survey on school guitar programming in 1978. The significant finding of the survey indicated that schools with guitar programs had increased from 10 percent in 1971 to 25 percent in 1978 (Stearns & Bishop, 1978). A second more detailed survey was conducted in 1984. The survey concluded that there existed a desire for required guitar instruction for pre-service teachers as well as guitar and guitar pedagogy workshops for in-service teachers (Decker, 1984).

Interest in guitar on the collegiate level increased in the 1970s as well. Classes for beginners, intermediate, and advance players were found at a growing number of institutions (Callahan, 1979). Research from this era showed that there was an interest for folk, jazz,

flamenco, and classical styles of guitar. In addition, classical guitar began to be included as an option for major study in performance.

Articles continued to be published in the 1980s and early 1990s that dealt with both the guitar's ability to develop comprehensive musicianship (Bartel, 1990; Zvengrowski, 1980) and lesson plans and teaching strategies (Diekneite, 1981; Jacobs, 1981). Additionally, Orr (1984) claimed that a guitar class had the ability to include students that would not otherwise participate in school music programs. Many of the ideas presented in these articles continued to resonate and were expanded upon a decade later (e.g., Gustafson, 1996; Hartmetz et al., 1998), reflecting the national standards that were written in 1994.

The first scholarly overview of guitar in music education was published in the British Journal of Education (Stimpson, 1985). This article cited many of the previously used explanations of the guitar's suitability for music education, and detailed the instrument's heritage throughout the centuries. While much of the work in the article remained general in nature, the ultimate focus was on guitar education in British educational institutions, in both secondary and post-secondary levels. In this work, Stimpson researched the methods used in evaluating guitar performance, and compiled a suggested collection of graded music repertoire. This work was furthered in a subsequent publication (Stimpson, 1989), in which guitar music was systematically surveyed. No equivalent article in a North American context exists, and such a work would be very helpful in providing a perspective for guitar instruction in North America.

In the first decade of the 2000s, the social elements associated with guitar education were further investigated. Seifried (2006) published the findings of his case study of a high school guitar class. The intention of the study was to gain insight into guitar students' achievement and attitudes toward school. Non-musical aspects such as group identity, bonding, personal identity,

and impact of academics were examined in high school guitar students. This much-needed study gave academic credibility to Orr's (1984) claim that guitar class had the ability to attract students that would not otherwise participate in school music programs.

Moving beyond the justification of the inclusion of guitar in school music, Harrison (2010) addressed some of the challenges associated with guitar education. Idiosyncratic characteristics of the guitar such as fretboard layout and multiple locations of equivalent pitches were presented. Additionally, the issue of the multiple notations used for guitar was discussed. The advantages and disadvantages of staff notation, tablature, and fretboard charts were presented, revealing some of the complexities involved in guitar pedagogy.

The inclusion of tablature notation in a classroom setting was further examined by Thompson (2011). In this article, he attempted to justify tablature notation by recounting its historical precedence in medieval Lute repertoire. Thompson concluded by suggesting a "bilingual" notation including both staff notation and tablature.

There have been several articles written for non-guitar specialists in mind (e.g., Perlmutter, 2011; Purse, Jordan, & Marsters, 1998; Schmid, Marsters, & Shull 1998). In these articles, the potential for the guitar class to teach comprehensive musicianship was again cited, along with practical suggestions from experienced class guitar instructors. Many of the concepts (setting up a class, curriculum, musical variety, challenges, etc.) contained in these articles reinforced the ideas of prior guitar advocacy articles.

On the university level, music education students were not the only ones taking class guitar class. The attractiveness of guitar in music therapy contexts led to the creation of a more standard evaluation of guitar skills. Krout (2003) presented a list of ten essential skills for a variety of applications in clinical settings. While this was a step forward, it was not necessarily

designed to be an evaluative instrument. This need was met with the development of the Guitar Songleading Performance Scale (GSPS) by Silverman (2011). In this evaluation, a wide range of abilities were observed in the two broad categories of group interaction skills and guitar technique/music skills. It remains important to note that, while this evaluation instrument was developed by music therapists, it is just as relevant in a music education context.

Social

Identity

Part of understanding a group of people includes the consideration of their identity. While much research has been conducted on the theme of identity, there is some variety of its understanding. Dolloff's (1999) wording is clear and to the point: "Identity is the socially constructed view of self" (p. 192). This understanding established that the concept of identity is a social construction, and not contingent upon outside vindication. While identity exists first in one's imagination, it can also be validated by outside social structures. McCall and Simmons (1978) define identity as "the character and the role that an individual devises for himself as an occupant of a particular social position" (p. 65).

Pre-service Identity

Research has found that music educators frequently have dual identities: one as a musician, and the other as an educator. The identity of musician often begins in childhood. Parents are the primary influence behind children beginning studies in music. The socialization process of seeing oneself as a musician frequently begins under the guidance of a music instructor. As a child progresses, the range of influences increases to include school music teachers, with participation in school music performance ensembles contributing to the student identifying his or her self as a musician. This leads to an identity as a performer of music, often

with a sub-identity that pertains to instrument (Roberts, 2004). This identity is reinforced over a period of years, spending an estimated 15,000 hours observing music teachers by the time of high school graduation (Beynon, 1998).

The identity of music performer that is held by students who are admitted to undergraduate music programs is reinforced further, as much of the college student's socialization hinges around the activity of music performance. This was reflected in Robert's (2004) claim that "to be a music student is to be a performer" (p. 23). A common prerequisite of music education programs is that the students be accepted into an academy of music. Thus entering music education majors come into the teacher-training program with a strong performer identity in place (Roberts, 2004).

For some students, the decision to have a career in music education is made in high school, frequently citing an influential music teacher as a motivating factor (Woodford, 2002). Parkes and Jones (2012) examined motivational factors of a student's decision to become a music teacher or music performer. Among the conclusions was that the expectancy-value model of motivation (which includes expectancy, ability perceptions, intrinsic interest value, attainment value, social utility value, and cost) was an effective instrument for investigating the nuances between the views of music performance students and music education students.

Bernard's (2003) initial research into music educators and their identity revealed the importance of the experience of making music with regard to identity construction. Additionally, Bernard (2005), in using the term "musician-teacher," avoided the division of one into one camp or another. In reflecting on the dynamic nature of identity in general and, more specifically, music teacher education, she offered three main points in her call for reframing teacher education: listen to pre-service students' own discourse of identity, give music making a more

prominent role, and value personal meaning of music (as opposed to conceptual aspects of music). This approach moved away from the focus of the performer versus teacher conflict, reframing music education as holistic musical development. In a field that is constantly evolving and becoming more complex, a holistic understanding more appropriately reflects the careers that await pre-service music educators.

Freer and Bennett (2012) investigated the intersection of the dual identities frequently found in music educators. The authors acknowledged the diversity of influences an individual has to enter a career in music education and the limitations that are found within teacher development theories. Freer and Bennett questioned the assumption that one decides to become a teacher at a young age. "In reality, individuals come from non-traditional backgrounds, seek teaching as a second career and are older than the typical undergraduate student" (p. 266). Such an understanding is imperative to understand the complexity of the background of music educators, and their accompanying identities.

With participants from both American and Australian music education programs, Freer and Bennett collected textual and non-textual data similar to Dolloff (1999). By collecting data on three occasions, the development of the participant's identity can be observed. Using Markus & Nurius' (1986) "possible selves" as a conceptual framework, Freer and Bennett were able to record dispositions towards teaching that range from "hopeful, confident and doubtful, or fearful."

Gee (2001) presented the narrative of a complex identity that consisted of a core identity as well as a variety of sub-identities. As one progresses from music performer to music educator, these sub-identities continue to be negotiated by the individual. Ballantyne, Kerchner, and Aróstegui (2012) described this negotiation as a shift in identity, and observed its occurrence in

three separate contexts: U.S.A., Australia, and Spain. Two overall themes were identified across contexts: "university experiences, evolving from narrow to broad," and "dynamic relationship between musician and teacher" (p. 222). This was significant because, despite differences in culture and university structure, the participants reported similar experiences.

In-service Identity

The literature concerning the identity of in-service music teachers illustrated the evolving nature of identity. Curiously, much of the research conducted on music teacher identity has focused on young adulthood. However, identity does not cease to develop as one enters mid-career. Russell (2012) explored this area, with particular attention to the role of professional development. He claimed that veteran in-service teachers are able to take a more active role in their occupational identity, and professional development can play a central part. Russell continued to illustrate how professional development can provide the needed socialization with music educators that, in addition to having positive relationships with student in their schools, is among the strongest contributors to the development of a teacher identity.

While the role of music teacher begins to emerge in pre-service educators, it continues to solidify through professional experience. It is through this experience that music teachers form an identity of musician/teacher (Hargreaves, Purves, Welch, & Marshall, 2007; Isbell, 2008; Mark, 1998; Pellegrino, 2011; Russell, 2012). This teacher identity may even grow to overshadow the identity of performer, especially as teaching responsibilities increase time for personal practicing and performing decreases.

Pellegrino (2011) investigated the potential benefits of the use of active music making as a professional development activity. In this review, Pellegrino argued that professional development was a form of adult learning and is connected to the feelings of being intellectually

challenged, security, and physical and emotional availability. She even went as far as connecting feelings to finding meaning in an activity, which in turn influences "work outcomes, energy, coping skills, and citizen dispositions" (p. 85). These qualities were linked with what she described as "presence" in teaching that, among other things, allowed teachers to better connect with students through a personal engagement with the subject matter and an experienced-based pedagogical knowledge. Therefore, music making, in addition to being linked with music teachers' identity, also has implications for teacher effectiveness.

Much of one's identity is shaped by activities that a music teacher deems worthy of participation, as evident by including in his or her schedule. While much of a pre-service music teacher's identity struggle involves musician vs. teacher issues, in-service teachers report different struggles. As socialization plays an influential role in identity development, it is natural that a performance emphasis in an undergraduate music program would place performance skills as a desired trait. Frierson-Campbell (2004) wrote that the "conflict between an idealized view of music education and the perception of how other educational professionals view the role of music in the school community" was a reported tension among music educators. While many pre-service music educators felt they must prove their music performer identity, in-service teachers felt they must prove their teacher identity among educators of other "core" subjects. Interestingly, music educators (both pre-service and in-service) reported being perceived as holding a low-status on two separate fronts.

Aside from the conflict between teacher/musician roles, there is also a potential conflict between academy and school music classroom needs. Hargreaves et al. (2007) asked if the background of music educators produced by the Western classical tradition of the academy was appropriate for the demands of contemporary school music programs. This perspective is from a

British context, where much effort has been made to address the "problem of school music" (teacher shortages, lack of funding, low student participation rates, etc.) Hargreaves et al. (2007) listed the importance of a music teacher who is familiar with non-classical styles of music and informal learning styles (in addition to traditional methods) as a central component in the reconceptualization of the school music teacher, which is a step towards addressing the "problem of school music."

Hargreaves et al. (2007) also investigated the identities and attitudes of musicians and classroom music teachers. Even the title of this study ("Developing identities and attitudes in musicians and classroom music teachers") provided some insight into nature of these two groups (is a classroom music teacher not a musician?). The "musicians" referred to conservatory-trained instrumental music students, and "classroom music teachers" referred to university music education students. Interestingly, it is not uncommon for teaching to be included in conservatory graduates' futures, and this gap between training and the classroom can lead to an internal occupational conflict. Not surprisingly, the education students were more likely to value interpersonal skills, while the conservatory students valued music skills, such as performance and music literacy. Additional studies have also shown that in-service teachers contributed personal traits, such as personality and interpersonal skills, as a factor towards being a successful music teacher more than musicianship (Teachout, 1997; Fiese & DeCarbo, 1995).

Disposition

In one of the earliest mentions of disposition, Katz and Raths (1985) illustrated its importance in education. Katz and Raths defined disposition to be "an attributed characteristic of a teacher, one that summarizes the trend of a teacher's actions in particular contexts" (p. 301). Diez and Murrell (2010) further defined teacher disposition to consist of "habits of professional

action or moral commitment that spur such actions" (p. 9). Some examples of positive teacher dispositions were humanizing, responsive, high expectations, collegiality, collaborative leaders, etc. Conversely, negative teacher dispositions would include dehumanizing, unresponsive, low expectations, etc.

Teacher disposition is closely related to teacher knowledge and skill, as a teacher's disposition can influence the transmission of content. A teacher with a desirable disposition who lacks knowledge and skill is not likely to be impactful, just as a skillful and knowledgeable teacher with a negative disposition is. Teacher disposition is also malleable, and should not be seen as a fixed personality trait. For this reason, a greater emphasis is placed on disposition than attitude, which can be observed in the standards of both the Interstate New Teacher Assessment and Support Consortium (INTASC) and the National Council for Accreditation of Teacher Education's (NCATE) (Diez & Murrell, 2010).

Pedagogic

The improvement of the teaching and learning experience has been a consistent theme in American education. One utilitarian approach of accomplishing this is to compile the "best practices" of exemplary members of a field, so that others can reproduce their materials and methods. One of the pioneers in this approach was Robert Gagné, who worked to establish high standards of instruction in both military and academic contexts. Teacher organizations, such as the Institute of Education Sciences and the National Education Association regularly release "best practices" that are intended to share successful approaches for the classroom.

Research has been conducted to investigate the pedagogic process of music educators (Duke, 1999; Duke & Simmons, 2006; Hendel, 1995). Such studies have analyzed expert educators and established common traits. A common goal of pedagogic research is to determine

effective methods and strategies with proven success (Coffield & Edward, 2009; Robbins, 2009). Research of this type has a pragmatic value in that it can be applied to pre-service training and professional development contexts.

The study of pedagogy has been re-examined by some in an effort to include more students in school music programs (Georgii-Hemming & Westvall, 2010; Olsson, 2007; Wright, 2008). These studies investigated the interactions that resulted from music pedagogy. Olsson divided these interactions into two types: vertical and horizontal. Both types of interaction have their respective benefits and detriments. Georgii-Hemming and Westvall took a different approach to explaining pedagogy, focusing on the nuances of formal and informal learning. According to Georgii-Hemming and Westvall, a shift can be seen in some music education contexts from peer-directed (student-centered) learning to teacher-directed (teacher-centered) learning.

Discussion

A review of the historical development of guitar education revealed that there was a wide range of publications dating back several decades. Most of these articles however, could be categorized into one of three types of articles: 1) advocacy for the inclusion of guitar (philosophical), 2) how to build a guitar program (practical) 3) Research/ Sociological (academic). The current study investigated all three categories, and addressed the gap in the literature by creating a new category: effective teaching practices for guitar educators (pedagogic). Fortunately, a body of research exists that examines effective teaching, from both a broad educational and music specific perspectives. By applying these approaches to guitar education, establishing such an outline could be attainable.

So why has this not occurred, considering that over fifty years have passed since the first

guitar education article was published? To better understand why, a closer look of the professional profiles and pedagogic practices of those teaching guitar class was taken. The need to raise standards in education should be common to all educators, but does the average guitar educator desire a higher learning experience for his or her students? Or does he or she even identify as a guitar educator? These questions have largely been left unanswered, and the findings from such lines of inquiry could provide some revealing insight.

CHAPTER THREE

METHODOLOGY

Thematic Analysis

The research methodology of this study was thematic analysis. Thematic analysis is the most common method of analysis in qualitative research (Guest, MacQueen, & Namey, 2012). By identifying and examining patterns within data, thematic analysis is used to describe implicit and explicit themes. In thematic analysis, codes are developed to represent themes, and are in turn applied to the raw data. From this point, the frequency of codes can be established and compared. Themes are reviewed and defined by the researcher. While the researcher's perspective has the potential to influence the interpretation, thematic interpretation is "useful in capturing the complexities of meaning within a textual data set" (p. 11).

Research Design of the Pilot Study

A pilot study was conducted to test feasibility and logistics for this research. In the first phase of the study, one hundred Georgia guitar educators were contacted and invited to participate in an online questionnaire. This questionnaire consisted of twenty-two closed-ended questions regarding their educational, musical, and personal background. Forty-one subjects participated, for an approximate response rate of 40 percent. The purpose of the questionnaire was to provide a description of the range of the backgrounds and perceptions of guitar educators.

The data revealed that many guitar educators did not solely teach guitar, but also taught orchestra (30 percent), chorus (23 percent), band (20 percent), and general music (13 percent). The remaining 14 percent taught only guitar. Another finding revealed that 75 percent of the participants did not consider themselves guitar specialists. Similarly, 78 percent of the participants responded that they received no instruction in guitar during pre-service training in

music education. Despite the relative large number of guitar programs in the state, 25 percent of the participants indicated that they taught guitar because of administrative/community requirements, compared to the remaining participants who chose to teach guitar.

The second phase of the study was a focus group interview. Of the ten guitar educators who indicated an interest in participating, three were selected (based on years of teaching experience and availability to meet). The interview followed a semi-structured form, which followed a set of questions while allowing for the discussion to move freely. The interview was transcribed and analyzed using the HyperTRANSCRIBE and HyperRESEARCH software applications. The text was coded and then developed into two categories (each with three subcategories). The following themes emerged from the first category (instructional skill): "teaching guitar comprehensively," "more than method books," and "multiple approaches to teaching and learning." The second category (personal characteristics) produced the following four themes: "let's experiment," "guitar matters, and it shows in my teaching," "guitar culture," and "need for structure." Many aspects of the pilot study questionnaire were retained for the dissertation study. However, additional data sources were determined to be helpful in working towards a more complete understanding.

<center>**Research Design of the Current Study**</center>

The broad emphasis of the research study was qualitative, with supplemental quantitative components to provide a more holistic view of the topic. This type of mixed-methods has been termed the "QUAL-quant" model (Gay & Airasian, 2003). There were two reasons behind the decision to include quantitative data. First, there were no known recent statistics available with relevant data in regard to guitar educators. Quantitative data had to be collected to accomplish the aims of this study. The Guitar Educator Questionnaire (GEQ) was created to meet this need.

The GEQ provided descriptive statistics that were essential to understanding the field of guitar educators. The second reason for collecting quantitative data was to investigate possible correlations between variables. Quantitative data was not limited to the GEQ, as it was also included in the third phase of the study. By integrating the two types of data, a more a comprehensive analysis of the research problem resulted (Creswell, 2009).

Population and Sample

While this study contained quantitative elements, it was not primarily concerned with the type of generalization that probability sampling provides. Data was collected for the purpose of gaining insight and learning, employing a non-probability type of sampling, which was consistent with the goals of this study. By using a purposeful sampling methodology, I gained understanding as to the "central importance to the purpose of the inquiry" (Patton, 2002). With purposeful sampling, the criteria for selecting those to be studied were essential (Merriam, 2009). In the case of this research study, the criteria of meeting the definition of being a guitar educator were that the participants 1) held a music teaching certification and 2) taught at least one classroom guitar course in a K-12 context.

The study population was composed of individuals who taught at least one course of classroom guitar in their schedule. These could be teachers whose official title is B/O/C "director" who also teach one or more sections of guitar, elementary music specialists who teach guitar class for certain grades, or teachers who are exclusively guitar educators. This population was also distinguished from those in the related field of private guitar instruction, which normally exists outside of a traditional school setting. Finally, these guitar educators were all members of NAfME, as they were identified and contacted through the Association accordingly.

Instrumentation

This study consisted of a three-phase approach to data collection. The first phase helped to establish the context by surveying a population. This population consisted of all NAfME members who indicated guitar as an area of their teaching. In a review of the literature, several surveys were found that related to this topic:

Arts in the Classroom Survey (Oreck, Baum, & Owen, 1999)
Guitar Class Survey and Interview Guide (Seifried, 2002)
Teaching with the Arts Survey (TWAS) (Oreck, 2004)
Musical Careers Questionnaire (MCQ), (Hargreaves et al., 2007)

While these instruments were somewhat related, the distinct aim of this study justified the development of a new instrument. There were several benefits to the online format of surveys. In addition to being low cost and time efficient, an online instrument afforded large sample sizes (Behr, Kaczmirek, Bandilla, & Braun, 2012). While online surveys have the drawback of having potentially lower response rates in comparisons to other survey methods, consideration in the layout design of the survey has shown to make a substantial difference in both the response rate and the quality of data (Smyth, Dillman, Christian, & McBride, 2009).

In addition to the instrument itself, the invitation email to take the survey likely played a role in response rate. Kaplowitz, Lupi, Couper, and Thorp's (2012) research offered several aspects of survey invitations that were observed to affect response rate. These included having a longer invitation text in the body of the email, the use of an authoritative or familiar sender in the subject line, placing the survey URL near the bottom of the invitation, and being forthcoming in regard to the time and effort needed to complete the survey. The results from the aforementioned studies were incorporated into the design of this study, which received IRB approval on January 6th, 2015 (#H15265).

The second phase of the study aimed to more deeply investigate the teaching practices of exemplary guitar educators. These educators were purposefully identified in order to collect the most relevant data. The criterion for being identified as an exemplary guitar educator included being a music educator who has been observed by his or her peers to provide exceptional instruction and maintain a model guitar program. An effort was made to obtain regional and demographic diversity among this sample. Each guitar educator participated in a semi-structured individual phone interview (Appendix B).

The third phase of the study used the same population as in the second phase. Each participant was instructed to record themselves teaching a typical guitar class (Appendix H). For the purpose of this study, "typical" meant a day of instruction, not a performance, test, etc. The participants were instructed to record a class that they believed to capture the essence of their teaching style. Each video was analyzed for content, and compared to the contents of the associated interview. The teaching sample video files were imported into Scribe 4.2 and coded for themes.

By having data from the insider's point of view (interview) and the outsider's point of view (teaching sample), a fuller view of each participant's approach to teaching was possible. Content from the video recordings was thematically coded, analyzed for themes, and compared to themes from the second phase for a more complete perspective. As an incentive and token of gratitude for their participation, each participant received a Cálido classical guitar. The funding was provided by the researcher (approximate monetary value: $125 per participant).

Data Collection Procedures

Using the research assistance service from NAfME (Appendix C), an email transmission was sent to the database of NAfME members who included "guitar" as a teaching area

(Appendix D). Of the 45,722 members of NAfME, this applied to 6,989 (15.3 percent) music

educators (Swick, 2015).

It is important to make the distinction that those who indicated "guitar" as a teaching area

compose a wider audience than my definition of "guitar educator." In other words, not everyone

who indicated "guitar" as a teaching interest is necessarily a guitar educator. However, as

NAfME member rolls are currently organized, contacting only "guitar educators" was not

possible. While the email came as a transmission from NAfME, it contained a greeting and

request to participate (Appendix E) from Bill Swick (Chair, NAfME Council for Guitar). The

email also contained a link to the GEQ (Appendix F). The first email was sent on February 1st,

the second on February 15th, and the final on March 15th (in 2015). When the GEQ was closed

on May 1st, 2015, 1,269 music educators had responded. Assuming that all the email addresses

were up to date with the NAfME database and all 6,989 received the invitation to participate in

the GEQ, this was a return rate of 18.2 percent. Of these participants, only 1,029 fit the definition

of being a "guitar educator." The 240 individuals that were not currently teaching guitar were

excluded from the data analysis.

For the second and third phases of the study, each of the six regional representatives of

the NAfME Guitar Council was asked to identify two exemplary guitar educators from his or her

region (Appendix G). From the Eastern region, I heard back from both of the recommended

guitar educators. Both of the guitar educators were willing to participate in the study. However,

one of the guitar educators was not teaching a guitar class that term, which was a prerequisite for

the study. The North Central region had the similar scenario. In the Southern region, only one of

the two recommended guitar educators responded. This also occurred in the Western region.

Both guitar educators responded from the Northwest region. One of these was willing, and the

other informed me that his schedule would not permit him to participate. In the Southwestern region, both of the recommended guitar educators were willing to participate. In this case, I choose the educator with more teaching experience (eleven years versus eight years). The resulting six guitar educators became the participants for the second and third phases of the study. The second phase (interview portion) took place from March-April of 2015.

In an effort to be accommodating to the participants, I offered variety of modes of communication for the six interviews. FaceTime, Skype, cellular telephone, and landline telephone were used among the six exemplary educators. Interview times ranged from fifty minutes to seventy-five minutes. A semi-structured interview guide was used during the interviews (Appendix B). The audio of each interview was recorded on an Edirol R-05 audio recorder, and transferred to a password-protected iMac at my home office.

The third phase of the study was the collection and analysis of teaching samples from each of the exemplary guitar educators. Participants were instructed to record an entire class period (Appendix H). Due to the difference among the various contexts ("block" schedule, etc.), the length of the video samples ranged from 28:48 to 1:17:12. I was flexible with the format of recording and sharing. All files were shared via Dropbox or Google Drive, with the exception of one participant who sent a mini-cd via the United States Postal Service. Video files that were not already in a QuickTime format were converted using the Free-Video-Converter application. As with the audio files, the video files were stored on the same password protected iMac.

Profiles of Exemplary Guitar Educators

All of the exemplary guitar educators were assigned pseudonyms. "Adam" was a music educator who was recommended by the Northwest Representative of the NAfME Council for Guitar Education. His public middle school was located in a mid-sized metropolitan area, and

was a Title I school. Title I refers to a federal program that provides financial assistance for schools with high percentages of low-income families (U.S. Department of Education, 2015). "Caleb" was recommended by the North Central Representative of the NAfME Council for Guitar Education. Caleb taught at a Title I high school in a mid-sized metropolitan area. In addition to guitar, Caleb taught music technology. "Elizabeth" was recommended by the Western Representative of the NAfME Council for Guitar Education. Elizabeth taught at a K-12 International Baccalaureate Charter school in a suburban area. She was responsible for teaching guitar for grades 6-12. "Hank" was recommended by the Southwestern Representative of the NAfME Council for Guitar Education. Hank taught at a Title I middle school in an urban context. "Percy" was recommended by the Eastern Representative of the NAfME Council for Guitar Education. Percy's public middle school was located in a suburban area, and was Title I. In addition to guitar, he also taught band and music technology. "Russell" was recommended by the Southern Representative of the NAfME Council for Guitar Education. Russell taught at a public visual and performing arts school. Russell directed a four-year high school guitar program, in addition to teaching theory. Russell's school was located in a suburban area. Table 1 illustrates the student demographics of the school for each participant.

Table 1. School Demographics of Exemplary Guitar Educators					
	African American	Asian	Hispanic	Native American	White	Other
Adam	5%		90%		4%	1%
Caleb	14%		65%	4%	15%	2%
Elizabeth	1%	1%	4%		93%	1%
Hank	36%	3%	49%		10%	2%
Percy	45%	0.5%	30%		23%	1.5%
Russell	11%		6%		82%	1%

Data Analysis

The goal of any qualitative study is to transform data into findings. However, as Patton (2002) pointed out, "no formula exists for that transformation" (p. 432). In the case of this study, multiple procedures were employed. The results from the first phase (online questionnaire) were accessible only to the researcher. The raw data was downloaded from Google Drive and exported into a Microsoft Excel spreadsheet for organization. These data were then imported into IBM SPSS for further analysis. Using SPSS, correlations were made between the variables of the GEQ.

For the second phase of the study, the computer assisted qualitative data analysis software (CAQDAS) HyperTRANSCRIBE was used for transcription. Once the data was transcribed, it was then imported into HyperRESEARCH to be organized, categorized, and coded. After coding the transcriptions, I exported the frequency reports of all the codes into a master Excel file, sorting them into categories of "what," "how," and "why" (figures 2-4).

For the third phase (teaching video), each video was analyzed using SCRIBE 4.2, which allowed the behaviors in each teaching sample to be observed. Several sources were reviewed before creating the list of observed behaviors (Cavitt, 2003; Colprit, 2000; Duke, 1994; Duke & Simmons, 2006; Sheldon, 2000; Taylor, 2006). Each of these sources contained lists of behaviors that were used in their respective analysis. As I began to examine the data it became clear that several of the behaviors from previous studies applied to my context, while others did not. Furthermore, some new behaviors not found in previous studies emerged in my analysis.

After importing the raw video files into iMovie HD, I edited them into segments that divided the videos into units of analysis that I called "learning frames." This was an adaptation of Duke's (1994) "rehearsal frames," which he defined to segments of music rehearsals devoted

to the accomplishment of identifiable goals. While some of the guitar educators' video samples contained "rehearsals" that are similar to B/O/C large ensembles, the guitar classes also contained significant instances of class time that were more similar to a general music format for which the term "rehearsal" was not accurate. For this reason, I chose to use the term "learning frame," which I defined as a portion of the class that focused on a single musical concept or rehearsal portion. The learning frames ranged from 00:30 to 13:09. The learning frames for each participant were then compiled into new respective video files and exported as a .mov file. The videos for the participants' videos ranged from 10:08 to 38:47. Each video was then uploaded into its own SCRIBE 4.2 file for analysis.

Before I began the coding process, I examined each participant's video multiple times. I took notes of the behaviors I saw, including the behaviors from previous studies (Cavitt, 2003; Colprit, 2000; Taylor, 2006) in addition to behaviors that were unique to my research. Taking these factors into consideration, I constructed the coding frame by which each video was analyzed. A coding frame is the collection of lenses by which an observation is analyzed. Behaviors in each lens should be focus on one particular dimension, and be mutually exclusive (Schreier, 2012). This requires multiple viewings of each video. During each viewing, I analyzed the video through the respective dimension.

The first dimension coded a behavior as either "teacher behavior" (activity/modeling/ positive feedback/negative feedback/informational statement/question) or "student performance activity" (full ensemble/section/individual). The second dimension coded for the "teacher mobility" (stationary/circulating). The third dimension coded for the "mode of instruction" (teacher guided/student guided). The fourth dimension coded for the "content medium" of the instructional source (print/electronic/aural). For example, if the students were learning from a

method book on a music stand, "print" was coded. If students were learning from a projector or smart board, "electronic" was coded. If students were following along with verbal directions or playing along with recording, "aural" was coded. The majority of the codes were timed, with the exception of "positive feedback," "negative feedback," "informational statement," and "question." These codes were scored by rate per minute instead of percentage of class time.

A second CITI certified reviewer was assigned to code approximately 15 percent of the entire video content. An inter-rater reliability using the intraclass correlation statistic was performed to determine consistency among raters.

Limitations

While great measures were taken to ensure the reliability and validity of this study, certain limitations existed. The method of network sampling used in the second phase (interview) and third phase (video) of the study, was an attempt to identify subjects who were in a position to provide relevant information. However, this undoubtedly overlooked some potentially qualified participants. Additionally, while some of the NAfME Council for Guitar Education representatives identified exemplary guitar educators from various states within their geographical region, the majority of the representatives' recommendations for exemplary guitar educators came from their own state, or even their own district. It is possible that equally or even more exemplary guitar educators existed within a given region, but had not made the acquaintance of the respective regional representative.

Additionally, there are certainly guitar educators in the United States who are not members of NAfME. Most notably, the Texas Music Educators Association (TMEA) has a large numbers of guitar educators. However, many of these members are not affiliated with NAfME. There are also others who teach guitar, but did not make that indication in their member profile

for NAfME. None of these groups of music educators would have received the GEQ. However, the goal of the study was not to give a complete set of statistics for the current state of guitar education in the United States, but to increase understanding of the backgrounds, perceptions, and practices of guitar educators at large.

The quantitative data from Phase Two and Three were limited to six participants. The limitation created by the small number of participants precludes extensive statistical testing. Rather, the quantitative component was included for its ability to provide descriptive ways of examining the participants' teaching process.

CHAPTER FOUR

RESULTS

This chapter contains the results of the three phases of data collection as well as a summary of the findings. The first section contains the descriptive statistics of the GEQ (Phase One) as well as additional communication that I received from some individuals in regard to the study. The second section contains the results of the semi-structured interviews of the six exemplary guitar educators (Phase Two). This section includes the codes, narratives, and resulting themes of these interviews. The third section consists of the analysis of the teaching video samples of the exemplary guitar educators (Phase Three). Included in this section is the statistical review of the classroom behaviors that occurred in each teaching sample video.

Phase One

Descriptive Statistics

There were 1,269 respondents to the GEQ. One thousand twenty-nine of these respondents currently taught guitar in a K-12 setting. These 1,029 respondents' surveys became the data set for Phase One of the study. Forty-nine percent of the respondents self-identified as male, 45.9 percent self-identified as female, and 5.1 percent had no response. The majority of the respondents were at least forty-one years old, with 63.5 percent of them having taught at least eleven years or more. The guitar educators that completed the questionnaire represented many sub-disciplines within music education. When asked about their primary teaching responsibility, 38.6 percent indicated band, 21.8 percent indicated general music, 20.2 percent indicated chorus, and 7.7 percent indicated orchestra. Only 7.9 percent of the participants indicated that guitar was their primary teaching responsibility. For the purpose of this study, these individuals were deemed "guitar specialists." See Table 2 for detailed demographic and descriptive data.

Table 2. GEQ Demographics	N	%
Gender		
Male	472	45.9%
Female	513	49.9%
No response	44	4.2%
Age group		
21-25	72	7.0%
26-30	149	14.5%
31-40	258	25.1%
41-50	222	21.6%
51-60	239	23.2%
61 and over	83	8.1%
No response	6	.5%
Years of experience		
1-5	178	17.3%
6-10	198	19.2%
11-15	176	17.1%
16+	477	46.4%
Primary area of concentration		
Band	397	38.6%
Chorus	208	20.2%
General music	224	21.8%
Guitar	81	7.9%
Orchestra	79	7.7%
Other	40	3.8%
School Context		
Urban	167	16.2%
Suburban	471	45.8%
Rural	359	34.9%
Other	32	3.1%
Teaching level		
Elementary school	258	25.1%
Middle school	379	36.8%
High school	392	38.1%

The GEQ also contained questions that investigated the topic of professional development as it related to these guitar educators.

Table 3. GEQ Professional Development	**N**	**%**
To what extent have you participated in guitar related professional development?		
Never participated	310	30.1%
Not frequently	395	38.4%
Somewhat frequently	258	25.1%
Very Frequently	66	6.4 %
Do you feel adequate support from your school district to assist you in teaching guitar?		
No	496	48.2%
Yes	533	51.8%
Is there a fine arts coordinator, guitar task force chair, or music supervisor in your district that is considered the "go to" person for guitar related questions and issues?		
No	840	81.6%
Yes	189	18.4%
How would you describe the level of representation of guitar education at your state's music education conference?		
Low	641	62.3%
Medium	162	15.7%
High	36	3.5%
None	190	18.5%
What level of support do you perceive from your network of guitar educators?		
Low	328	31.8%
Medium	188	18.3%
High	97	9.4%
None	416	40.4%

The following table contains results from the GEQ that queried the pre-service training and

asked about the professional identities held by these guitar educators.

Table 4. GEQ Pre-service Training	**N**	**%**
How would you describe your guitar performance level?		
Beginner	233	22.6%
Intermediate	523	50.8%
Advanced	147	14.3%
Professional	126	12.2%
Was guitar pedagogy included in your pre-service training?		
Not at all	623	60.5%
Included as part of a course	109	10.6%
One course	205	19.9%
Multiple courses	47	4.6%
Offered, but I did not elect it	45	4.4%

I was adequately prepared to teach guitar.

Strongly Agree	155	15.1%
Agree	342	33.2%
Disagree	357	34.7%
Strongly Disagree	175	17.0%

How well did your pre-service training prepare you for a career in guitar education?

None	439	42.7%
Low	344	33.4%
Medium	179	17.4%
High	67	6.5%

Do you consider yourself a guitar educator?

Yes	722	70.17%
No	307	29.83%

The GEQ also contained questions that investigated the components of the school programs of

guitar educators.

Table 5. GEQ Guitar Class Logistics	**N**	**%**
What is the duration of your guitar classes?		
2-6 weeks (exploratory unit)	69	6.7%
9-12 weeks (quarter or trimester)	169	16.4%
18 weeks (semester)	333	32.4%
Yearlong	393	38.2%
Multiple durations for various classes	65	6.3%
What level(s) of guitar classes do you teach?		
Beginner only	644	62.6%
Multiple levels	385	37.4%
How many performances do your guitar class have per school year?		
0	451	43.8%
1	194	18.9%
2	196	19.1%
3	64	6.2%
4 or more	124	12.1%
Does your school provide guitars for the students?		
No	189	18.4%
Yes (some students)	272	26.4%
Yes (all students)	568	55.2%
How would you describe the type of guitars used in your program?		
Classical (nylon string)	267	25.9%
Steel string (acoustic)	156	15.2%
Mix of classical, steel string, and electric (including ukulele)	606	58.9%
Do you incorporate bass guitar in your program?		
No	628	61.0%
Yes	401	39.0%

Comparative Statistics

  Preparedness to teach. An independent samples t-test was conducted to determine if there was a significant difference in the perceived preparedness to teach guitar between guitar specialists (*n = 81,* M = 3.33, SD = .92) and non-guitar specialist (*n = 948,* M = 2.40, SD = .91). The independent variable was being a guitar specialist. The dependent variable was the perceived preparedness to teach guitar, with scores ranging from 1 (strongly disagree) to 4 (strongly agree). This came from question #19 on the GEQ. The null hypothesis stated that there was no association between considering oneself to be a guitar specialist and the perception of being prepared to teach guitar. Results of the t-test indicated that those who considered themselves guitar specialists agreed significantly more that they were adequately prepared to teach guitar compared to non-guitar specialists ($p < .001$). Therefore, the null hypothesis was rejected.

  Professional development. An independent samples t-test was again employed to address the differences of levels of participation in guitar-related professional development between guitar specialists (*n = 81,* M = 3.33, SD = .92) and non-guitar specialists (*n = 948,* M = 2.40, SD = .91). The independent variable was being a guitar specialist, and the dependent variable was the frequency of participation in guitar related professional development. Scores ranged from 1 (never) to 4 (very frequently). The null hypothesis stated that there was no significant difference in frequency of participation in guitar related professional development between guitar specialists and non-guitar specialists.

  The results indicated that those who considered themselves guitar specialists reported significantly more participation in guitar-related professional development than those who did not consider themselves guitar specialists ($p < .001$) (M = 2.00, SD = .84). Eta squared was .095,

which indicates a moderate sized effect. Based on the significant difference of the means, the

null hypothesis was rejected. Tables 6 and 7 summarize these findings.

Table 6. Descriptives

	Concentration	N	Mean	Std. Deviation	Std. Error Mean
Preparedness to teach guitar	Guitar	81	3.33	.9170	.1013
	Other	948	2.40	.9099	.0296
Level of involvement with professional development	Guitar	81	3.04	1.0237	.1131
	Other	948	2.00	.8365	.0272

Table 7. t-test

	t	df	Sig. (2-tailed)	Mean Difference
Preparedness to teach guitar	8.907	95.341	.000	.9396
Level of involvement with professional development	8.933	90.611	.000	1.0387

Additional Communications from GEQ

My contact information and the contact information of my dissertation advisor were

listed in the consent portion of the GEQ. We received eighteen emails concerning the study.

Eight of these eighteen emails expressed a frustration with questions on the GEQ that only

applied to music educators who actually taught guitar class. This was a valid concern, as the

GEQ was only purposed for the responses of guitar educators who were currently teaching guitar

classes. However, there was no way to contact "guitar educators" other than through the contact

list of music educators with who indicated "guitar" as an area of interest. Three of the eighteen

emails were from enthusiastic guitar educators who wanted to go into more detail about their

programs. They outlined their specific contexts, teaching philosophies, preferred method books,

and extra-curricular activities. Another three of the eighteen individuals wrote back with the

hope of establishing a personal connection with the researchers. Of these, two of them requested

to see the results of the GEQ for the purpose of advancing guitar in their respective states, while

the third wanted to explore a partnership between a non-profit music program and Georgia State University. Two of the eighteen individuals wrote to express their dislike of the GEQ. One of these stated that it asked questions for which he did not know the answer, while the other did not appreciate the disposition descriptors (Diez and Murrell, 2010) that were included. One of the eighteen individuals responded with an advertisement of a guitar method he had just written. Finally, one of the eighteen individuals wrote to explain that he was conscientiously objecting to participating in the GEQ out of a concern that it may lead to a standardization of guitar instruction, and thereby hindering the creativity of individual guitar educators.

Phase Two

Although Phase Two took place after the GEQ had been distributed, the semi-structured interview guide was developed beforehand (Appendix I). Additionally, the participants of Phase Two may or may not have chosen to participate in Phase One. The interviews were recorded, and ranged from 48:49 to 1:14:35 in duration (M = 57:14). After all of the interviews were completed, I imported the audio files into HyperTRANSCRIBE software and transcribed the interviews. For each interview, I opened a new file in HyperRESEARCH and opened the respective HyperTRANSCRIBE file as a text file. As I read the transcriptions, I began to "open code" by jotting down comments on a dry erase board that came to mind about any segment of data I considered to be potentially useful (Merriam, 2009). Continuing this process, I began to construct codes from the data. Additionally, I referenced the codes from the pilot study (described in Chapter Three) I conducted the previous year. The resulting master list of codes was then used to analyze all interview transcriptions. After the coding was complete, I ran a frequency report, which contained all the codes and how many times each code was applied. I

then exported this dataset from HyperRESEARCH into Microsoft Excel and sorted it into a visual representation (figures 2-4).

After further contemplation and re-examination of the transcripts, I sorted the forty-five codes into three categories: "what," "how," and "why." The first category contained codes that outlined the content of what the exemplary guitar educators taught. This category included eleven codes (fig. 2). The second category contained codes that provided insight into how the exemplary guitar educators taught. This category included twelve codes (fig. 3). The final category was comprised of codes that suggested why these educators taught the way they did. This category included twenty-two codes (fig. 4).

Interview Category #1: "What"

This category contained codes that revealed the perceptions of what was being taught by each of the six exemplary guitar educators. After running a frequency report in Hyper-RESEARCH, I was able to see a list of codes from all the interviews. I examined the list, and manually sorted the codes into three general themes. The following sections describe these themes, using specific excerpts from the participants as supporting evidence. These "Narrative Excerpts" are labeled by numbers as they will be referred to in Chapter 5.
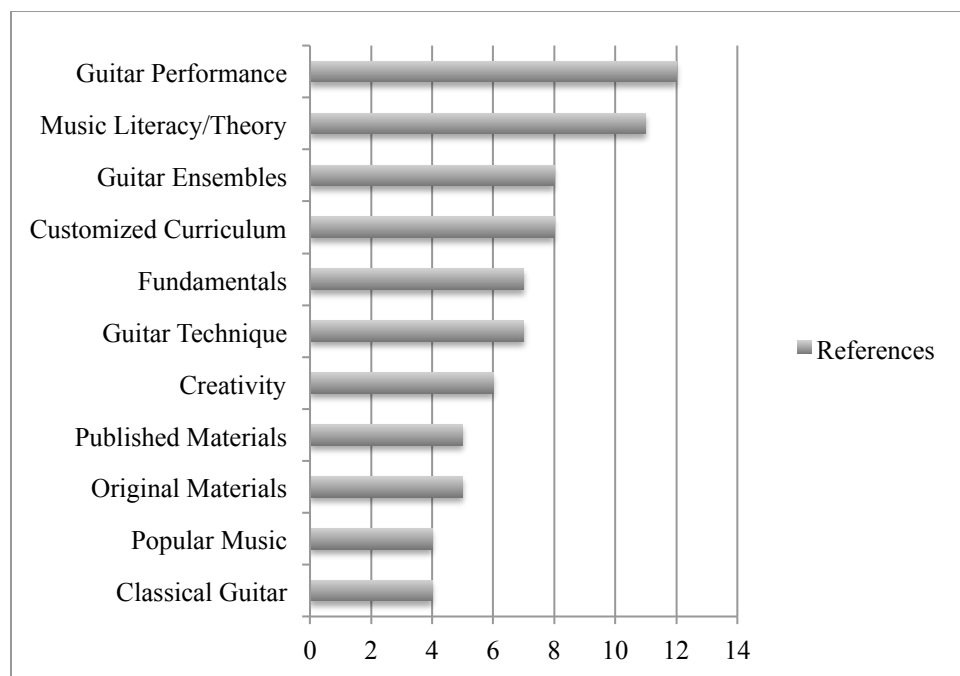
Figure 2. Codes from "what" category

Theme #1. "Guitar Classes are Performance-Based Applied Music Courses"

The first theme found among the exemplary guitar educators was compiled from statements coded as guitar performance, guitar ensembles, and guitar technique. These statements clearly showed the emphasis that each guitar educator placed on the experience of music performance.

Narrative Excerpt 1. In the following passage, Percy described his general curricular approach:

> There are two theories behind my approach to teaching. My biggest one, for all of my classes, is that they are really performance classes. So I teach band, I teach guitar, and I teach music technology classes. In my heart, I just want to teach the kids to make music and appreciate music. I like to think of them as a performance class. I'm teaching them to perform on an instrument. They're going to get some kind of experience.

Narrative Excerpt 2. Russell underscored the importance of every stage of a "musical experience":

There is absolutely no substitute for a musical experience – when you have to get up and give a performance. And they're encouraged to do that as works in progress, not necessarily the finished product. So, again, that becomes part of the experiential side of it. Performance is central. We get as many opportunities for the kids to perform as possible. The kids who are ready for real intense performances will typically get up and play in front of an audience eight or ten times during the course of the school year, so there is lots of experiential learning going on – the experience of preparing a performance and then actually doing it.

Narrative Excerpt 3. Caleb described the development of technique:

Some other things – some technical things – the kids don't necessarily get it. They slightly get technique, I'm talking about warm-ups, doing scales, arpeggios, working on free stroke and all that. They don't necessarily understand it until they get to that advanced level, when they say, "I can totally hear the difference in sound now." But I find that is a huge thing, that if I don't start that young, it won't carry over into the advanced level at all.

Theme #2. "Guitar Classes are a Medium for Teaching Comprehensive Musicianship"

The second theme was created by the codes that are associated with a comprehensive

approach to music education. These codes included music literacy, music theory, popular music,

classical guitar, music fundamentals, and creativity. Hank and Elizabeth agreed on the

importance of being able to read standard notation:

Narrative Excerpt 4. Hank: "The primary goal is to teach the kids how to read music.

I'm a former band director, but my philosophy . . . is that it [guitar class] is a music class first and

foremost. It's just guitar is the instrument of choice."

Narrative Excerpt 5. Elizabeth: "A lot of time guitarists are seen as musically illiterate.

Everyone's heard this one: 'How do you get a guitarist to turn down? Put music in front of him.'

So that is a big one for me – literacy."

Narrative Excerpt 6. Adam extended his idea of music literacy to fit into a guitar

context – which utilizes reading of chord diagrams and tablature in addition to standard notation:

I would say I try to emphasis learning all of the three basic types of reading music. I want to be sure all my students understand making chords, reading notes, and being familiar

with reading tab. We do emphasize a classical guitar style – I insist on my kids using footstools. We have footstools that have been provided by the district for the school – so there is a method of posture – of sitting – so we do stress in the school a classical approach – an educational approach to playing guitar – not just a "strum and hum" program where you only learn pop songs and chords. That being said, I also do a riff of the week – "Smoke on the Water" or "Smells Like Teen Spirit" – something like a power chord that they could learn pretty quickly and easily. I try to section my days up into little sections of ten minutes out of the method book – which is mainly note reading.

Narrative Excerpt 7. Hank elaborated on his multi-faceted approach of developing

music fundamentals:

For each little concept that we do – I probably focus on five concepts each class period – that goes back to rhythm, scales, chords, etc. – so for each individual item, we'll do a lecture demonstration about what it is, how to do it. We'll work through the process about how to name the notes or clap the rhythms, then they'll get two-three minutes to practice it on their own, then we'll play through it with a drum machine or a metronome. As they're practicing and working through it on their own, I'm walking through the isles and helping them, so I can see if they've got it or not. We always do some kind of rhythmic activity, some kind of scale activity, and some kind of chord activity. Then we work through our playing tests. Then we go into some ensemble work.

Narrative Excerpt 8. Elizabeth emphasizes the importance of creativity in the guitar

classroom by taking something familiar and exploring something new:

… being open to new ideas, being flexible – so maybe we're not going to play this pop chart, but look, here's a jazz guitar ensemble of it. Finding a way to implement that – being open and flexible. Creativity is good and I think that comes with improvisation – being able to create things. At the end of the year we have a project (after all our concerts are over) to compose your own song. I give them some points of criteria – and I think that's an important part to keep. You've learned this whole list of chords, now do something with it.

Theme #3. "Guitar Curricula Use a Variety of Teaching Materials and Sources"

The third theme was created after discovering that exemplary guitar educators used a

combination of published material and original materials to create their own customized

curricula. Caleb, Adam, and Russell describe how they balance their respective curricula among

a range of sources:

Narrative Excerpt 9. Caleb:

Ours is mainly a customized curriculum that I have adapted from lots and lots of different method books. I kind of pick out the things I really like from certain method books. Like, "hey, I like the order that they do this in," or "I really wish they would have done this" or "hey, I love how they are picking out some of these examples out of different method books."

My beginning curriculum is very customized. My intermediate pretty much runs off of *Second Year Guitar* method book from Classroom Guitar Resources. But it is still only maybe 50 percent. But that is pretty strong in my 2nd year. And in my advanced guitar, it's pretty much all customized as well. In my advanced group, we are more repertoire-based, and we teach through music, probably more like a traditional music class like band/orchestra/choir. So we play etudes and studies and pieces of music that help us focus on individual items.

I use *Essential Elements* secondly to the *Second Year Guitar* method book. I have *Essential Elements for Guitar*. I have a lot of stuff, I actually attended the NAfME Teaching Guitar Workshop a couple of years ago, and I got a couple of books there. There's *Jerry Snyder Guitar School*, there's *21st Century Guitar Method*, there's a bunch of them. I also have a lot of Hal Leonard and Alfred publications. So I kind of look through all that, and design things around that.

Narrative Excerpt 10. Adam:

I use the *Mastering the Guitar* by Mike Christiansen, it's published by Mel Bay. I like most of the things about it, and I utilize the things I like, and maybe don't use some of the things that I don't find as interesting or don't care for. So we use some things from *Mastering the Guitar*, I like the way it introduces notes right away. It does have tab so the kids can start making music quickly, but it pretty soon starts using notes. Our district "guitar guru" designed a two-sided sheet of various warm-ups. Some of them are rest-strokes and free-stroke exercises.

Narrative Excerpt 11. Russell:

The curriculum is my own curriculum. Some of the sources that I use of course are, in terms of curriculum, are more repertoire sources that anything else, and then there are websites that have downloadable guitar ensemble music. I typically will examine it and see if anything is appropriate for my group. I guess by the traditional classical guitar teaching styles that have been handed down to us for a couple of generations now, and have been proven to work. I use that with a good healthy dose of some of the materials that are out there for general teaching – beyond music teaching. So, I really have no choice but to use my own curriculum, and again, my own curricular approach is essentially based on developing ensemble skills and solo skills.

Interview Category #2. "How"

This category contained statements with assigned codes that gave insight into the approaches by which instruction was delivered by exemplary guitar educators. These codes were sorted into two general themes. The following paragraphs describe these themes, using specific statements from the participants as supporting evidence.
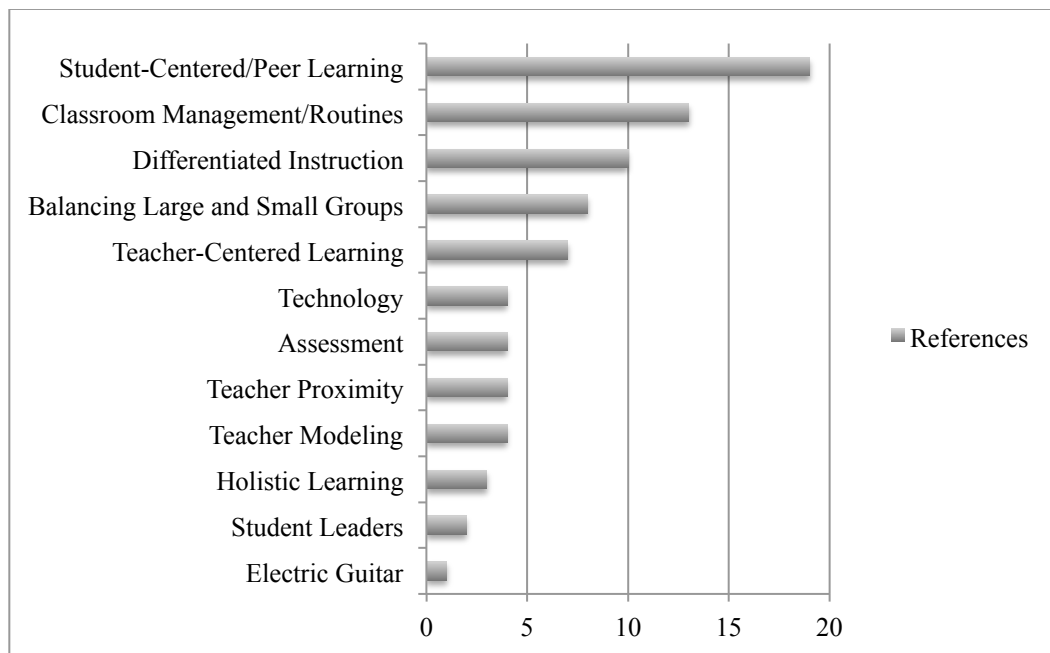
Figure 3. Codes from "how" category

Theme #4. "Guitar Classes are Taught with a Variety of Instructional Approaches"

The fourth theme contained codes of "student-centered teaching," "teacher-centered learning," "peer learning," "large group versus small group setting," "differentiation," and "holistic learning."

Narrative Excerpt 12. Percy described how he balances the teacher-centered (formal) instruction with student-centered and peer-learning (informal) instruction:

> The informal part is letting them combine that with what they want to do. So the first day they come in, I teach them how to hold a guitar, how to hold a pick, and how to strum. They just want to make noise, and I have to harness that energy! – and teach them how to move on from that. So, I'm going to give them the formal part, but the informal or less formal – more experiential part – is letting them try it. I know that I can get their attention

for 5-10 minutes, and I can give them whatever formal knowledge I need. Here's all the information, here's the technical terms, here's the practice, here's the fill in the blank, here's my formal instruction. But because of who they are and how they learn, I have to give them the time to actually do it.

I do try to encourage letting the kids work together. Even with the 8th grade, I've noticed that a lot of the kids will help each other. Even when they think I'm not watching, which is even better. I had some students who were playing ode to joy and decided that they were going to alternate measures … one, two, three … and every one played a measure and they figured out how to count themselves off and work together to play the whole thing. And I went over and helped them out, and they played the last measure together. From then on, I figured out that I was going to challenge them, it was kind of fun. For what it was worth, I had 7th grade boys arguing about who played it better. This is what I'll take and run with.

Narrative Excerpt 13. Caleb outlined how he differentiated not only the instructional material, but also the grouping of students to foster learning:

We try to come at the students from a variety of angles, where they do peer to peer coaching, we do full group instruction, we do teacher led, we do student led – especially when we're doing ear training – we want them to figure it out, and try things out, and come out with new ideas like "hey, this chord might work here," or whatever. We have the kids present things to each other – whether it's in a trio for concepts, or for music – as well as higher-level stuff. Each individual presents something to the class as well. Whether it's a genre of music, or something else. We break up into small groups. They have individual time on their own as well as smaller groups for the teachers to instruct as well.

Theme #5. "Guitar Classes are Engaging and Organized Learning Environments"

The codes of "classroom management," "routines," "technology," "assessment," "teacher proximity," "teacher modeling," and "student leaders" were compiled to create the fifth theme.

Narrative Excerpt 14. Hank explained how the organization and planning related to a student's education:

Procedures. You've got to have your daily procedures. If you want to be a successful teacher period, the kids have to know how they're going to walk in the room when the get here, what is expected of them, how do they take their guitars from the shelf, how do they sit properly, there's got to be procedures for everything. And they've got to be followed every day. That's one of the lessons I learned a long time ago as a young teacher. When the kids didn't know what you expected out of them, they just did things how they felt, or what they thought should happen – and usually it was chaos. So in order to be really effective, you've got to have a lot of set procedures – and follow through with them. The

lesson planning is crucial. My first few years teaching, I would wake up in the morning and say "what do I want to do with them today?" And I figured things out ten minutes before class started. And then I would wonder why the kids weren't learning, why they were off task a lot.

Narrative Excerpt 15. Adam recounted how he incorporated technology in his

classroom:

So we may spend fifteen to twenty minutes in a method book- and then each grade has a couple of pop songs – maybe that we just got chords off of ultimateguitar.com or something off of a YouTube video. I'm not afraid to use a YouTube video and I encourage kids to use them – I show them how I would use them to try to use them intelligently – or find them ones that are actually legit – or teach them of an appropriate way. To say, "here's this video, do you understand what this guy on the video is teaching? Alright, as an assignment, look up another song just like we did today in class."

Narrative Excerpt 16. Elizabeth gave some insight into her pragmatic approach to

assessment:

I've had parents tell me "my child practices every day, why did they get this bad score on their playing test?" And I'll say, "Can they play it for you? I heard them *not* play it. That's why they got the score they did." That's the first thing – *can they do it?* Here's an example from one of my classes. We were learning the D major scale, with quarter note = 160 bpm. So going up the neck, can they do their shifting correctly? There are two shifts they have to make going up the neck to the higher positions, with the correct fingerings. That is what I'm looking for there. And accuracy with 160 bpm on the metronome. With more groups songs, it would be "can you play in sync with your peers, with correct rhythms," things like that. Another way that I can assess if they've learned something is if they can help their peers with it.

Narrative Excerpt 17. Russell shared the importance of using space in the classroom,

both for the teacher and the students:

Supervision is key. If they're working independently, just kind of making rounds and letting them know that I'm going to be coming up and working with them and if they're not focused, then they're going to get caught. When I'm working with the group, accountability is really the big thing. If they know that they're going to be held accountable, it's a big attention grabber. The other thing of course, working with the large group, they have their assigned seats, they know where they're supposed to be, if I have a student that I know is inattentive in a particular spot, then he or she gets moved to a spot that the supervision is much more obvious. Sometimes they think they can hide in the back row, so you just move them to the front row so they know they can't hide.

Narrative Excerpt 18. Adam explained how he used modeling as an instructional technique: "I have more of a teacher driven and demonstration learning environment, but still with a lot of pausing – everyday – in between about every 5 minutes for the students to help each other."

Interview Category #3. "Why"

This category contained codes that suggested reasons why these guitar educators taught the way they did. These codes were sorted into four general themes. The following paragraphs describe these themes, using specific statements from the participants as supporting evidence.
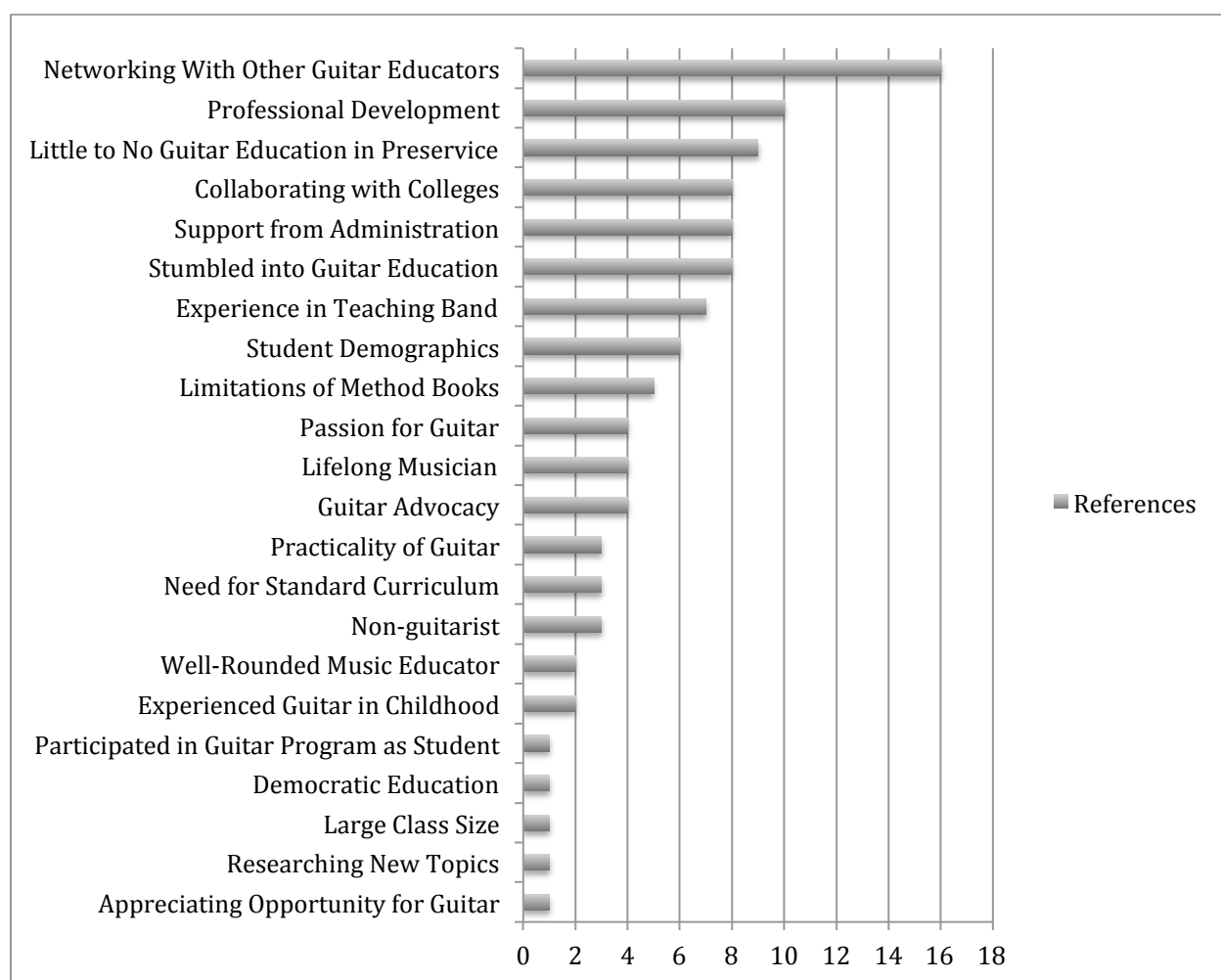
Figure 4. Codes from "why" category

Theme #6. "Guitar Educators with Communal Spirits"

The sixth theme was compiled from the codes of "networking with other guitar educators,"

"collaboration with colleges and universities," "professional development," "guitar advocacy,"

and "support from school administration."

> **Narrative Excerpt 19.** Percy shared how he took advantage of other experts in the field:
>
> It's good to have resources. It's good to know someone who plays and has been teaching guitar for years to be able to pick their brains. Our district has someone like that, who has already gone through this process – how to start it up. He had the bonus of actually knowing how to play the guitar. So being able to find those resources and those people is pretty good.
>
> **Narrative Excerpt 20.** Russell described how he networked with professional touring

musicians:

> We also have visiting artists, I make it a point to check to see which artists are going to be coming on tour through our region, and bring them in to work with the kids. Usually we'll do clinics during the course of the day and then a master class at the end of the day. The kids get incredible exposure to really great players, and there is no substitution for that.

Hank and Elizabeth shared how they sought out resources even when they may not be

readily accessible:

> **Narrative Excerpt 21.** Hank:
>
> My state MEA is not really helpful. Last year there were only a couple of things that even mentioned guitar, and then it was people trying to sell their product for teaching guitar, it wasn't really an educational clinic, it was a sales pitch. In my former district, we had all those guitar meetings. That was great. We had staff development meetings. But that was a huge district, there were a lot of teachers teaching guitar, so we would have at least 20 teachers for every meeting. So it was great to pull from each other's ideas, we got so see each others' testing materials, how they did their semester exams, stuff like that. Out here, there's not much. There are only a handful of guitar teachers around my town, so I went to the Austin Classical Guitar training.
>
> **Narrative Excerpt 22.** Elizabeth:
>
> So a couple of weeks ago went to our state MEA conference and I learned some good things, but at the same time it's hard because there was nothing for guitar at all. So I tried

to go to classes that I thought would be applicable for my ensembles in the future, or classroom management, or different ideas on how to teach rhythm, or basic improv, or whatever. I don't know if this is as much of an issue in other parts of the country, but we need more of a presence at MEA's. There are not going to be guitar programs at every school, but there's likely to be a guitar class at every school. And if we can teach teachers how to teach guitar, to provide them with resources and suggestions of books to use … and cut out the tabs, then that will hopefully improve that – and literacy in general.

When I built this program, I collaborated with some professors from my undergraduate institution, and I picked their brains a little bit. College level is always that higher level, so it's going to be different that what I'm dealing with, but it's always good to hear those opinions and insights.

Adam and Percy described how advocacy for guitar education and administrative support were essential in establishing and maintaining school guitar programs:

Narrative Excerpt 23. Adam:

Our district had cancelled orchestra about 4 years ago because the funding failed – the levy failed – and there was no orchestra in our district. And I think the funding with that orchestra levy was pretty wisely used by our district fine arts coordinator, which is a great blessing. He's overseen the funding and really been the lifeblood of getting the guitar program up and going. When I got hired, they were in their 2nd year in revamping their orchestra, so I was hired to teach the 6th grade orchestras at two middle schools – and I continued to take on new kids, but they let me sneak guitar in there too – and I said, yeah, I'll teach guitar. So as those kids move on to 7th grade and 8th grade and we were covering this new ground, I got to add a guitar class at my school each year.

Narrative Excerpt 24. Percy:

It was something that we [my principal and I] concocted together. It was a kind of an experiment. Why not? It's something that none of the other middle schools had, it was reasonable, achievable, and not a million dollars. It was designed originally as a 30 minutes every day class where I could pick and choose the kids that were going to be in it, so it was very different. Now it's every other day for almost an hour.

Theme #7. "Guitar Educators who are Critical Thinkers"

The seventh theme was comprised of the following codes: "appreciation for opportunity to teach guitar," "researching new topics," "democratic education," "need for standard curriculum," and "student demographics." Russell and Caleb addressed their concerns with the applicability of the national standards for music to a guitar context:

Narrative Excerpt 25. Russell: "The standards need to be revisited. And they need to be revisited by guitarists who have proven themselves to be able to do quality teaching."

Narrative Excerpt 26. Caleb:

It'd be nice if, and again – I don't know who was on that board or that team that was trying to refocus the new national standards for music – if there was a guitar specialist working on them. And it's not that we can change the national standards, but that we can have an overall idea from some organization.

Narrative Excerpt 27. Elizabeth expressed a desire for widening the offerings of school guitar programs: "I feel like we need to get some more repertoire out there. I don't know – hiring or commissioning people to make arrangements or whatever, but it's hard to find repertoire that's accessible to different levels."

Percy, Adam, and Caleb discussed how their guitar programs served vulnerable student populations:

Narrative Excerpt 28. Percy:

My school district is a lot of Title I kids – free lunches at about two-thirds of the schools. We have a lot of migrant students who will move and come back, move and come back. We've had homeless kids over the years – they're great kids but it does make it a challenge. My first year there I learned a lot – how to deal with kids and what I was going to let get to me and what I wasn't going to – how I was going to adjust my instructional whatever for who the kids are.

Narrative Excerpt 29. Adam:

I had situations that students told me, if I didn't have this guitar class, I don't know why I'd even come, but thank you man. It's been really, really great. There is a population that can be served – yes, for the pure enjoyment of music – but also as an opportunity to retain kids, to attract kids to not drop out of school, to find some home in the school where so many kids feel homeless or lonely. All of those factors weigh into the fact that we need to have more guitar – even beginning lab stuff – at a basic level in high schools and middle schools. At least to get their feet in the doors.

Narrative Excerpt 30. Caleb:

In my school, the guitar program is extremely well suited. We have a high Hispanic and population, and I've found that they seem to be more familiar with the guitar than they

are with a standard concert band – or even a marching band for that matter. And so I think that is what has attracted a lot of the students to guitar, not that I only have Hispanic students in my guitar classes, I think they just are more familiar with it. To get more students interested in music education – to expose them to the benefits of music education – and I think guitar, in my current situation, really lends itself to expanding that student population that is going to study music.

Theme #8. "Guitar Educators who are Solution-Minded"

The eighth theme included the codes of: "little to no guitar experience in pre-service," "stumbling into guitar education," "previous experience in teaching band," "large class size," "being a non-guitarist," "limitations of method books," and "the practicality of guitar." There was a strong consensus among all the exemplary guitar educators when asked "how well did your pre-service experience prepare you for a career in guitar education?"

Narrative Excerpt 31. Hank:

In terms of guitar performance, none. If they had guitar as one of the instruments, I never took it, and I was never forced to take it. We did cello and all the orchestra instruments, and we had to take all the band instruments for the bachelors in music education. But guitar was never part of it.

Narrative Excerpt 32. Percy:

It did not. Not even a little teeny tiny bit. We were pretty much assigned out a guitar one year as part of a secondary methods course. The instructor said, "the guitar is very, very important, so you should learn how to play it. Here you go – here's a guitar. You'll have a test in six weeks." That was it. That was the extent of how I learned how to play the guitar. Everything else I learned on my own.

Narrative Excerpt 33. Elizabeth: "As far as catering to me, and how to make me a better guitar educator, nothing. I was ok with that, too, because I was the only one. I was literally the only guitarist out of all the music education applicants for the bachelor's degree."

Narrative Excerpt 34. Adam: "I hate to say- absolutely zero."

Narrative Excerpt 35. Russell: "There's a part of me that wants to say very little."

Narrative Excerpt 36. Caleb: "I have to be honest. It didn't. We had one week in one of my music education core classes. You had to learn a I-IV-V7 chord progression in the key of G, and to be able to play it. And that was it. You didn't even have to play it with music, just play those three chords. So that was it."

Despite having success in the field, four of the six exemplary guitar educators indicated that they did not originally intend on having a career in guitar education:

Narrative Excerpt 37. Hank:

When I was looking for a job, I contacted the district fine arts coordinator to see if there were any opening for band directors. And finally she said, "Can you teach guitar?" And I said, "Of course I can teach guitar" (having never played guitar at this point). To me, in my mind it was just another instrument, so why couldn't I teach guitar? I just have to learn the instrument, it can't be much different than a band class. So then she said, "We've got several guitar jobs." So I took one of the guitar jobs at a Title I middle school. I kind of struggled through it my first year. But I loved it.

Narrative Excerpt 38. Adam:

I'm not a trained, shall we say, classical guitarists – or guitarist for that matter – you've probably noticed this before, but I was one of those who backed into a guitar class. My first job teaching high school out of college was an instrumental music teacher. I was one of those everything package guys. And beginning guitar was on my schedule. They told me that "we have fifty something students to take your guitar class," and I said, "oh my word, I better learn something about the guitar." So, I got a guitar a week before I started teaching and that was when I really started.
        When I first got hired, it was basically told to me by my boss who hired me – the district coordinator – we have it lined up for you to teach 6th grade orchestra for one class, and 6th grade guitar for the other class. And I'm like, yeah, that sounds great – that sounds fine. So I wasn't the instigator there, but as we moved up, that's where it gets kind of up to my choice.

Narrative Excerpt 39. Percy: "With the guitar, as *not* a guitar player – I'm an oboe player – well, by trade and degree – but I think I've spent more time conducting and playing guitar this past however many years."

Narrative Excerpt 40. Caleb:

So, I didn't have any guitar experience to speak of, but I did play bass – and I started playing bass guitar in jazz groups and in church since I was like twelve – but I didn't have any six-string guitar knowledge. So I started studying private lessons at a local music shop, and I went to the Teaching Guitar Workshop and learned a lot more – and just went from there. And it grew so fast and so quickly that I only cross-taught guitar and band for 1 year – and then they [school administrators] were like, "we have enough people, you can teach guitar full-time if you want."

Narrative Excerpt 41. Adam described how a guitar class helped solve a scheduling

problem at his school:

So I thought, what if I make that exploratory class my guitar class. Then I can split up my two really big orchestras to give more divided attention to those beginning orchestra kids. But what was nice was that my exploratory class rotates semester-wide. So, I would get a group of 6th graders for the semester, which isn't ideal because I'd loose them for the second half, but I'd get a new batch of twenty-five kids. So I'd now see on average forty to sixty 6th graders in a years time and try to pick out kids that I'd want to invite back in my 7th grade when I'd then have a year-long semester class of forty minutes inside that 7th grade block. We did that two years ago and so far it has been pretty good.

Theme #9. "Guitar Educators who are Musician-Educators"

The ninth theme consisted of passages that contained codes related to "passion for guitar,"

"lifelong musician," "well-rounded music educator," "experiencing guitar in childhood," and

"participating in a school guitar program as student." Both Elizabeth and Russell expressed a

strong connection and identity as guitarists.

Narrative Excerpt 42. Elizabeth:

I spend most of my time educating, but primarily I consider myself to be a musician – a guitarist. That is first and foremost for me. I've had some great experiences that really shaped my young life and also my adult life and I'd like to offer those same experiences to other kids because I feel like it really enhanced my education as well as my personal life and who I am as a person. It sounds kind of cliché, but it's true.

Narrative Excerpt 43. Russell:

Part of my philosophy is that if you are going to teach an art, you need to be an artist. I continue to have a performing career. I refuse to be one of those teachers who "used to play an instrument." We've seen plenty of music teachers who used to play an instrument.

I'm not one of those not will I allow myself to be one. And I think that it brings credibility to the table that the kids recognize, and it also brings a skillset to the table that is transferable in quality. That's really it. Philosophically, what's important to me is that I be the consummate artist, and that I bring that to everything that I do, especially my teaching. Why do I teach guitar? Because I'm passionate about the guitar.

Narrative Excerpt 44. Adam described why he believed the guitar was an instrument

that encouraged a lifelong experience with music:

I love the guitar for its versatility. You probably hear this from everybody, but I relay that to the students all the time. Sometimes we have indoor campfires and microwave s'mores and sing campfire songs and the end of a semester and celebrate. You're not going to go in college and say to you're buddies, "Hey let's go fishing and camping in the woods, and bring your tuba along." No one is going to jam on their bassoon by a campfire, or take their clarinet to the lake – probably not. But you can always throw your guitar in the back.

It's something you can sing lullabies to your children, you can sing "Happy Birthday" or "Las Mañanitas" to your mom on her birthday – you're probably not going to do with a cello – you probably could, but the guitar is an instrument – like others such as a harmonica or the piano – it's a very utilitarian instrument that is going to be a blessing for their lives for the rest of their lives. How many middle school euphonium players still play in their fifties? But a 6th grader who learned guitar in middle school can probably plunk some chords and sing some songs when they are in their seventies. That's the coolest thing about guitar to me, and that's why I teach.

Narrative Excerpt 45. Hank emphasized the importance of guitar educators being well-

rounded in their approach:

The guitar teacher world is divided between those who want to do classical and those who want to keep popular music involved, and those who want to sit classical style and those who want to do pick style and keep the guitar on the right leg. So that's another issue in terms of people who are teaching guitar now, it's almost like a battleground. So that's another issue that we have to address. And I take on the mentality that, as guitar educators, it would almost be a bad thing if we didn't teach the kids how to read tab, and how to play popular songs, but I see the advantages of just being classical, too. So there's a big debate there.

Elizabeth and Russell shared how experiences with guitar in their childhoods made lasting

impressions.

Narrative Excerpt 46. Elizabeth:

I started classical [guitar] at eight, so I'm a classically trained musician. When I got into high school, they had a jazz guitar ensemble and I'd never played jazz in my life, but my

sight-reading skills were way good, so he wanted me to be in the ensemble anyway. I started taking jazz lessons with a teacher around here, so my jazz chops – I feel like they developed quickly, so with that experience together with my solo classical experience in addition to my group ensemble experience in high school, for sure, those experiences heavily influenced the decision of me wanting to go into this field.

Narrative Excerpt 47. Russell:

My initial interest in the guitar began at around age four when I would watch the "Singing Cowboy" Gene Autry on TV. At the end of each show he would take out his guitar and sing a song. I started asking for guitar lessons around the age of six, and my parents resisted because my mother felt that my fingers would be sore and I'd quit. At age twelve they finally bought me a very cheap, -- very bad instrument.

By this time, my inspiration had shifted from Gene Autry to the Beatles. I taught myself some chords and simple rock & roll riffs and some simple songs. This kept up until I was fourteen. We were visiting some relatives, and they had a much better guitar than mine. I started playing it and for the first time it sounded like music. My parents asked me what the difference was, and I told them as best as I could about the difference in playability. They immediately bought me a much better guitar, and when we returned home enrolled me in guitar lessons.

Elizabeth and Russell shared a determination of having high standards for their guitar programs:

Narrative Excerpt 48. Elizabeth: "The belief of not feeding your students – or selling out to pop music – or what they want to do – don't sell out to them academically. Don't cheat them of the potential that they can do."

Narrative Excerpt 49. Russell: "My advice to anybody who is going to get involved in education is to figure out how far you want to take this. Figure out what is the absolute best program that you can teach, and create that program."

Phase Three

Several studies have examined teaching behaviors (Cavitt, 2003; Colprit, 2000; Duke & Simmons, 2006; Sheldon, 2000; Taylor, 2006). I adapted the categories from these studies to fit the purpose of my research. Additionally, I added the category of "content medium" and "teacher location," which were not observed in other studies. Thus, the analysis contained both concept-driven and data-driven components (Schreier, 2012). It is possible that the previous studies

examining teacher behaviors did not include these dimensions because (with the exception of Taylor, 2012) they were in a traditional large group rehearsal context. The coding frame I developed was consistent with Schreier's recommendation of codes being mutually exclusive (i.e., it is not possible for a performance to be "full ensemble" and "individual").

Phase Three of the study involved the collection and analysis of a teaching video sample from each of the six exemplary guitar educators. The video files were imported into iMovie HD. I then edited the videos into segments that divided the them into units of analysis I called "learning frames." This is an adaption of Duke's (1994) "rehearsal frame." While some of the guitar educators conducted class in the "rehearsal" format, others took a more general music approach. For this reason, "learning frames" was more applicable. The learning frames ranged from 0:30 to 13:09. A learning frame was defined as a portion of the class that focused on a single musical concept or rehearsal portion. Announcements, tuning, discussions of concert attire, and additional school requirements (i.e., language arts tutorial), etc., were not included in the learning frames.

The learning frames for each participant were then compiled into new respective video files and exported as .mov files. The participants' videos ranged from 10:08 to 38:47. Each video was then uploaded into its own SCRIBE 4.2 file for analysis. Each video was analyzed according to the coding frame, which consisted of four dimensions. Each dimension had to be watched four times, with a different dimension being observed each time (Schreier, 2012). For inter-rater reliability, a second CITI certified reviewer was assigned to code approximately 15 percent of the content from Phase Three. The video was randomly selected. The results from both reviewers were imported into SPSS and analyzed for an intraclass correlation coefficient. Unlike Cohen's (1988) Kappa, which is helpful for determining the level of agreement between nominal data,

inter-rater reliability for ordinal and interval data is the best measured by an intraclass correlation (Multon, 2010). The inter-rater reliability for the raters was determined to have an intraclass correlation of .995 (p < .001), which indicates a high level of reliability. See table 8 for a summary.

Table 8. Inter-rater reliability measure

	95% Confidence Interval		F Test with True Value 0				Cronbach's
Intraclass Correlation	Lower Bound	Upper Bound	Value	df1	df2	Sig	Alpha
.995	.984	.998	231.923	13	13	.000	.996

The first dimension coded a behavior as either "teacher behavior" (activity/modeling/ positive feedback/negative feedback/informational statement/question) or "student performance activity" (full ensemble/section/individual). The second dimension coded for the "teacher mobility" (stationary/circulating). The third dimension coded for the "mode of instruction" (teacher guided/student guided). The fourth dimension coded for the "content medium" of the instructional source (print/electronic/aural). For example, if the students were learning from a method book on a music stand, "print" was coded. If students were learning from a projector or smart board, "electronic" was coded. If students were following along with verbal directions or playing along with recording, "aural" was coded. The majority of the codes were timed, with the exception of "positive feedback," "negative feedback," "informational statement," and "question." Due to the brief nature of these codes, they were scored by rate per minute instead of percentage of class time. A table with means and standard deviations is located in Appendix J.

I then analyzed the results from the first component of "teacher behavior/student performance," and calculated the mean scores of the six participants. On average, the exemplary guitar educators spent the majority (60.26 percent) of the learning frames in student-based performance activities, with 30.99 percent of the learning frames to be devoted to full-ensemble

performance, 21.71 percent in individual student performance, and 7.56 percent in sectional

student performance. The teachers made verbal instructions for 29.82 percent of the learning

frames. Finally, teachers spent 3.57 percent of the class modeling a musical idea, either by

performing it themselves or playing an audio recording. Table 9 contains the classroom behavior

percentages for each participant.

Table 9. Classroom behavior percentages by participant

	Ensemble Performance	Sectional Performance	Individual Performance	Verbal Information	Teacher Modeling
Adam	31.50	00.00	27.22	36.44	2.37
Percy	09.14	17.57	31.08	33.14	4.86
Caleb	37.55	01.30	18.73	33.39	4.18
Russell	48.76	19.30	00.00	17.58	0.00
Hank	17.18	04.45	46.74	26.20	2.22
Elizabeth	41.84	02.77	06.47	32.16	7.81

Additionally, the teachers' feedback (negative and positive) and questions to students

were quantified. The results indicated that the participants asked .33 questions per minute (or 1

question every 3.03 minutes), gave .19 statements of positive feedback per minute (or 1 positive

feedback statement every 5.26 minutes), and .1 statements of negative feedback per minute (or 1

negative statement every 10 minutes). See Table 10 for summary of teacher feedback and

questions (see also Appendix J).

Table 10. Teacher feedback and questions by participant (rate per minute)

	Positive Feedback	Negative Feedback	Question
Adam	0.30	0.00	0.50
Percy	0.24	0.14	0.05
Caleb	0.13	0.00	1.06
Russell	0.12	0.46	0.06
Hank	0.00	0.00	0.15
Elizabeth	0.38	0.03	0.15

The second component of analysis investigated the physical location of the teacher

throughout his or her class. I coded the participants' physical location as being "stationary" or

"circulating." The mean scores revealed that exemplary guitar educators spent 69.49 percent of the time in a stationary position (typically in front of the class) and 27.72 percent of the time circulating throughout the room. See Table 11 for a summary of teacher mobility.

Table 11. Teacher mobility percentages by participant

	Stationary	Circulating
Adam	61.95	25.52
Percy	43.12	56.12
Caleb	56.30	41.97
Russell	99.95	00.00
Hank	66.36	32.47
Elizabeth	89.26	10.26

The third component of analysis explored the "mode of instruction." I coded the mode of instruction as being either "teacher-guided" or "student-guided." The mean score of teacher-guided instruction was 73.96 percent, while 24.08 percent of the class time was student-guided. See Table 12 for a summary of mode of instruction.

Table 12. Mode of instruction percentages by participant

	Student-Guided	Teacher-Guided
Adam	28.11	71.27
Percy	40.12	55.45
Caleb	21.55	79.51
Russell	00.00	99.52
Hank	50.68	49.04
Elizabeth	03.99	88.96

The final component of video analysis considered the media format used during the learning frames. These included "print" (method book, sheet music), "electronic" (projector, interactive white board, etc.,) and "aural" (teacher calling out chords, rhythms, etc. for students to follow). On average, the participants used 60.42 percent of the learning frames utilizing print media, 23.51 percent utilizing electronic materials, and 12.05 percent communicating information aurally. See Table 13 for the media format of instruction.

Table 13. Media format of instruction

	Print	Electronic	Aural
Adam	62.41	00.00	28.85
Percy	73.60	00.00	14.13
Caleb	02.94	67.15	29.33
Russell	99.46	00.00	00.00
Hank	37.27	61.71	00.00
Elizabeth	86.88	12.17	00.00

Summary of Findings

The three phases of this research design yielded a large amount of data. Phase One

provided the necessary information to establish descriptive statistics for a national sample of

guitar educators. The results from the GEQ suggested that, despite the large number of music

educators who taught guitar classes, a relatively small percent (7.9 percent) considered

themselves to be guitar specialists. Guitar classes were reported to be primarily taught by band

(38.6 percent), general music (21.8 percent), and chorus teachers (20.2 percent). Orchestra

teachers also reported to teach guitar classes, but comprised a smaller number (7.7 percent) of

any of other music education concentration. Guitar classes were less common in urban settings

(16.2 percent) than suburban (45.8 percent) or rural (34.9 percent) settings.

Among the guitar educators, the self-reported guitar specialists appeared to have some

differences from non-guitar specialists in regard to their perceptions of teaching preparedness

and involvement in professional development. Analyses from the GEQ indicated that the

perception of being prepared to teach guitar class was significantly lower among the group mean

of "non-guitar specialists" (n = 948) compared to the group mean of guitar "specialist" (n = 81).

Additionally, "non-guitar specialists" reported a lower involvement with guitar-related

professional development than "guitar specialists."

Phase Two (interview) of the study investigated the perspectives of exemplary guitar

educators. All six participants stated that guitar classes could take place in many forms to teach

comprehensive musicianship. Five of the six participants described their music classes to be

performance-based (as opposed to a theoretical) applied music courses. A comparison of the

participants revealed a wide variety of teaching materials and instructional approaches, including

teacher-centered instruction, student-centered instruction, and an assortment of modes of media

used in instruction. Interview data also suggested that exemplary guitar educators were skilled in

problem solving and taught towards the goal of students being lifelong participants in music.

       Phase Three (teaching video sample) analyzed the percentages and rate per minute of

various components of the exemplary guitar educators' respective classes. While there was much

in common among the participants, there were also substantial differences in the degree to which

they used each instructional behavior, especially as shown in Table 9. This is evident in the high

standard deviations from the Scribe data (Appendix J). This suggested that there was no

"formula" of pedagogic practices or their proportional use that resulted in being a skilled guitar

educator. The following chapter will further discuss the possible meanings and implications of

these results.

CHAPTER FIVE

DISCUSSION

Summary of the Study

This chapter presents a summary of the study and situates the data drawn from Chapter Four within the literature. It also includes the thematic analysis, unexpected findings, implications for action, and recommendations for further research. The chapter closes with remarks concerning guitar educators and their impact on the field of guitar education.

Guitar's Place Within Music Education

Grossman's (1963) advocacy for the inclusion of guitar within music education posited the idea that guitar could provide a meaningful platform for students to experience music. He highlighted that the guitar is able to accompany a singer, perform in a wide range of styles, be accessible for beginners, and function as a social instrument. Grossman concluded with the recommendation for the guitar to be fully utilized during the school day along with "the many fine orchestral and band instruments" (p. 142).

Only a few years after Grossman's article, individuals at the Tanglewood Symposium discussed the need for the scope of school music programs to be expanded and made accessible to a wider group of students. Leaders began to emerge in guitar education, and contributed to the field by writing advocacy articles in professional journals for music education (e.g., Bartel, 1990; Cahn, 1967; Callahan, 1978; McCarthy, 2013; Schmid, Marsters & Shull, 1998; Seifried, 2006; Shearer, 1971; Snyder, 1977), which clearly had a part in inspiring a considerable number of music educators to include guitar instruction as a teaching responsibility. Although guitar classes are now widespread, there is limited research into the nature of guitar education and the professional profiles of those who teach it.

Purpose of Study and Methodology

In Chapter One, I wrote that the purpose of this study was to provide an evidentiary-based understanding of the professional profiles and pedagogic practices of guitar educators. The methodology of my study involved three phases of data collection. In Phase One, all of the members of NAfME who indicated guitar as a teaching interest were invited to participate in the Guitar Educator Questionnaire (GEQ).

In Phase Two, I asked each of the six regional representatives from the NAfME Council for Guitar Education to recommend "exemplary" guitar educators. The resulting purposeful sample of six exemplary guitar educators then shared their pedagogic practices in individual semi-structured interviews. In Phase Three, I examined and analyzed a teaching sample of each of the exemplary guitar educators. Findings from the three phases were considered in relation to each other as I developed the thematic analysis.

Major Findings

Through the course of this research, it was established that guitar instruction is somewhat common in American schools. Currently, 6,989 of NAfME members (15.3 percent) include guitar to some degree in their instruction. All of these individuals were invited to participate, and 1,269 returned the GEQ. One thousand twenty-nine (81.1 percent) of the respondents indicated that they were currently teaching a guitar class. From this statistic, one can approximate that there are between 5,000-6,000 active schools across the country that offer at least one course in guitar. This estimate does not account for guitar programs directed by music educators who are not members of NAfME (e.g., Texas).

Despite the large number of guitar classes in schools, only a small number (n = 81, 7.9%) of music educators from this study considered themselves to be guitar specialists. In fact, 29.83

percent (n = 307) of the participants reported that they did not even consider themselves guitar educators, despite indicating that they taught at least one guitar class. The low percentage of guitar specialists among those teaching guitar could be one explanation for the report of the level of guitar classes being offered. The results of the GEQ suggested that guitar programs are frequently designed as courses designated to be taken once rather than repeatedly, in contrast to the multi-year model of B/O/C performing ensembles. Only 37.4 percent of the respondents indicated that they taught multiple ensembles of various levels, while 62.6 percent of the respondents reported teaching beginning-level classes exclusively.

Respondents to the GEQ reported a perception of low support from their school district (48.2 percent,) music supervisor/coordinator (81.6 percent,) and network of guitar educators (71.8 percent). The GEQ also queried guitar educators about professional development. A substantial amount (68.5 percent) indicated that they rarely or never participated in guitar-related professional development, and 76.1 percent of respondents reported that their pre-service training provided little or no preparation for a career in guitar education.

In Phase Two, I investigated the views of exemplary guitar educators. Based on data from the interviews, exemplary guitar educators reported that they valued comprehensive musicianship, placed an emphasis on active music making experiences, and employed a variety of teaching materials and approaches. Phase Three provided evidence of the exemplary guitar educators' teaching, and revealed many common traits among themselves, although the proportion of class time dedicated to the different traits was varied. The teaching traits observed were student performance, verbal information, teacher modeling, circulating around the room, utilizing multiple modes of instructional materials, and creating a balance of student-guided and teacher-guided instruction.

Findings Related to the Literature

The subheadings below represent topics found in the literature base discussed in Chapters One and Two. These subheadings illustrate a broad distillation of topics contained within this foundational literature.

Call for Wider Music Experience

The third category of themes from Phase Two of the study gave insight into why the exemplary guitar educators taught the way they did. Several of these themes reflected the desire for creating a community centered around a mutual interest in music. For example, in Narrative Excerpt 27, Elizabeth underscored the importance of widening musical offerings and selecting music that is accessible to different levels. Similarly, in Narrative Excerpt 29, Adam claimed that guitar class allowed students to "get their feet in the doors" of a school music room.

Striving towards an accessible music education for students is not a novel concept. Individuals involved with the Tanglewood Symposium in 1967 saw the need to widen the scope of music experiences in school music programs. In many ways, guitar education has been an ideal medium to accomplish this goal. Cahn (1967) described a call for change within music education that resonated with the Tanglewood Declaration. He wrote, "The issue is whether the profession is geared to making these changes and others yet to come. Such a challenge may be symbolically considered through the growing popularity of the guitar" (p. 88).

Bishop (1977) provided two examples of schools that, by offering classes in guitar, succeeded in "attracting mainly students who would not otherwise have participated in guitar programs at all" (p. 64). Snyder (1977) also described the need for "more course offerings for students who lack the interest or skill to participate in our traditional instrumental and vocal classes" (p. 49). Orr (1981) argued that the reason why guitar is an attractive alternative for

"non-music" students lies in its fundamentally distinct nature to B/O/C programs. He wrote that B/O/C programs are "necessarily ensemble oriented, appealing to students who are readily adaptable to the structure required to produce an efficient performing group. This leaves out a large number of students who do not identify with the structure or the musical content" (p. 58).

While B/O/C programs are capable of providing rich experiences for those involved, their specialized nature frequently precludes a substantial number of students (Choate, 1967; Cahn, 1967; Allsup & Benedict, 2008; Elpus & Abril, 2011). Guitar advocates have steadily offered the reminder that guitar classes offer a solution for expanding music offerings to students who lack interest in participating in B/O/C programs (e.g., Bishop, 1977; Orr, 1984; Schmid, Marsters & Shull, 1998; Snyder, 1977). This was reflected in the findings of the GEQ, which verified that nearly 7,000 music educators have found guitar to be a resource for expanding the opportunities provided by the school music programs.

Comprehensive Musicianship

Phase Two contained Narrative Excerpts that described how guitar classes were used to teach in way that developed a comprehensive (e.g., melody, harmony, rhythm, arranging, creativity, social context) understanding of music, as opposed to learning a single musical part without considering how it relates to the whole. In Narrative Excerpt 4, Hank described that his guitar classes frequently focused on various musical concepts, and the guitar was merely the "instrument of choice" that facilitated the learning of these concepts. In his teaching sample analysis, Hank dedicated 50.68% of the time to student-guided activities. This resonated with Snyder (1977) who wrote, "the guitar class allows students to become actively involved in discovering and experiencing music" (p. 51). Snyder also reminded readers that guitar class

included "music theory, vocal technique, performance, appreciation, and notation," and guides students "towards what will hopefully be a lifelong investigation of music" (p. 50).

Elizabeth shared how improvisation and creativity were important parts of her pedagogic process. Zvengrowski (1980) explained how the unique characteristics of the guitar, such as tone color and harmonic texture, made it an "exceptional instrument to use in a comprehensive approach to music" (p. 50). He also described the importance of the creative process in a comprehensive music experience. Schmid, Marsters, and Shull (1998) added that guitar class was "clearly one of the comprehensive music curricular options," and a "medium through which you can share your wealth of musical expertise" (p. 5). In Elizabeth's case, simply knowing chords on the guitar was not sufficient. She reported in Narrative Excerpt 8 that she challenged students by saying, "You've learned this whole list of chords, now do something with it."

In Phase Two, exemplary guitar educators indicated that they tried to balance their curriculum by including popular music. In Narrative Excerpt 6, Adam discussed utilizing a "riff of the week" that highlighted various selections from popular music repertoire. In Narrative Excerpt 8, Elizabeth shared how she encouraged her students to experiment with various chord progressions to create something new. By including these components in class, the students are able to see elements from popular music combined with elements from academic music.

Popular Music

Green's (2001) research highlighted how in the past, popular musicians turned away from music education, and suggested how music educators could benefit by involving some of the processes that popular musicians employ. She also found that popular musicians acquired a considerable amount of the knowledge in an informal context. This was observed in Phase Three of the current study, which provided evidence that the exemplary guitar educators created the

space for more informal, student-guided experiences. They averaged 24.08 percent of the learning frames in such activities. This was also consistent with Seifried's (2006) research, which investigated the social impact of "group identity and bonding" (p. 171) that was associated with popular music. By incorporating music with which students are familiar, students become more connected to the instructional material. Contained in Narrative Excerpt 29, Adam viewed guitar class to have "an opportunity to retain kids, to attract kids to not drop out of school, to find some home in the school where so many kids feel homeless or lonely."

Lack of Guitar Specialists and Level of Instruction

While guitar classes are currently widespread, results from the GEQ suggested that 92.1 percent of these classes were taught by music educators who were non-guitar specialists. The issue of identifying qualified guitar instructors was first raised by Cahn (1967) when he wrote, "in trying to reconcile this situation, schools have a problem of staffing. Where does one quickly find one thousand licensed guitar teachers? And where does one find the teachers to teach those teachers?" (p. 88). Seventeen years later, Decker's (1984) research indicated that guitar class teachers' lack of knowledge and playing skills were impeding their instructional abilities. Thirty-one years later, the current study suggests that the issue of finding specialized teachers still remains.

The call to raise the quality of guitar instruction has been an ongoing activity of guitar advocates. Shearer (1971) asked the question, "Why is the instrument generally played so badly, both technically and musically, that serious doubts arise in the minds of many musicians as to its validity as a medium of high-level musical expression?" (p. 53). Callahan (1977) recounted that the enthusiasm that accompanied the promulgation of the guitar in schools resulted in

"scheduling classes without guitar specialists to serve as teachers or scheduling them before staff music teachers have had opportunities to learn the instrument properly themselves" (p. 60).

Results from the GEQ suggested that this is still a problem, as only 6.4 percent of the respondents reported that they "very frequently" participate in guitar related professional development, while 68.5 percent reported to "never" or "not frequently" participate in guitar-related professional development (Table 3). Elizabeth and Russell, both of whom were guitar specialists, also voiced a desire for high standards in guitar education. In Narrative Excerpt 48, Elizabeth described her instructional value of pushing her students to be successful. Russell echoed the belief of maintaining high standards in Narrative Excerpt 49, encouraging other guitar educators to "figure out what is the absolute best program that you can teach, and create that program."

The GEQ indicated that 62.6 percent of the respondents reported that the only guitar courses they taught were at the beginning level. This is not a new development, as Bartel (1990) wrote that school guitar programs were not frequently allowed to "develop the kind of maturity that will let them be seen as legitimate equals of the traditional performance programs. Teachers need a more comprehensive concept of guitar class: a concept that can meet the needs of the one-credit course – but one that can also become a multiyear, sequential program" (p. 43-44). Based on the reported value of teaching comprehensively from the exemplary guitar educators, it appears that Bartel's recommendation was successful. However, results from the GEQ suggest that much work remains to be done if we are to increase the number of multi-year programs.

Philosophy and Democratic Education

The exemplary guitar educators reported utilizing a variety of teaching materials and modes of instructional delivery. This was consistent with Greene's (1988) description of multiple

modes of classroom experience, which reminded educators of the multiple modes of interpretation that are necessary for artistic interpretation. In the case of this study, the exemplary guitar educators' art of teaching was observed in addition to the content of the musical art form. Jorgenson (2008) wrote that, "Finding out who we are and what feels comfortable in our own teaching styles is an important part of teaching to our strengths" (p. 8). Each of the participants teaching style was unique and took advantage of their particular musical and personal strengths.

In one of the video samples, Adam was observed teaching the song "Las Mañanitas" to his guitar class. When he asked which students had played this song at a friend or relative's birthday, several students raised their hands. Adam's lesson incorporated the social lives of his students, and took their various social "places" into consideration. This relates to Stauffer's (2012) observation that music education has become a "place-bound concept" (p. 435). Adam's process of sharing ownership of the class highlighted the influence of experience while advocating that music education should prepare students for settings outside of school-related events. This is what Allsup (2003) described as "opening spaces" for music education.

The exemplary guitar educators' decision to create space for student-guided instruction validated the informal learning process described in Jorgensen (2012). She wrote about the intersecting nature of informality and formality and described them to be "inextricably linked and in the process of becoming the other" (p. 469). This approach has the potential to suspend the exclusive top down directives from a strict teacher-guided lesson and extend the musical ownership to the students. In Narrative Excerpt 12, Percy shared how this manifested in his classroom: "I'm going to give them the formal part, but the informal or less formal – more experiential part – is letting them try it." He went on to say, "but because of who they are and

how they learn, I have to give them the time to actually do it." In his teaching sample, Percy's students spent 40.12% of the learning frames in student-guided activities.

The exemplary guitar educators all had unique pedagogic approaches, and used a variety of teaching materials. None of the participants used a single curriculum exclusively. In Narrative Excerpt 11, Russell stated that his curriculum is customized, stating, "The traditional classical guitar teaching styles that have been handed down to us for a couple of generations now, and have been proven to work. I use that with a healthy dose of some of the materials that are out there for general teaching – beyond music teaching."

Fiske (2012) investigated the concept of "ownership" and musical ideas. He took a critical look at music education and suggested that it underestimates "student potential for comprehending music qua music" (p. 307). He supported this by observing that curriculum designs are frequently centered on musical performance, music reading ability, historical facts, and understanding formal structures (p. 308).

If an instrumental or choral ensemble performance is well received by an audience, a music program is typically considered successful. However, Fiske questioned if such experiences resulted in lifelong musical learning. Adam shared his perspective on why the guitar could contribute to lifelong musicianship in Narrative Excerpt 44.

> It's a very utilitarian instrument that is going to be a blessing for their lives for the rest of their lives. How many middle school euphonium players still play in their fifties? But a 6th grader who learned guitar in middle school can probably plunk some chords and sing some songs when they are in their seventies. That's the coolest thing about guitar to me, and that's why I teach.

Exemplary Educators

Phase Three of the study examined instructional units of exemplary guitar educators I called "learning frames." As mentioned in Chapter Three, this was an adaptation of Duke's

(1994) "rehearsal frames." Duke investigated the specific setting of a music "rehearsal." However, the majority of the teaching samples in the current study contained material that went beyond rehearsing. Duke wrote, "There is an element of teaching at the heart of skilled rehearsing, but this aspect seems all too often overlooked …" (p. 93). A potential contribution from the methodology of the current study is the adaptation of the rehearsal frame to learning frame, which considered the behavior of the student in addition to the educator.

Data from Phase Three revealed a large variance of classroom behaviors, with the exception of one category. Exemplary guitar educators engaged students in performance activities in more than 60 percent of the learning frames. A high degree of student performance activity is indicative of exemplary teaching in music (e.g., Cavitt, 2003; Colprit, 2000; Duke, 1999; Duke & Simmons, 2006).

Among the goals of the present study was to document ways in which "exemplary guitar educators" approached teaching and learning, in order to provide examples for "non-guitar specialists" who wish to improve their abilities as guitar educators. These findings should in no way be interpreted to be a "final answer," as human interactions surrounding teaching and learning will always be nuanced, substantive, and fluid. The desire for improvement is worthy, but caution be taken to avoid the fallacy of adopting an imposing model, regardless of how attractive it may seem. The diversity of approaches to teaching, as observed by the exemplary guitar educators, should remain a vital and essential component of the emerging discipline of guitar education.

Thematic Analysis

Through collecting, examining, analyzing, and constantly comparing the data from the various phases of this study, I noticed three types of guitar educators. The first group is what I

have called "converts." This group consisted of music educators who had training in the B/O/C traditions, and were either requested to teach guitar or volunteered to do so. Many of these "converts" to guitar education have, through a combination of professional development and self-directed learning, become excellent teachers and leaders in the field. Four of the six exemplary guitar educators (Adam, Caleb, Hank, and Percy) fit into this category.

The second type of guitar educator is the "trailblazer." This type of guitar educator began studying the instrument as a child, but did so outside of a school context. A "trailblazer" may have participated in a B/O/C program in school, but frequently did not participate in school music programs whatsoever. "Trailblazers" studied guitar in college and then found a way to teach in schools. One of the six exemplary guitar educators (Russell) fit this description.

The third type of guitar educator is the "native." A "native" would have participated in guitar programs in middle and/or high school, and studied music education with a firsthand knowledge of guitar education. One of the exemplary guitar educators (Elizabeth) fit into this category.

If school guitar programs continue to grow as they have for the past 60 years, it is reasonable that more and more collegiate music programs could include guitar students that have advanced performance skills, solid fundamentals, and the personal experience of having participated in a school guitar program. According to Roberts (2004), this experience could lead to a stronger identity as a musician and, specifically, as a guitarist. Woodford (2002) found that many in-service music educators decided to have a career in music education in high school, frequently as a result of being motivated by an influential music teacher. The greater number of middle and high school guitar programs also could create an increase in students who arrive at

college with an identity as a musician and a guitarist, as well as expand the number of guitar students who decide to become pre-service music educators.

As such, it is reasonable that guitar education matures as a field as increased numbers of "natives" enter into careers as guitar educators. In 1971, Shearer wrote that guitar education was in its adolescence. Despite its advances in organization, training, and resources, guitar education will continue to be coming of age until it is conducted with the same level of dedication and importance of music educators within B/O/C traditions. Perhaps the increasing influence of "native" guitar educators will make this a reality over time. However, national, state, and especially region leadership play a crucial part in the philosophical and pragmatic development of guitar education. A high percentage (81.6) of the GEQ respondents reported that there is no "go to" person in their district to whom they can turn for guitar-related questions and issues. Even if such a person did exist, if he or she is not known among the region, they are not likely to have an impact. State conferences could be a place to help guitar educators become organized, but the majority (80.8%) of respondents of the GEQ reported guitar representation at state conferences to be "none" or "low." Grassroot movements have the potential for tremendous impact, but if they are not organized and directed, guitar education will remain disparate.

This is not to say that a "standard curriculum" should be imposed on all guitar classes. The results from the GEQ suggested that there is a wide range of contexts among guitar classes. Much of the literature credits the unique characteristics of guitar classes as part of its appeal to students (e.g., Bartel, 1990; Cahn, 1967; Seifried, 2006; Snyder, 1977). But, an open dialogue – involving students, pre-service guitar educators, and in-service guitar educators – could hasten the development of the field.

Surprises

Guitar education has evolved a great deal since Grossman's (1963) article. Various states in the have begun to include All-State guitar ensembles as well as other guitar performance evaluations. A multitude of method books specifically designed for classroom guitar is available. Some colleges even grant degrees in guitar education (McCarthy, 2013). A national council for guitar education exists. However, the many of the challenges identified by the early leaders in the field of guitar education are still present today. It was surprising to learn the field has not yet been able to overcome obstacles such as recruiting and retaining qualified guitar instructors. Similarly, the call to raise performance standards (Bartel, 1990; Callahan, 1978) still applies, as the majority of guitar offerings are limited to beginning-level instruction.

The level of disconnectedness among guitar educators was unexpected. Nearly three quarters of respondents of the GEQ indicated "none" or "low" with respect to support from a network of guitar educators, and over 80% of the respondents had no one in their district that could provide assistance with guitar-related issues. This was somewhat the case even with the NAfME Council for Guitar Education, as the majority of their recommendations for exemplary guitar educators were limited to their home state of the respective representative.

Potential for Guitar Education

Callahan (1977) wrote that she was committed to music, not "guitariana" (p. 12). That is to say, the guitar is an instrument, but its end lies in the musical experience it creates. The popularity of the guitar has led many music educators to advocate for its inclusion within school music programs. Over the decades, there have been several movements that varied in momentum. Guitar is not the only field that has attempted to reach a wider range of students. Children's choir, jazz, world drumming, mariachi, and other sub-sets of music education have had varying levels

of success in the endeavor of promoting a broader school music experience. Leaders in the field of guitar education would be wise to learn from other fields on how to maximize its learning potential to keep it from being dismissed as a trend. Snyder (1977) wrote, "many directors still wonder if the guitar is a friend or a foe to school music programs. They're not sure if we should capitalize on its popularity or just 'tread water' and hope the guitar fad will go away" (p. 49).

Implications for Action

One common trait among the exemplary guitar educators was having a "communal spirit." This entailed interacting and exchanging ideas with other K-12 guitar educators, collegiate guitar faculty, and professional artists. All parties could benefit from strengthening the connections between these various realms. The results from the GEQ suggested that many guitar educators perceived a low level of support from their school district, state music educators association, and network of guitar educators. The relatively small number of guitar specialists (7.9 percent) could provide a great service by making themselves available to provide guidance and mentor other music educators who are entering the field of guitar education. Those in leadership positions could provide the critical service of connecting rising guitar educators with strategic mentor teachers.

Collegiate guitar faculty are in a unique position to positively impact the broader field of guitar education. Two of the exemplary guitar educators (Elizabeth and Russell) discussed maintaining relationships with local colleges and universities. Taking individuals and small ensembles of college guitar students to middle and high schools has a double benefit. First, it allows the middle and high school students to see performances on a high level, and perhaps creates a consideration to study music in the future. The second benefit is that such an exchange would allow the college guitar students to witness a school guitar program, and consider guitar

education as a potential career. Collegiate guitar faculty members should present the possibility of a career in music education to all his or her guitar students, and work with the college's music education department to place pre-service music educators in a strategic school with a knowledgeable in-service guitar educator. Results from the GEQ suggested that guitar educators are not well networked. Having a student teaching experience with an experience guitar educator could help prevent the case of an isolated guitar educator.

This study discovered various findings in regard to guitar-related professional development. On the whole, 68.5 percent of guitar educators either "never" or "not frequently" participate in guitar-related professional development. However, each of the exemplary guitar educators reported that they were involved in professional development, and being so positively impacted their teaching abilities. National and regional workshops and seminars are meeting the needs of many, but there are still others who remain to be either made aware of these opportunities, or convinced of their value.

Recommendations for Further Research

This study was limited to guitar education in the United States. Replicating this study in other geographic contexts could document the state of guitar education in their respective locations, while investigating the practices of exemplary guitar educators. Such an international investigation could provide a valuable cross-cultural insight into guitar education. For instance, how does guitar education in the United States compare to other counties?

Additionally, conducting research on collegiate guitar students could be fruitful. By interviewing collegiate guitar instructors, we could better understand the range of backgrounds and experience of freshmen guitar students. Both students who participated in high school guitar

programs and those who did not participate in high school guitar programs could be examined to determine if any correlation exists between those who participated and those who did not.

Results from the GEQ suggested that non-guitar specialists participate in guitar-related professional development to a lesser degree than guitar specialists. Could this stem from a lack of interest, a lack of knowledge, or does it result from a limitation that the current structure of B/O/C creates? For example, a state music conference may have a B/O/C event and a guitar event at the same time. Would a music educator be more likely to attend the event that is catered to their area of specialization rather than their secondary interest of guitar?

Further research could also be conducted that investigate how exemplary educators teach specific guitar-related concepts. By using Scribe 4.2, particular outcomes could be measured to compare the results of various approaches to guitar pedagogy. However, caution should be taken to not imply that there is only one "best" way.

Concluding Remarks

Guitar education has shown to make a positive contribution to the musical development students. Guitar classes have grown from a few isolated classes to a "broad-based movement with support from administrators, parents, and students" (McCarthy, 2013). Guitar classes have played a part in fulfilling the charge of the Tanglewood Declaration to expand the repertoire, styles, and forms in students' school music experiences. However, there remains a gap between what guitar education currently is, and what it could become.

The potential benefits of including guitar in school music programs have been long established. Over fifty years ago, Grossman (1963) provided the prototype for the advocacy of guitar in schools:

1) There is interest in the guitar among our nation's youth.

2) The guitar is a musically complete instrument (harmonic, melodic, rhythmic, able to play in multitude of styles and settings).

3) It is accessible for beginners, yet challenging for advanced players.

4) It is social and portable.

5) It lends itself to creativity.

Yet, the current study revealed that guitar education is still faced with many of the same challenges that it has long had. Cahn (1967) described how students trust music educators to help prepare them for music in today's world, which includes instruction in guitar. He wrote, "Alas this causes only embarrassment. They [music educators] are not prepared. Many staffs do not include anyone who knows the instrument, how to play it, or its literature" (p. 88).

I close my study with two suggestions for foundational components that could be part of a new philosophy for guitar education in the remainder of the 21st century: First, the profession must become more connected. An exchange of performances, ideas, and support should occur between all the various enclaves of the field, encompassing secondary guitar classes, K-12 guitar educators, collegiate guitar students, collegiate guitar instructors, and professional artists. The second foundational component of new philosophy should include the raising of academic and performance standards of guitar classes. Snyder (1977) wrote, "a music teacher who believes that the guitar has little value and really has no place in the school music curriculum will prove it" (p. 50). The guitar has been able to help address the problem of attracting a wider proportion of school student bodies to participate in music class, but if it is not taught well, and by a qualified instructor, then we run the risk of *miseducating* our students. This is of moral concern, as Dewey

described a *mis-educative* experience to have the potential to "distort the growth of further experience" (p. 24).

Callahan (1978) wrote that method courses in class guitar "are being offered by a growing number of college music departments" (p. 60). However, data from Phase One and Phase Two indicated that three-fourths of the participating guitar educators reported that their pre-service training provided little or no preparation for a career in guitar education. College and university music education programs that offered courses in class guitar methods could provide a great service to the field.

Through a review of the past and a study of the present, it is my humble hope to contribute towards the progression of guitar education. Guitar education has been fortunate to have luminaries to show the way toward a meaningful musical experience through the guitar. By building on this work – and with a spirit of collaboration – guitar education has the potential to positively impact students' lives with the blessing of a lifelong involvement with music.

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APPENDICES

Appendix A

Pilot Study Questionnaire

Questionnaire: Georgia Guitar Educators

Edit th

* Required

CONSENT (STUDY PURPOSE) *
You are invited to participate in a research study. The purpose of the study is to investigate the views and practices of guitar educators in the state of Georgia. You were selected because you are a part of the Georgia Guitar Educators network. Approximately 75 participants will be recruited for this study. Participation will require the one-time answering of an online questionnaire of 22 questions.

◯ I agree

◯ I disagree (please exit site)

CONSENT (RISKS AND BENEFITS) *
In this study, you will not have any more risks than you would in a normal day of life. Participation in this study is not intended to benefit you personally. Overall, we hope to gain information about the emerging field of guitar education.

◯ I agree

◯ I disagree (please exit site)

CONSENT (CONFIDENTIALITY) *
Your records will be kept private to the extent allowed by law. This study is associated with music education and Georgia State University. Dr. Patrick K. Freer (Principal Investigator) and Robert Pethel (Student Principal Investigator) will have access to the information you provide. The questionnaire is designed to be taken completely anonymously. The information you provide will be stored in a password protected machine. Your name and other facts that might point to you will not appear when we present this study or publish its results.

◯ I agree

◯ I disagree (please exit site)

CONSENT (CONTACT) *
Contact Dr. Patrick K. Freer at pfreer@gsu.edu and 404-413-5949 if you have questions, concerns, or complaints about this study. You may also contact Susan Vogtner in the Georgia State University Office of Research Integrity at 404-413-3513 or svogtner1@gsu.edu if you would like to talk to someone who is not part of the study team. You may also contact Susan Vogtner if you have questions or concerns about your rights in this study. You may save or print a copy of this form for your records.

◯ I agree

◯ I disagree (please exit site)

Do you currently teach guitar in a school setting?

◯ Yes

◯ No

Do you consider yourself a guitar specialist?

◯ Yes

◯ No

What is your area of concentration within music education?

◯ Band

◯ Chorus

◯ General Music

◯ Guitar

◯ Orchestra

◯ Other: [   ]

What is your primary instrument?

[   ]

What is your secondary instrument?
(Leave blank for no secondary instrument)

[   ]

How would you describe your guitar performance level?

◯ beginner

◯ intermediate

◯ advanced

◯ professional

Which word best describes your school?

◯ Rural

◯ Suburban

◯ Urban

◯ Other: [   ]

What do you teach in addition to guitar?

[   ]

Was guitar pedagogy included in your pre-service training?

◯ yes

◯ no

Gender

[   ]

Age

◯ 21-25

◯ 26-30

◯ 31-40

◯ 41-50

◯ 51-60

○ 61-70

○ 71 +

Years of teaching experience?
(any subject)

○ 1-5

○ 6-10

○ 11-15

○ 15 +

Years of teaching guitar?

○ 1-5

○ 6-10

○ 11-15

○ 15 +

For me, teaching guitar is . . .

○ my preference.

○ a requirement.

○ Other: [_____]

If you could design your teaching schedule, would it include guitar?

○ yes

○ no

What level do you teach?

○ Elementary

○ Middle

○ High

○ Combination

○ Other: [_____]

How would you describe your guitar classes?
(Check all that apply)

☐ Guitar Orchestra

☐ Garage Band

☐ Eclectic

☐ General Music Class

☐ Other: [_____]

How would you describe the music selection of your guitar program?

(Check all that apply)

☐ Classical

☐ Popular

☐ World

☐ Folk

☐ Jazz

☐ Other: [   ]

What level of support do you perceive from your network of guitar educators?

○ None

○ Low

○ Medium

○ High

Do you feel adequately prepared to teach guitar?

○ Yes

○ No

How well did your pre-service training prepare you for a career in guitar education?

○ None

○ Low

○ Medium

○ High

What level of guitar classes do you teach?
(Check all that apply)

○ Beginner

○ Intermediate

○ Advanced

○ Other: [   ]

[Submit]

Never submit passwords through Google Forms

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Appendix B

Pilot Study Interview Guide

Name (optional)_____   **Date_____**

Patrick Freer (PI) , Robert Pethel (Student PI)

Please take a few minutes to outline your thoughts regarding your experience in guitar education. You can reference these during the discussion portion of the interview. The information collected will be recorded and transcribed. Concluding the interview, your notes will be collected. The views and opinions will be kept confidential.

I. Educational Practices

What do you consider to be the core practices of your guitar program?

Describe a typical day in your guitar classroom?

II. Instructional Strategies/Techniques

Which instructional strategies do you include in your teaching, (Ex. peer learning, experiential learning, formal/informal learning, etc.) and why were they included?

What are the defining features your instructional technique?

How do your students demonstrate that they have learned something?

III. Curriculum

What guides your curriculum? (national standards, state standards, district standards, alternative curriculum, method book, customized curriculum, etc.)

What components of your curriculum do you find especially relevant, and which ones do you find less relevant (music fundamentals, creativity, exposure to diverse music styles, music theory, etc.)

IV. Classroom Management

How attentive are your students in class?

What are some specific strategies that help keep your instruction time effective and efficient?

V. Professional Development

Where do you go for new ideas, feedback, continuing education, etc.?

How did your pre-service training prepare you for a career in guitar education?

VI. Personal Thoughts

What do you care about?

Why do you teach guitar?

What do you believe to be the "recipe for a successful guitar educator?"

What are your recommendations for the field of guitar education?

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Appendix C

NAfME Research Assistance Form

RESEARCH ASSISTANCE FROM NAfME

</div>

NAfME has had a long association with the research community in schools, colleges and universities, and through our members who have a keen interest in supporting research efforts in the field of music education. We wish to support those who need to communicate in a broad and timely fashion with potential research subjects or collaborators (e.g. members who might be asked to complete a survey, participate in an experimental research study, or collaborate in evaluating the effectiveness of a new instructional strategy). With this in mind, **NAfME is pleased to provide indirect access to the association's membership list using our e-mail transmission platform.**

The purpose of providing this research assistance is to allow those with a legitimate research program or material to reach out to NAfME's membership in a way that might result in the collection of additional data points that may be useful to complete ongoing research projects. The majority of our members are in the United States. Our members represent all interests, specialties and teaching levels, with experience ranging from the Collegiate and first-year teacher to highly skilled and seasoned professionals. The list is highly accurate, and current. We estimate that nearly 50% of all music educators in the U.S. are NAfME members. **This is your opportunity to send a research-related message to NAFME members. This service is available for members only.**

Research Transmission via Email - Details:

- **Standard Transmission: $50.00**
  - **Includes:** Transmission of an HTML or text-based e-mail to **5,000 members or fewer**, with up to 2 selection criteria (example: states, teaching levels, etc.), using NAfME's mass e-mail transmission tool.
  - The transmission is sent by NAFME on the individual's / company's / institution's behalf.
  - An NAFME staff member will request the text that will be included in your e-mail, and will transfer it to our system. The blast will be sent using a standard NAfME (design) template.
  - Minor proofing of design and content is included as part of the standard service.
  - Though **member e-mail addresses are not provided directly to the client** as part of this program, you may elect to forward members to a survey or other related tool, or have replies sent to a specific survey tool, department or staff member.
  - NAfME will confirm final cost and request final approval from client prior to transmission.
  - E-mails are approved / scheduled **within five business days** upon receipt of order and payment, based on network availability.
  - **Requirements:** Proof of current membership and **a valid IRB (Institutional Review Board) number** must be presented to NAfME by the client prior to any approval/scheduling of e-mail transmissions.
  - **The following disclaimer must be included in the e-blast text:** "This invitation is sent as a service to the profession by NAfME, as part of our ongoing efforts to support research in music education. The sending of this invitation does not constitute endorsement of the content or quality of the research project for which this invitation is sent by NAfME or its component Societies or Councils."
  - **Regarding Content:** NAfME reserves the right to approve ALL content prior to transmission. NAfME will deny requests for transmission of messages/materials which include non-research-related material and/or links to specific product sales pages.
- **Additional Services:**
  - Transmission to more than 5,000 members**: $25.00 for each add'l 5,000 members (or portion thereof)**
  - Additional list criteria (in excess of 2 criteria): **$10.00 per criteria**
  - Re-send to original distribution list (non-responders only): **$25.00**
  - Rush Order (guaranteed transmission in less than five business days): **$25.00**
- **To Order:**
  - Provide a copy of the completed order form, payment, and .a sample of your intended text . Membership and a valid IRB number are required. Send all materials to NAfME by mail or e-mail. See the order form for the current mailing address / e-mail address.

Appendix D

Research Criteria

National Association for Music Education

RESEARCH ASSISTANCE ORDER FORM

Mail: NAFME, Attn: Mike Blakeslee, 1806 Robert Fulton Drive, Reston, VA 20191. **E-mail: mikeb@nafme.org.**

NAME _____ Member ID _____

COMPANY / INSTITUTIUON _____IRB Number _____

PHONE _____ E-MAIL _____

ADDRESS _____

CITY_____ ST/PROV_____ ZIP_____

List Criteria (first 2 are free):

Please list any specifications below, according to geography (ZIP, state, foreign), teaching level (elementary, higher education, etc.) and/or teaching area (choral, instrumental, jazz, etc.).

Geography (please choose one)**:** ❏ BY STATE ❏ BY ZIP CODE (range)
Details: _____

Teaching Level: ❏ Private/Studio ❏ Pre-School
❏ Elementary Only ❏ Middle School / Jr. High Only
❏ High School Only ❏ K-12 ❏ Collegiate (students)
❏ Higher Ed (professors, staff) ❏ None (no charge)
❏ Other (please list): _____

Interest Area: ❏ Band ❏ Orchestra ❏ Choral ❏ Marching Band
❏ Guitar ❏ Voice ❏ Show Choir
❏ Jazz ❏ Special Education ❏ Teacher Education
❏ Research ❏ Hist/Theor/Comp ❏ General Music
❏ Mariachi ❏ Technology ❏ Keyboard

Services Requested (select all that apply):
✓ Standard Transmission (see page 1 for details): **$50.00**
✓ Basic Proofing/Programming Time : **Included**
❏ # of Additional List Criteria (in excess of 2): _____ **$10.00 per criteria**
❏ Re-send to non-responders: **$25.00**
❏ Rush Order (guaranteed transmission < 5 business days): **$25.00**

SUBTOTAL (est.): **$_____**

Payment Type:
❏ Credit Card ❏ Check
If credit, please choose: ❏ Visa ❏ MasterCard ❏ Amex ❏ Discover
Credit Card Number: _____ Exp. Date: _____ CVV: _____
Name (as it appears on card): _____

Agreement: By signing this form below, you agree that you have the full power and authority to enter into this agreement on behalf of your company or institution. The company / institution agrees that this transmission shall be for legitimate research purposes, and is not intended to serve as a sales tool.

Signature of Representative: _____ **Date: _____**

Current as of 3/2014. This service is available to members only. Rules and restrictions subject to change without notice.

Appendix E

Guitar Educator Questionnaire (GEQ) Email Invitation Text

Subject: RESEARCH ON GUITAR EDUCATORS-ACTION NEEDED

Greetings Guitar Educators,

You are receiving this email because you have indicated guitar as an interest level. This is an invitation to participate in a research study concerning guitar education. Your feedback is incredibly valuable. The information you provide regarding your educational views and practices will help inform and equip the emerging field of guitar education. You will be asked 26 questions regarding your educational, musical, and personal background. You will take the survey anonymously, and any information you provide will be kept completely confidential. The questionnaire is online, and should take about 10-15 minutes to complete. If you have any questions or concerns with regard to this study, please contact the principal investigator (Rob Pethel) at rpethel1@student.gsu.edu

Thank you for your consideration to be a part of this study. Click the link below to access the survey:

www.---------------.com

Sincerely,

Bill Swick
Chair, NAfME Council for Guitar Education

Appendix F

Guitar Educator Questionnaire (GEQ)

Guitar Educator Questionnaire

* Required

CONSENT (STUDY PURPOSE) *

You are invited to participate in a research study. The purpose of the study is to investigate the views and practices of guitar educators. You were invited to participate because you indicated that "guitar" was an area of interest in your NAfME profile. Participation will require the one-time answering of an online questionnaire consisting of 42 questions. This invitation is sent as a service to the profession by NAfME, as part of the ongoing efforts to support research in music education. The sending of this invitation does not constitute endorsement of the content or quality of the research project for which this invitation is sent by NAfME or its component Societies or Councils. By clicking "I agree", you are providing consent to participate.

◯ I agree

◯ I disagree (please exit site)

CONSENT (RISKS AND BENEFITS) *

There are no risks involved with this study. Additionally, participation is not intended to directly benefit you personally. Overall, the hope is to gain information about the emerging field of guitar education. This questionnaire is designed to be taken anonymously. There are no questions that can connect the participants to the study. By clicking "I agree", you are providing consent to participate.

◯ I agree

◯ I disagree (please exit site)

CONSENT (CONFIDENTIALITY) *

Your records will be kept private to the extent allowed by law. This study is associated with music education and Georgia State University. Dr. Patrick K. Freer (Principal Investigator) and Robert Pethel (Student Principal Investigator) will have access to the information you provide. The questionnaire is designed to be taken completely anonymously. The information you provide will be stored in a password protected computer. Your name and other facts that might point to you will not appear should this study be presented or published. By clicking "I agree", you are providing consent to participate.

◯ I agree

◯ I disagree (please exit site)

CONSENT (CONTACT) *

Contact Dr. Patrick K. Freer at pfreer@gsu.edu and (404) 413-5949 and Robert Pethel at rpethel1@student.gsu.edu if you have questions, concerns, or complaints about this study. You may also contact Susan Vogtner in the Georgia State University Office of Research Integrity at (404) 413-3513 or svogtner1@gsu.edu if you would like to talk to someone who is not part of the study team. You may also contact Susan Vogtner if you have questions or concerns about your rights in this study. You may save or print a copy of this form for your records. By clicking "I agree", you are providing consent to participate.

◯ I agree

◯ I disagree (please exit site)

State (Province, Territory, etc.) of your school

[   ]

1) Do you currently teach guitar in a PreK-12 school setting? *

○ Yes

○ No

2) I consider myself a guitar specialist. *

○ Strongly Agree

○ Agree

○ Disagree

○ Strongly Disagree

3) What is your primary area of concentration within music education? *

○ Band

○ Chorus

○ General Music

○ Guitar

○ Orchestra

○ Other: [   ]

4) What is your secondary area of concentration within music education? *

○ none

○ Band

○ Chorus

○ General Music

○ Guitar

○ Orchestra

○ Other: [   ]

5) What is your primary instrument? *
(please select the instrument family)

○ Brass

○ Guitar

○ Orchestral Strings

○ Percussion

○ Piano

○ Voice

○ Woodwind

○ Other: [   ]

6) What is your secondary instrument? *
(please select the instrument family)

○ Brass

○ Guitar

○ Orchestral Strings

○ Percussion

○ Piano

○ Voice

○ Woodwind

○ None

○ Other: [   ]

7) How would you describe your guitar performance level? *

○ beginner

○ intermediate

○ advanced

○ professional

8) Which word best describes your school? *

○ Rural

○ Suburban

○ Urban

○ Other: [   ]

9) What do you teach in addition to guitar? *

☐ Band

☐ Composition/Songwriting

☐ Chorus

☐ Drumming

☐ Eclectic Strings

☐ General Music (Middle and High)

☐ Garage/Modern/Rock Band

☐ Music Appreciation

☐ Music Technology

☐ Piano

☐ I only teach guitar

☐ Other: [   ]

10) Was guitar pedagogy included in your pre-service training? *

○ Multiple courses

○ One course

○ Included as part of a course

○ Not at all

○ Offered, but I did not elect it

11) Gender

12) Age

○ 21-25

○ 26-30

○ 31-40

○ 41-50

○ 51-60

○ 61-70

○ 71+

13) Years of teaching experience *
(any subject)

○ 1-5

○ 6-10

○ 11-15

○ 16+

14) For me, teaching guitar is . . . *

○ my preference

○ a requirement

○ Other: [_____]

15) What level do you teach? *
(Check all that apply)

☐ Elementary

☐ Middle

☐ High

☐ Other: [_____]

16) How would you describe your guitar classes? *

☐ Guitar Orchestra

☐ Garage/Modern/Rock Band

☐ Eclectic

☐ General Music Class

☐ Other: [_____]

17) How would you describe the music selection of your guitar program? *
(check all that apply)

☐ Classical

☐ Folk

☐ Jazz

☐ Popular

☐ World

☐ Eclectic

☐ All of the above

☐ Other: [_____]

18) What level of support do you perceive from your network of guitar educators? *

○ None

○ Low

○ Medium

○ High

19) I was adequately prepared to teach guitar. *

○ Strongly Agree

○ Agree

○ Disagree

○ Strongly Disagree

20) How would you describe your disposition? *

☐ collegial

☐ collaborative

☐ dehumanizing

☐ high expectations

☐ humanizing

☐ isolated

☐ low expectations

☐ unresponsive

☐ Other: [_____]

21) How would your students describe your disposition? *

☐ collegial

☐ collaborative

☐ dehumanizing

☐ high expectations

☐ humanizing

☐ isolated

☐ low expectations

☐ unresponsive

☐ Other: [_____]

22) How well did your pre-service training prepare you for a career in guitar education? *

○ High

◯ Medium

◯ Low

◯ None

23) What level of guitar classes do you teach? *

◯ Beginner

◯ Intermediate

◯ Advanced

◯ All levels

◯ Other: [＿＿＿＿＿＿＿]

24) To what extent have you participated in guitar related professional development? *

◯ Very frequently

◯ Somewhat frequently

◯ Not frequently

◯ Never participated

25) Do you consider yourself a guitar educator? *

◯ Yes

◯ No

26) What is the duration of your guitar classes? *

☐ 9 weeks (quarter)

☐ 18 weeks (semester)

☐ year-long

☐ Other: [＿＿＿＿＿＿＿]

27) How many minutes does your guitar class meet? *

◯ 30-45

◯ 45-60

◯ 60-90+

28) How many days a week does your guitar class meet? *

◯ 1

◯ 2

◯ 3

◯ 4

◯ 5

◯ Other: [＿＿＿＿＿＿＿]

29) When does your guitar class meet? *

○ Before School
○ During School
○ After School

30) Is your guitar class considered a club? *

○ yes
○ no

31) How many performances does your guitar class do per school year? *

○ 0
○ 1
○ 2
○ 3
○ 4 or more

32) Does your school provide guitars for the students? *

○ yes (all students)
○ yes (some students)
○ no

33) Do you closely follow your state's curriculum for guitar education? *

○ yes
○ no
○ My state does not have a curriculum for guitar

34) Does your district, county, or state include guitar in the solo and ensemble festival? *

○ yes
○ no

35) Does your district, county, or state have an honor guitar ensemble? *

○ yes
○ no

36) How would you describe the level of representation of guitar education at your state's music education conference? *

○ high
○ medium
○ low
○ none

37) Does your state have an all-state guitar ensemble? *

○ yes

◯ no

38) Is there a university in your state that offers a music education degree with an emphasis on guitar? *

◯ yes

◯ no

39) Is there a fine arts coordinator, guitar task force chair, or music supervisor in your district that is considered the "go to" person for guitar related questions and issues? *

◯ yes

◯ no

40) Do you feel that you have adequate support from your school district to assist you in teaching guitar? *

◯ yes

◯ no

41) How would you describe the type of guitars used in your program? *

◯ All classical (nylon string)

◯ Mostly classical

◯ Mix of classical and steel string acoustic

◯ Mostly steel string

◯ All steel string

◯ Other: [   ]

42) Do you incorporate bass guitar in your program? *

◯ yes

◯ no

[Submit]

Never submit passwords through Google Forms.

[   ]

100%: You made it.

Appendix G

Letter of Support from Council for Guitar Education Chair

October 27, 2014

To Whom It May Concern:

This letter is to serve as evidence of my participation in Robert Pethel's research on guitar educators for his doctoral dissertation at Georgia State University. This study is consistent with the goals and mission statement of the National Association for Music Education's Council for Guitar Education, and I will use my role as chair to support this research in every possible way. Specifically, I will assist in the contacting of guitar educators for the questionnaire, as well as ensuring that the regional representatives submit their recommendations for interview subjects in a timely fashion. This study is valid not only for its academic contribution, but also its contribution to the advancement of the guitar education community.

Sincerely,

Bill Swick
NAfME Council for Guitar Education, Chair
Guitar in the Classroom, Executive Director
Las Vegas Academy, Music Department Chair
Clark County School District, Guitar Task Force Chair
billswick@msn.com

Appendix H

Acceptance/Consent Letter for Interview Subjects

Georgia State University
College of Education
Informed Consent

Title: Guitar Educator Study

Principal Investigator: Patrick K. Freer
Co-Investigator:
Student Principal Investigator: Robert Pethel

I.   Purpose:
You are invited to participate in a research study. The purpose of the study is to investigate the backgrounds, dispositions, and practices of guitar educators. You are invited to participate because you are an exemplary guitar educator. A total of six participants will be recruited for this study. Participation will require 90 minutes of your time for an interview, as well as the preparation and submission of a video containing a sample of your teaching. This research is part of a doctoral dissertation at Georgia State University.

II.   Procedures:
If you decide to participate, your participation will consist of two parts. In the interview portion, you will answer questions about yourself and your teaching practices. Topics that may be included in the interview are your educational practices, instructional strategies, curriculum, classroom management, professional development, and your personal thoughts on the field of guitar education. The interview will take place over the telephone at an agreed upon time. You should reserve 90 minutes of your time for the interview. The interview will be recorded, transcribed, analyzed, and included as part of a doctoral dissertation. To maintain confidentiality, you will be assigned a pseudonym.

The second part of your participation requires the submission of a sample guitar class video. This should be a "typical" day (not a concert, etc.) that you believe captures the essence of your teaching style. The audio and video should be clear, and the video should contain the entire class for the entire period (bell to bell). The video will be analyzed and coded for themes. Together with the interview, these two data sources will be used to establish your core approach to teaching. The interview and teaching video will be imported into a password-protected computer, and erased from the original medium.

As compensation for your participation, you will receive a Cálido classical guitar (retail value $120). It will be shipped to your home or work at no cost to you. The shipping process will begin once you have completed the interview and I have received your teaching video that meets the requirements (estimated time of shipping and handling is 4-6 weeks). By signing below, you give consent to participating in the study.

III.   Risks:
In this study, you will not have any more risks than you would in a normal day of life.

IV.   Benefits:
Participation in this study will not benefit you personally. Overall, we hope to gain information about the experiences of guitar educators.

V.   Voluntary Participation and Withdrawal:
Participation in research is voluntary. You do not have to be in this study. If you decide to be in the study

and change your mind, you have the right to drop out at any time. You may skip questions or stop participating at any time. Whatever you decide, you will not lose any benefits to which you are otherwise entitled.

VI.   Confidentiality:

We will keep your records private to the extent allowed by law. Patrick K. Freer (P.I.) and Robert Pethel (Student P.I.) will have access to the information you provide. Information may also be shared with those who make sure the study is done correctly (GSU Institutional Review Board, the Office for Human Research Protection (OHRP). We will use your initials rather than your name on study records. The information you provide will be stored in a password protected computer, and you name and other facts that might point to you will not appear when we present this study or publish its results. The findings will be summarized and reported in group form. You will not be identified personally.

VII.   Contact Persons:

The principal investigator of this study is Patrick K. Freer (pfreer@gsu.edu), and the student principal investigator is Robert Pethel (rpethel1@student.gsu.edu). You may also contact Susan Vogtner in the Georgia State University Office of Research Integrity at (404) 413-3513 or svogtner1@gsu.edu if you would like to talk to someone who is not part of the study team. 6 guitar educators will be asked to participate in interviews portion of the study.

VIII.   Copy of Consent Form to Subject:

We will give you a copy of this consent form to keep.

If you are willing to volunteer for this research, please sign below.

_____   _____
Participant   Date

_____   _____
Principal Investigator or Researcher Obtaining Consent   Date

_____
School Name/City/State

_____
Address for shipment of guitar

2

Appendix I

Interview Guide

Interview Guide

Name (optional)_____ Date_____

Patrick Freer (PI), Robert Pethel (Student PI)

Please take a few minutes to outline your thoughts regarding your experience in guitar education. You can reference these during the discussion portion of the interview. The information collected will be recorded and transcribed. Concluding the interview, your notes will be collected. The views and opinions will be kept confidential.

I. Educational Practices

What do you consider to be the core practices of your guitar program?

Describe a typical day in your guitar classroom?

II. Instructional Strategies/Techniques

Which instructional strategies do you include in your teaching, (Ex. peer learning, experiential learning, formal/informal learning, etc.) and why were they included?

What are the defining features your instructional technique?

How do your students demonstrate that they have learned something?

III. Curriculum

What guides your curriculum? (national standards, state standards, district standards, alternative curriculum, method book, customized curriculum, etc.)

What components of your curriculum do you find especially relevant, and which ones do you find less relevant (music fundamentals, creativity, exposure to diverse music styles, music theory, etc.)

IV. Classroom Management

How attentive are your students in class?

What are some specific strategies that help keep your instruction time effective and efficient?

V. Professional Development

Where do you go for new ideas, feedback, continuing education, etc.? How did your pre-service training prepare you for a career in guitar education?

VI. Personal Thoughts

What do you care about? Why do you teach guitar? What do you believe to be the "recipe for a successful guitar educator?" What are your recommendations for the field of guitar education?

Appendix J

Descriptive Statistics From Phase Three		Statistic	Std. Error
Aural	Mean	12.0517	5.83316
	Std. Deviation	14.28826	
Electronic	Mean	23.5050	13.10273
	Std. Deviation	32.09500	
Print	Mean	60.4265	14.42442
	Std. Deviation	35.33246	
Full Ensemble	Mean	30.9948	6.17784
	Std. Deviation	15.13256	
Section	Mean	7.5637	3.49792
	Std. Deviation	8.56813	
Individual	Mean	21.7072	7.69058
	Std. Deviation	17.07061	
Teacher Guided	Mean	73.9583	7.91618
	Std. Deviation	19.39061	
Student Guided	Mean	24.0750	8.10543
	Std. Deviation	19.85416	
Stationary	Mean	69.4900	8.66923
	Std. Deviation	21.23519	
Section	Mean	7.5637	3.49792
	Std. Deviation	8.56813	
Individual	Mean	21.7072	7.69058
	Std. Deviation	17.07061	
Teacher Guided	Mean	73.9583	7.91618
	Std. Deviation	19.39061	
Student Guided	Mean	24.0750	8.10543
	Std. Deviation	19.85416	
Stationary	Mean	69.4900	8.66923
	Std. Deviation	21.23519	
Circulating	Mean	27.7233	8.38704
	Std. Deviation	20.54398	
Verbal Info	Mean	29.8183	2.80469
	Std. Deviation	6.87007	
Modeling	Mean	3.5723	1.09542
	Std. Deviation	2.68321	

Positive FB	Mean	.1946	.05594
	Std. Deviation	.13702	
Negative FB	Mean	.1048	.07373
	Std. Deviation	.18059	
Question	Mean	.3258	.16087
	Std. Deviation	.39405	3MTA3