

LIBERTY UNIVERSITY

SCHOOL OF MUSIC

**A CONTENT ANALYSIS OF BEGINNING GUITAR, ELECTRIC BASS
AND STRING BASS METHOD BOOKS**

By

Michele Berlin

A Thesis Presented in Partial Fulfillment

Of the Requirements for the Degree

Master of Arts in Music Education

Liberty University, Lynchburg, VA

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Abstract

Guitar instruction is an integral part of 21st-century best music education practices. This quantitative study compares six beginning guitar method books to beginning electric bass and string bass books. The books in the sample are *Essential Elements for Guitar* by Will Schmid and Bob Morris, *Mel Bay's Modern Guitar Method Grade 1 Expanded Edition*, *Alfred's Basic Guitar Method* by Morty Manus and Ron Manus, *FJH Young Beginner Guitar Method Lesson Book 1*, Belwin 21st Century Guitar Method 1 (2nd edition) by Aaron Stang, and *KJOS Guitar Sessions Book 1: A Comprehensive Method for Individual or Group Study* by Kevin Daley. The control group includes *Essential Elements 2000 Electric Bass Book 1* and *Essential Elements for Strings Double Bass Book 1*. Fundamental music elements for beginning instrumental ensembles are established in the control group. The sample group is then compared with the control group to determine which method book aligns most closely to the control group. This content analysis can be used by music educators to determine which method books facilitate integrating guitars into beginning band and orchestra ensembles.

Keywords: 21st century, guitar, method, music education, pedagogy, secondary

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CHAPTER ONE

Introduction

The field of education routinely adapts its practices to align with societal needs and values. Music education is currently undergoing one of these adaptations. In general, secondary music classes seem to have failed in keeping pace with technological advancements that continue to revolutionize the music industry. David Elliott, in *Music Matters: A New Philosophy of Music Education*, suggests that the nature of music education depends on the nature of music, which depends on the nature of education, which depends on the value of music, which depends on the value of education, which depends on the nature of human personhood.¹ In order for music to remain relevant in the 21st century secondary education classroom, music educators need to implement the 21st century music industry best practices to determine what is relevant to the 21st century student. The 21st century best educational practices should then be merged with the societal trends to determine how best to teach musical skills in a relevant and valuable manner in the classroom. The aim of this study is to determine the suitability of several guitar method books to foster inclusion of the guitar into a heterogeneous secondary beginning band or orchestra ensemble.

¹ David J. Elliott. *Music Matters: A New Philosophy of Music Education*. New York: Oxford University Press, 2015, 15.

Statement of the Problem

Enrollment in many secondary music programs is declining.² Administrators are reducing budgets or cutting music programs entirely from the school curriculum.³ On the other hand, the music industry is thriving. Revenues from concert venues, music-specific TV shows, and internet music streaming is a multi-million-dollar business.⁴ Society is familiar with expansive concert venues by professional recording artists utilizing the most current technologies available. Symphony orchestras are adapting by performing concerts with video images that relate to the music (i.e. “The Planets” by Gustav Holst being played by the symphony while the audience sees images of the planets from the Hubble Telescope). They also offer free summer community and “pop” concerts. Individual professional musicians have begun performing popular music on YouTube to keep themselves in the public eye. Schools must consider their options if they hope to survive this educational shift. The music that students listen to includes electronic instruments, synthesizers, drum machines, and multi-track recording capabilities. Students want to be part of an exciting class when they enroll in a music program. Instead, classes are often performance-based with high expectations, in addition to students playing instruments they do not see in their daily lives or playing songs they have never heard of or do not enjoy. What American society values musically has shifted, and schools cannot compare or compete in their

² Darin Ray Jolly. “*Music Educator Perceptions of Declining Enrollments in Texas Band Programs.*” PhD diss., Stephen F. Austin State University, 2008. In PROQUESTMS ProQuest Dissertations & Theses Global, Accessed on March 5, 2017 from <http://search.proquest.com/docview/304840122>.

³ Susie Woodhams. “Funding Hits Sour Note.” *St.Petersburg Times*, May 11, 2007. 1, <https://search-proquest-com.ezproxy.liberty.edu/docview/264178894>.

⁴ Leila Abboud. “Music Industry Turning Corner as Streaming Buys Profits: Battered Labels Show Signs of Growth After a Decade of Declining Sales.” *National Post, Index- Only*: (Feb 23, 2016). <http://search.proquest.com.ezproxy.liberty.edu/docview/1767519910>.

present state. Schools do not have multi-million-dollar budgets⁵. Most teachers were not taught how to use the latest electronic devices in their teacher-preparation classes. If teachers are technologically competent, they are often independently trained. Adding music technology to an existing instrumental program is more difficult for teachers because it is initially expensive, it may be unfamiliar to teachers, and it is of limited value in performance situations. The keyboard requires an initial cost, sometimes necessitates cords and/or an amp, is not very portable, and is limited in the pedagogical context (left hand is not taught in the Mallet books). The acoustic guitar is the easiest to add to a program because it is relatively inexpensive, portable, and does not require cords, amps, or electricity. Andy Bennett states that, “young people take the cultural resources provided by the popular cultural industries and use the prescribed meanings attached to such resources as templates around which to construct their own forms of meaning and authenticity.”⁶ Music programs must consider pedagogical changes if they hope to survive this emerging cultural shift.

Need for the Study

The US Department of Education has defined fine arts classes as “core curriculum.”⁷ The National Association for Music Educators (NAfME) established the national music standards that mandate an overall comprehensive vertically-aligned framework of music

⁵ Susie Woodhams. "Funding Hits Sour Note." St.Petersburg Times, May 11, 2007. 1, <https://search-proquest-com.ezproxy.liberty.edu/docview/264178894>.

⁶ Andy Bennett. "Popular Music and Youth Culture: Music, Identity and Place." *Sociology: The Journal of the British Sociological Association* 35, no. 2 (May, 2001): 588-99, <http://search.proquest.com.ezproxy.liberty.edu/docview/216033413>.

⁷ Darin Ray Jolly. “*Music Educator Perceptions of Declining Enrollments in Texas Band Programs.*” PhD diss., Stephen F. Austin State University, 2008. In PROQUESTMS ProQuest Dissertations & Theses Global, Accessed on March 5, 2017 from <http://search.proquest.com/docview/304840122>.

curriculum. This framework allows the federal standards to be met while allowing educators to choose individual curriculum choices and methodologies. In the 2014 music standards for guitar/keyboard/ harmonizing instruments, the four overall standards are categorized into creating, performing, responding, and connecting.⁸ Within the “creating” category, teachers must allow students to *Imagine* (generate musical ideas for various purposes and contexts), *Plan and Make* (select and develop musical ideas for defined purposes and contexts), *Evaluate and Refine* (evaluate and refine selected musical ideas to create musical work that meets appropriate criteria), and *Present* (share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.) Within the “Performing” category, teachers must allow students to *Select* (select varied musical works to present based on interest, knowledge, technical skill, and context), *Analyze* (analyze the structure and context of varied musical works and their implications for performance), *Interpret* (develop personal interpretations that consider creators’ intent), *Rehearse/Evaluate/Refine* (evaluate and refine personal and ensemble performances, individually, or in collaboration with others), and *Present* (perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context). Within the “Responding” category, teachers must allow students to *Select* (Choose music appropriate for a specific purpose or context), *Analyze* (Analyze how the structure and context of varied musical works inform the response), *Interpret* (Support interpretations of musical works that reflect creators’/performers’ expressive intent), and *Evaluate* (Support evaluations of musical works and performances based on analysis, interpretation, and established criteria). Within the “Connecting” category, teachers must allow students to *Connect* #10

⁸ National Association for Music Educators. 2014 Music Standards. Retrieved from <https://nafme.org/my-classroom/standards/core-music-standards>.

(synthesize and relate knowledge and personal experiences to make music), and *Connect #11* (relate musical ideas and works to varied contexts and daily life to deepen understanding).

Many individual states are defining fine arts classes as “co-curricular” or “electives.” Co-curricular refers to activities, programs, and learning experiences that compliment what students are learning in school.⁹ They are an extension of the formal learning experiences in a course or academic program. In the state of Texas, the music standards are determined by the Texas Education Agency. The standards are referred to as the Texas Essential Knowledge and Skills (TEKS). The fine arts TEKS are divided into the study of art, music, theatre and dance for grades K-12.¹⁰ These categories engage and motivate students through active learning, critical thinking, and innovative problem solving. The fine arts are believed to develop cognitive functioning and increase student academic achievement, higher-order thinking, communication, and collaboration skills. These skills allow students to be college-ready, develop career opportunities, prepare for workplace environments, foster social skills, and emulate everyday life. Students develop aesthetic and cultural awareness through exploration, leading to creative expression. Creativity is essential to nurture and develop the whole child. The four basic strands of the fine arts TEKS are music literacy, creative expression, historical and cultural relevance, and critical evaluation.¹¹ These provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire. The foundation of music literacy is fostered through reading, writing, reproducing, and creating music, thus developing a student’s intellect. Through creative

⁹ S. Abbott (Ed.). “Hidden Curriculum.” *The Glossary of Education Reform*. (August 26, 2014). Retrieved from http://edglossary.org/hidden_curriculum.

¹⁰ Texas Education Agency. “Texas Essential Knowledge and Skills.” Retrieved from <http://ritter.tea.state.tx.us/rules/tac/chapter117/ch117b.html>

¹¹ Ibid.

expression, students apply their music literacy and critical-thinking skills of music to sing, play, read, write, and/or move. By experiencing musical periods and styles, students will understand the relevance of music to history, culture, and the world, and respond to music, developing criteria for making critical judgements and informed choices.

Society has determined that STEM (Science, Technology, Engineering, and Mathematics) classes are vital for the 21st century global market. Schools are struggling to align themselves with this new focus. The financial investment needed to prepare students for this global shift is significant. When school districts are determining budgets, non-academic programs are the first to be cut or under-funded. Fine arts programs that continue to exist are performance-based classes like band, choir, orchestra, theater, or art. These fine arts classes typically appeal to 20% of a school's population.¹² The remaining 80% do not experience a fine arts class unless it is a graduation requirement. When funds are short, schools feel the need to justify the value of each program. This is similar to the kind of performance orientation that we often see in high-stakes testing at the national level. If a program is winning contests or performing at premier destinations, then the community and administration deem it valuable. When fine arts and athletic programs win, the school receives recognition as an "exemplary school," which allows funding to increase.

The problem for music educators is that this performance-based paradigm undermines the praxial and aesthetic value of music-making. The focus of each class is the next public performance. The problem for parents and students is that this class requires an excessive

¹² Darin Ray Jolly. "*Music Educator Perceptions of Declining Enrollments in Texas Band Programs.*" PhD diss., Stephen F. Austin State University, 2008. In PROQUESTMS ProQuest Dissertations & Theses Global, Accessed on March 5, 2017 from <https://search-proquest-com.ezproxy.liberty.edu/docview/304840122>.

amount of time and financial resources to accomplish the level of success needed. The problem for administrators is that performance-based classes require funding to adequately prepare students for excellent public performances. Revenue streams are an unfortunate aspect of both public and private education. Fine arts classes typically do not bring in revenues. Most people enjoy listening to and/or performing music. Concert attendance and streaming music (i.e. Spotify, Pandora, or iTunes), in addition to the popularity of shows like *American Idol* and *The Voice* reinforce this assertion. Music teachers must seize this opportunity to transition secondary music classes from specialized, elite, performance-driven groups into praxial, aesthetic classes that society values. Guitars are one of the most popular instruments involved in this pop music-driven culture; however, there are no widely available guitar methods that align with beginning band or orchestra methods. This study is necessary to determine how the beginning guitar method aligns.

Research Questions

This thesis will seek to answer several questions relating to secondary music education. First, which guitar methods most closely match the pedagogical elements of a typical beginning band or orchestra ensemble method taught in the United States? Additionally, which unique-to-guitar instructional elements are present in the sample but are not present in the beginning band or orchestra ensemble methods? Finally, how do the guitar books in the sample, independent of the control method books (Electric Bass representing the typical Band ensemble, and String Bass representing the typical Orchestra ensemble), compare to each other in relation to the occurrence of unique-to-guitar instructional elements?

Limitations of the study

The study will have several limitations. The sample will only include books that are currently in print. This will allow the results to be relevant and easily accessible. Additionally, no more than one book from each publisher will be included in the analysis group. The books were chosen arbitrarily as the most common books sold in music stores and online. They were also chosen because of their appropriateness to a beginning student in a group setting. Therefore, while band or orchestra methods may exist that include guitar in the instrumentation, they are not widely adopted or well-enough known to merit inclusion in this study.

CHAPTER TWO

Literature Review

Most of the literature available on this topic has been published since the year 2000 and is in the form of books, journal articles, dissertations, or state and federal mandates. The literature has been divided into the following categories: Music In and Out of School, State of School Music Programs, 21st-Century Best Educational Practices, and Guitar. It will present the latest research and information regarding the status of secondary music education currently available for the first decade and a half of the 21st century. This information will allow music educators and administrators to make informed decisions pertaining to secondary music programs.

Music In and Out of School

Due to the technological advancements made since 2000, it is possible to attend professional live performances, watch limitless ethnic performances on YouTube, and post personal compositions on social media. Society has nothing holding it back from being as expressive and creative as possible. As a result, individuals are able to experience, create, and participate in music on a new level. Interest in music and music learning is extremely high. In the late 20th century, record companies controlled opportunity. The Internet turned all of that around. Music streaming and access to the world audience allows musicians to take control of their own art form. In her *National Post* article, Leila Abboud documents the music industry and its very lucrative and vibrant state, in addition to how individual musicians have collaborated with video and IT partners in the industry to create magnificent opportunities across the globe.¹³ In “News

¹³ Leila Abboud. “Music industry turning corner as streaming buoys profits; battered labels show signs of growth after a decade of declining sales.” *National Post (Index-Only)* Feb 23, 2016.
<http://search.proquest.com.ezproxy.liberty.edu/docview/1767519910>.

and Notes on 2013 RIAA (Recording Industry Association of America) Music Industry Shipment and Revenue Statistics,” Joshua Friedlander presents the data from the music industry reporting that 21% of revenues came from streaming models, where the fans listened to vast libraries of music either for free or as part of a subscription, and nearly 2/3 of total revenues came from digitally distributed formats. This demonstrates that the music industry today has grown into a diverse digital business teeming with a wide variety of innovative services catering to all types of music fans.¹⁴ In the article, “Teachers’ Use of Digital Technology in Secondary Music Education: Illustrations of Changing Classrooms,” Stuart Wise, Janinka Greenwood, and Niki Davis studied the practices underway in New Zealand secondary schools.

The music industry in the 21st century uses digital technology in a wide range of applications including performance, composition, recording and publishing. Much of this digital technology is freely available via downloads from the internet, as part of software included with computers when they are purchased, and via applications that are available for some mobile phones. Such technology is transforming music and the way people approach many traditional music activities. Practices are being shaped by the culture of the schools and the students that they recruit.¹⁵

The authors describe the perceptions and practices of nine music teachers in four secondary schools with regard to digital technology and how they are changing their work in their

¹⁴ Joshua P. Friedlander. "News and notes on 2013 RIAA music industry shipment and revenue statistics." *Recording Industry Association of America*. Retrieved (March 1, 2014).

¹⁵ Stuart Wise, Janinka Greenwood and Niki Davis. “Teachers' Use of Digital Technology in Secondary Music Education: Illustrations of Changing Classrooms.” *British Journal of Music Education* 28, no. 2, (2011): 117-134. <http://dx.doi.org/10.1017/S0265051711000039>.

classrooms. Carlos R. Abril in his article “Invoking an Innovative Spirit in Music Teacher Education,” states that music products and digital music is a multi-billion dollar industry.¹⁶ Online music subscriptions have risen 44 percent from 2011-2012 with over twenty million people subscribed.¹⁷ The recent economic downturns and decreasing participation in school music programs has not hindered community ensembles. Rather, they have thrived. Community music programs are responding to the musical learning and engagement needs of society in ways that are different from traditional school offerings. Yet, with all this success, wealth, and opportunity, our schools are struggling to provide basic programs and resources. School-based secondary music education must be able to interest students to remain meaningful and viable. Music teachers must be prepared to offer curricula that is relevant to adolescents.

State of School Music Programs

Studies have shown that music has a profound effect on society and its members’ well-being. Representative Rob Eissler, House Public Education Committee Chair states that,

For our society to move forward, for our culture to survive, fine arts education must remain strong. We already know that kids who study music do better in physics and math. Teaching the fine arts is a rounding of the whole development of the student.¹⁸

¹⁶ Michele Kaschub and Janice Smith (ed.) “Promising Practices in 21st Century Music Teacher Education,” 2014, 178.

¹⁷ Ibid., 178.

¹⁸ Rob Eissler. “Importance of Arts Education Quotes.” Midland Independent School District. Accessed July 7, 2017 <https://www.midlandisd.net/cms/lib/TX01000898/Centricity/Domain/2285/ArtsQuotes.pdf>.

Piaget, in *To Understand is to Invent: The Future of Education*, hypothesized that if children understand a subject, then they can invent within that subject.¹⁹ Many studies have sought to validate the value of music in the American school system. Elliott's book, *Music Matters: A New Philosophy of Music Education*, analyzes the state of music education and suggests that society re-visit the purpose of music in schools.²⁰ Howard Gardner has been researching multiple intelligences. He recommends that "how children think" should affect "how schools teach."²¹ Each US state legislates educational guidelines that all educators must follow within the classroom setting. These guidelines are organized and compiled into a complete curriculum providing each child with a well-rounded, complete study of each subject. The state guidelines determine which classes a school should offer at each grade level, the structure of the school schedule, and the curriculum guidelines. An example of this includes the Texas Education Agency's *Texas Essential Knowledge and Skills* (TEKS).²² "Young People's Music In and Out of School" examines the perceived and documented problems of school music, particularly at the secondary level. Four issues are explored: teachers' approaches to music in school; pupils' levels of engagement in musical activities in and out of school; pupils' attitudes to music in and out of school; and pupils' aspirations in music. Commitment to musical activity seems more robust out of school than in school, and it is suggested that involvement in musical activity may be transitory for some children and adolescents.²³ Horton studied the academic achievements of

¹⁹ Jean Piaget. *To Understand is to Invent: The Future of Education*. New York: Grossman, 1974.

²⁰ David J. Elliott. *Music Matters: A New Philosophy of Music Education*. New York: Oxford University Press, 2015.

²¹ Howard Gardner. *The Unschooled Mind: How Children Think and How Schools Should Teach*. New York: Basic Books, 1991.

²² Texas Education Agency. *Texas Essential Knowledge and Skills*. Updated April 2014.
<http://tea.texas.gov/index2.aspx?id=25769817636>.

high school music students versus non-music students. He examined the score differences on the Texas Assessment of Knowledge and Skills (TAKS) Reading and Mathematics measures among students in Grades 10 and 11 as a function of music enrollment. Specifically, gender, ethnicity, socioeconomic status, and enrollment in choir, band, or orchestra, or no music enrollment were examined. His data concluded that music students had statistically significantly higher mean TAKS Reading and Mathematics scaled scores than did their non-music peers in every category.²⁴ Andy Bennett in his book *Popular Music and Youth Culture: Music Identity and Place*, evaluates how youth culture identifies its place in the world through the music that it relates to.²⁵ He documents the origins of heavy metal, punk, reggae, rap, hip hop, bhangra, and dance music, and concludes with exploring the meaning and significance of music-making activities in the daily lives of young people. Kenneth Elpus and Carlos R. Abril have researched the demographics of high school music students. Their research indicates that 21% of seniors in the United States' class of 2004 participated in school music ensembles. Significant associations were found between music ensemble participation and variables including gender, race/ethnicity, socioeconomic status (SES), native language, parents' education, standardized test scores, and GPA. Certain groups of students, including those who are male, English language learners, Hispanic, children of parents holding a high school diploma or less, and in the lowest SES quartile, were significantly underrepresented in music programs

²³ David J. Hargreaves, Nigel A. Marshall, Mark Tarrant, and Alexandra Lamont. "Young People's Music in and Out of School." *British Journal of Music Education* 20, no. 3 (11, 2003): 229-41, <https://search-proquest-com.ezproxy.liberty.edu/docview/1327219>.

²⁴ Robert Wayne Horton. *Differences in academic achievement among Texas high school students as a function of music enrollment*. In PROQUESTMS ProQuest Dissertations & Theses Global, Sam Houston State University, 2012. <https://search-proquest-com.ezproxy.liberty.edu/docview/1318872066>.

²⁵ Andy Bennett. "Popular Music and Youth Culture: Music, Identity and Place." *Sociology: The Journal of the British Sociological Association* 35, no. 2 (05, 2001): 588-99, <http://search.proquest.com.ezproxy.liberty.edu/docview/216033413>.

across the United States. In contrast, white students were significantly overrepresented among music students, as were students from higher SES backgrounds, native English speakers, students in the highest standardized test score quartiles, children of parents holding advanced postsecondary degrees, and students with GPAs ranging from 3.01 to 4.0. The research indicates that music students are not a representative subset of the population of U.S. high school students.²⁶

Another aspect to consider when transitioning from 20th century to 21st century music education is how the preservice music teachers are trained. Greher and Tobin state that music teachers spend five years achieving their bachelor's degree with a teacher certification, yet most teachers believe that they were not adequately prepared for the everyday situations they encounter. The authors propose that teachers earn a dual degree to adequately prepare them for the 21st century music teaching position.²⁷ Music teacher education programs should include the Internet and the technologies that support music making in the process.

Carlos Abril and Brent Gault in "The State of Music in Secondary Schools: The Principal's Perspective" discovered that standardized tests and No Child Left Behind have had the most negative impact on music programs. There were also significant differences in the diversity of course offerings based on school socioeconomic status profiles.²⁸

²⁶ Kenneth Elpus and Carlos R. Abril. "High School Music Ensemble Students in the United States: A Demographic Profile". *Journal of Research in Music Education* 59, no. 2, (2011): 128–145. <http://www.jstor.org/stable/23019481>.

²⁷ Gena R. Greher and R. Nicholas Tobin. "Taking the Long View toward Music Teacher Preparation: The Rationale for a Dual-Degree Program." *Music Educators Journal* 92, no. 5 (August 9, 2016): 50-55. doi: 10.2307/3878503.

²⁸ Carlos R Abril and Brent M. Gault. "The state of music in secondary schools: The principal's perspective." *Journal of Research in Music Education* 56, no. 1 (2008): 68-81.

Darin Jolly's dissertation presented a qualitative study regarding the decline of band programs in Texas by including enrollment numbers and the decline of student attitudes regarding program goals. The results determined that the demands of scheduling, over-emphasis of band competition, "old school" band in the "new school" and the role of families in band enrollment all contribute to declining programs.²⁹

Roger Mantie in "Bands and/as Music Education: Antinomies and the Struggle for Legitimacy" details the struggle for bands to communicate their legitimacy during this educational transition. A large part of the original appeal for including bands in schools was that they were common—of the people, for the people—rather than elitist. This inclusion made them seemingly a natural fit for the egalitarian, democratic ethos of compulsory schooling.³⁰

Susie Woodhams in her article, "Band Funding Hits a Sour Note," writes about the disparaging experiences of band directors when district money is given to the new schools and old schools are not given the funds to effectively run their existing programs. According to the band directors surveyed, the band booster clubs raise most of the money needed.³¹

John Sloboda in "Emotion, Functionality and the Everyday Experience of Music: Where Does Music Education Fit?" suggests that (1) many school music educators have little respect for or understanding of the musical lives of those they teach; (2) that the musical enthusiasms and aspirations of many young people are not addressed by the current curriculum; (3) that the

²⁹ Darin Ray Jolly. "Music Educator Perceptions of Declining Enrollments in Texas Band Programs." (PhD diss., Stephen F. Austin State University, 2008), iii, In PROQUESTMS ProQuest Dissertations & Theses Global, Accessed on March 5, 2017 from <http://search.proquest.com/docview/304840122>.

³⁰ Roger Mantie. "Bands and/as Music Education: Antinomies and the Struggle for Legitimacy." *Philosophy of Music Education Review* 20 no. 1 (Spring 2012): 63-81. Retrieved from <http://www.jstor.org/stable/10.2979/philmusieducrevi.20.1.63> doi:10.1353/pme.2012.0007.

³¹ Susie Woodhams. (2007, May 11). Band Funding Hits a Sour Note. *St. Petersburg Times* Retrieved from <http://search.proquest.com.ezproxy.liberty.edu/docview/264192695>.

transition from primary to secondary school is a key 'parting-of-the-ways' between young people and their music teachers; and (4) that music retains a key and central role in the lives of most people who see themselves as 'not musical,' and that emotional self-management is at the heart of this role. Classroom music, as currently conceptualized and organized, may be an inappropriate vehicle for mass music education in 21st-century.³²

Tiffany Marra challenges performance-based education with the need for authentic learning. Her website states that, "Authentic learning says that...we should learn what happens in the 'real world', and become 'cognitive apprentices' to the experts." Students should use the same tools and language as experts. The culture of learning should match the culture of the experts. Schools should aim to make student experiences as authentic as possible to what happens in real life, and in doing so should provide support for the students to be reflective and to learn.³³

Alice Miller analyzed public, private, and public-choice school options and sought to determine the following: (1) Do instructional programs of private, public choice, and public attendance-zone schools in the San Antonio area differ significantly in certain indicators of a challenging curriculum? (2) Do teachers at private, public choice, and public attendance-zone schools in the San Antonio area differ significantly in certain characteristics and behaviors? (3) Do private, public choice, and public attendance-zone schools in the San Antonio area differ significantly in instructional climates? (4) Do private, public choice, and public attendance-zone schools in the San Antonio area differ significantly in support they receive from external forces?

³² John Sloboda. "Emotion, Functionality and the Everyday Experience of Music: Where Does Music Education Fit?" *Music Education Research* 3, no. 2 (2001): 243-253. <http://dx.doi.org/10.1080/14613800120089287>.

³³ Tiffany Marra. "Authentic Learning." University of Michigan. Retrieved June 22, 2009 <http://www-personal.umich.edu/~tmarra/authenticity/authen.html>

The findings from the student survey data indicated that private school students reported their curriculum to be more challenging than public school students, but no other significant differences were noted. Findings from the teacher survey showed more positive results for private schools in indicators of a challenging curriculum, expectations of students, school climate, and external support than public schools. Structured group interviews revealed that multilingual teachers expressed more positive views of their curriculum and school climate than did attendance-zone teachers. Findings from the document analysis indicated that the curriculum documents in the Catholic schools were the most complete and consistent. Every public school reported having no curriculum documents at all. This study showed that of the types of schools examined, Catholic schools exhibited the most consistent and well-written curriculum that reflected the four research questions.³⁴

Joshua A. Russell and James R. Austin studied how secondary music teachers assess students: musical skill and achievement versus attendance and non-skill assessments. They surveyed the assessment and grading practices employed by secondary music teachers throughout the southwestern region of the United States. Three main research questions guided the study: (1) What types of school district frameworks and classroom contexts are secondary music teachers operating within? (2) Which specific assessment and grading practices are employed most commonly by secondary music teachers? (3) Do any contextual or individual difference variables influence secondary music teachers' assessment and grading

³⁴ Alice Elizabeth Owen Miller. (1997). *A Comparative Analysis of Curricular Programs in Private, Public Choice, and Public Attendance-Zone Schools in San Antonio, Texas* (Order No. 9816146). Available from ProQuest Dissertations & Theses Global. (304395065). Retrieved from <http://search.proquest.com/docview/304395065>.

practices? Participants reported that their school districts emphasized letter grades and that music course grades were equally weighted with other course grades in calculating student grade point averages and generating credit toward graduation. Yet, music teachers seldom received administrative guidance or altered assessment approaches due to standards-based curriculum adoption. Participants based grades on a combination of achievement and non-achievement criteria, with non-achievement criteria receiving greater weight in determining grades. Although instructional time, number of students taught, and the number of concert performances prepared/given had no substantive relationship to assessment decisions, grading practices were influenced by teaching level and teaching specialization.³⁵ Oversight, leadership, and a basic understanding of the nature of music education and musicianship is helpful in the administration of these subjects.

Marci L. Major in her article “How They Decide: A Case Study Examining the Decision-Making Process for Keeping or Cutting Music in a K-12 Public School District,” examined how decisions that affected the fine arts were made in one school district. In this qualitative study, decision makers considered (a) their personal values and philosophies of music education, (b) the values and demands of the community, (c) the quality of teaching that the school could afford and provide, (d) the aesthetic and utilitarian purposes of keeping music education in the curriculum, (e) the economic value that music added, and (f) how the program contributed to the overall image of the school district. The results of this study demonstrated that the Berkeley School District Administrators’ mission was to offer a well-rounded education to all of their students, and that music education would play a large part in that education. The district then

³⁵ Joshua A. Russell and James R. Austin. "Assessment Practices of Secondary Music Teachers." *Journal of Research in Music Education* 58, no. 1 (2010): 37-54. <http://www.jstor.org/stable/40666230>.

demonstrated their commitment to the mission by actively seeking ways to generate new revenue, collaborate with other districts to save money, and only make cuts that did not affect programming. They accomplished this by relying on the support of the community, quality teaching, and working creatively to stay within the finite budget.³⁶

Michele Kaschub and Janice Smith in *Promising Practices in 21st Century Music Teacher Education*, state that teachers, administrators, and the general public are overwhelmingly supportive of music instruction in schools. Ninety-one percent of secondary schools continue to offer music instruction in the form of performance-based large ensembles (band and choir) or non-performance-based classes (general music, appreciation, theory) taught by music specialists,³⁷ yet the National Endowment of the Arts reports that the overall participation in music education classes in school have declined 30 percent between 1982 and 2008.³⁸

The reasons for the decline are debatable; however, adolescents expressed the need for more innovative course offerings in their schools including guitar, piano, songwriting, and composition.³⁹

21st Century Best Educational Practices

A major goal of educators is to stay “in-step” with the students that they teach. To facilitate this goal, educators need to attend professional conferences, read professional journals

³⁶ Marci L. Major. “How They Decide: A Case Study Examining the Decision-Making Process for Keeping or Cutting Music in a K-12 Public School District.” *Journal of Research in Music Education* 61 no. 1, (April 2013): 5-25.

³⁷ Kaschub, Michele and Janice Smith. *Promising Practices in 21st Century Music Teacher*. New York: Oxford University Press, 2014, 177.

³⁸ Nick Rabkin and Eric Christopher. “Arts Education in America: What the Declines Mean for Arts Participation. Based on the 2008 Survey of Public Participation in the Arts. Research Report # 52.” *National Endowment for the Arts* (2011).

³⁹ Patricia Shehan Campbell, Claire Connell, and Amy Beegle, “Adolescents’ Expressed Meanings of Music in and Out of School.” *Journal of Research in Music Education*, vol. 55, no. 3, 2007, 220-236.

and articles, and network with other educators. The authors mentioned below have written about the best educational practices leading education into the 21st century.

Edutopia.com, a non-profit website, was established to publish online articles demonstrating ideas of innovative teachers across the US. “Why Arts Education Is Crucial and Who’s Doing It Best” by Fran Smith is one such article. Smith stipulates that years of research demonstrate how Arts Education is closely linked to almost everything that we as a nation say we want for our children and demand from our schools: academic achievement, social and emotional development, civic engagement, and equitable opportunity.⁴⁰ Steven Zemelman, Harvey Daniels, and Arthur Hyde in *Best Practices: Today’s Standards for Teaching & Learning in America’s Schools*, report what works in fine arts programs:

- Students should make music, not just hear or watch music.
- Music should be integrated across the curriculum.
- Children need to exercise genuine choice, control, and responsibility in their music-making.
- Students should be nurtured to find their strongest music activity.
- Students should have opportunities to share their music-making.
- Children should attend a variety of professional music events.
- Musicians should be present in schools and classrooms, including non-music teachers.⁴¹

⁴⁰ Fran Smith. "Why Arts Education is Crucial, and Who’s Doing it Best." *Edutopia: What Works in Education* (2009).

⁴¹ Steven Zemelman, Harvey Daniels and Arthur Hyde. *Best Practice: Today’s Standards for Teaching & Learning in America’s Schools*. 3rd ed. Portsmouth, NH: Heinemann, 2005, 203-209.

Charles R. Hoffer documents the history of music education in the US in his book, *Introduction to Music Education*. He states that becoming a music teacher requires much understanding of both music and how it can benefit students. He concludes by presenting the 21st-century national standards for music teachers: The four previous standards (dance, music, theater, and visual arts) were homogenized into one process-orientated online document based on three artistic processes: creating, performing, and responding.⁴²

Renee Crawford is a leading expert for integrating technology into music classrooms and authentic learning contexts for teaching and learning. In her article, "A Multidimensional/Non-Linear Teaching and Learning Model: Teaching and Learning Music in an Authentic and Holistic Context," she provides the conceptual framework that lead to the design of a teaching and learning model. The model was based on an ethnographic study considering the effectiveness of an Australian government secondary school combining music and learning practices with technology. The philosophical and theoretical basis for the research relied on three contentions: valued knowledge, authentic learning and multidimensional/non-linear learning. These contentions, working simultaneously, introduced the notion of a holistic perspective and practice of learning. In her research, this notion was defined and referred to as the "whole-person phenomenon." This model extended to the teaching and learning of music and its application lead to a matrix or a multidimensional/non-linear model that encompassed all facets of music practice.⁴³

⁴² Charles Hoffer. *Introduction to music education*. 4th ed. Prospect Heights, IL: Waveland Press, Inc., 2017.

⁴³ Renee Crawford. "A Multidimensional/Non-Linear Teaching and Learning Model: Teaching and Learning Music in an Authentic and Holistic Context." *Music Education Research* 16, no. 1 (2014): 50-69, <http://search.proquest.com.ezproxy.liberty.edu/docview/1651839530>.

Another article written by Crawford entitled, “Rethinking Teaching and Learning Pedagogy for Education in the Twenty-first Century: Blended Learning in Music Education” explores the outcomes of an online music education project used in a blended learning context to provide high quality music learning resources to Australian rural and remote schools.⁴⁴

Crawford’s article “Secondary School Music Education: A Case Study in Adapting to ICT Resource Limitations,” explored the current availability and use of information communication and technology (ICT) for music education purposes, and music technology resources and facilities in Victoria Australia government secondary schools. The survey data provided a snapshot of the status of the computer and technology resources in several metropolitan government secondary schools. The discussion focused on a case study into one specific secondary school and the perceptions of one music teacher and her students regarding music class and ICT. While preferential treatment for resources, particularly access to ICT, was accorded to some disciplines, arts subjects, such as music, were frequently excluded. Results indicated that reforming music education to reflect contemporary music practice will not only engage student interest, but will also assist in raising the status of music in the school curriculum by demonstrating its relevancy. An effective use of ICT and music technology can assist in emulating real life or authentic learning contexts to achieve this pedagogical change.⁴⁵

Richard Dammers, in his article, “A Case Study of the Creation of a Technology-Based Music Course” examined the process, motivation, and conditions surrounding the creation of a

⁴⁴ Renee Crawford. "Rethinking Teaching and Learning Pedagogy for Education in the Twenty-First Century: Blended Learning in Music Education." *Music Education Research* 19, no. 2 (06, 2017): 195-213, <http://search.proquest.com.ezproxy.liberty.edu/docview/1900913760>.

⁴⁵ Renee Crawford. "Secondary School Music Education: A Case Study in Adapting to ICT Resource Limitations." *Australian Journal of Educational Technology* 25, no.4 (2009): Retrieved from <http://search.proquest.com.ezproxy.liberty.edu/docview/61827400>.

high school technology class in order to reach a broader portion of the school's population. It detailed how the band director and the assistant superintendent worked together to solve the issues inhibiting this innovative idea. This study confirmed and clarified that technology-based music classes are being created by individual teachers who believe that technology provides an opportunity to reach a new population of secondary students.⁴⁶

Jay Dorfman, in his book, *Theory and Practice of Technology-Based Music Instruction*, developed a framework based on educational theory and recognized music teaching methods, that examined music teaching that utilized technology to introduce, reinforce, and assess skills and concepts. The framework guided in-depth discussions about theoretical and philosophical foundations of technology-based music instruction (TBMI), materials for teaching, teaching behaviors, assessment of student work, assessment of teacher work, and fit of technology into the music program. His book includes examples of TBMI lessons from real teachers, and analyses of the successful and developing parts of these lessons. It also addressed issues of accountability and standards, recommendations for professional development, and the future of the field embodied in emerging technologies, alternative ensembles, and social issues. It is a key volume for teachers implementing new curricular offerings and a foundation for teaching with technology beyond a focus on software and hardware.⁴⁷

⁴⁶ Richard J. Dammers. "A Case Study of the Creation of a Technology-Based Music Course." *Bulletin of the Council for Research in Music Education* (Fall, 2010): 55-65, <http://search.proquest.com.ezproxy.liberty.edu/docview/863384903>.

⁴⁷ Jay Dorfman. *Theory and Practice of Technology-Based Music Instruction*. New York: Oxford University Press, 2013.

Guitars

The National Association of Music Merchants (NAMM) reports that acoustic guitars are the number one instrument sold followed by keyboards; however, guitar and keyboard courses are offered in less than 20 percent of US schools that offer music.⁴⁸ Guitars, keyboards, and music technology are three of the most popular emergent trends in secondary music education. The electric bass is currently available in several leading published band method books. The acoustic guitar method book is not available in any band or orchestra published method book that allows this instrument to correspond and be included in any of these heterogeneous ensembles. Some schools offer homogenous guitar classes so any guitar method book can be used to teach the skills and techniques specific to this instrument. The problem arises when a school neither has the schedule nor the personnel to teach this homogenous ensemble.

Frank Biringer's dissertation provides a descriptive study instructing a heterogeneous beginning string class with the following: (1) a basic set of behavioral objectives; (2) teaching strategies employing currently-available published materials; (3) alternate presentations of methods designed to accommodate the various ranges of pupil needs; and (4) criterion-referenced assessment instruments designed specifically to evaluate the stated behavioral objectives. He concludes that a systems approach curriculum with the components of the Product Model can be effective in teaching a heterogeneous beginning string class. The results of his study established that ninety percent of the class would achieve mastery level, and render an

⁴⁸ Carl R. Abril and B. Gault, 2008. The State of Music in Secondary Schools: The Principal's Perspective. *Journal of Research in Music Education*. Vol 56, no.1. 2008, 68-81.

acceptable musical performance. The curriculum, highly rated by evaluators, received favorable reactions from the students for enjoyment and sense of accomplishment.⁴⁹

Geoff Edgers in his article “The Slow Secret Death of the Electric Guitar,” explains how the market is inundated with electric guitars, yet the market is not growing. Guitar companies are reporting a dramatic loss in sales.⁵⁰ Paul McCartney stated that “students are not wanting to play the electric guitar like Eric Clapton, John Mayer, Joe Bonamassa, Jimmi Hendrix, or Carlos Santana. They don’t have guitar heroes. Now, kids value more electronic music and they listen to music differently.”⁵¹ Beginning in 2010, acoustic guitars outsold electric guitars. In 2012, the clientele shifted from mainly boys to girls. Andy Mooney, the Fender CEO, stated that “the reason for this shift in demographics is Taylor Swift. The girls like how she looks and want to emulate her. She is the most influential guitarist of recent years.”⁵²

Dayna Evans wrote a rebuttal to Geoff Edgers article in her article, “These Women Prove That the Electric Guitar Isn’t Dead.” She agrees that sales of the electric guitar have declined, but she disagrees with his premise that the reason for the decline is because male guitar heroes are dying off and aspiring musicians have no men to look up to. She provides a primer of 16 women

⁴⁹ Frank Adam Biringer Jr., “The Development and Evaluation of a Systems Approach Curriculum for a Heterogeneous Beginning String Class.” Order No. 7423385, University of Miami, 1974. In PROQUESTMS ProQuest Dissertations & Theses Global, <http://search.proquest.com.ezproxy.liberty.edu/docview/302705619>.

⁵⁰ Geoff Edgers, “The Slow Secret Death of the Electric Guitar,” *The Washington Post*, June 22, 2017. Accessed June 25, 2017. https://www.washingtonpost.com/graphics/2017/lifestyle/the-slow-secret-death-of-the-electric-guitar/?utm_term=.f8984242cfa6.

⁵¹ Ibid.

⁵² Ibid.

who are guitar superstars and states that women guitarists do not get exalted or celebrated in the same way as aging men.⁵³

Matthew Rescsanszky in his article, "Mixing Formal and Informal Pedagogies in a Middle School Guitar Classroom," details various ways that he introduced the guitar into his ensemble classrooms. He explored the value of authentically including popular music in the school curriculum as a means of responding to the interests of the students in schools, and hopefully reaching more of the student body than through traditional methods alone.⁵⁴ In the same article, Rescsanszky quoted Randall Allsup who said that, "Responding to the changing interests and practices of our 21st century global community can be part of forging a richly plural music education experience for our students."⁵⁵ Rescsanszky concluded by stating that all types of music classrooms can be blended environments, with musical learning occurring in a broad spectrum of formal and informal ways. By pairing various approaches with opportunities for students to select repertoire, music educators can create an opportunity that fosters authentic and meaningful learning opportunities for all students, forging an inclusive and musically sound future for the profession.⁵⁶

Lee R. Bartel in "Guitar Class: A Multifaceted Approach," documented various implementations of the guitar into secondary classrooms: hum and strum, guitar orchestra, rock

⁵³ Dayne Evans, "These Women Prove That the Electric Guitar Isn't Dead." *The Cut*, June 23, 2017. General OneFile (accessed December 9, 2017).
http://link.galegroup.com.ezproxy.liberty.edu/apps/doc/A501534335/ITOF?u=vic_liberty&sid=ITOF&xid=2fb00847.

⁵⁴ Matthew Rescsanszky, "Mixing Formal and Informal Pedagogies in a Middle School Guitar Classroom," *Music Educator's Journal* Vol. 103, No. 4, June 2017, 25.

⁵⁵ Ibid., 25-26.

⁵⁶ Ibid., 32.

band, jazz ensemble, classical guitar, and multi-faceted.⁵⁷ He concluded that a well-designed guitar class can provide an attractive addition to any secondary music curriculum while meeting the needs of today's students.

Eli Harrison's article, "Challenges Facing Guitar Education," provides a description of the notation, structure, historical, and contemporary challenges of adding the guitar to the educational setting. After documenting the challenges, he recommends that directors seek guitar-appropriate music common in Celtic songs, mariachi songs, Spanish flamenco, South American folk music, and American blues.⁵⁸

Joan Meltz's article "The Guitar as a Classroom Instrument" suggests why and how the guitar may be implemented in a well-organized music program. She indicates that it is a harmonic concert-pitch instrument capable of producing complex counterpoint as well as easy folk style accompaniments, jazz improvisation, pop stylings, twangy country-western sounds, or driving rock & roll chords. A few advantages to the guitar are its portability, the over a four-octave range, and a large variety of tone colors providing natural and artificial harmonies. Despite these advantages, implementing such a program requires understanding guitar construction, fundamental playing techniques, a workable knowledge of guitar pedagogy, and the skills needed to organize a class and the curriculum. She recommends introducing the guitar to eleven through 15-year old students in a 10 to 16-week course as a beginner class. She also suggests teaching chord tablature (chords only) and staff notation.⁵⁹

⁵⁷ Lee R Bartel, "Guitar Class: A Multifaceted Approach," *Music Educator's Journal*, October 1990, 40-45.

⁵⁸ Eli Harrison, "Challenges Facing Guitar Education," *Music Educators Journal* 97, no. 1 (2010): 50-55.
<http://www.jstor.org/stable/40960178>.

⁵⁹ Joan A. Metz, "The Guitar as a Classroom Instrument," *Music Teachers National Association* Vol. 26, No. 2 (November-December 1976), 12-15.

Grant Gustafson's article, "Class Guitar in Middle School" advocates using the guitar for middle school students because guitars are so versatile. Students are attracted to the guitars ability to perform diverse styles. There is extensive repertoire available for the entire family of modern instruments: the nylon-string classical, the steel-string acoustic, the archtop, and the electric guitar. Guitars can easily be taught in a classroom ensemble setting. It helps students discover how a musical instrument can convey thoughts and feelings through nonverbal communication. Middle school students typically learn the subjects they can apply in their daily lives more easily and do not bother with the rest. Therefore, in order to maintain interest, instructors should not focus on perfect technique, but rather the joy of playing music. Reading music can be overwhelming when simultaneously learning correct posture, finger positioning, tone production, and learning repertoire.⁶⁰

Philip H. Fink's doctoral dissertation documents the history of class string methodology and his method of integrating the guitar into a string classroom. His study utilized a control group teaching traditional orchestra while simultaneously teaching an experimental heterogeneous string class including the guitar. The study measured three types of music achievement: fundamental skills in music, musical performance skills, and value and taste judgements in music. Other non-musical objectives measured were interest, motivational drive, and over-all effect of the materials presented in the class. Upon completion of the study, Fink concluded that the inclusion of the guitar in the heterogeneous string class was successful as a result of the integrated materials written for this study; the students developed technical skills necessary to their particular instrument at a rapid pace; the students were able to acquire facility

⁶⁰ Grant Gustafson, "Class Guitar in Middle School." *Music Educators Journal* 83, no. 1 (1996): 33-38.
<http://www.jstor.org/stable/3398992>.

in playing two instruments (guitar plus one traditional orchestral instrument) while developing an increased awareness of musical notation as well as melody, rhythm, and harmony; the exposure of the traditional orchestral instruments allowed the guitar students to become interested in playing the traditional orchestral instruments; and this introductory approach to string teaching could be incorporated as an entire school curriculum. It would be beneficial and interesting because of its performance-based approach.⁶¹

Elizabeth Birdwhistell, in her thesis, “A Content Analysis of Five Beginning Band Method Books” compared the musical elements of five leading published band methods. She analyzed the instrumentation, content of introductory material, number of pages, pitches introduced, terms and symbols, writing exercises, enrichment, test material, instrument-specific information, fingering charts, glossary, types of materials used, supplemental materials, and the teacher edition. She determined that the Standard of Excellence band method contained the best materials for meeting the concepts of comprehensive musicianship as well as producing competent performers.⁶²

Christopher Perez, in his article, “Evaluating Guitar Performance: Using a Comprehensive Assessment for Your Students,” states that performance-based classroom assessments must be objective, provide accountability of the teaching practices, show acquisition

⁶¹ Philip H. Fink. “The Development and Evaluation of Instrumental Materials for a Beginning Class in Heterogeneous Strings Including Guitar.” Order No. 7325907, University of Miami, 1973. In PROQUESTMS ProQuest Dissertations & Theses Global, <http://search.proquest.com.ezproxy.liberty.edu/docview/302652502>.

⁶²Elizabeth H. Birdwhistell. "A Content Analysis of Five Beginning Band Method Books." Order No. 1391751, University of Louisville, 1998. In PROQUESTMS ProQuest Dissertations & Theses Global, <https://search-proquest-com.ezproxy.liberty.edu/docview/304428890>.

of music terminology, and show performance development by the students.⁶³ Written exams that test terminology and music theory are useful to test assessment of knowledge; however, performance assessments should be given to test application of musical skill and level mastery. These assessments are a valuable source of formative and summative grading, an aide in developing musical and technical growth and a way to track progress (weekly, quarterly, semester, yearly). In this article, he provides examples of rubrics that he has developed to test his beginning guitar skills.

Based on the information gathered from the literature review, this thesis will investigate if it is possible to include the guitar into an existing heterogeneous beginning band or orchestra ensemble utilizing method books from current readily available publishers.

⁶³ Christopher J. Perez. "Evaluating Guitar Performance: Using a Comprehensive Assessment for Your Students," *National Association for Music Education*, May 27, 2106. Retrieved from <https://nafme.org/evaluating-guitar-performance-using-comprehensive-assessment-students>.

CHAPTER THREE

Methodology

A quantitative content analysis will be utilized to compare six guitar method books to determine their suitability for use in heterogeneous secondary music classes. Essential educational concepts will be identified in the control sample. By identifying which guitar method most closely matches the pedagogical, musical and technical concepts in the control sample, instrumental teachers will be able to choose an appropriate book that most closely matches their ensemble.

Description of Sample

In selecting methods to include in the sample, it is important to select “in-print” material. This allows directors to choose method books that are currently being sold. Guitar methods that, on initial inspection, seem beyond the abilities of pre-teen or teen beginners will be rejected. Additionally, of the methods initially identified, only one book from each publishing company is included.

The books in the sample are *Essential Elements for Guitar* by Will Schmid and Bob Morris, *Mel Bay's Modern Guitar Method Grade 1 Expanded Edition*, *Alfred's Basic Guitar Method* by Morty Manus and Ron Manus, *FJH Young Beginner Guitar Method Lesson Book 1*, *Belwin 21st Century Guitar Method 1* (2nd edition) by Aaron Stang, and *KJOS Guitar Sessions Book 1: A Comprehensive Method for Individual or Group Study* by Kevin Daley. The control sample will be the *Essential Elements 2000 Electric Bass Book 1* and *Essential Elements for Strings Double Bass Book 1*.

Research Instrument

The data gathered will be recorded in a tabular format. A table will be created, documenting each educational concept presented in the sample. The data will be divided into broad categories, such as: technique, fundamental music elements, and supplemental materials. These categories will include musical concepts such as: playing position, resting position, tuning techniques, types of guitars, types of strings, left hand position, right hand position, chord introduction, chord chart diagram, strumming, picking, plucking, beat, staff, bar lines, measures, time signature, double bar line, repeat sign, quarter note and rest, whole note and rest, half note and rest, dotted half note, eighth note/rest, pick-up notes, introduction, D.C. al Fine, 1st and 2nd endings, tie, syncopation, whole/half steps, key signature, octave, D.S. al Coda, D.S. al Fine, fermata, first, second, third, fourth, and fifth string notes, upstroke-downstroke strumming, chords, bass/strum methods, finger picking (p,i,m,a), tablature, stylistic techniques: barre chords, power chords, shuffle, etc.

Table 1. Sample Data Collection Instrument

	Educational Element	Alfred	Belwin	Essential Elements	FJH	Kjos	Mel Bay
	No. Pages						
	Parts of Guitar						
Positions	Resting						
	Seated						
	Classical						
Right Hand	Pick						
	Finger						
	<i>p i m a</i>						

Coding

Concepts presented in each method will be coded as a "1" on the table. If a method book does not present a concept, then the number "0" will be coded on the table. Pertinent additional material in each method book may be added to the table as it is encountered. This information will document what is included in each method book. The data will then be compared to the control books, *Essential Elements Electric Bass* and *Essential Elements String Bass*, to validate how each guitar method lines up to the control books.

Description of Data Analysis

Each instructional element will be compared to the control. Where there is a match, one point will be added to the corresponding category. The method with the highest categorical score will determine which method book most closely aligns to the control. Additionally, educational elements appearing in the method books but not appearing in the control will be recorded and considered if essential to guitar instruction. The results will be presented in tabular format.

CHAPTER FOUR

Findings

This chapter presents the data that was included in each guitar method book. The electric bass method book is the control that represents the beginning band ensemble. The string bass method book is the control that represents the beginning orchestra ensemble. The data is presented in tabular format.

Control Results

Table 2 lists the specific elements that are presented in the band and orchestra control group. A “1” indicates the musical element is present. A “0” indicates the element is not present.

Table 2. Musical Elements Included in Control

Category	Element	Essential Elements Electric Bass (Band)	Essential Elements String Bass (Orchestra)
Parts of Instrument	Parts of Instrument	1	1
Photographs	Types of Guitars	1	0
Photographs	How to Hold	1	1
Photographs	Right Hand Position	1	1
Photographs	Left Hand Position	1	1
Positions	Seated	1	1
Positions	Foot Stool	0	1
Positions	Standing	1	1
Right Hand	bow	0	1
Left Hand	Finger Numbers	1	1
Type of Guitar	Electric	1	0
Tuning	Tuning Guide	1	1
Song Type	Solo	1	1
Song Type	Duet with teacher accom	1	0
Song Type	Duet with 2 guitars	1	1
Song Type	Trio	1	0
Notation Style	Staff Notation	1	1
Time Signatures	4/4	1	1
Time Signatures	3/4	1	1
Time Signatures	2/4	1	1
Note Values	Whole	1	1
Note Values	Half	1	1
Note Values	Quarter	1	1
Note Values	Eighth	1	1
Note Values	Dotted Half	1	1
Note Values	Dotted Quarter	1	0

Category	Element	Essential Elements Electric Bass (Band)	Essential Elements String Bass (Orchestra)
Rest Values	Whole	1	1
Rest Values	Half	1	1
Rest Values	Quarter	1	1
Rest Values	Eighth	1	0
Fundamentals	Accent	1	0
Fundamentals	Accidental	1	0
Fundamentals	Bar Lines/Measure	1	1
Fundamentals	Chromatic Notes/Scale	1	1
Fundamentals	Clef	1	1
Fundamentals	Crescendo	1	0
Fundamentals	D.C. al Fine	1	1
Fundamentals	Decrescendo	1	0
Fundamentals	Dynamics	1	1
Fundamentals	Enharmonics	1	0
Fundamentals	Fermata	1	0
Fundamentals	1st & 2nd Ending	1	1
Fundamentals	Flat	1	0
Fundamentals	Half Step	1	1
Fundamentals	Harmony	1	1
Fundamentals	Interval	1	1
Fundamentals	Key Signature	1	1
Fundamentals	Ledger Lines	1	1
Fundamentals	Multiple Measure Rest	1	0
Fundamentals	Natural Sign	1	1
Fundamentals	Pick Up Notes	1	1
Fundamentals	Pizzicato	0	1
Fundamentals	Repeat Sign	1	1
Fundamentals	Scale	1	1
Fundamentals	Sharp	1	1
Fundamentals	Slur	0	1
Fundamentals	Staccato	0	1
Fundamentals	Tempo	1	1
Fundamentals	Tie	1	1
G String	G	1	1
G String	Ab	1	0
G String	A	1	1
G String	Bb	1	0
G String	B	1	1
G String	C#	0	1
G String	C	1	1
G String	D	0	1
D String	D	1	1
D String	Eb	1	0
D String	E	1	1
D String	F	1	1
D String	F#	1	1
D String	G	0	1
D String	A	0	1
A String	A	1	1
A String	Bb	1	0
A String	B	1	1
A String	C	1	1

Category	Element	Essential Elements Electric Bass (Band)	Essential Elements String Bass (Orchestra)
A String	C#	1	1
E String (Low)	E	1	1
E String (Low)	F	1	0
E String (Low)	F#	1	1
E String (Low)	G	1	1
E String (Low)	G#	1	0
Chord Type	Arpeggio Exercises	1	1
Technique	Alternate Picking (D/U Stroke)	0	1
Technique	Finger Picking	1	0
Technique	Accompaniment Styles	1	0
Technique	Bowing	0	1
Other	Accompaniment Media	1	1
Other	Supplemental Books	1	1
Other	Single Note Fingering Chart	1	1

Content Analysis of Guitar Method Books

Table 3 compares the elements in the Alfred Guitar Book with the Electric Bass and String Bass books. Each element that is presented in this book is designated with a “1.” A “0” is designated if the element is not presented in the book. An “n/a” is designated if the element is not presented in either control or the guitar method book. The remainder of the books follow this table.

Table 3. Alfred Guitar Method vs. Essential Elements Electric Bass and String Bass Books

Category	Element	Element Present	Match Elec Bass	Match String Bass	Independent of Either Control
Parts of Guitar		1	1	1	n/a
Photographs	Types of Guitars	1	1	n/a	n/a
Photographs	How to Hold	1	1	1	n/a
Photographs	Right Hand Position	0	0	0	n/a
Photographs	Left Hand Position	0	0	0	n/a
Positions	Seated	1	1	1	n/a
Positions	Foot Stool	0	n/a	0	n/a
Positions	Standing	1	1	1	n/a
Right Hand	bow	0	n/a	0	n/a
Left Hand	Finger Numbers	0	0	0	n/a
Type of Guitar	Electric	1	1	n/a	n/a
Tuning	Tuning Guide	1	1	1	n/a
Song Type	Solo	0	0	0	n/a
Song Type	Duet with teacher accom	1	1	n/a	n/a
Song Type	Duet with 2 guitars	0	0	0	n/a
Song Type	Trio	0	0	n/a	n/a
Notation Style	Staff Notation	1	1	1	n/a

Category	Element	Element Present	Match Elec Bass	Match String Bass	Independent of Either Control
Time Signatures	3/4	1	1	1	n/a
Time Signatures	2/4	0	0	0	n/a
Note Values	Whole	1	1	1	n/a
Note Values	Half	1	1	1	n/a
Note Values	Quarter	1	1	1	n/a
Note Values	Eighth	0	0	0	n/a
Note Values	Dotted Half	1	1	1	n/a
Note Values	Dotted Quarter	1	1	n/a	n/a
Rest Values	Whole	1	1	1	n/a
Rest Values	Half	1	1	1	n/a
Rest Values	Quarter	1	1	1	n/a
Rest Values	Eighth	1	1	n/a	n/a
Fundamentals	Accent	0	0	n/a	n/a
Fundamentals	Accidental	1	1	n/a	n/a
Fundamentals	Bar Lines/Measure	0	0	0	n/a
Fundamentals	Chromatic Notes/Scale	1	1	1	n/a
Fundamentals	Clef	0	0	0	n/a
Fundamentals	Crescendo	1	1	n/a	n/a
Fundamentals	D.C. al Fine	0	0	0	n/a
Fundamentals	Decrescendo	1	1	n/a	n/a
Fundamentals	Dynamics	1	1	1	n/a
Fundamentals	Enharmonics	0	0	n/a	n/a
Fundamentals	Fermata	1	1	n/a	n/a
Fundamentals	1st & 2nd Ending	0	0	0	n/a
Fundamentals	Flat	1	1	n/a	n/a
Fundamentals	Half Step	1	1	1	n/a
Fundamentals	Harmony	0	0	0	n/a
Fundamentals	Interval	0	0	0	n/a
Fundamentals	Key Signature	1	1	1	n/a
Fundamentals	Ledger Lines	0	0	0	n/a
Fundamentals	Multiple Measure Rest	0	0	n/a	n/a
Fundamentals	Natural Sign	1	1	1	n/a
Fundamentals	Pick Up Notes	0	0	0	n/a
Fundamentals	Pizzicato	0	n/a	0	n/a
Fundamentals	Repeat Sign	1	1	1	n/a
Fundamentals	Scale	1	1	1	n/a
Fundamentals	Sharp	1	1	1	n/a
Fundamentals	Slur	0	n/a	0	n/a
Fundamentals	Staccato	0	n/a	0	n/a
Fundamentals	Tempo	0	0	0	n/a
Fundamentals	Tie	1	1	1	n/a
E String (High)	E	1	n/a	n/a	1
E String (High)	F	1	n/a	n/a	1
E String (High)	F#	0	n/a	n/a	0
E String (High)	G	1	n/a	n/a	1
E String (High)	G#	0	n/a	n/a	0
E String (High)	A	0	n/a	n/a	0
B String	B	1	n/a	n/a	1
B String	C	1	n/a	n/a	1
B String	C#	0	n/a	n/a	0
B String	D	1	n/a	n/a	1

Category	Element	Element Present	Match Elec Bass	Match String Bass	Independent of Either Control
B String	Eb	0	n/a	n/a	0
G String	G	1	1	1	n/a
G String	Ab	0	0	n/a	n/a
G String	A	1	1	1	n/a
G String	Bb	0	0	n/a	n/a
G String	B	1	1	1	n/a
G String	C#	0	n/a	0	n/a
G String	C	0	0	0	n/a
G String	D	0	n/a	0	n/a
D String	D	1	1	1	n/a
D String	Eb	0	0	n/a	n/a
D String	E	1	1	1	n/a
D String	F	1	1	1	n/a
D String	F#	0	0	0	n/a
D String	G	0	n/a	0	n/a
D String	A	0	n/a	0	n/a
A String	A	1	1	1	n/a
A String	Bb	0	0	n/a	n/a
A String	B	1	1	1	n/a
A String	C	1	1	1	n/a
A String	C#	0	0	0	n/a
A String	D	0	n/a	n/a	0
E String (Low)	E	1	1	1	n/a
E String (Low)	F	1	1	n/a	n/a
E String (Low)	F#	0	0	0	n/a
E String (Low)	G	1	1	1	n/a
E String (Low)	G#	0	0	n/a	n/a
E String (Low)	A	1	n/a	n/a	1
Chord Type	Arpeggio Exercises	0	0	0	n/a
Technique	Alternate Picking (D/U Stroke)	0	n/a	0	n/a
Technique	Finger Picking	0	0	n/a	n/a
Technique	Accompaniment Styles	0	0	n/a	n/a
Technique	Bowing	0	n/a	0	n/a
Other	Accompaniment Media	1	1	1	n/a
Other	Supplemental Books	0	0	0	n/a
Other	Single Note Fingering Chart	0	0	0	n/a
TOTALS			46	35	22

Table 4. Belwin Guitar Method vs. Essential Elements Electric Bass and String Bass Books

Category	Element	Element Present	Match Elec Bass	Match String Bass	Independent of Either Control
Parts of Guitar		1	1	1	n/a
Photographs	Types of Guitars	1	1	n/a	n/a
Photographs	How to Hold	1	1	1	n/a
Photographs	Right Hand Position		0	0	n/a
Photographs	Left Hand Position	1	1	1	n/a
Positions	Seated	1	1	1	n/a
Positions	Foot Stool	1	n/a	1	n/a
Positions	Standing	1	1	1	n/a
Right Hand	bow		n/a	0	n/a

Category	Element	Element Present	Match Elec Bass	Match String Bass	Independent of Either Control
Left Hand	Finger Numbers		0	0	n/a
Type of Guitar	Electric	1	1	n/a	n/a
Tuning	Tuning Guide	1	1	1	n/a
Song Type	Solo		0	0	n/a
Song Type	Duet with teacher accom	1	1	n/a	n/a
Song Type	Duet with 2 guitars	1	1	1	n/a
Song Type	Trio		0	n/a	n/a
Notation Style	Staff Notation	1	1	1	n/a
Time Signatures	3/4	1	1	1	n/a
Time Signatures	2/4		0	0	n/a
Note Values	Whole	1	1	1	n/a
Note Values	Half	1	1	1	n/a
Note Values	Quarter	1	1	1	n/a
Note Values	Eighth	1	1	1	n/a
Note Values	Dotted Half	1	1	1	n/a
Note Values	Dotted Quarter		0	n/a	n/a
Rest Values	Whole	1	1	1	n/a
Rest Values	Half	1	1	1	n/a
Rest Values	Quarter	1	1	1	n/a
Rest Values	Eighth	1	1	n/a	n/a
Fundamentals	Accent		0	n/a	n/a
Fundamentals	Accidental		0	n/a	n/a
Fundamentals	Bar Lines/Measure		0	0	n/a
Fundamentals	Chromatic Notes/Scale		0	0	n/a
Fundamentals	Clef		0	0	n/a
Fundamentals	Crescendo		0	n/a	n/a
Fundamentals	D.C. al Fine		0	0	n/a
Fundamentals	Decrescendo		0	n/a	n/a
Fundamentals	Dynamics		0	0	n/a
Fundamentals	Enharmonics		0	n/a	n/a
Fundamentals	Fermata	1	1	n/a	n/a
Fundamentals	1st & 2nd Ending	1	1	1	n/a
Fundamentals	Flat		0	n/a	n/a
Fundamentals	Half Step		0	0	n/a
Fundamentals	Harmony		0	0	n/a
Fundamentals	Interval		0	0	n/a
Fundamentals	Key Signature	1	1	1	n/a
Fundamentals	Ledger Lines		0	0	n/a
Fundamentals	Multiple Measure Rest		0	n/a	n/a
Fundamentals	Natural Sign		0	0	n/a
Fundamentals	Pick Up Notes	1	1	1	n/a
Fundamentals	Pizzicato		n/a	0	n/a
Fundamentals	Repeat Sign	1	1	1	n/a
Fundamentals	Scale		0	0	n/a
Fundamentals	Sharp	1	1	1	n/a
Fundamentals	Slur		n/a	0	n/a
Fundamentals	Staccato		n/a	0	n/a
Fundamentals	Tempo		0	0	n/a
Fundamentals	Tie	1	1	1	n/a

Category	Element	Element Present	Match Elec Bass	Match String Bass	Independent of Either Control
E String (High)	E	1	n/a	n/a	1
E String (High)	F	1	n/a	n/a	1
E String (High)	F#		n/a	n/a	0
E String (High)	G	1	n/a	n/a	1
E String (High)	G#		n/a	n/a	0
E String (High)	A	1	n/a	n/a	1
B String	B	1	n/a	n/a	1
B String	C	1	n/a	n/a	1
B String	C#		n/a	n/a	0
B String	D	1	n/a	n/a	1
B String	Eb		n/a	n/a	0
G String	G	1	1	1	n/a
G String	Ab		0	n/a	n/a
G String	A	1	1	1	n/a
G String	Bb		0	n/a	n/a
G String	B		0	0	n/a
G String	C#		n/a	0	n/a
G String	C		0	0	n/a
G String	D		n/a	0	n/a
D String	D	1	1	1	n/a
D String	Eb		0	n/a	n/a
D String	E	1	1	1	n/a
D String	F	1	1	1	n/a
D String	F#		0	0	n/a
D String	G		n/a	0	n/a
D String	A		n/a	0	n/a
A String	A	1	1	1	n/a
A String	Bb		0	n/a	n/a
A String	B	1	1	1	n/a
A String	C	1	1	1	n/a
A String	C#		0	0	n/a
A String	D		n/a	n/a	0
E String (Low)	E	1	1	1	n/a
E String (Low)	F	1	1	n/a	n/a
E String (Low)	F#	1	1	1	n/a
E String (Low)	G	1	1	1	n/a
E String (Low)	G#		0	n/a	n/a
E String (Low)	A		n/a	n/a	0
Chord Type	Arpeggio Exercises	1	1	1	n/a
Technique	Alternate Picking (D/U Stroke)	1	n/a	1	n/a
Technique	Finger Picking		0	n/a	n/a
Technique	Accompaniment Styles	1	1	n/a	n/a
Technique	Bowing	0	n/a	0	n/a
Other	Accompaniment Media	1	1	1	n/a
Other	Supplemental Books	1	1	1	n/a
Other	Single Note Fingering Chart	0	0	0	n/a
TOTALS			44	39	34

Table 5. Essential Elements Guitar Method vs. Essential Elements Electric Bass and String Bass Books

Category	Element	Element Present	Match Elec Bass	Match String Bass	Independent of Either Control
Parts of Guitar		1	1	1	n/a
Photographs	Types of Guitars	1	1	n/a	n/a
Photographs	How to Hold	1	1	1	n/a
Photographs	Right Hand Position	1	1	1	n/a
Photographs	Left Hand Position	1	1	1	n/a
Positions	Seated	1	1	1	n/a
Positions	Foot Stool	1	n/a	1	n/a
Positions	Standing	0	0	0	n/a
Right Hand	bow	0	n/a	0	n/a
Left Hand	Finger Numbers	1	1	1	n/a
Type of Guitar	Electric	1	1	n/a	n/a
Tuning	Tuning Guide	1	1	1	n/a
Song Type	Solo	0	0	0	n/a
Song Type	Duet with teacher accom	0	0	n/a	n/a
Song Type	Duet with 2 guitars	1	1	1	n/a
Song Type	Trio	0	0	n/a	n/a
Notation Style	Staff Notation	0	0	0	n/a
Time Signatures	3/4	1	1	1	n/a
Time Signatures	2/4	0	0	0	n/a
Note Values	Whole	1	1	1	n/a
Note Values	Half	1	1	1	n/a
Note Values	Quarter	1	1	1	n/a
Note Values	Eighth	1	1	1	n/a
Note Values	Dotted Half	1	1	1	n/a
Note Values	Dotted Quarter	0	0	n/a	n/a
Rest Values	Whole	1	1	1	n/a
Rest Values	Half	1	1	1	n/a
Rest Values	Quarter	1	1	1	n/a
Rest Values	Eighth	1	1	n/a	n/a
Fundamentals	Accent	0	0	n/a	n/a
Fundamentals	Accidental	0	0	n/a	n/a
Fundamentals	Bar Lines/Measure	1	1	1	n/a
Fundamentals	Chromatic Notes/Scale	0	0	0	n/a
Fundamentals	Clef	1	1	1	n/a
Fundamentals	Crescendo	0	0	n/a	n/a
Fundamentals	D.C. al Fine	1	1	1	n/a
Fundamentals	Decrescendo	0	0	n/a	n/a
Fundamentals	Dynamics	0	0	0	n/a
Fundamentals	Enharmonics	0	0	n/a	n/a
Fundamentals	Fermata	1	1	n/a	n/a
Fundamentals	1st & 2nd Ending	1	1	1	n/a
Fundamentals	Flat	0	0	n/a	n/a
Fundamentals	Half Step	1	1	1	n/a
Fundamentals	Harmony	0	0	0	n/a
Fundamentals	Interval	0	0	0	n/a
Fundamentals	Key Signature	1	1	1	n/a
Fundamentals	Ledger Lines	0	0	0	n/a
Fundamentals	Multiple Measure Rest	0	0	n/a	n/a
Fundamentals	Natural Sign	0	0	0	n/a
Fundamentals	Pick Up Notes	1	1	1	n/a

Category	Element	Element Present	Match Elec Bass	Match String Bass	Independent of Either Control
Fundamentals	Pizzicato	0	n/a	0	n/a
Fundamentals	Repeat Sign	1	1	1	n/a
Fundamentals	Scale	1	1	1	n/a
Fundamentals	Sharp	0	0	0	n/a
Fundamentals	Slur	0	n/a	0	n/a
Fundamentals	Staccato	0	n/a	0	n/a
Fundamentals	Tempo	0	0	0	n/a
Fundamentals	Tie	1	1	1	n/a
E String (High)	E	1	n/a	n/a	1
E String (High)	F	1	n/a	n/a	1
E String (High)	F#	0	n/a	n/a	0
E String (High)	G	1	n/a	n/a	1
E String (High)	G#	0	n/a	n/a	0
E String (High)	A	1	n/a	n/a	1
B String	B	1	n/a	n/a	1
B String	C	1	n/a	n/a	1
B String	C#	1	n/a	n/a	1
B String	D	1	n/a	n/a	1
B String	Eb	0	n/a	n/a	0
G String	G	1	1	1	n/a
G String	Ab	0	0	n/a	n/a
G String	A	1	1	1	n/a
G String	Bb	0	0	n/a	n/a
G String	B	0	0	0	n/a
G String	C#	0	n/a	0	n/a
G String	C	0	0	0	n/a
G String	D	0	n/a	0	n/a
D String	D	1	1	1	n/a
D String	Eb	0	0	n/a	n/a
D String	E	1	1	1	n/a
D String	F	1	1	1	n/a
D String	F#	0	0	0	n/a
D String	G	0	n/a	0	n/a
D String	A	0	n/a	0	n/a
A String	A	1	1	1	n/a
A String	Bb	0	0	n/a	n/a
A String	B	1	1	1	n/a
A String	C	1	1	1	n/a
A String	C#	0	0	0	n/a
A String	D	0	n/a	n/a	0
E String (Low)	E	1	1	1	n/a
E String (Low)	F	1	1	n/a	n/a
E String (Low)	F#	0	0	0	n/a
E String (Low)	G	1	1	1	n/a
E String (Low)	G#	0	0	n/a	n/a
E String (Low)	A	0	n/a	n/a	0

Category	Element	Element Present	Match Elec Bass	Match String Bass	Independent of Either Control
Chord Type	Arpeggio Exercises	0	0	0	n/a
Technique	Alternate Picking (D/U Stroke)	1	n/a	1	n/a
Technique	Finger Picking	1	1	n/a	n/a
Technique	Accompaniment Styles	1	1	n/a	n/a
Technique	Bowing	0	n/a	0	n/a
Other	Accompaniment Media	1	1	1	n/a
Other	Supplemental Books	1	1	1	n/a
Other	Single Note Fingering Chart		0	0	n/a
TOTALS			46	41	46

Table 6. FJH Guitar Method vs. Essential Elements Electric Bass and String Bass Books

Category	Element	Element Present	Match Elec Bass	Match String Bass	Independent of Either Control
Parts of Guitar		1	1	1	n/a
Photographs	Types of Guitars	1	1	n/a	n/a
Photographs	How to Hold	1	1	1	n/a
Photographs	Right Hand Position	1	1	1	n/a
Photographs	Left Hand Position	1	1	1	n/a
Positions	Seated	1	1	1	n/a
Positions	Foot Stool	0	n/a	0	n/a
Positions	Standing	1	1	1	n/a
Right Hand	bow	0	n/a	0	n/a
Left Hand	Finger Numbers	1	1	1	n/a
Type of Guitar	Electric	1	1	n/a	n/a
Tuning	Tuning Guide	1	1	1	n/a
Song Type	Solo	1	1	1	n/a
Song Type	Duet with teacher accom	0	0	n/a	n/a
Song Type	Duet with 2 guitars	1	1	1	n/a
Song Type	Trio	0	0	n/a	n/a
Notation Style	Staff Notation	1	1	1	n/a
Time Signatures	3/4	1	1	1	n/a
Time Signatures	2/4	0	0	0	n/a
Note Values	Whole	1	1	1	n/a
Note Values	Half	1	1	1	n/a
Note Values	Quarter	1	1	1	n/a
Note Values	Eighth	1	1	1	n/a
Note Values	Dotted Half	1	1	1	n/a
Note Values	Dotted Quarter	0	0	n/a	n/a
Rest Values	Whole	1	1	1	n/a
Rest Values	Half	1	1	1	n/a
Rest Values	Quarter	1	1	1	n/a
Rest Values	Eighth	1	1	n/a	n/a
Fundamentals	Accent	0	0	n/a	n/a
Fundamentals	Accidental	0	0	n/a	n/a
Fundamentals	Bar Lines/Measure	1	1	1	n/a
Fundamentals	Chromatic Notes/Scale	0	0	0	n/a
Fundamentals	Clef	1	1	1	n/a
Fundamentals	Crescendo	0	0	n/a	n/a
Fundamentals	D.C. al Fine	0	0	0	n/a
Fundamentals	Decrescendo	0	0	n/a	n/a

Category	Element	Element Present	Match Elec Bass	Match String Bass	Independent of Either Control
Fundamentals	Dynamics	1	1	1	n/a
Fundamentals	Enharmonics	1	1	n/a	n/a
Fundamentals	Fermata	1	1	n/a	n/a
Fundamentals	1st & 2nd Ending	0	0	0	n/a
Fundamentals	Flat	1	1	n/a	n/a
Fundamentals	Half Step	1	1	1	n/a
Fundamentals	Harmony	0	0	0	n/a
Fundamentals	Interval	0	0	0	n/a
Fundamentals	Key Signature	0	0	0	n/a
Fundamentals	Ledger Lines	1	1	1	n/a
Fundamentals	Multiple Measure Rest	0	0	n/a	n/a
Fundamentals	Natural Sign	1	1	1	n/a
Fundamentals	Pick Up Notes	0	0	0	n/a
Fundamentals	Pizzicato	0	n/a	0	n/a
Fundamentals	Repeat Sign	1	1	1	n/a
Fundamentals	Scale	1	1	1	n/a
Fundamentals	Sharp	1	1	1	n/a
Fundamentals	Slur	0	n/a	0	n/a
Fundamentals	Staccato	0	n/a	0	n/a
Fundamentals	Tempo	0	0	0	n/a
Fundamentals	Tie	1	1	1	n/a
E String (High)	E	1	n/a	n/a	1
E String (High)	F	1	n/a	n/a	1
E String (High)	F#	0	n/a	n/a	0
E String (High)	G	1	n/a	n/a	1
E String (High)	G#	0	n/a	n/a	0
E String (High)	A	0	n/a	n/a	0
B String	B	1	n/a	n/a	1
B String	C	1	n/a	n/a	1
B String	C#	0	n/a	n/a	0
B String	D	1	n/a	n/a	1
B String	Eb	0	n/a	n/a	0
G String	G	1	1	1	n/a
G String	Ab	0	0	n/a	n/a
G String	A	1	1	1	n/a
G String	Bb	0	0	n/a	n/a
G String	B	0	0	0	n/a
G String	C#	0	n/a	0	n/a
G String	C	0	0	0	n/a
G String	D	0	n/a	0	n/a
D String	D	1	1	1	n/a
D String	Eb	0	0	n/a	n/a
D String	E	1	1	1	n/a
D String	F	1	1	1	n/a
D String	F#	0	0	0	n/a
D String	G	0	n/a	0	n/a
D String	A	0	n/a	0	n/a

Category	Element	Element Present	Match Elec Bass	Match String Bass	Independent of Either Control
A String	A	1	1	1	n/a
A String	Bb	0	0	n/a	n/a
A String	B	1	1	1	n/a
A String	C	1	1	1	n/a
A String	C#	0	0	0	n/a
A String	D	0	n/a	n/a	0
E String (Low)	E	1	1	1	n/a
E String (Low)	F	1	1	n/a	n/a
E String (Low)	F#	0	0	0	n/a
E String (Low)	G	1	1	1	n/a
E String (Low)	G#	0	0	n/a	n/a
E String (Low)	A	0	n/a	n/a	0
Chord Type	Arpeggio Exercises	1	1	1	n/a
Technique	Alternate Picking (D/U Stroke)	0	n/a	0	n/a
Technique	Finger Picking	0	0	n/a	n/a
Technique	Accompaniment Styles	1	1	n/a	n/a
Technique	Bowing	0	n/a	0	n/a
Other	Accompaniment Media	0	0	0	n/a
Other	Supplemental Books	1	1	1	n/a
Other	Single Note Fingering Chart	0	0	0	n/a
TOTALS			50	42	61

Table 7. *KJOS Guitar Method vs. Essential Elements Electric Bass and String Bass Books*

Category	Element	Element Present	Match Elec Bass	Match String Bass	Independent of Either Control
Parts of Guitar		1	1	1	n/a
Photographs	Types of Guitars	1	1	n/a	n/a
Photographs	How to Hold	1	1	1	n/a
Photographs	Right Hand Position	1	1	1	n/a
Photographs	Left Hand Position	1	1	1	n/a
Positions	Seated	1	1	1	n/a
Positions	Foot Stool	0	n/a	0	n/a
Positions	Standing	1	1	1	n/a
Right Hand	bow	0	n/a	0	n/a
Left Hand	Finger Numbers	1	1	1	n/a
Type of Guitar	Electric	1	1	n/a	n/a
Tuning	Tuning Guide	1	1	1	n/a
Song Type	Solo	1	1	1	n/a
Song Type	Duet with teacher accom	1	1	n/a	n/a
Song Type	Duet with 2 guitars	1	1	1	n/a
Song Type	Trio	0	0	n/a	n/a
Notation Style	Staff Notation	1	1	1	n/a
Time Signatures	3/4	1	1	1	n/a
Time Signatures	2/4	0	0	0	n/a
Note Values	Whole	1	1	1	n/a
Note Values	Half	1	1	1	n/a
Note Values	Quarter	1	1	1	n/a
Note Values	Eighth	1	1	1	n/a
Note Values	Dotted Half	1	1	1	n/a
Note Values	Dotted Quarter	0	0	n/a	n/a

Category	Element	Element Present	Match Elec Bass	Match String Bass	Independent of Either Control
Rest Values	Whole	1	1	1	n/a
Rest Values	Half	1	1	1	n/a
Rest Values	Quarter	1	1	1	n/a
Rest Values	Eighth	0	0	n/a	n/a
Fundamentals	Accent	0	0	n/a	n/a
Fundamentals	Accidental	0	0	n/a	n/a
Fundamentals	Bar Lines/Measure	1	1	1	n/a
Fundamentals	Chromatic Notes/Scale	1	1	1	n/a
Fundamentals	Clef	1	1	1	n/a
Fundamentals	Crescendo	0	0	n/a	n/a
Fundamentals	D.C. al Fine	0	0	0	n/a
Fundamentals	Decrescendo	0	0	n/a	n/a
Fundamentals	Dynamics	0	0	0	n/a
Fundamentals	Enharmonics	1	1	n/a	n/a
Fundamentals	Fermata	1	1	n/a	n/a
Fundamentals	1st & 2nd Ending	1	1	1	n/a
Fundamentals	Flat	1	1	n/a	n/a
Fundamentals	Half Step	1	1	1	n/a
Fundamentals	Harmony	0	0	0	n/a
Fundamentals	Interval	1	1	1	n/a
Fundamentals	Key Signature	1	1	1	n/a
Fundamentals	Ledger Lines	1	1	1	n/a
Fundamentals	Multiple Measure Rest	1	1	n/a	n/a
Fundamentals	Natural Sign	1	1	1	n/a
Fundamentals	Pick Up Notes	1	1	1	n/a
Fundamentals	Pizzicato	0	n/a	0	n/a
Fundamentals	Repeat Sign	1	1	1	n/a
Fundamentals	Scale	1	1	1	n/a
Fundamentals	Sharp	1	1	1	n/a
Fundamentals	Slur	0	n/a	0	n/a
Fundamentals	Staccato	0	n/a	0	n/a
Fundamentals	Tempo	0	0	0	n/a
Fundamentals	Tie	0	0	0	n/a
E String (High)	E	1	n/a	n/a	1
E String (High)	F	1	n/a	n/a	1
E String (High)	F#	1	n/a	n/a	1
E String (High)	G	1	n/a	n/a	1
E String (High)	G#	0	n/a	n/a	0
E String (High)	A	0	n/a	n/a	0
B String	B	1	n/a	n/a	1
B String	C	1	n/a	n/a	1
B String	C#	0	n/a	n/a	0
B String	D	1	n/a	n/a	1
B String	Eb	0	n/a	n/a	0
G String	G	1	1	1	n/a
G String	Ab	0	0	n/a	n/a
G String	A	1	1	1	n/a
G String	Bb	0	0	n/a	n/a
G String	B	0	0	0	n/a
G String	C#	0	n/a	0	n/a
G String	C	0	0	0	n/a
G String	D	0	n/a	0	n/a

Category	Element	Element Present	Match Elec Bass	Match String Bass	Independent of Either Control
D String	D	1	1	1	n/a
D String	Eb	0	0	n/a	n/a
D String	E	1	1	1	n/a
D String	F	0	0	0	n/a
D String	F#	0	0	0	n/a
D String	G	0	n/a	0	n/a
D String	A	0	n/a	0	n/a
A String	A	1	1	1	n/a
A String	Bb	0	0	n/a	n/a
A String	B	1	1	1	n/a
A String	C	1	1	1	n/a
A String	C#	0	0	0	n/a
A String	D	0	n/a	n/a	0
E String (Low)	E	1	1	1	n/a
E String (Low)	F	1	1	n/a	n/a
E String (Low)	F#	0	0	0	n/a
E String (Low)	G	1	1	1	n/a
E String (Low)	G#	0	0	n/a	n/a
E String (Low)	A	0	n/a	n/a	0
Chord Type	Arpeggio Exercises	1	1	1	n/a
Technique	Alternate Picking (D/U Stroke)	1	n/a	1	n/a
Technique	Finger Picking	0	0	n/a	n/a
Technique	Accompaniment Styles		0	n/a	n/a
Technique	Bowing	0	n/a	0	n/a
Other	Accompaniment Media	1	1	1	n/a
Other	Supplemental Books	1	1	1	n/a
Other	Single Note Fingering Chart	0	0	0	n/a
TOTALS			53	46	26

Table 8. Mel Bay Guitar Method vs. Essential Elements Electric Bass and String Bass Books

Category	Element	Element Present	Match Elec Bass	Match String Bass	Independent of Either Control
Parts of Guitar		0	0	0	n/a
Photographs	Types of Guitars	0	0	n/a	n/a
Photographs	How to Hold	1	1	1	n/a
Photographs	Right Hand Position	1	1	1	n/a
Photographs	Left Hand Position	1	1	1	n/a
Positions	Seated	1	1	1	n/a
Positions	Foot Stool	0	n/a	0	n/a
Positions	Standing	0	0	0	n/a
Right Hand	bow	0	n/a	0	n/a
Left Hand	Finger Numbers	1	1	1	n/a
Type of Guitar	Electric	0	0	n/a	n/a
Tuning	Tuning Guide	1	1	1	n/a
Song Type	Solo	1	1	1	n/a
Song Type	Duet with teacher accom	1	1	n/a	n/a
Song Type	Duet with 2 guitars	1	1	1	n/a
Song Type	Trio	0	0	n/a	n/a
Notation Style	Staff Notation	1	1	1	n/a

Category	Element	Element Present	Match Elec Bass	Match String Bass	Independent of Either Control
Time Signatures	3/4	1	1	1	n/a
Time Signatures	2/4	1	1	1	n/a
Note Values	Whole	1	1	1	n/a
Note Values	Half	1	1	1	n/a
Note Values	Quarter	1	1	1	n/a
Note Values	Eighth	1	1	1	n/a
Note Values	Dotted Half	1	1	1	n/a
Note Values	Dotted Quarter	1	1	n/a	n/a
Rest Values	Whole	0	0	0	n/a
Rest Values	Half	0	0	0	n/a
Rest Values	Quarter	0	0	0	n/a
Rest Values	Eighth	0	0	n/a	n/a
Fundamentals	Accent	0	0	n/a	n/a
Fundamentals	Accidental	0	0	n/a	n/a
Fundamentals	Bar Lines/Measure	0	0	0	n/a
Fundamentals	Chromatic Notes/Scale	0	0	0	n/a
Fundamentals	Clef	0	0	0	n/a
Fundamentals	Crescendo	0	0	n/a	n/a
Fundamentals	D.C. al Fine	1	1	1	n/a
Fundamentals	Decrescendo	0	0	n/a	n/a
Fundamentals	Dynamics	1	1	1	n/a
Fundamentals	Enharmonics	0	0	n/a	n/a
Fundamentals	Fermata	0	0	n/a	n/a
Fundamentals	1st & 2nd Ending	1	1	1	n/a
Fundamentals	Flat	1	1	n/a	n/a
Fundamentals	Half Step	1	1	1	n/a
Fundamentals	Harmony	0	0	0	n/a
Fundamentals	Interval	0	0	0	n/a
Fundamentals	Key Signature	0	0	0	n/a
Fundamentals	Ledger Lines	0	0	0	n/a
Fundamentals	Multiple Measure Rest	0	0	n/a	n/a
Fundamentals	Natural Sign	1	1	1	n/a
Fundamentals	Pick Up Notes	0	0	0	n/a
Fundamentals	Pizzicato	0	n/a	0	n/a
Fundamentals	Repeat Sign	0	0	0	n/a
Fundamentals	Scale	1	1	1	n/a
Fundamentals	Sharp	1	1	1	n/a
Fundamentals	Slur	0	n/a	0	n/a
Fundamentals	Staccato	0	n/a	0	n/a
Fundamentals	Tempo	1	1	1	n/a
Fundamentals	Tie	1	1	1	n/a
E String (High)	E	1	n/a	n/a	1
E String (High)	F	1	n/a	n/a	1
E String (High)	F#	0	n/a	n/a	0
E String (High)	G	1	n/a	n/a	1
E String (High)	G#	0	n/a	n/a	0
E String (High)	A	1	n/a	n/a	1
B String	B	1	n/a	n/a	1
B String	C	1	n/a	n/a	1
B String	C#	0	n/a	n/a	0
B String	D	1	n/a	n/a	1
B String	Eb	0	n/a	n/a	0

Category	Element	Element Present	Match Elec Bass	Match String Bass	Independent of Either Control
G String	G	1	1	1	n/a
G String	Ab	0	0	n/a	n/a
G String	A	1	1	1	n/a
G String	Bb	0	0	n/a	n/a
G String	B	0	0	0	n/a
G String	C#	0	n/a	0	n/a
G String	C	0	0	0	n/a
G String	D	0	n/a	0	n/a
D String	D	1	1	1	n/a
D String	Eb	0	0	n/a	n/a
D String	E	1	1	1	n/a
D String	F	1	1	1	n/a
D String	F#	0	0	0	n/a
D String	G	0	n/a	0	n/a
D String	A	0	n/a	0	n/a
A String	A	1	1	1	n/a
A String	Bb	0	0	n/a	n/a
A String	B	1	1	1	n/a
A String	C	1	1	1	n/a
A String	C#	0	0	0	n/a
A String	D	0	n/a	n/a	0
E String (Low)	E	1	1	1	n/a
E String (Low)	F	1	1	n/a	n/a
E String (Low)	F#	0	0	0	n/a
E String (Low)	G	1	1	1	n/a
E String (Low)	G#	0	0	n/a	n/a
E String (Low)	A	0	n/a	n/a	0
Chord Type	Arpeggio Exercises	0	0	0	n/a
Technique	Alternate Picking (D/U Stroke)	0	n/a	0	n/a
Technique	Finger Picking	0	0	n/a	n/a
Technique	Accompaniment Styles	1	1	n/a	n/a
Technique	Bowing	0	n/a	0	n/a
Other	Accompaniment Media	1	1	1	n/a
Other	Supplemental Books	0	0	0	n/a
Other	Single Note Fingering Chart	0	0	0	n/a
Totals			41	36	32

CHAPTER FIVE

Discussion

Based on the research questions presented in Chapter 1, the data shared here reflects the nature of what I discovered in the review of the instructional literature. Each research question is addressed in sequence. This discussion focuses on the process of identifying the best instructional methodology for guitar using band and orchestral ensemble instructional methods for comparison.

Which guitar methods most closely match the pedagogical elements of an existing beginning band or orchestra ensemble method?

The focus of this research was to find the best way to include the guitar into an existing instrumental ensemble in the secondary music classroom setting. To this end, the electric bass and string bass books were chosen to represent typical band and orchestra methods as a basis of comparison with popular solo guitar methods. From the results, the total number of corresponding instructional elements were calculated for each book. The total scores for each method compared to the controls are represented in Table 9 below.

Table 9, Total Scores for Each Method Compared to Controls

Book	Match Elec Bass	Match String Bass
Alfred	46	35
Belwin	44	39
Essential Elements (Guitar)	46	41
FJH	50	42
Kjos	53	46
Mel Bay	41	36

The ranking of each method's correlation to the controls is represented in Tables 10 and 11 below.

Table 10, Ranking of Each Guitar Method Compared to the Electric Bass Method Book

Book	Match Elec Bass	Rank
Alfred	46	3
Belwin	44	4
Essential Elements (Guitar)	46	3
FJH	50	2
Kjos	53	1
Mel Bay	41	5

Table 11, Ranking of Each Guitar Method Compared to the String Bass Method Book

Book	Match String Bass	Rank
Alfred	35	6
Belwin	39	4
Essential Elements (Guitar)	41	3
FJH	42	2
Kjos	46	1
Mel Bay	36	5

In Tables 10 and 11, the KJOS method is ranked as the best choice for implementing the guitar in a beginning band or orchestra ensemble. It most closely covers the music fundamentals and notes that are taught in both beginning groups. The second highest ranking is the FJH guitar method. The band method book lists third place as a tie between the Alfred and Essential Elements Guitar method. The orchestra book lists Essential Elements Guitar as the third option. Essential Elements Guitar matches for both band and orchestra as the third option. Belwin is ranked as the fourth option, Mel Bay as the fifth option, and Alfred as the sixth option.

Table 12 presents the number of pages in each method book. Generally speaking, each guitar method book has an equal or greater number of pages as the control books.

Table 12. Number of Pages in Each Method Book

Method Book	Number of Pages
Essential Elements Electric Bass	48
Essential Elements String Bass	47
Alfred	64
Belwin	48
Essential Elements Guitar	95
FJH	51
KJOS	48
Mel Bay	88

One may conclude that each method book will have enough material for a typical 36-week school year. Teaching the guitar in a beginning secondary music education classroom is possible for any type of educational schedule.

Which unique-to-guitar instructional elements are present in the sample, but are not present in the beginning band or orchestra ensemble methods?

Instructional elements that do not appear in either control but are presented in the guitar method books are unique-to-guitar skills. These skills appear in Table 13 below.

Table 13. Unique-to-Guitar Instructional Elements

Category	Instructional Element	Number of Books Containing Instructional Element
Positions	Resting	1
Positions	Classical	3
Right Hand	Pick	6
Right Hand	Finger	2
String Description	Steel Strings	4
String Description	Nylon Strings	4
Type of Guitar	Classical	3
Type of Guitar	Acoustic	6
Strokes	Up/Down	6
Song Type	Mini Jam/Session	1
Notation Style	Chord Symbols	5
Notation Style	Chords Notated	5
Notation Style	Tablature	4

Category	Instructional Element	Number of Books Containing Instructional Element
Notation Style	Slash	5
Fundamentals	D.S. al Fine	1
Fundamentals	D.S. al Coda	1
Fundamentals	Ritardando	1
E String (High)	E	6
E String (High)	F	6
E String (High)	F#	1
E String (High)	G	6
E String (High)	A	3
B String	B	6
B String	C	6
B String	C#	1
B String	D	6
E String (Low)	A	1
2-String Simplified Chord	E	3
2-String Simplified Chord	A5	2
2-String Simplified Chord	D5	2
2-String Simplified Chord	E5	2
2-String Simplified Chord	G5	1
2-String Simplified Chord	Eb5	1
2-String Simplified Chord	B5	1
2-String Simplified Chord	Bb5	1
2-String Simplified Chord	C5	1
2-String Simplified Chord	F5	1
2-String Simplified Chord	F#5	1
2-String Simplified Chord	G5	1
3-String Simplified Chord	D7	1
3-String Simplified Chord	C	4
3-String Simplified Chord	Em	2
3-String Simplified Chord	F	1
3-String Simplified Chord	G7	2
3-String Simplified Chord	Am	2
4-String Simplified Chord	G	3
4-String Simplified Chord	G7	2
4-String Simplified Chord	F	1
4-String Simplified Chord	Em	1
4-String Simplified Chord	C	3

Category	Instructional Element	Number of Books Containing Instructional Element
Other	Bass Solo w/ chord	3
Full Chords	C	5
Full Chords	C7	1
Full Chords	C/D	1
Full Chords	D	3
Full Chords	Dmaj7	1
Full Chords	Dsus4	1
Full Chords	Dm	5
Full Chords	Dm7	1
Full Chords	D7	4
Full Chords	E	2
Full Chords	Em	5
Full Chords	Em7	1
Full Chords	E7	3
Full Chords	F	3
Full Chords	F6	1
Full Chords	Fmaj7	1
Full Chords	G	5
Full Chords	Gm7	1
Full Chords	G7	4
Full Chords	A	2
Full Chords	Am	5
Full Chords	A7	3
Full Chords	Am7	2
Full Chords	Bb	1
Full Chords	B7	3
Technique	Barred Chords	2
Technique	Hammer On	2
Technique	Strumming Patterns	1
Other	Lyrics	3
Other	Chord Chart	3
Other	Fingerboard Chart	2

The number of books containing each element appears in the third column. The higher the number, the more important that element is likely to be in guitar pedagogy. Since these elements are not present in the band or orchestra method books, these skills may be presented in a separate unique-to-guitar setting if available.

How do the guitar books in the sample, independent of the control method books, compare to each other in relation to the occurrence of unique-to-guitar instructional elements?

Based on the analysis of the data, the author concluded that the books presenting unique-to-guitar skills were ranked by the author from first to sixth place: FJH, Essential Elements Guitar, Belwin, Mel Bay, Kjos, and Alfred. This ranking demonstrates which guitar method book is most applicable to a unison or guitar only ensemble configuration.

Table 14. Occurrences of Unique-to-Guitar Instructional Elements

Method Book	Unique-to-Guitar Instructional Elements	Rank
Alfred	22	6
Belwin	34	3
Essential Elements (Guitar)	46	2
FJH	61	1
Kjos	26	5
Mel Bay	32	4

CHAPTER SIX

Conclusion

According to the research, guitars, keyboards, and music technology are increasingly relevant to the 21st century music student. Keyboard instruction is not included in this study. The inclusion of music technology has been documented in the literature review. To this end, the author sought to determine how the guitar may be implemented into an existing secondary music education program and which curriculum would allow this inclusion to occur.

The best option for teaching any beginning instrument is in an individual or homogenous setting. This would allow for instrument-specific skills and techniques to be presented thoroughly. In a classroom setting, the guitar can be taught best in a guitar-only ensemble. The method books included in this study present the skills and techniques needed to learn the guitar in a very clear and concise manner. Any of them would work well in a secondary guitar-only classroom setting. The teacher would choose the best method.

If the guitar-only ensemble is not an option, then being able to implement the guitar into a heterogenous beginner program is another viable option. Teaching students with one of the guitar method books separately and then implementing the guitar into the heterogeneous ensemble is a possibility. The data collected thus far has determined that the guitar can be implemented into a beginning band or orchestra ensemble; however, there are a few issues to be considered.

Being a stringed instrument, the classical or acoustic guitar could easily be included in an orchestral ensemble setting for several reasons. The guitar method books label the finger numbers similarly to the orchestra books. Tuning the guitar is very like tuning the orchestral

instruments. The open strings on the guitar are similar to the orchestra instrument strings. The tuning keys, pegs, nut, bridge, neck, sound hole, head, and fretboard are also components that are the same or similar on the orchestral instruments and guitars. Teaching individual notes on the guitar allows easy integration in the orchestral ensemble setting as opposed to a chordal approach. The guitar is a non-transposing instrument. Generally, electric guitars are unsuitable for orchestral ensembles due to volume issues.

Electric guitars are suitable for band programs as evidenced by the fact that electric bass guitar method books do exist. Bands may not be a good fit for classical or acoustic guitars due to volume issues. Bb, Eb, nor Ab was included in the teaching tunes in any of the guitar method books analyzed. These notes are fundamental in band repertoire. These notes are, however, included in the fingering chart for Alfred, and FJH, as well as being easily accessible online.

A challenge to integrating the guitar in either beginning ensemble setting is that the music elements presented in the guitar method books are not presented in the same scope and sequence as the beginning band or orchestra method books. They all teach similar musical elements, but they are not introduced in a corresponding order. The teaching tunes to introduce each musical element are not the same. Regardless of the ensemble setting that allows guitar inclusion, the teacher needs to have as much input in developing, creating, and writing performance and non-performance assessments. This will aid the teacher in determining which curriculum to use for the year.⁶⁴

⁶⁴ Christopher J. Perez. "Evaluating Guitar Performance: Using a Comprehensive Assessment for Your Students," *National Association for Music Education*, May 27, 2106. Retrieved from <https://nafme.org/evaluating-guitar-performance-using-comprehensive-assessment-students>.

This study intentionally does not recommend a specific guitar method or ensemble setting. The reader can look at the results and choose the curriculum that best fits their ensemble setting.

Suggestions for Future Research

This study has identified the need for further research regarding several 21st century best music education practices. These include:

- A methodology that demonstrates how to integrate atypical instruments into beginning instrumental ensembles.
- A qualitative analysis of the unique-to-guitar instructional elements.
- A comparison of the scope and sequence of various instrumental configurations that identify the fundamental musical elements vital to any beginning instrumental ensemble.
- A curriculum should be written that allows multiple instruments, both transposing and non-transposing, to be implemented into one homogenous ensemble.
- A quantitative business proposition should be created presenting the financial incentive for the private sector to encourage music and music technology in public education.
- An analysis of preservice music teacher education to determine how the advent of the internet and the many technologies that support music making in the 21st-century are being addressed.
- A qualitative study demonstrating the value of praxial vs. production-oriented curricula should be conducted to determine which approach would allow students

to become even more involved in music, both as performers or as consumers of music.

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