

**MOTIVATIONS AND INSTRUCTIONAL PREFERENCES
OF HIGH SCHOOL GUITAR STUDENTS:
A MIXED METHODS STUDY**

by

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A thesis submitted to the Faculty of the University of Delaware in partial fulfillment of the requirements for the degree of Master of Music

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ABSTRACT

The purpose of this study was to explore high school students' motivation for learning how to play the guitar within a classroom setting. The researcher probed (a) motivation, (b) in-school learning contexts, and (c) outside-of-school music making transfer from the perspective of high school guitar students. Due to a lack of research on high school guitar students, the researcher used a mixed methods approach to gain a deeper understanding of the topic. To collect data, the researcher first conducted a survey; data from the survey was analyzed and presented in the form of descriptive statistics. After the survey data was analyzed, the researcher conducted one-on-one interviews, which were first coded using a typology developed from the survey data and then coded for emerging themes. Once each data set was analyzed, the researcher analyzed the survey data and interview data as one data set; conclusions were drawn after the combined data analysis. The following conclusions were made based on the results of this study: (a) these guitar students enjoy taking guitar class and value their experience in guitar class, (b) these guitar students favor a curriculum that covers an assortment of approaches and strategies, (c) these guitar students value and enjoy both large group instructional time as an entire group with the teacher directing and small group instructional time with peers leading the groups, (d) these guitar students play outside of class primarily for two reasons: for their own enjoyment and to practice for class. The researcher hopes this study will be replicated and inspire other similar studies to be conducted.

Chapter 1

INTRODUCTION

Educators and researchers have long investigated traditional secondary music programs, typically focusing on band, choir, orchestra, theory courses, and possibly beginning piano courses. Through these performance mediums, a small percentage of students participate in music beyond primary education. If only a small percentage of students continue to receive a music education in secondary school, the long-term viability of public school music education is in jeopardy.

Recently, there has been a shift to make music education more applicable to students' lives outside of the classroom. The MayDay group has influenced a shift to a more accessible music curriculum since 1993; the MayDay group has "affirm[ed] the central importance of musical participation in human life, and thus, the value of music in the general education of all people" (MayDay Group, 2013).

In addition to the MayDay Group, the National Association for Music Education (NAfME), the primary professional organization for music educators in the United States, has begun advocating a paradigm shift in secondary music education to better reach all students. In response to the growing number of guitar classes around the United States, NAfME implemented a Council for Guitar Education (NAfME, 2013) at its 2011 National Assembly. Prior to the development of the Council for Guitar Education, NAfME considered guitar education a part of general music. By establishing a specific council for guitar education, NAfME recognized guitar education warranted priority and focus. Individual researchers, notably Green (2002,

2006, 2008) and Allsup (2003, 2008), introduced research in informal learning contexts in the music classroom. Others, such as Jaffurs (2004) and Renwick and McPherson (2002), examined students' music making outside of school, grounding the push for change in music education curriculum in research.

Concurrent with this paradigm shift in music education, traditional high school music programs are beginning to change. Fesmire (2006) reported an increase in guitar programs throughout the United States. Students with little or no prior musical experience are now taking music classes and benefiting from music instruction by learning guitar in secondary schools. Understanding why these students elect to take guitar classes and what type of instruction these students prefer helps provide music educators with knowledge necessary improve the quality of secondary music education forward.

During my student teaching experience, I was responsible for teaching two guitar classes. Having no prior experience playing guitar and no prior knowledge of guitar pedagogy, I developed a seven-week curriculum for the guitar classes. The attitudes and levels of motivation of the students in the guitar classes were continually intriguing to me. I found what would motivate some students would discourage others, some students would be interested in every topic while others would be disinterested in every topic, and some students only wanted to play by themselves separated from the rest of the class. I began to wonder why students elect to take guitar class and how guitar students prefer to learn guitar. These students from my student teaching experience, in particular the ones who were talented but refused to participate in class or seemed disinterested the entire class period, served as the inspiration for this study.

Statement of the Problem

Although research suggests students are more motivated by informal learning contexts and use of popular music in instruction (Green, 2008; Jaffurs, 2004; Pitts, Davidson, & McPherson, 2000; Renwick & McPherson, 2002; Schlatt, 2011; Seifried, 2002; Ward, 2011), there is a paucity of research concerning student motivation, informal learning contexts, popular music, and instruction in the guitar classroom exists. Researchers must explore these topics so music educators can (a) make informed decisions when developing guitar curriculum and (b) better understand atypical secondary music students. Learning high school students' perspectives on how to play guitar is vital for the creation and implementation of innovative and relative curriculums. Researching high school guitar classroom environments should help facilitate continues reaction of accessible, innovative school music curricular models.

Purpose of the Study

The purpose of this study was to explore high school students' motivation for learning how to play the guitar within a classroom setting. In this study, I probed high school guitar students' perspectives of motivation, in-school learning contexts, and outside-of-school music making transfer. Through this study, I will describe why students enroll in guitar class, what types of instruction they prefer, and what types of instruction motivates students to play guitar outside of the classroom.

Research Questions

The following questions framed and guided this study:

1. Why do high school students enroll in guitar class?
2. What types of guitar instruction do high school students prefer?

3. Does class guitar instruction motivate students to play guitar outside of the classroom, and if so, what type of instruction motivates them to play guitar outside of the classroom?
4. Is there a relationship between gender, grade level, and motivation for enrolling in guitar class and instructional preferences?

Role of the Researcher

In this study, I served as the primary researcher. I created the survey, wrote the interview questions, audio-recorded the interviews, and kept field notes during the interviews. I also trained teachers from each school how to administer and collect the survey and provided them with a description of criteria interviewees needed to meet. As the primary researcher, I independently analyzed all survey and interview data and interpreted results.

Significance of the Study

Although a developing repertoire of research on motivation in the music classroom, learning contexts, and music making outside of the school day is emerging in music education research, few studies have been conducted on the secondary guitar classroom (Ward, 2011). My literature review yielded six studies where researchers focused on guitar education. Seifried (2002) examined high school students' motivation to join and to stay in guitar class, Jaffurs (2004) studied a garage band's compositional processes, and Ward (2011) analyzed the attitudes and perspectives of classroom guitar students toward the reading of staff notation in music. Stickford (2003) explored the nature and meaning of musical experience of one high school aged guitarist, Howell (2010) discovered middle school aged students' musical interests and perceptions of traditional music programs, and Fesmire (2006) determined frequency of guitar programs in middle and high schools in Colorado as

well as what musical styles were taught and what national standards were used in Colorado guitar programs.

To my knowledge, these six studies have not been replicated and no researcher has investigated the motivation of secondary guitar students and their preferred instructional learning contexts when learning how to play guitar in the classroom. Through this study, I hope to augment research of secondary guitar students and add to existing research on motivation and informal learning contexts.

Chapter 2

REVIEW OF LITERATURE

In this chapter, I present literature that supports my research questions:

1. Why do high school students enroll in guitar class?
2. What types of guitar instruction do high school students prefer?
3. Does class guitar instruction motivate students to play guitar outside of the classroom, and if so, what type of instruction motivates them to play guitar outside of the classroom?

There is little research on motivation and learning contexts within the guitar classroom. I therefore focused on motivation and learning contexts within music classrooms. This chapter is organized by (a) motivation: motivational behavior, extrinsic motivation, intrinsic motivation, Attributional Theory of Emotion and Motivation (Weiner, 1985, 1986), and (b) learning contexts: formal and informal, within the music classroom. While researchers have previously documented gender, grade level, and motivations and preferences in a variety of education settings, these variables have not been of primary interest. My fourth research question, therefore, is exploratory in nature.

Motivation

Researchers and educators regularly study learning environments to develop motivation theories and to discover what motivates students to learn. Therefore, a description of literature that examines students' motivations in the music classroom as well as multiple motivation theories is necessary to frame this study. In this section, I

present theoretical literature that defines (a) motivational behavior, (b) extrinsic motivation, (c) intrinsic motivation, (d) Self-Determination Theory, and (e) Weiner's Attributional Theory of Motivation and Emotion (1985, 1986) complimented by studies about student motivation in the music classroom.

Motivational Behavior

In educational settings, students' behavior manifests motivation. Educators and researchers observe these behaviors to decipher how and to what extent students are motivated to learn. Using Linnenbrink-Garcia, Maehr, & Pintrich's (2011) review as a model, I organize these behaviors in four categories: (a) choice and preference, (b) intensity, (c) persistence, and (d) quality.

Choice and Preference

Each student will have specific levels of engagement, displayed through behavior, to learning activities presented by educators. These displayed levels of engagement are a result of how absorbed students choose to be and are often reflected when students are presented with multiple options of learning. In these situations, behaviors may include being (a) entirely focused on the task, (b) engaged in the task but also talking with friends, or (c) not partaking in the activity entirely and talking with friends instead. Linnenbrink-Garcia, Maehr, and Pintrich (2011) provided the example of a band director giving students time to practice a particular passage of music. According to teachers, more motivated students will practice the selected passage whereas less motivated students will sit and talk with their friends.

The influence of choice and preference is also apparent when students have the opportunity to choose what content or music literature to study. When learning a piece

of a student's choosing, Renwick and McPherson (2002) discovered that there were fewer mistakes in the performance of the selected piece and that students experienced more success with the chosen piece than with the pieces selected by the teacher. Whether a student decides to participate in an ensemble or major in music in college is also considered a part of choice and preference.

Intensity

Although what students choose to do and prefer to do are the main indicators of motivation, how intensely students are involved in the task is also an indicator of motivation. Intensity usually presents itself in how much effort the student exerts on a particular task. Renwick and McPherson (2002) reported that participants spent 0.93 seconds of practice per note on pieces they selected, a twelvefold increase compared to the pieces chosen by the participant's teacher.

Persistence

As the third indicator of motivation, persistence describes whether and for how long an individual persists in the chosen activity. Even though an individual might chose to practice an instrument over getting together with friends, how long and whether or not the individual continues to practice affects the amount of motivation the individual possess.

Quality

The fourth component of motivational behavior is the quality of engagement. Consider a young musician learning a new piece of music: the student may decide to practice over watching television (choice), exhibit focused attention (intensity), practice for an extended amount of time (persistence), but does not practice the

difficult passages of the music. The quality of the engagement directly correlates to the learning and achievement of the young musician (Linnenbrink-Garcia et al., 2011).

Extrinsic Motivation

Sansone & Harachkiewicz (2000) defined extrinsic motivation as “1) when motivation is based on something extrinsic to the activity and 2) when motivation is based on something extrinsic to the person” (p. 445). Receiving rewards, avoiding punishment, and receiving praise are examples of outside factors that motivate individuals. Schools and classrooms are naturally extrinsic environments; students are graded, told what to learn, and how to learn the material. In some schools, a formal reward system extrinsically motivates students to behave a certain way or to achieve a certain test score. Eventually, these extrinsic motivators will become internalized as part of the self-regulation process; rather than remaining external to the individual and experienced separate from the self, the motivators are experienced as internal and part of the self (Deci & Ryan, 1991; Linnenbrink-Garcia et al., 2011; Ryan, Connell, & Deci, 1985).

Extrinsic motivation involves the progression of behaviors that were originally motivated from outside sources to internalized behaviors that are self-determined. This process involves four levels: (a) external regulation, (b) introjected regulation, (c) identified regulation, and (d) integrated regulation (Deci & Ryan, 1985, 1991, 2000; Linnenbrink-Garcia et al., 2011; Ryan, Connell, & Deci, 1985).

During external regulation, individuals work on a task to obtain rewards and avoid punishment. For example, beginning band students may practice their instruments to receive a sticker or avoid parental scolding. Introjected regulation involves internal feelings of guilt, “should,” and “ought” that control the individual;

the source of motivation is feelings. When individuals engage in an activity because they find it enjoyable, they are in the identified regulation stage. Although individuals are pursuing their own goals, the goal itself “has more utility value than intrinsic value” (Linnenbrink-Garcia et al., 2011, p. 243). The final stage, integrated regulation, is when individuals combine external and internal sources of information into their own sense of self. Integrated regulation remains a part of the extrinsic motivation process despite containing aspects of intrinsic motivation and self-determination (Deci & Ryan, 1985, 1991, 2000; Linnenbrink-Garcia et al., 2011; Ryan, Connell, & Deci, 1985).

Intrinsic Motivation

Multiple definitions of intrinsic motivation are present in the literature. The most basic definition of intrinsic motivation is when an activity is interesting and performed for its own sake, satisfying the human needs for competence and control (Lepper & Henderlong, 2000; Ryan & Deci, 2000b; Sansone & Harackiewicz, 2000). In order for an activity to be considered intrinsic, it must be central to the self (Hidi, 2000) or associated with individual enduring interests such as learning (Renninger, 2000). Other researchers (Barron & Harackiewicz, 2000; Sanson & Smith, 2000) state intrinsic motivation occurs when individuals experience interest and have a variety of goals associated with that interest.

Shah and Kruglanski (2000) suggest defining intrinsic motivation in terms of structure and in terms of substance. The structure of intrinsic motivation addresses how many goals are associated with the activity; substance of intrinsic motivation refers to content goals. According to Shah and Kruglanski (2000), both structure and substance do not have to be intrinsic to the individual. For example, the structure of

the motivation could be intrinsic but the substance of the motivation is not intrinsic or visa versa. Therefore, each part of intrinsic motivation should be labeled intrinsic separately. The interplay between goal and activity can be examined as either goal to activity or activity to goal; during this process, a degree of engagement between goal and activity occurs. Shah and Kruglanski (2000) state “this intrinsic ‘meshing’ of activity to goal is optimized when (1) every time the activity is engaged in the goal pursued, (2) the activity is not associated with attainment of any other goal, and (3) no other activity is associated with attainment of that particular goal” (p. 114).

In schools, extrinsic factors and rewards regulate many students’ goals and activities. The intact structure of schools revolves around extrinsic components, which makes fostering intrinsically motivated students challenging. Therefore, educators need to consciously steer students from extrinsic motivation towards intrinsic motivation. Researchers offer the following strategies for promoting intrinsic motivation in school settings:

1. Focus on increasing students’ sense of personal autonomy and self-determination, especially during adolescents (Deci & Ryan, 1985; Lepper & Henderlong, 2000).
2. Contextualize learning in contexts that are meaningful and interesting to the students (Jacobs & Eccles, 2000; Lepper & Henderlong, 2000).
3. Emphasize learning goals and encourage children to create their own (Ames, 1992; Elliot & Dweck, 1988; Lepper & Henderlong, 2000).
4. Create appropriate challenging learning activities and environments (Lepper & Henderlong, 2000).

Self-Determination Theory

Deci and Ryan (2013) developed Self-Determination theory to examine “the interplay between the extrinsic forces acting on persons and the intrinsic motives and

needs inherent in human nature” (Self-Determination Theory, 2013, para. 1). This theory includes five mini-theories: (a) Cognitive Evaluation Theory, (b) Organismic Integration Theory, (c) Causality Orientations Theory, (d) Basic Psychological Needs Theory, and (e) Goal Contents Theory. Paramount to Self-Determination theory are three inherent human needs: (a) autonomy, (b) competence, and (c) relatedness, which were identified by Deci and Ryan (1985, 2000a). Autonomy is a human’s freedom to make one’s own decisions free from any external influences and to be in control of one’s own behavior. Competence is a human’s ambition to master and have successful interactions with the environment. Relatedness is a human’s need to closely connect to other humans (Deci & Ryan, 1985; Linnenbrink-Garcia, et al., 2011; Ryan & Deci, 2000a). When an environment addresses these three needs, a person is more intrinsically motivated (Deci & Ryan, 1985; Ryan & Deci, 2000a). Conversely, if one or more of these three innate needs are not sufficiently met, the individual will experience distress and will not be intrinsically motivated (Deci & Ryan, 1985; Ryan & Deci, 2000a).

When progressing from extrinsic motivation to intrinsic motivation and self-determination, individuals engage in self-regulation. The self-regulation process involves the movement of extrinsic values as being external to the individual and experienced outside the self, to being experienced as internal to the individual or part of the self (Deci & Ryan, 1985, 1991; Linnenbrink-Garcia, et al., 2011; Ryan & Deci, 2000). Self-regulation involves four stages: (a) external regulation, (b) introjected regulation, (c) identified regulation, and (d) integrated regulation. Individuals in external regulation complete a task or activity to get a reward or to avoid punishment; individuals possess little self-determination in this stage. Individuals in introjected

regulation engage in a task or activity because they feel obligated or would feel guilty if they did not complete the task or activity. Even though the source of motivation during this stage is internal, the individual is not yet intrinsically motivated or self-determined because feelings control the person. In identified regulation, the activity is personally important to the individual and represents the individual's goal but has more utility value than intrinsic value. For example, individuals in identified regulation practice to do well in a recital or performance. Individuals in integrated regulation, the final stage, combine various internal and external sources of information into their self-schema and engage in tasks or activities because of its importance to their sense of self. In this final stage, the task or activity is still more an instrument of motivation rather than a purpose of motivation. Once individuals move beyond integrated regulation, they are considered fully self-determined and intrinsically motivated (Deci & Ryan, 1985, 1991; Linnenbrink-Garcia, et al., 2011; Ryan & Deci, 2000).

Based on self-determination theory, educators should provide students with environments that address students' three psychological needs of autonomy, competence, and relatedness and stimulate the self-regulation process. If educators do not provide environments that foster these needs, students will be mostly extrinsically motivated. Linnenbrink-Garcia, et al. (2011) and Urdan & Turner (2005) remind educators of three facets of school that curtail self-determination and intrinsic motivation: (a) rewards, (b) threats and deadlines, and (c) evaluation and surveillance. Students are controlled by rewards, especially if a reward is based on participation rather than content. Students are also controlled by threats and deadlines and are compelled by deadlines rather than the activity. Unless an element of choice is

involved and positive feedback is focused on competence and efficacy, evaluation and surveillance will decrease self-determination as well. Educators need to be aware that these facets often hurt intrinsic motivation and should allow for as much autonomy and self-determination as possible (Urda & Turner, 2005). If educators ignore the affect of rewards, threats and deadlines, and evaluation and surveillance, students will remain extrinsically motivated.

Attributional Theory of Emotion and Motivation

Weiner's (1985) developed the Attributional Theory of Emotion and Motivation explains the causal beliefs behind behavioral motivation. Weiner's theory explains how individuals attribute their successes and failures and predicts the resulting behavior of these outcomes. According to Weiner, the motivational sequence is initiated when the individual regards an outcome as negative, or unexpected (negative or positive). Contrasted with self-determination theory, Weiner seeks to answer *why* an individual is motivated rather than *how* the individual is motivated.

Once the motivational sequence is initiated, individuals engage in a causal search to determine the reason for failure or success. The individual first examines antecedent determinants. There are numerous determinants but the primary ones included in Weiner's theory are past outcome history, social comparison, and effort. Then the cause of the determinant is ascribed as either locus, stable, and/or controllable, which produces a feeling in the individual that ultimately determines the individual's resulting behavior (Weiner, 1985).

The Attributional Theory of Emotion and Motivation (Weiner, 1985) was the first theory to directly transfer to academic achievement (Wilson, et al., 2002, p. 92). Weiner determined that internal causes of success produce feelings of pride, whereas

internal controllable causes of failure produce feelings of guilt and regret. Internal, uncontrollable causes of failure produce shame and humiliation, while stable causes of failure produce hopelessness, and unstable causes of failure produce hope (Weiner, 2010). Therefore, if students' attributions for failure or poor performance were changed through teacher intervention, to an unstable, external cause, such as bad luck or low effort, students would be more likely to expect to succeed the next time and therefore raise their expectations for future performance (Wilson, et al., 2002, p. 93).

Considering Weiner's Attributional Theory of Motivation and Emotion, students' past successes and failures in music will influence their perceptions and motivations in future situations. Asmus, a researcher who focuses on motivation and the Attributional Theory in music, offers a few suggestions to music educators. Teachers who suggest only a few students have the innate ability to succeed, thus focusing on ability related attributions, discourage the other students (Asmus, 1986). Pitts, Davidson, and McPherson (2000) found that students who received unwarranted praise from their teacher were likely to feel unmotivated and attribute failures to external causes; this led to the discontinuation of music instruction. Instead, Asmus (1986) suggests teachers should encourage effort related attributions to foster the view that trying hard and applying effort will lead to achievement in music. A resulting behavior of focus on effort is practicing (Schlatt, 2011), vital to any musician's success. Asmus (1986), adds it is crucial for teachers to encourage effort related attributions throughout all grade levels as students' attributions shift from effort related to ability related beliefs as they get older.

Learning Contexts

When examining students' motivation for learning, understanding learning contexts is essential to conceptualizing the music classroom. The following section of this review presents literature on formal learning and informal learning contexts in elementary, secondary, and university settings.

Formal Learning Context

Formal learning is the traditional learning context used in school settings. In formal learning, the activity is created and organized beforehand, and a leader, whether it is the teacher or most trained musician, teaches and carries out the activity (Allsup, 2003; Folkstead, 2006; Green, 2002; Mak, 2004). Allsup (2003) states, "Formal learning places a high priority on decontextualized knowledge, or pure reasoning" (p. 26). Individuals are required to focus on theoretical facts, abstracted knowledge, and technical aspects in formal learning contexts. Folkstead (2006) identified four different ways of using and defining formal learning:

1. The situation: Where does the learning take place?
2. Learning style: A way of describing the character, the nature and quality of the learning process.
3. Ownership: Who 'owns' the decisions of the activity; what to do as well as how, where, and when?
4. Intentionality: what is the mind directed toward? Toward learning how to play or toward playing? (pp. 141-142)

More specifically, Mak (2004) examined formal learning as the context in which learning takes place. Formal learning is defined as: "...learning that occurs with an organized and structured context, that is specifically designated as learning; is based on curriculum; aims at the acquisition of relevant musical competencies that are

specific to the music profession” (p. 2). In formal learning, instruction is predictive; students know what is being taught and how to learn it, curriculums are hierarchal, and assessments are focused on the product, rather than the process (Green, 2002; Mak, 2004). Music notation is central to instruction and literature such as textbooks, pamphlets, etc. is available (Green, 2002).

Formal Music Instruction

Formal music education reflects the Western music tradition and has only recently in the last 50 years begun to include other genres, such as jazz years (Green, 2002). Although enrolled in a music program focused on popular music, college students in a contemporary music degree program still valued content found in formal learning contexts. They valued formal musicianship skills and learning goals, such as music literacy, traditional aural skills, and theory as part of their instruction (Hannan, 2006).

Allsup (2003) interviewed and observed nine high school band students, aged 14-17. The researcher organized the students in two groups and asked them to compose a piece of music in a genre of their choice; the first group chose the rock genre and jam band tradition while the second group chose to compose a classical piece. The first group composed through exploration and improvisation; each member of the group individually improvised until group members decided on a common musical idea. Rather than initially engaging in exploration, the participants of the second group decided on form, tonality, historical style, orchestration, tempo, and language before beginning to compose. Once participants of the second group decided on an idea and notated it, they were more likely to keep the idea and work new ideas around the already established idea. Allsup (2003) concluded that collectively

composing within the classical genre (a) inhibited the group's development, (b) restricted the piece's evolution and (c) created a disjunctive and confined process.

Howell (2010) surveyed middle school band participants and non-participants at four schools in California to determine attitudes and interests of traditional music program instruction. When asked if they felt that the music they play in band is important to learn about, the majority of the band participants answered "sometimes" (Howell, 2010, p. 26). Then, Howell asked the participants what genres of music they would like to learn. Participants could choose from genres such as rock, alternative, pop, country, classical, rap, and other. At all four schools amongst band participants, rock was the first choice (57.23%). The other top ranking genres amongst band participants were classical, punk rock, heavy metal, pop, and alternative. Although these students were involved in a formal music ensemble, they wanted to learn genres more informal in nature.

Guitar class, similar to band, orchestra, and chorus, requires some formal instruction (Bartel, 1990; Schmid, 1998). Although a multi-faceted approach to guitar class is recommended by some researchers by combining "hum and strum" (Bartel, 1990, p. 42), guitar orchestra, rock band, jazz ensemble, and classical guitar solo classroom models, the teacher needs to be the focal point of instruction (Bartel, 1990).

Typically in formal guitar instruction, music notation is a fundamental component. For example, Fesmire (2006) reported 85.71% of participating schools in Colorado taught standard notation in high school guitar classes. Being able to read music notation is considered a skill that leads to deeper understanding and appreciation of music.

The National Association for Music Education (NAfME, formerly MENC) published National Standards 1994 designed to guide teachers in creating formal learning goals. Fesmire (2006) surveyed 125 middle and high school guitar teachers in Colorado and reported teachers emphasized the following National Standards in guitar classes: notating music (75%), analyzing music (35.71%), and music history (53.57%). 53.57% of the programs used classical music as a performance style. Formal learning traditions were present in school guitar classes throughout Colorado.

In conclusion, formal instruction can lead to valuable analytical and descriptive tools used by students and can encourage student learning (Heuser & Thompson, 2010). Formal instruction may be defined as having a leader who directs instruction (Allsup, 2003; Folkstead, 2006; Green, 2002; Mak, 2004), through a hierarchal curriculum (Allsup, 2003; Green, 2002; Mak, 2004) with predictive instruction (Green, 2002; Mak, 2004), product oriented assessments (Green, 2002; Mak, 2004), and music notation reading (Green, 2002). The development of music knowledge and skills can demand repetition, continuity, and practice that is aligned with well-structured content that gradually increases in complexity (Georgii-Hemming & Westvall, 2010). However, over-analysis and loss of enjoyment during music making often result from an over-emphasis of these elements of learning, when situated within a formal music context (Heuser & Thompson, 2010).

Informal Learning Context

Green (2006) proposed five main characteristics of informal learning practice:

1. Informal learners choose the music they will study themselves.
2. Informal music learning is based on an aural rather than theoretical approach.

3. In an informal learning context, students are self-taught, with learning occurring in groups.
4. In an informal learning context, skills and knowledge are assimilated in personal ways according to how the music is used.
5. In an informal learning context, there is an emphasis on creativity while also integrating elements of listening, performing, improvising, and composing.

In an informal learning context, music chosen by students is familiar to them. Contrary to formal learning contexts where teachers select the literature, in informal learning contexts, students relate to the music selections (Green, 2006, 2008; Mak, 2004). Because aural learning is prioritized in informal learning, music notation is used less frequently (Georgi-Hemming & Westvall, 2010; Green, 2002). Unlike formal learning, instruction is not teacher-directed and students rely less on a master instructor for guidance (Durrant, 2001; Green, 2006, 2008, Jaffurs, 2004). Even though instruction is not teacher centered, learning can be intentional as well as incidental (Jaffurs, 2004; Mak, 2004). Informal learning replicates real life situations found outside of the formal learning context of a traditional classroom. Therefore, personal learning goals associated with the related activities in informal learning contexts direct student learning (Mak, 2004). Imitation, discussion, and interaction with peers in group settings causes students to (a) construct knowledge and meaning (Green 2006, 2008; Mak, 2004) and (b) gain a sense of recognition and ownership of their learning experiences (Georgi-Hemming & Westvall, 2010; Renwick & McPherson, 2002).

In addition, in informal learning contexts, assessments are focused more on the students' process of learning rather than the product as in formal learning contexts. Informal learning contexts promote both unplanned and planned learning activities

that replicate or are produced from real life situations; they lack distinct learning objectives (Mak, 2004).

Learning Process

Green (2002) suggested there is a period of solitary learning and practice at the beginning of the learning process and that peer learning appears later in the process. During this solitary period, popular musicians focus on attentive listening and copying recordings, usually without notation. These skills are then transferred to a group environment, mostly in the form of bands, where musicians copy and exchange ideas, make covers, improvisations, and compositions of original music. Green also noted that technical ability on the musicians' instruments was a slow, developmental process. Bersh (2011) also found development of technical skills and progress was slower and less material was learned in informal learning contexts.

In Stickford's (2010) case study on a high school dropout guitar player, the participant, Jimi, described a similar learning process outlined by Green (2002). Although Jimi initially took guitar lessons, after a year he stopped taking lessons. After Jimi stopped taking lessons, he began playing, practicing, and learning new material by listening to a plethora of recordings in the genres of rock, heavy metal, classic rock, classical, and blues. Once Jimi entered high school, he started to play for his friends and play with his friends in two different garage bands. While participating in the garage bands and after they broke up, Jimi composed and wrote lyrics to his own music. Jimi noted that he can easily read tablature but regarding notation, is "still handicapped in that area" (Stickford, 2010, p. 66). Additionally, he never mentions reading notation outside of the school context.

In Bersh's (2011) phenomenological study on student perceptions of informal learning in instrumental music ensembles, participants acknowledged that they needed to use a different approach when learning arrangements without a teacher. Rather than taking constant direction from one leader, participants mostly modeled for each other and learned by ear. Bersh notes, every group member, even submissive students, contributed to the process of learning arrangements.

In a pivotal ethnographic study of a garage band, Jaffurs' (2004) noted the most significant outcome of the band's rehearsals was the ability to create songs and the verbal and non-verbal communication the participants used to transmit their knowledge to one another. During the rehearsals, participants "doodle[ed], [defined as] the sporadic and intermittent playing of musical 'licks' and ideas that had nothing to do with the music that the musicians were rehearsing," (Jaffurs, 2004, p. 196) and did not have an apparent leader or someone in charge; the experience was truly collective (Jaffurs, 2004). Jaffurs urged music educators to include student directed discussions and student selected music to enhance the efficacy of the music class as well as increase the interest and participation of students.

Motivation

Seifried (2002) administered a survey to all students ($N=99$) in the beginning and intermediate levels of the guitar program at Frankstown Secondary School. Frankstown Secondary School's guitar classes focused on popular music and were situated in an informal learning context. Then, the researcher selected 14 participants to interview and tape record. The 14 students were separated into five subgroups determined by their success in school (GPA) and in the guitar class (Seifried, 2002).

The first group was labeled as “the ‘Easy A’ students” (Seifried, 2002, p. 60). The three participants in this category elected to take guitar class as a break from academics. All the participants in this group enjoyed music class and attributed their enjoyment to being able to choose what they played and learned in the class as well as the pace at which they learned the material. One participant stated, “I guess in guitar you really kinda learn the stuff that you want to learn—you’re learning stuff for your own self, but in other classes you’re learning stuff for college or whatever” (Seifried, 2002, p. 61).

The next group was labeled “the ‘Musicians’” (Seifried, 2002, p. 63). The participants in this group considered themselves musicians and were able to discern the relevancy of what they learned in guitar class. These participants enjoyed learning pop and rock songs. One participant described working on new songs “not like work, it’s like something you want to be in there doing—you want to take the class” (Seifried, 2002, p. 64).

The third group was characterized as “the ‘Music Afficionados’” (Seifried, 2002, p. 68) since they all elected to take the class because they enjoyed music. All of the participants attributed their interest and success to the engaging process used in the guitar class. One participant in particular, who was also in the band program, stated, “...guitar is a lot more relaxed and a lot more informal...more fun than almost every other instrument I played—you can play, like, music now” (Seifried, 2002, p. 72). The fourth group was labeled as “Musically Based” (Seifried, 2002, p. 72) as the participants used music as a way to define themselves. These participants discussed the sense of accomplishment they derived from the guitar class and the relevancy of the content matter (Seifried, 2002).

“The ‘Success Stories’” (Seifried, 2002, p. 76), were the last defined group. These participants were initially failing school but because of guitar class, were able to become A and B students by the end of their senior year. The participants in this category attributed learning how to set and reach goals in guitar class to the change in their GPAs and success in school (Seifried, 2002). In conclusion, Seifried (2002) was the first to closely examine the implications for utilizing informal learning practices in a guitar classroom. Seifried also revealed various motivations students had for electing to take guitar class.

Repertoire

Popular music is often considered synonymous with informal learning. According to Fesmire (2006), in Colorado, 71.43% of schools with guitar programs used rock/pop music and 64.29% of schools with guitar programs used folk music.

The success of the Frankstown guitar program was attributed to the integration of popular music, such as rock, pop, and jazz (Seifried, 2002). The participants were highly successful with learning the material because the participants were able to closely relate to the material (Seifried, 2002). Renwick and McPherson (2002) found a beginning band student spent more time practicing and learning a jazz piece by ear, utilizing practice techniques such as silent fingering, silent thinking, and singing than on a classical band piece. In this instance, the use of popular music allowed the participant to engage in higher order practice skills and delve into the music more in depth.

College students enrolled in a contemporary music degree program defined the necessary skills needed to be successful when performing different genres as listening skills and aural perception of pitch and rhythm (Hannan, 2006). The styles the

musicians played were electronic music, funk, big band jazz, jazz, blues, rock and pop, metal, progressive rock, country, and folk (Hannan, 2006). All of the listed genres are subsections of popular music and are easily accessible for popular musicians to use in an informal learning context.

However, Green (2006, 2008) revealed popular music was not the only genre connected to informal learning contexts. Green used classical music for an informal learning activity to test the idea that popular music is synonymous with informal learning contexts. Although participants initially complained and did not like the classical musical selections, by the end of the study, the participants gained an appreciation for classical music. One participant stated, “If you don’t really like classical you can *get* to like it really ‘cause you can experience doing it” (Green, 2006, p. 112). Another student responded “normally if I heard classical I’d just turn it off straight away, but I probably would actually listen to it now if it was on the radio” (Green, 2006, p. 113). Ultimately, Green affirmed that classical music can be used in an informal learning context and that popular music is not the only genre capable of being used in an informal learning context.

Overall Themes

Allsup (2008) offered four general concerns regarding informal learning structures during a panel presentation at the 2008 American Educational Research Association Conference:

1. Researchers must be careful not to make equivalent the notion of informal learning *ipso facto* with that of popular music.
2. How will research studies inspired by the informal practices of popular musicians instruct the training of future music educators? What will changing approaches to teacher preparation look like?

3. What constitutes teacher quality in informal or popular settings?
4. Are the methods and processes of informal learning equal to the unique problems that popular music brings to the classroom?

Informal learning contexts generate learning experiences that are owned by the students and relevant to students' lives. Informal learning contexts allow students to explore, navigate, and create music in ways formal learning contexts cannot (Green, 2002; Jaffurs, 2004; Seifreid, 2002). Informal learning contexts motivate students and promote more enjoyment in music making and the music itself. Although popular music is a common form of repertoire used in informal learning contexts (Fesmire, 2006; Green, 2002; Hannan, 2006; Renwick & McPherson, 2002), it does not have to be the only genre used (Green, 2006, 2008).

Summary

Researchers have examined motivational behavior, intrinsic motivation, external motivation, formal learning contexts, and informal learning contexts in the music classroom. Students display their motivation with four behaviors: (a) choice and preference, (b) intensity, (c) persistence, and (d) quality (Linnenbrink-Garcia, et al., 2011). According to these four behaviors, a motivated music student may decide to practice over watching television, exhibit focused attention, and practices difficult passages for an extended amount of time (Linnenbrink-Garcia, et al., 2011).

Researchers have documented the importance of guiding students from extrinsic motivation to intrinsic motivation through the process of self-regulation (Deci & Ryan 1985) and Weiner's Attributional Theory of Emotion and Motivation (1985) explained why an individual is motivated rather than how the individual is motivated. Numerous researchers (Asmus, 1986; Linnenbrink-Garcia, et al., 2011; Pitts, et al., (2000); Urdan

& Turner, 2005; Wilson, et al., (2002) offered educators recommendations for fostering intrinsic motivation in the music classroom.

While much music instruction continues to be in formal contexts, researchers confirmed elements of informal learning help maintain student motivation. Allowing students to (a) work in groups or alone, (b) learn popular music, in particular rock, (c) set and reach goals important to themselves, (d) learn songs aurally, and (e) make suggestions for class curricular topics, motivated students in guitar class as well as in other music classes (Green, 2002; Jaffurs, 2004; Seifried, 2002; Stickford, 2010).

Based on this literature review, a study of motivations and instructional preferences of high school guitar students was warranted.

Chapter 3

METHODOLOGY

The purpose of this study was to explore high school students' motivation for learning how to play the guitar within a classroom setting. Specifically, I probed high school guitar students' perspectives on motivation, in-school learning contexts, and outside-of-school music making transfer.

The following research questions framed and guided this study:

1. Why do high school students enroll in guitar class?
2. What types of guitar instruction do high school students prefer?
3. Does class guitar instruction motivate students to play guitar outside of the classroom, and if so, what type of instruction motivates them to play guitar outside of the classroom?
4. Is there a relationship between gender, grade level, and motivation for enrolling in guitar class and instructional preferences?

Rationale for a Mixed Methods Design

Mixed methods is an evolving research method; a variety of definitions are present in the literature. According to Creswell and Plano Clark (2011), in mixed methods research:

“the researcher collects and analyzes persuasively and rigorously both qualitative and quantitative data; mixes the two forms of data concurrently by combining them, sequentially by having one build on the other, or embedding one within the other; gives priority to one or to both forms of the data; uses these procedures in a single study or in multiple phases of a program of study’ frames these procedures within philosophical worldviews and theoretical lenses; and combines the

processes into specific research designs that direct the plan for conducting the study” (pg. 5).

This definition encompasses not only the theoretical side of mixed methods research but also outlines methods, research design, and components in conducting a mixed methods study.

Due to paucity of research on student motivation and preferences in guitar classes, a mixed methods approach allowed me to answer research questions in depth from a variety of angles. Fielding and Fielding (1986) recommend inquiring topics from macro level (broad) and micro level (individual). I accomplished this by collecting (a) quantitative data with a survey and (b) collecting qualitative data by conducting interviews. The survey allowed me to gather data from a large population (macro), while conducting individual interviews (micro) allowed me to gain a deeper understanding of the themes revealed in the quantitative data. Therefore, a mixed methods approach best allowed me to explore high school students’ motivation for learning how to play guitar within a classroom setting.

There are two primary mixed methods research designs: sequential and concurrent (Creswell, 2009; Creswell & Plano Clark, 2011; Creswell, Plano Clark, Gutmann, & Hanson, 2003). In a sequential design, the researcher collects and analyzes data in two separate stages. There are two types of sequential designs: exploratory and explanatory. In an exploratory sequential design, the researcher collects and analyze the qualitative first, then collects and analyzes the quantitative second. In an explanatory sequential design, the researcher collects and analyzes quantitative data first, then collects and analyzes qualitative data second. In sequential designs, the researcher mixes the data when data from the first phase is used to inform the second phase and at the end of the study when the researcher interprets both

analyzes as one data set (Creswell, 2009; Creswell & Plano Clark, 2011). In concurrent designs, the researcher collects and analyzes qualitative and quantitative data at the same time. The researcher merges qualitative and quantitative data to comprehensively analyze a research problem (Creswell, 2009; Creswell & Plano Clark, 2011).

For this study, I chose the sequential explanatory strategy. This methodology allowed me to use qualitative data to explain the quantitative data (Creswell & Plano Clark, 2011; Morse, 1991). This strategy allows broad themes to be revealed during the quantitative phase and then probed during the qualitative phase. According to Creswell and Plano Clark (2011), “this design is most useful when the researcher wants to assess trends and relationships with quantitative data but also be able to explain the mechanism or reasons behind the resultant trends” (p. 82). Having searched and found little research on high school students’ motivations and learning preferences in a classroom guitar setting, I needed to first collect data representing a large population. Initial insight from this data then guided my selection of trends and themes to explore in the interviews. Therefore, the sequential explanatory design fulfilled the needs of this study. In Figure 1, based on Creswell’s (2009, 2011) description and representation of the sequential explanatory design, I present a graphical representation of this study’s research design.

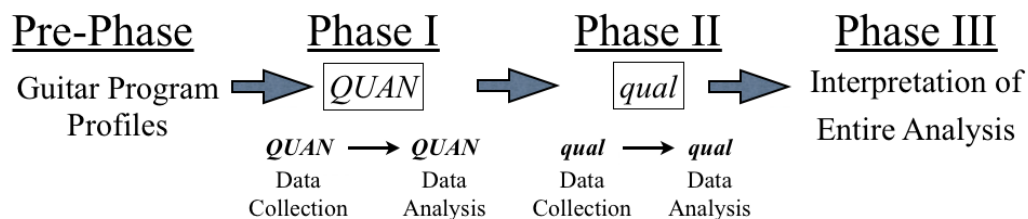


Figure 1 Diagram of this study’s research design, based on Creswell’s (2009, 2011) mixed methods two-phase sequential explanatory design.

Institutional Review Board

In Spring 2012, I completed CITI’s course in the Protection Human Subjects curriculum (see Appendix A) and in August 2012, I submitted an application to the University of Delaware’s Institutional Review Board (IRB) for this study. On August 20, 2012, the IRB exempted this study from further review (see Appendix B). In the application, I included the Guitar Program Profile (Appendix C), survey non-consent form (Appendix D), participant survey (Appendix E), interview consent form (Appendix F), and interview assent form (Appendix G). The first page of the survey included: (a) the purpose of the study, (b) investigator contact information, (c) estimated time for survey completion, (d) where data was stored, and (e) possible risks and benefits to participants.

Data Collection and Analysis

Data collection and analysis for this study occurred in four parts. In Pre-Phase, I administered a guitar profile to the three guitar teachers. In Phase I, I collected quantitative data through a paper survey. Following analysis of survey results, Phase II consisted of six student interviews. The qualitative data allowed me to complete Phase III, wherein I evaluated whether qualitative data supported, expanded, or contradicted

quantitative data. Throughout this document, I refer to these three parts of the study as Pre-Phase, Phase I, Phase II, and Phase III. Data collection for this study took four months to complete: I administered the survey at the end of September 2012 and conducted the interviews in mid- December 2012.

Population

I conducted this study at three high schools in Fall 2012. The teachers at each school, Mr. Smith, Mr. Tronto, and Mr. Chester (all pseudonyms), served as the liaison between the participants and me and allowed me access to their students. Each high school was located in a different state in the Mid-Atlantic region of the United States. I used the National Center for Education Statistics’ website search feature (<http://nces.ed.gov/globallocator/>) to determine demographic information in Table 1. The National Center for Education Statistics (NCES) “urban-centric” classification system (NCES, para. 2, 2013) defines Rural: Fringe as “census-defined rural territory that is less than or equal to 5 miles from an urbanized area, as well as rural territory that is less than or equal to 2.5 miles from an urban cluster” (NCES, 2006) and Suburb: Large as “territory outside a principal city and inside an urbanized area with population of 250,000 or more” (NCES, 2006). CHS is a Title I school with a Title I school-wide program (NCES, 2013).

Table 1 School “urban-centric” classification and demographic information (NCES, 2013)

School Name	Classification	Total School Enrollment	Total Guitar Class Enrollment
New Light High School	Rural: Fringe	1121	14
Running River High School	Rural: Fringe	881	30
Central High School	Suburb: Large	867	42

Limitations of the Study

The population of this study was limited to high school students in grades 9-12 who were enrolled in a guitar class at their school. Participants were from one of three public schools in the Mid-Atlantic region of the United States; the three schools were within a 35 miles radius of each other. The National Center for Education Statistics (NCES, 2013) classified two of the public schools as Rural: Fringe and one of the schools as Suburb: Large. Also, one of the schools was a Title I school (NCES, 2013). By targeting three schools in a variety of population densities, my population was diverse and provided information from a variety of point of views. Additionally, I sought to find schools from three different states to compensate for differences in state curriculums and district curriculums. However, I purposely chose three schools in the same region of the United States so that the cultural and curricular differences were not too drastic and skew the possible data results.

This study was delimited to a cross-sectional survey and one interview. I administered the survey to 75 participants and conducted interviews with six participants. In addition to guitar students, each teacher, three total, completed a Guitar Program Profile. I used the Guitar Program to collect necessary background information on each program. The data collection of this study still took four months to complete (September to December). I administered the survey at the end of September and conducted the interviews in the middle of December.

Due to the limitations of this study, all findings and conclusions refer to the students used in this study. Generalizations to other settings and populations are not appropriate for this study.

Pre-Phase: Guitar Program Profiles

In Pre-Phase, I administered the Guitar Program Profile (see Appendix C) to the guitar teachers at each school. Using data from the Guitar Program Profile, I confirmed participants were from a diverse instructional population. I also used data from this questionnaire to prepare for participant interviews in Phase II.

The Guitar Program Profile consisted of nine, open-ended questions. I asked teachers to indicate: (a) how long guitar had been offered at the school, (b) how long the teachers had been teaching guitar, (c) what formal training in teaching guitar, if any, the teachers received, (d) how many guitar classes the teachers offered, (e) how often their guitar classes meet, (f) what materials the teachers use to teach guitar, (g) why the teachers teach or do not teach traditional notation and tablature, (h) how aural learning is or is not incorporated into their guitar classes, and (i) what a typical class agenda. Once the teachers completed the Guitar Program Profiles, I began Phase I of my study.

Phase I: Quantitative

The first phase of my study consisted of a paper survey. Data collection and analysis were quantitative in nature.

Survey Population

The population targeted for this survey was high school guitar students in the Mid-Atlantic region of the United States and the target sample was three high schools: New Light, Central, and Running River High School. This target sample is classified as stratified random (Hewitt, 2012). The sample for the survey was students currently enrolled in the high schools' guitar programs in grades 9, 10, 11, or 12. New Light High School and Running River High School offer one guitar class each. Central High

School offers two levels of guitar instruction; guitar instruction is offered twice annually, once per semester. The total sample was 86 students. Consistent with simple random classification (Hewitt, 2012), all students enrolled in guitar were given the opportunity to participate in this study. Ultimately, 75 students completed the survey (87.2%). Due to variance in size of each guitar program, the sample was unevenly distributed. In Table 2, I present distribution of participants based on school.

Table 2 Total distribution between the three sampled high schools

School	<i>N</i>	Percent (<i>N</i> =75)
New Light High School	12	16.0
Running River High School	25	33.3
Central High School	38	50.7

Survey Construction

Guided by Fink's (2003) series on survey research and Seifried's (2002) study, I created the survey used in Phase I.

Questions were based on (a) Seifried's (2002) findings on high school students' motivations for taking guitar class, (b) Green's (2002, 2006, 2008) research on informal learning, and (c) other research outlined in the literature review. Consistent with Fink's (2003) categorical/nominal classification, I developed 10 simple select-response (SRQ) questions. Consistent with Fink's (2003) ordinal classification, I developed 15 Likert scale response questions (LQ) or ordinal (Fink, 2003). I present the survey in Appendix E. In the survey, I asked participants to indicate age, grade level, prior experience with guitar, motivation for taking guitar

class, musical genre preferences, notational knowledge, outside of school guitar activity, and instructional preferences.

To answer research question one, “Why do high school students enroll in guitar class?” participants indicated if they had any prior experience playing the guitar (SRQ 3), and why they elected to take guitar class (SRQ4). Participants selected from responses mostly from Seifried’s (2002) study: I wanted a break from other classes, I am interested in music, I thought it would be an easy “A,” I wanted to have a class with friends, I intend to pursue a career in music, it will “look good” on my transcript, I wanted to learn how to play guitar, and I wanted to learn more about playing guitar. I also included an “other” category to enable students to add any reason for enrolling in guitar class that was not given on the survey to get a complete picture.

To answer research question two, “What types of guitar instruction to high school students prefer?” I asked participants a variety of questions that targeted characteristics of formal learning (Allsup, 2003; Folkstead, 2006; Green, 2002; Mak, 2004) and informal learning (Allsup, 2008; Durrant, 2001; Green, 2002, 2006, 2008; Georgi-Hemming & Westvall, 2010; Jaffurs, 2004; Mak, 2004). The questions included (a) what genres they liked listening to (SRQ 5) and what genres they are interested in playing on guitar (SRQ6), (b) whether or not the participant could read music and/or tablature (select-response questions 8 and 9), (c) how much the participant liked learning and playing chords (LQ 1), individual notes (LQ2), and melodies (LQ3), (d) if the participant like learning chords of a song more than the melody of a song (LQ4), (e) how much the participant liked reading tab (LQ5) and traditional notation (LQ6) when playing guitar, (f) if the participants liked reading tab better than notation when playing guitar (LQ7)and visa versa (LQ8), (g) how much the

participant liked figuring song out by ear (LQ9), (h) how much the participant liked learning new songs by reading notation, tab, and/or chord diagrams (LQ10), (i) how much the participant liked working in small groups with their friends (LQ11), (j) how much the participant like having the teacher in charge of what they learn (LQ12) and teaching the class as one group (LQ13), (k) how much the participant liked learning on their own in class (LQ14), and (l) how much the participant liked having input about what they learn in guitar class (LQ15).

To answer research question three, “Does guitar instruction motivate students to play guitar outside of the class, and if so, what type of instruction motivates them to play outside of the classroom?” I asked participants if they played guitar outside of guitar class (SRQ9) and if so, where (SRQ10). I included a space for participants to write a response if an applicable choice was not given.

To answer research question four, “Is there a relationship between gender, grade level, and motivation for enrolling in guitar class and instructional preferences?” I asked participants their gender (SRQ1) and grade level (SRQ2).

To maximize participation, I administered the surveys during each school’s guitar class. Students who chose not to participate were instructed on the assent page to mark their survey with “I do not wish to participate” and wait until the surveys were collected by their teacher.

Validity

Prior to administering the researcher-designed survey, I conducted a pilot test of the survey instrument to ensure high school students would understand and comprehend questions asked and layout of the instrument.

I followed Fink's (2003) procedure for the pilot test. Although the exact population, high school guitar students, could not be replicated for the pilot test, I recruited 10 high school aged students, three females and seven males, currently enrolled in music classes at a local high school. I verbally guided the pilot test participants through the survey. For each question, I asked:

1. Are the directions for completing the question clear?
2. Is the question easy to understand?
3. Is how to answer the question clear?
4. Do you think there are any response choices missing? If so, what should I add?
5. Is there anything you would change about the question and/or the response choices? (Fink, 2003)

Based on participants' answers to these questions, I added an "other" option for SRQ 4-6 and 10 and adjusted one of the Likert scale response questions. Allowing participants to write an answer ensured questions were answered accurately. The participants and I also finalized the genre lists used in SRQ 5 and 6. Once I verbally guided the participants through the survey, the participants were invited to complete the survey. The pilot test group required 15 minutes to complete the survey.

Quantitative Data Collection Methods

To ensure complete confidentiality and anonymity amongst the survey participants and myself as the researcher, the teachers Mr. Smith, Mr. Tronto, and Mr. Chester, served as the liaison between participants and me.

In mid-September, I met with each guitar teacher separately to explain the study in full detail and to issue the Guitar Program Profile and non-consent forms

(Appendix D). The following day, each teacher explained the study to the students and distributed the non-consent forms. Parents were given one week to return the non-consent form; only one parent returned a form. Mr. Chester at Central High School administered the survey on September 18, 2012 and Mr. Tronto at Running River High School and Mr. Smith at New Light High School administered the survey on September 24, 2012. Each teacher reported providing approximately 15 minutes for students to complete the surveys. Following completion of the surveys, I collected them from the three teachers.

The surveys remained separated by school in sealable envelopes. Each survey contained an ID Number in the upper right hand corner. The ID Number only indicated which school the survey came from; I manually assigned a numerical identifier after the completed surveys were collected. Since no personal identifiers were used on the surveys, each participant's identity remained confidential.

Quantitative Data Analysis Procedures

After the completed surveys were collected, I merged the data from the three schools into one complete data set. I assigned each question and possible answer a numerical value and inputted the data into Microsoft Excel. Using Excel, I calculated mean scores for each Likert scale response question. Then, I imported the Excel file into SPSS (Version 21) for additional statistical analysis. Using SPSS, I calculated descriptive statistics to determine tallies and percentages for each question response.

In order to answer research question number four, "Is there a relationship between gender, grade level, and motivation for enrolling in guitar class and instructional preferences?" I cross-tabulated participants' gender and grade against motivation and instructional preference. When reviewing tallies and percentages for

the cross-tabulations, I contextualized responses by referring to data from the Guitar Program Profile. This tabulation guided my interview questions in Phase II.

Phase II: Qualitative

The second phase of my study consisted of one-on-one interviews; data collection and analysis were qualitative in nature. Since this study followed a sequential explanatory design, I began this phase following completion of my quantitative data analysis.

Participant Recruitment

For Phase II, I used the same three high schools from Phase I. There were six participants, two from each school. The six participants were in grades 9, 10, 11, or 12.

Since I did not assign personal identifiers to the surveys, I was unable to hand select the six participants based on their survey answers. I asked Mr. Smith and Mr. Tronto to choose two students from each of their classes, and Mr. Chester to choose one student from each level (two total). Since the guitar teachers knew their students well, I gave each guitar teacher a broad description of what I was looking for in an interview candidate (Appendix H). To ensure successful interviews, I asked teachers to select students who would be willing and able to clearly discuss their motivations and instructional preferences.

Although distribution of participants per school in Phase I was uneven, I maintained an even distribution in Phase II so that one style of teaching and school curriculum did not dominate the qualitative data. Selecting six participants, two from

each school, ensured a diverse cross section of the study's population for the interviews.

Of the six participants, four were female and two were male. I did not ask the guitar teachers to choose one male and one female participant because an even distribution would not have reflected the survey distribution. Rather, I allowed the participants to be randomly selected by gender.

Interview Question Development

For this study, I used the sequential explanatory mixed methods strategy (Creswell, 2011). Because the purpose of this design is for the qualitative data to explain the quantitative data, especially when the quantitative data has significant or non-significant results or surprising results (Creswell & Plano Clark, 2011; Morse, 1991), I based the interview questions (Appendix H) on data from Phase I. I often based interview questions on survey questions to help illuminate findings from the survey questions. Interview questions were open ended to promote dialogue. To ensure comprehensive data in this phase, if participants provided a short response, or selected one of several options, I asked participants to elaborate.

I probed the following themes during the interviews: participants' background with the guitar (research question one), participants' motivations for joining guitar class (research question one), participants' musical preferences (research question two and three), traditional music notation (research question two), guitar tablature (research question two), playing guitar outside of class (research question three), motivations for playing outside of class (research question three), ways to play a song (research question two), learning process of a new song (research question two), and instructional preferences (research question two). Additionally, I asked female

participants additional questions about their perception of potential gender biases in guitar instruction (research question four). I present the interview questions in Appendix I.

Qualitative Data Collection Methods

Similar to Phase I, the guitar teachers served as the liaison between the participants and myself as the researcher. Mr. Smith, Mr. Tronto, and Mr. Chester distributed and collected the consent (Appendix F) and assent forms (Appendix G) for Phase II.

At the end of November 2012, I contacted the three guitar teachers and provided them criteria for selecting participants for Phase II of this study. I asked the teachers to distribute and collect consent and assent forms by December 5, 2012. The following week, I traveled to each school to conduct the interviews. All six interviews were conducted in mid-December 2012.

I interviewed each participant once for approximately 20 minutes; I scheduled both participants from each school to be interviewed on the same day. Interviews took place in each school's music wing either in the band room, guitar teacher's office, or a practice room adjacent to the band room. Participants were either pulled from a study hall, band class, or guitar class for the interviews.

The interviews were semi-structured; I created a general outline and set of questions to follow so that the overall format of the six interviews was uniform. Scripting would have constricted the interviews and would not have allowed me to explore other areas that arose while I was interviewing the participants (Rowley, 2012). In addition, because I was interviewing high school students, I wanted the interviews to be more like a conversation rather than a formal interview so the

participants were more comfortable sharing their thoughts and opinions. The general outline of the interview was: (a) introductions, (b) explaining the purpose of my study and why I am interviewing them, (c) reminding the participant that I am audio recording the interview and taking notes in a Microsoft Word document on my computer, (d) picking a pseudonym with the participant, (e) asking my interview questions and others as they arose, (f) thanking the student, (g) reminding the student of my contact information in case they think of something after I leave, and (h) goodbyes.

Qualitative Data Analysis Procedures

To increase reliability, I triangulated Phase II by audio taping the interviews, writing field notes during the interviews, transcribing the interviews (Appendices L-Q), and using a member check. I recorded the audio of the interviews with the audio recording feature of a Q3HD Zoom Video Recorder and stored the files on a memory card. I completed field notes and transcriptions using Microsoft Word.

After each interview ended, I transferred the audio recording from the memory card to a USB drive. Once all of the interviews were completed, I transcribed the interviews into a Microsoft Word document following the Linguistic Data Consortium's (2003) transcription guidelines per the DASL project. An auditor checked the transcriptions of the audio recordings to increase inter-rater reliability. Before analyzing the transcribed interviews, I deleted any irrelevant text and only included relevant text to be analyzed based on my research concerns (Auerbach & Silverstein, 2003). Once the transcripts were ready, I initially coded the interview data for themes revealed in the survey data (Bazeley, 2009). Then, I coded the interview transcriptions for any new emerging themes and trends (Saldana, 2013). I analyzed the

interview transcriptions as the primary data source and used the field notes as the secondary data source. Interview transcripts are presented in Appendices L-Q. After I completed the narrative presenting the data results, I gave the narrative to the participants to read and to ensure the prose accurately represented the participant's answers and intent. The participants were instructed to only contact me if there was something they would like me to change; none of the participants contacted me.

Phase III: Mixed Methods Data Analysis

In Phase III, I merged analyses from Phases I and II. I combined and compared both analyses to develop a "mixed methods interpretation of the data" (Creswell & Plano Clark, 2011, p. 212) and to draw "meta-inferences" (Teddlie & Tashakkori, 2009, p. 300). Analysis of both quantitative and qualitative data as one data set was essential to determine whether the qualitative data illuminated findings from the quantitative data (Creswell & Plano Clark, 2011).

Bazeley (2009) outlines four strategies researchers use in data analysis of mixed methods research: (a) intensive case analysis, (b) typology development, (c) comparing theme data with categorical or scaled variables using matrixes, and (d) data transformation. Since I primarily analyzed the interview data from Phase II using the themes and codes from the survey data from Phase I, I utilized typology development. In Phase III, I sought to answer the question, "Do the qualitative data results explain the quantitative results?" I determined whether the qualitative data confirmed, enhanced, or contradicted the quantitative data (Fitzpatrick, 2011).

In the next section, I describe the three schools based on data from the Guitar Program Profiles. In chapter 4, I present and interpret data from Phase I (quantitative). In chapter 5, I present and interpret data from Phase II (qualitative). In chapter 6, I

present Phase II, a “mixed methods interpretation of the data” (Creswell & Plano Clark, 2011, p. 212), draw “meta-inferences” (Teddlie & Tashakkori, 2009, p. 300) and suggest recommendations for future research.

School Profiles

In the Pre-Phase of my study, I asked each guitar teacher to complete the Guitar Program Profile to ensure participant diversity and gather background knowledge necessary to understand my survey sample. In this section, I will describe each program to contextualize the interpretation of data from Phase I and the creation of Phase II.

Running River High School: Mr. Tronto

The National Center for Education Statistics (2013), classifies the locale of Running River High School as Rural: Fringe. This means the surrounding area is “census-defined rural territory that is less than or equal to 5 miles from an urbanized area, as well as rural territory that is less than or equal to 2.5 miles from an urban cluster” (NCES, 2006). Eight hundred and eighty-one students were enrolled at RRHS in the 2010-2011 school year; 749 of the students were White, non-Hispanic (NCES, 2013).

Running River High School’s (RRHS) guitar program is relatively new; four years ago, Mr. Tronto offered the first class. Mr. Tronto received formal guitar pedagogy and technique training at the Teaching Guitar Workshop at Duquesne University. The guitar program at RRHS is large enough that each semester, two sections are offered. The year my study was conducted, 30 students were enrolled in guitar classes at RRHS. Out of the 30 students, 25 participated in Phase I of my study.

Nineteen participants were male, five participants were female, and one participant chose not to answer. Sixteen participants were in ninth grade, and three participants were in each the sophomore, junior, and senior grade levels.

Mr. Tronto sees his guitar students “three days out of every four;” the school follows a modified rotating schedule. Mr. Tronto uses the method book *Guitar Expressions* as well as supplemental materials to aid his instruction of the class. When asked if he teaches traditional notation, he responded, “I do teach traditional notation. It is still standard practice in the music industry. It aids in the reading of tablature.” Then, when asked if he teaches tablature, he responded, “I do teach tablature. It is so widely available in the guitar world and so widely used that it is essential to interpreting the transcriptions that are out there. I teach it in conjunction with traditional notation.” Mr. Tronto uses aural learning to help teach style, strum patterns, and modalities. He stated “I think it’s important to learn some guitar playing skills aurally since so many have learned to play in this mode for centuries. It is central to guitar.”

A typical guitar class taught by Mr. Tronto begins with a warm-up and/or review activity, the outlining of goals and performance objectives for the day, the introduction of a new concept or skill, individual or group practice toward the achievement standards and objectives for the day, and ends with either individuals or small groups playing for the class.

Central High School: Mr. Chester

The National Center for Education Statistics (2006), classifies the locale of Central High School (CHS) as Suburb: Large. This means, the surrounding area is a “territory outside a principal city and inside an urbanized area with population of

250,000 or more” (NCES, 2006). In the 2010-2011 school year, 867 students were enrolled at CHS; 402 of the students were Black, 394 of the students were White, non-Hispanic, and 40 students were Hispanic. In addition, CHS is a Title I school with a school wide Title I program (NCES, 2013).

Central High School’s guitar program is a large and well established. Mr. Chester started and has continued to teach the guitar program for the past 11 years. Mr. Chester received formal guitar pedagogy and technique training at the Teaching Guitar Workshops Levels I and II at Duquesne University. A total of 42 students are involved in either the beginning level guitar class or the advanced level guitar class. Of the 42 students, 38 participated in Phase I of this study. Twenty-one participants were male, 16 participants were female, and one participant chose not to answer. Five participants were in ninth grade, nine participants were in tenth grade, seven participants were in eleventh grade, and 17 participants were in twelfth grade.

Mr. Chester’s guitar classes meet on average, 50 minutes six out of seven days—one of the days is for 90 minutes. Mr. Chester uses a variety of materials when teaching guitar: Essential Elements for guitar, Jerry Snyder’s Guitar School Volume II, and other materials. Mr. Chester teaches traditional notation stating, “it’s as important to guitar players as reading chord notation and tablature.” He also teaches tablature stating, “I use it to teach some of the harder solos that their note reading skills haven’t caught up to as of yet. I also use it for anything that is in an alternate tuning. I also use it for work that’s in an alternate position, as it’s hard for the class to learn every location of every note on the whole neck in a year.” Mr. Chester incorporates some aural learning into his instruction when doing call and response work.

Mr. Chester's guitar classes are structured in the following way:

- “warm up, usually the patterns warm-up,”
- “review of previous day's work,”
- “learn new skill (chord, note, style, picking, etc.)”,
- “incorporate that skill into some music (maybe from book, a pop song, whatever)”,
- “practice that skill in context,” and
- “perform that skill.”

New Light High School: Mr. Smith

The National Center for Education Statistics (2011), classifies the locale of New Light High School (NLHS) as Rural: Fringe. This means, the surrounding area is “census-defined rural territory that is less than or equal to 5 miles from an urbanized area, as well as rural territory that is less than or equal to 2.5 miles from an urban cluster” (NCES, 2006). One thousand one hundred and twenty-one students were enrolled at NLHS in the 2010-2011 school year; 999 of the students were White, non-Hispanic (NCES, 2013).

New Light High School has a small but well-established guitar program; guitar has been offered for over 18 years. Mr. Smith, has taught guitar for 11 of the 18+ years; he has not attended any guitar pedagogy or technique workshops. Typically, enough students take guitar to offer one or two sections per semester. The year I conducted my study, Mr. Smith offered one section with 14 students in the class. Of the 14 students, 12 participated in Phase I of this study. Ten participants were male and two participants were female. Four students were in ninth grade and tenth grade and two students were in eleventh grade and twelfth grade.

NLHS operates on a block schedule with each class lasting 75-80 minutes a day. The guitar class meets five days a week for the scheduled 75-80 minutes. Mr. Smith uses the Mel Bay Modern Guitar Book 1 method book to guide his instruction of the guitar class. When asked whether or not he teaches notation and tab, he responded that he teaches notation because “it’s valuable” and “we have to.” He introduces tablature but does not require its use in his guitar class because he feels that reading notation is “more beneficial in the long run.”

Mr. Smith’s guitar class begins with mini-lessons on rudimentary skills and playing techniques at the start of the semester. Mini-lessons only occur during the semester when a new skill or style is introduced in the method book. Mr. Smith does not incorporate aural learning into his instruction. Once the mini-lessons are completed, Mr. Smith’s guitar class is primarily made up of individual practice time. Every class, Mr. Smith meets with each student to check their progress and to give them an assignment for the remainder of class and/or next class. Overall, the structure of his class is “very individualized, self-pacing.”

Chapter 4

QUANTITATIVE DATA ANALYSIS

Survey Population

The population targeted for this survey was high school guitar students at three high schools in the Mid-Atlantic region of the United States: New Light, Central, and Running River High Schools. Their guitar programs consisted of 86 total students. Ultimately, 75 students completed the survey (87.2%); 12 participants were from New Light, 25 participants were from Running River, and 38 participants were from Central. Due to variance in size of each guitar program, the sample was unevenly distributed.

The following research questions framed and guided this study:

1. Why do high school students enroll in guitar class?
2. What types of guitar instruction do high school students prefer?
3. Does class guitar instruction motivate students to play guitar outside of the classroom, and if so, what type of instruction motivates them to play guitar outside of the classroom?
4. Is there a relationship between gender, grade level, and motivation for enrolling in guitar class and instructional preferences?

For each survey question, descriptive statistics were calculated. Surveys were taken by pen and paper and hand collected by the guitar teachers. Three surveys were uncompleted but no indication was given that the participant did not want to participate again so the given responses were included in the data set.

Research Question One

To answer research question one, “Why do high school students enroll in guitar class?” I asked the students if they had experience playing guitar before enrolling in the class and why they elected to take guitar class. I present this information in Tables 3 and 4, respectively. For each question, participants could make multiple selections.

Table 3 Level of guitar experience prior to enrolling in guitar class.

Response	Total (<i>N</i> = 75)		Running River (<i>n</i> = 25)		Central (<i>n</i> = 38)		New Light (<i>n</i> = 12)	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Yes: I took private lessons on guitar or learned from another teacher.	9	12.0	4	16.0	5	13.2	0	0.0
Yes: I have been in another guitar class at this school.	7	9.3	0	0.0	5	13.2	2	16.7
Yes: I taught myself how to play guitar.	17	22.7	6	24.0	8	21.1	3	25.0
Yes: I have tried to play guitar at some point.	21	28.0	8	32.0	12	31.6	1	8.3
No: I have no prior experience playing guitar.	27	36.0	8	32.0	13	34.2	6	50.0

Note: Percentages do not add to 100 due to the directions, “check all that apply.”

Twenty-seven participants indicated no prior experience playing guitar before taking guitar class and 21 of the participants had tried to play guitar a some point before enrolling in guitar class. The least chosen response was “Yes: I have been in another guitar class at this school” (*n*=7).

At Running River High School, the most common response to the question “Did you have experience playing guitar before enrolling in this class?” was both “Yes: I have tried to play guitar at some point” (*n*=8) and “No: I have no prior experience playing guitar” (*n*=8). No participants selected “Yes: I have been in

another guitar class at this school.” However, Running River High School only has one level of guitar so, “Yes: I took private lessons on guitar or learned from another teacher” ($n=4$) is the least common possible answer.

At Central High School, the most common response to the question “did you have experience playing guitar before enrolling in this class?” was “No: I have no prior experience playing guitar” ($n=13$). The least common response was both “Yes: I took private lesson on guitar or learned from another teacher” ($n=5$) and “Yes: I have been in another guitar class at this school” ($n=5$).

At New Light High School, the most common response to the question “did you have experience playing guitar before enrolling in this class?” was “No: I have no prior experience playing guitar” ($n=6$). No participants selected “Yes: I took private lesson on guitar or learned from another teacher.”

The most common response to the question “why did you elect to take guitar class?” (Table 4) was “I am interested in music” ($n=41$). The least common response was “It will ‘look good’ on my transcript” ($n=3$). Ten participants selected “other” to this question. Their responses include: a) “my dad sings and plays guitar so I wanted to learn,” b) girls, c) “I was put into this class by the guidance counselor,” d) “a person,” e) “I really like the teacher,” f) “sounded/looked fun and interesting,” g) “music is a stress reliever for me,” h) “only free class for my schedule,” and i) “Mr. [Chester] is the best teacher ever.”

At Running River High School, the most common response to the question “why did you elect to take guitar class?” (Table 4) was “I am interested in music” ($n=11$). No participants selected “I wanted to have a class with friends.”

Table 4 Reasons for taking guitar class.

Response	Total (<i>N</i> = 75)		Running River (<i>n</i> = 25)		Central (<i>n</i> = 38)		New Light (<i>n</i> = 12)	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
I wanted a break from other classes.	16	21.3	6	21.3	8	21.1	2	21.1
I am interested in music.	41	54.7	11	54.7	23	60.1	7	60.1
I thought it would be an easy “A.”	12	16.0	6	16.0	3	7.9	3	7.9
I wanted to have a class with friends.	5	6.7	0	6.7	5	13.2	0	13.2
I intend to pursue a career in music.	11	14.7	3	14.7	7	18.4	1	18.4
It will “look good” on my transcript.	3	4.0	2	4.0	0	0.0	1	0.0
I wanted to learn how to play guitar (did not play before taking this class).	32	42.7	6	42.7	20	52.6	6	52.6
I wanted to learn how to play guitar (played before taking class).	18	24.0	5	24.0	10	26.3	3	26.3
Other	10	13.3	2	13.3	7	18.4	1	18.4

Note: Percentages do not add to 100 due to the directions, “check all that apply.”

At Central High School, the most common response to the question “why did you elect to take guitar class?” was “I am interested in music” (*n*=23). No participants selected “It will ‘look good’ on my transcript.”

At New Light High School, the most common response to the question “why did you elect to take guitar class?” was “I am interested in music” (*n*=7). The least common response was “I wanted to have a class with friends” (*n*=0).

Research Question Two

To answer research question two, “What types of guitar instruction do high school students prefer?” I asked participants a variety of questions that targeted the characteristics of formal learning (e.g. Allsup, 2003; Folkstead) and informal learning (e.g. Green, 2002, 2006, 2008). These questions were in the form of simple response

and Likert scale questions. I present the data for participant genre preference for listening and genre preference for playing in Tables 5 and 6, respectively.

Table 5 Genres of music guitar students enjoy listening to.

Response	<i>n</i> (<i>N</i> = 75)	%
Alternative	40	53.3
Blues	19	25.3
Classical	23	30.7
Country	24	32.0
Electronic	27	36.0
Film	14	18.7
Folk/Indie	15	20.0
Hip-Hop/Rap	47	62.7
Jazz	18	24.0
Latin	10	13.3
New Age (Dance, Meditative, etc.)	18	24.0
Pop	47	62.7
Reggae	24	32.0
Rock	62	82.7
Gospel/Sacred	6	8.0
Other	20	26.7

Note: Percentages do not add to 100 due to the directions, “check all that apply.”

The most common genre guitar students enjoy listening to is rock ($n=62$). The next two popular genres are Pop ($n=47$) and Hip-Hop/Rap ($n=47$). The least common genre is Gospel/Sacred ($n=6$). I included an “other” category to allow participants to add any genre that may not be listed. Of the 20 “other” responses, the most frequent response was “Metal” ($n=17$). The other responses were Screamo, Dub-step, and “good music” all receiving one response.

Table 6 Genres of music guitar students are interested in playing.

Response	<i>n</i> (<i>N</i> = 75)	%
Alternative	35	46.7
Blues	19	25.3
Classical	25	33.3
Country	25	33.3
Electronic	11	14.7
Film	7	9.3
Folk/Indie	14	18.7
Hip-Hop/Rap	15	20.0
Jazz	15	20.0
Latin	9	12.0
New Age (Dance, Meditative, etc.)	9	12.0
Pop	23	30.7
Reggae	17	22.7
Rock	57	76.0
Gospel/Sacred	8	10.7
Other	20	26.7

Note: Percentages do not add to 100 due to the directions, “check all that apply.”

The participants wanted to learn rock the most ($n=57$) and Gospel/Sacred ($n=8$) and Film ($n=7$) the least. Similar to the results of survey question 5 (see Table 9), Metal was the most common “other answer” ($n=19$). The only other answer provided was “idk,” typically an abbreviation for “I don’t know.”

I then asked the participants if they could read music (see Table 7) or tablature (see Table 8) before starting guitar class.

Table 7 Ability to read music before guitar class.

Response	<i>n</i>	%
Yes	46	61.3
No	29	38.7
Total	75	

Table 8 Ability to read tablature before guitar class.

Response	<i>n</i>	%
Yes	20	26.7
No	55	73.3
Total	75	

The majority of participants indicated ability to read music ($n=46$) but not tablature ($n=55$) before enrolling in guitar class.

I then asked the participants 15 Likert scale response questions (Appendix E). Participants chose between: strongly disagree (1), disagree (2), agree (3), and strongly agree (4). I present descriptive statistics for all Likert-type questions in Table 9.

Question 3, “I like learning and playing melodies to a song,” received the highest mean rating ($\mu=3.44$). The question with the lowest mean was Question 8, “I like reading notation more than reading tab when playing guitar” ($\mu=2.33$). The questions with results closest to the mid-point (2.5) were Question 9, “I like figuring out songs by ear” ($\mu=2.54$) and Question 6, “I like reading traditional notation when playing guitar” ($\mu=2.56$).

Table 9 Likert scale response questions means and tallies.

Question	<i>n</i>	Mean (SD)	Strongly Disagree	Disagree	Agree	Strongly Agree
Learning and playing chords.	73	3.26 (0.078)	1	6	39	27
Learning and playing individual notes.	73	3.26 (0.098)	4	6	30	33
Learning and playing melodies to a song.	73	3.44 (0.098)	4	4	21	44
Learning chords of a song more than learning the melody of a song.	72	2.76 (0.107)	6	22	27	17
Reading tab when playing guitar.	73	2.66 (0.114)	9	24	23	17
Reading traditional notation when playing guitar.	72	2.56 (0.104)	8	27	26	11
Reading tab more than traditional notation when playing guitar.	70	2.59 (0.118)	11	21	24	14
Reading traditional notation more than tab when playing guitar.	70	2.33 (0.122)	17	24	18	11
Figuring out songs by ear.	72	2.54 (0.119)	13	21	24	14
Learning songs by reading notation, tab, and/or chord diagrams.	71	3.15 (0.102)	5	6	33	27
Working in small groups with friends during class.	71	3.15 (0.102)	3	12	27	29
Having the teacher in charge of what we learn.	72	2.99 (0.093)	4	10	39	16
The teacher teaching the class as one group.	72	3.04 (0.116)	8	9	27	28
Learning guitar on their own in class.	72	2.74 (0.117)	8	23	21	20
Having input about what they learn in guitar class.	72	3.18 (0.096)	3	9	32	28

Research Question Three

To answer research question three, “Does class guitar instruction motivate students to play guitar outside of the classroom, and if so, what type of instruction motivates them to play guitar outside of the classroom?” I asked the students if they played guitar outside of class (survey question 9) and if so, where (survey question 10). I present this data in Tables 10 and 11, respectively. Participants could make multiple selections for survey question 10.

Table 10 Outside of school guitar playing

Response	Total <i>N</i> = 75		Running River <i>n</i> = 25		Central <i>n</i> = 38		New Light <i>n</i> = 12	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Yes	46	61.3	17	68.0	19	50.0	10	83.33
No	29	38.7	8	32.0	19	50.0	2	16.7

Out of 75 participants, 61.3% ($n=46$) play guitar outside of guitar class. The participants who selected “Yes” were then asked to specify in which setting they play (Table 9). The participants who selected “No” were instructed to continue to complete the survey and skip question 10.

At Running River High School, the majority ($n=17$) of participants play guitar outside of school in some capacity. At Central High School, responses to survey question nine were split evenly between “Yes” ($n=19$) and “No” ($n=19$). At New Light High School, the majority of the participants ($n=10$) played guitar outside of school.

Table 11 Setting of outside of school guitar playing

Response	Total <i>n</i> = 51		Running River <i>n</i> = 17		Central <i>n</i> = 19		New Light <i>n</i> = 10	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Private lessons	1	1.3	0	0.0	1	5.3	0	0.0
School ensemble	2	2.7	1	5.8	1	5.3	0	0.0
Popular music group	5	6.7	2	11.8	2	10.5	1	10.0
For my own enjoyment	39	52.0	13	76.5	17	89.5	9	90.0
To practice for this class	29	38.7	7	41.2	13	68.4	9	90.0
Other	6	8.0	3	17.6	3	15.8	0	0.0
No response	24	32.0						

Note: Percentages do not add to 100 due to the directions, “check all that apply.”

The most common response was “For my own enjoyment” ($n=39$) and the least common response was “Private lessons” ($n=1$). Five participants answered question ten after selecting “no” in question nine. I included an “other” category to allow participants to add any setting that may not be listed. The “other” responses included “playing for friends” and “band.”

The most common answer to survey question 10 at Running River High School was “For my own enjoyment” ($n=13$). The least common answer was “Private lessons” ($n=0$). The percentages are out of the 17 participants who selected “Yes” for survey question nine.

The most common answer to survey question 10 at Central High School was “For my own enjoyment” ($n=17$). The least common answer was both “Private lessons” ($n=1$) and “School ensemble” ($n=1$). The percentages are out of the 19 participants who selected “Yes” for survey question nine.

The most common answer to survey question 10 at New Light High School was both “For my own enjoyment” ($n=9$) and “To practice for this class” ($n=9$). The least common answer was “Private lessons” ($n=0$) and “School ensemble” ($n=0$), and

“Other” ($n=0$). The percentages are out of the 10 participants who selected “Yes” for survey question nine.

Research Question Four

To answer research question four, “Is there a relationship between gender, grade level, and motivation for enrolling in guitar class and instructional preferences?” I asked the students to indicate their gender (survey question 1) and their grade level (survey question 2). Below are the overall tallies for survey question 1 (Table 12) and survey question 2 (Table 13).

Table 12 Gender of survey participants

Response	<i>N</i>	%
Male	50	66.7
Female	23	30.7
Choose not to answer	2	2.7
Total	75	

Table 13 Grade distribution of survey participants

Response	<i>N</i>	%
Ninth grade	25	33.3
Tenth grade	16	21.3
Eleventh grade	12	16.0
Twelfth grade	22	29.3
Total	75	

The majority of participants were male ($n=50$). The grade with the most participants was ninth ($n=25$), followed by twelfth ($n=22$). The grade with the least amount of participants was eleventh grade ($n=12$).

To determine whether there was a relationship between gender, grade level, and guitar students' motivations and instructional preferences, I cross-tabulated participant responses to research questions one, two, and three, with participant gender and grade level.

Gender

Research Question One

I cross-tabulated research question one, "why do high school students enroll in guitar class," against gender. I present this data in Table 14.

The most common answer to survey question 3, did you have experience playing guitar before enrolling in this class by males was "No, I have no prior experience playing guitar" ($n=19$). The least common answer by males was "Yes, I have been in another guitar class at this school" ($n=5$). The most common answer the survey question 3 by females was "Yes, I have tried to play guitar at some point" ($n=10$) and the least common answer was also "Yes, I have been in another guitar class at this school" ($n=1$). The participants who chose not to answer the gender question, selected "Yes, I have been in another guitar class at this school" ($n=1$) and "Yes, I taught myself how to play guitar" ($n=1$).

The most common answer to survey question 4, "why did you elect to take guitar class," by males was "I am interested in music" ($n=29$) and the least common

answer by males was “I wanted to have a class with friends” ($n=2$) and “It will ‘look good’ on my transcript” ($n=2$).

Table 14 Cross-tabulation of prior playing experience against gender and reason for taking guitar against gender.

	Male ($N = 50$)		Female ($N = 23$)		Choose not to answer ($N = 2$)	
	n	%	n	%	n	%
<i>Did you have experience playing guitar before enrolling in this class?</i>						
Yes: I took private lessons on guitar or learned from another teacher.	6	12.0	3	13.0	0	0.0
Yes: I have been in another guitar class at this school.	5	10.0	1	4.3	1	50.0
Yes: I taught myself how to play guitar.	13	26.0	3	13.0	1	50.0
Yes: I have tried to play guitar at some point.	11	22.0	10	43.5	0	0.0
No: I have no prior experience playing guitar.	19	38.0	8	34.8	0	0.0
<i>Why did you elect to take guitar class?</i>						
I wanted a break from other classes.	13	26.0	3	13.0	0	0.0
I am interested in music.	29	58.0	11	47.8	1	50.0
I thought it would be an easy “A.”	9	18.0	1	4.3	2	100.0
I wanted to have a class with friends.	2	4.0	3	13.0	0	0.0
I intend to pursue a career in music.	5	10.0	5	21.7	1	50.0
It will “look good” on my transcript.	2	4.0	1	4.3	0	0.0
I wanted to learn how to play guitar (no prior experience).	19	38.0	12	52.2	1	50.0
I wanted to learn how to play guitar (prior experience).	11	22.0	7	30.4	0	0.0
Other	6	12.0	4	17.4	0	0.0

Note: Percentages do not add to 100 due to the directions, “check all that apply.”

The most common answer to survey question 4 by females was “I wanted to learn how to play guitar (no prior experience)” ($n=12$) and the least common answer by females was “I thought it would be an easy ‘A’” ($n=1$) and “It will ‘look good’ on my transcript” ($n=1$). One hundred percent of the participants who chose not to answer, selected “I thought it would be an easy ‘A’.”

Research Question Two

I cross-tabulated research question two, “what type of guitar instruction do high school students prefer,” against gender. I present this data in Tables 15-19.

Table 15 Cross-tabulation of listening genre preference against gender

	Male ($N = 50$)		Female ($N = 23$)		Choose not to answer ($N = 2$)	
	n	%	n	%	n	%
Alternative	27	54.0	12	52.2	1	50.0
Blues	14	28.0	5	21.7	0	0.0
Classical	17	34.0	5	21.7	1	50.0
Country	12	24.0	11	47.8	1	50.0
Electronic	21	42.0	6	26.1	0	0.0
Film	8	16.0	5	21.7	1	50.0
Folk/Indie	11	22.0	3	13.0	1	50.0
Hip-Hop/Rap	35	70.0	12	52.2	0	0.0
Jazz	13	26.0	5	21.7	0	0.0
Latin	7	14.0	3	13.0	0	0.0
New Age (Dance, Meditative, etc.)	14	28.0	4	17.4	0	0.0
Pop	28	56.0	18	78.3	1	50.0
Reggae	18	36.0	6	26.1	0	0.0
Rock	43	86.0	17	73.9	2	100.0
Gospel/Sacred	6	12.0	0	0.0	0	0.0
Other	18	36.0	2	8.7	0	0.0

Note: Percentages do not add to 100 due to the directions, “check all that apply.”

The five most common genres selected by males were rock ($n=43$), hip-hop/rap ($n=35$), pop ($n=28$), alternative ($n=27$), and electronic ($n=21$). The five least common genres selected by males were country ($n=12$), folk/indie ($n=11$), film ($n=8$), Latin ($n=7$), and gospel/sacred ($n=6$). The five most common genres selected by females were pop ($n=28$), rock ($n=17$), hip-hop/rap ($n=12$), alternative ($n=12$), and country ($n=11$). The five least common genres selected by females were new age ($n=4$), folk/indie ($n=3$), Latin ($n=3$), other ($n=2$), and gospel/sacred ($n=0$). One hundred percent of the participants who chose not to answer selected rock; the other genres chosen by “choose not to answers” were alternative, classical, country, film, folk/indie, and pop.

The five most common playing preference genres (Table 16) selected by males were rock ($n=40$), alternative ($n=18$), other (all answers indicated for other were metal) ($n=16$), blues ($n=12$), and country ($n=12$). The four least common genres selected by males were film ($n=5$), new age ($n=5$), gospel/sacred ($n=5$), and Latin ($n=7$). The five most common genres selected by females were rock ($n=15$), country ($n=13$), alternative ($n=13$), pop ($n=12$), and blues ($n=7$) and classical ($n=7$). The five least common genres selected by females were electronic ($n=4$), new age ($n=4$), other ($n=4$), gospel/sacred ($n=3$), and film ($n=2$). One hundred percent of the participants who chose not to answer selected rock; the other genres chosen by “choose not to answers” were alternative and folk/indie.

Table 16 Cross-tabulation of genres wanting to learn how to play on guitar against gender

	Male (N = 50)		Female (N = 23)		Choose not to answer (N = 2)	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Alternative	21	42.0	13	56.5	1	50.0
Blues	12	24.0	7	30.4	0	0.0
Classical	18	36.0	7	30.4	0	0.0
Country	12	24.0	13	56.5	0	0.0
Electronic	7	14.0	4	17.4	0	0.0
Film	5	10.0	2	8.7	0	0.0
Folk/Indie	7	14.0	6	26.1	1	50.0
Hip-Hop/Rap	9	18.0	6	26.1	0	0.0
Jazz	10	20.0	5	21.7	0	0.0
Latin	4	8.0	5	21.7	0	0.0
New Age (Dance, Meditative, etc.)	5	10.0	4	17.4	0	0.0
Pop	11	22.0	12	52.2	0	0.0
Reggae	11	22.0	6	26.1	0	0.0
Rock	40	80.0	15	65.2	2	100.0
Gospel/Sacred	5	10.0	3	13.0	0	0.0
Other	16	32.0	4	17.4	0	0.0

Note: Percentages do not add to 100 due to the directions, “check all that apply.”

A higher percentage of females (69.6%) could read traditional notation before starting guitar class than males (56%) (Table 16). Both participants ($n=2$) that chose not to answer could read traditional notation before starting guitar class.

The majority of both males ($n=33$) and females ($n=21$) could not read tablature before starting guitar class (Table 17). The ability to read tablature before taking guitar class was split evenly by the participants who selected “chose not to answers.”

Table 17 Cross-tabulation of ability to read traditional notation against gender and tablature before starting guitar class against gender

	Male (N = 50)		Female (N = 23)		Choose not to answer (N = 2)	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
<i>Could you read music before starting this class?</i>						
Yes	28	56.0	16	69.6	2	100.0
No	22	44.0	7	30.4	0	0.0
<i>Could you read tablature before starting this class?</i>						
Yes	17	34.0	2	8.7	1	50.0
No	33	66.0	21	91.3	1	50.0

In Table 18, I present the statistical means for the Likert scale questions for each gender. To note, only two participants selected “choose not to answer” so the statistical mean is often significantly different than the statistical means for males and females. In Table 19, I present the tallies for each Likert scale question for each gender in order to show the mode and distribution for each question.

Table 18 Cross-tabulation of Likert scale response questions mean against gender

Question	Male	Female	Choose not to answer
Learning and playing chords.	3.19	3.35	4.0
Learning and playing individual notes.	3.25	3.26	3.5
Learning and playing melodies to a song.	3.75	3.52	4.0
Learning chords of a song more than learning the melody of a song.	2.77	2.57	3.5
Reading tab when playing guitar.	2.77	2.39	3.0
Reading traditional notation when playing guitar.	2.58	2.48	1.5
Reading tab more than traditional notation when playing guitar.	2.60	2.22	2.5

Table 18 Continued

Question	Male	Female	Choose not to answer
Reading traditional notation more than tab when playing guitar.	2.25	2.17	2.5
Figuring out songs by ear.	2.63	2.22	3.0
Learning songs by reading notation, tab, and/or chord diagrams.	3.25	2.96	3.0
Working in small groups with friends during class.	3.17	3.14	3.0
Having the teacher in charge of what we learn.	2.97	3.13	2.0
The teacher teaching the class as one group.	3.02	3.13	2.5
Learning guitar on their own in class.	2.81	2.65	2.0
Having input about what they learn in guitar class.	3.21	3.17	2.5

Table 19 Cross-tabulation of Likert scale tallies against gender.

Question	Response	Male (N = 50)	Female (N = 23)	Choose not to answer (N = 2)
<i>Learning and playing chords</i>				
	Strongly disagree	1	0	0
	Disagree	5	1	0
	Agree	26	13	0
	Strongly agree	16	9	2
	Total	48	23	2
<i>Learning and playing individual notes</i>				
	Strongly disagree	4	0	0
	Disagree	4	2	0
	Agree	16	13	1
	Strongly agree	24	8	1
	Total	48	23	2
<i>Learning and playing melodies to a song</i>				
	Strongly disagree	4	0	0
	Disagree	4	0	0
	Agree	10	11	0
	Strongly agree	30	12	2
	Total	48	23	2

Table 19 Continued

Question	Response	Male (N = 50)	Female (N = 23)	Choose not to answer (N = 2)
<i>Learning chords of a song more than learning the melody of a song</i>				
	Strongly disagree	4	2	0
	Disagree	14	8	0
	Agree	15	11	1
	Strongly agree	14	2	1
	Total	47	23	2
<i>Reading tab when playing guitar</i>				
	Strongly disagree	6	3	0
	Disagree	12	11	1
	Agree	17	6	0
	Strongly agree	13	3	1
	Total	48	23	2
<i>Reading traditional notation when playing guitar</i>				
	Strongly disagree	5	2	1
	Disagree	18	8	1
	Agree	17	9	0
	Strongly agree	8	3	0
	Total	48	22	2
<i>Reading tab more than traditional notation when playing guitar</i>				
	Strongly disagree	7	3	1
	Disagree	14	7	0
	Agree	14	10	0
	Strongly agree	12	1	1
	Total	47	21	2
<i>Reading traditional notation more than tab when playing guitar</i>				
	Strongly disagree	13	4	0
	Disagree	13	10	1
	Agree	11	6	1
	Strongly agree	9	2	0
	Total	46	22	2

Table 19 Continued

Question	Response	Male (N = 50)	Female (N = 23)	Choose not to answer (N = 2)
<i>Figuring out songs by ear</i>				
	Strongly disagree	9	4	0
	Disagree	9	11	1
	Agree	17	7	0
	Strongly agree	12	1	1
	Total	47	23	2
<i>Learning songs by reading notation, tab, and/or chord diagrams</i>				
	Strongly disagree	5	0	0
	Disagree	2	4	0
	Agree	19	12	2
	Strongly agree	21	6	0
	Total	47	22	2
<i>Working in small groups with friends during class</i>				
	Strongly disagree	2	1	0
	Disagree	8	4	0
	Agree	17	8	2
	Strongly agree	20	9	0
	Total	47	22	2
<i>Having the teacher in charge of what we learn</i>				
	Strongly disagree	3	0	1
	Disagree	8	2	0
	2.5*	1	0	0
	Agree	22	16	1
	Strongly agree	13	5	0
	Total	47	23	2
<i>The teacher teaching the class as one group</i>				
	Strongly disagree	6	1	1
	Disagree	6	3	0
	Agree	16	11	0
	Strongly agree	19	8	1
	Total	47	23	2

Table 19 Continued

Question	Response	Male (N = 50)	Female (N = 23)	Choose not to answer (N = 2)
<i>Learning guitar on their own in class</i>				
	Strongly disagree	7	0	1
	Disagree	12	11	0
	Agree	11	9	1
	Strongly agree	17	3	0
	Total	47	23	2
<i>Having input about what they learn in guitar class</i>				
	Strongly disagree	2	0	1
	Disagree	6	3	0
	Agree	19	13	0
	Strongly agree	20	7	1
	Total	47	23	2

* Participant circled between 2 and 3 on the Likert scale and wrote a 2.5 in the space.

Research Question Three

I cross-tabulated research question three, “Does class guitar instruction motivate students to play guitar outside of the classroom? If so, what type of instruction motivates them to play guitar outside of the classroom?” against gender. I present this data in Table 20.

Both the majority of males ($n=32$) and females ($n=13$) play guitar outside of guitar class. However, the males have a higher percentage (64%). The participants who selected “choose not to answer” were split evenly between playing guitar outside of class and not playing guitar outside of class.

Table 20 Cross-tabulation of playing outside of class against gender

Response	Male (N = 50)		Female (N = 23)		Choose not to answer (N = 2)	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
<i>Do you play guitar outside of guitar class?</i>						
Yes	32	64.0	13	56.5	1	50.0
No	18	36.0	10	43.5	1	50.0
<i>If play guitar outside of guitar class, where do you play?</i>						
Private lessons	0	0.0	1	7.7	0	0.0
School ensemble	1	3.1	1	7.7	0	0.0
Popular music group	5	15.6	0	0.0	0	0.0
For my own enjoyment	29	90.6	9	69.2	1	50.0
To practice for class	18	56.3	11	84.6	0	0.0
Other	6	18.8	0	0.0	0	0.0

The most common response for females was “to practice for class” ($n=11$) and the least common response for females was “popular music group” ($n=0$). The participant who selected “choose not to answer” only selected “for my own enjoyment” ($n=1$).

Grade Level

Research Question One

I cross-tabulated research question one, “why do high school students enroll in guitar class,” against grade level. I present this data in Table 21.

Table 21 Cross-tabulation of prior playing experience against grade level.

Response	Ninth (N = 25)		Tenth (N = 16)		Eleventh (N = 12)		Twelfth (N = 22)	
	n	%	n	%	n	%	n	%
<i>Did you have experience playing guitar before enrolling in this class?</i>								
Yes: I took private lessons on guitar or learned from another teacher.	5	20.0	1	6.25	3	25.0	0	0.0
Yes: I have been in another guitar class at this school.	0	0.0	3	18.75	0	0.0	4	18.18
Yes: I taught myself how to play guitar.	4	16.0	3	18.75	3	25.0	7	31.81
Yes: I have tried to play guitar at some point.	5	20.0	4	25.00	4	33.3	8	36.36
No: I have no prior experience playing guitar.	11	44.0	7	43.75	3	25.0	6	27.27
<i>Why did you elect to take guitar class?</i>								
I wanted a break from other classes.	5	20.0	4	25.00	4	33.33	3	13.64
I am interested in music.	10	40.0	8	50.00	9	75.00	14	63.64
I thought it would be an easy "A."	5	25.0	1	6.25	2	16.67	4	18.18
I wanted to have a class with friends.	0	0.0	1	6.25	1	8.33	3	13.64
I intend to pursue a career in music.	2	8.0	2	12.50	2	16.67	5	22.73
It will "look good" on my transcript.	1	4.0	1	6.25	0	0.00	1	4.55
I wanted to learn how to play guitar (no prior experience).	9	36.0	8	50.00	6	50.00	9	40.91
I wanted to learn how to play guitar (prior experience).	3	12.0	4	25.00	5	41.67	6	27.27
Other	0	0.0	6	37.5	2	16.67	2	9.09

Note: Percentages do not add to 100 due to the directions, "check all that apply."

The most common answer to survey question 3, did you have experience playing guitar before enrolling in this class, by ninth graders was “No, I have no prior experience playing guitar” ($n=11$). The least common answer by ninth graders was “Yes, I have been in another guitar class at this school” ($n=0$). The most common answer to survey question 3 by tenth graders was “No, I have no prior experience playing guitar” ($n=7$) and the least common answer was “Yes, I took private lessons on guitar or learned from another teacher” ($n=1$). The most common answer to survey question 3 by eleventh graders was “Yes, I have tried to play guitar at some point” ($n=4$). The least common response from eleventh graders was “Yes, I have been in another guitar class at this school” ($n=0$). The most common answer to survey question 3 by twelfth graders was “Yes, I have tried to play guitar at some point” ($n=8$) and the least common answer was also “Yes, I took private lessons on guitar or learned from another teacher” ($n=0$).

The most common answer to survey question 4, “why did you elect to take guitar class,” by ninth graders was “I am interested in music” ($n=10$) and the least common answer by ninth graders was “I wanted to have a class with friends” ($n=0$). The most common answer to survey question 4 by tenth graders was “I am interested in music” ($n=8$) and “I wanted to learn how to play guitar (no prior experience)” ($n=8$) and the least common answer by tenth graders was “I thought it would be an easy ‘A’” ($n=1$), “I wanted to have a class with friends” ($n=1$), and “It will ‘look good’ on my transcript” ($n=1$). The most common answer to survey question 4 by eleventh graders was “I am interested in music” ($n=9$) and the least common answer by tenth graders was “It will ‘look good’ on my transcript” ($n=0$). The most common answer to survey question 4 by twelfth graders was “I am interested in music” ($n=14$).

and the least common answer by tenth graders was “It will ‘look good’ on my transcript” ($n=1$).

Research Question Two

I cross-tabulated question two, what type of guitar instruction do high school students prefer, with grade level. I present this data in Tables 22-26.

Table 22 Cross-tabulation of listening genre preference against grade level

Response	Ninth ($N = 25$)		Tenth ($N = 16$)		Eleventh ($N = 12$)		Twelfth ($N = 22$)	
	n	%	n	%	n	%	n	%
Alternative	8	32.0	10	62.50	8	66.67	14	63.64
Blues	7	28.0	4	25.00	3	25.00	5	22.73
Classical	7	28.0	4	25.00	2	16.67	10	45.46
Country	8	32.0	8	50.00	3	25.00	5	22.73
Electronic	7	28.0	5	31.25	5	41.67	10	45.46
Film	5	20.0	3	18.75	2	16.67	4	18.18
Folk/Indie	3	12.0	4	25.00	3	25.00	5	22.73
Hip-Hop/Rap	15	60.0	10	62.50	9	75.00	13	59.09
Jazz	8	32.0	2	12.50	1	8.33	7	31.82
Latin	3	12.0	2	12.50	0	0.00	5	22.73
New Age	6	24.0	5	31.25	1	8.33	6	27.28
Pop	12	48.0	11	68.75	7	58.33	17	77.27
Reggae	6	24.0	6	37.50	3	25.00	9	40.91
Rock	21	84.0	14	87.50	10	83.33	17	77.27
Gospel/Sacred	2	8.0	2	12.50	1	8.33	1	4.55
Other	8	32.0	4	25.00	3	25.00	5	22.73

Note: Percentages do not add to 100 due to the directions, “check all that apply.”

The three most common genres selected by ninth graders were rock ($n=21$), hip-hop/rap ($n=15$), and pop ($n=12$). The three least common genres selected by ninth graders were folk/indie ($n=3$), Latin ($n=3$), and gospel/sacred ($n=2$). The four most

common genres selected by tenth graders were rock ($n=14$), pop ($n=11$), hip-hop/rap ($n=10$), and alternative ($n=10$). The three least common genres selected by tenth graders were jazz ($n=2$), Latin ($n=2$), and gospel/sacred ($n=2$). The three most common genres selected by eleventh graders were rock ($n=10$), hip-hop/rap ($n=9$), and alternative ($n=8$). The three least common genres selected by eleventh graders were Latin ($n=0$), jazz ($n=1$), and gospel/sacred ($n=1$). The three most common genres selected by twelfth graders were rock ($n=17$), pop ($n=17$), and alternative ($n=14$) and the two least common genres selected by twelfth graders were film ($n=4$) and gospel/sacred ($n=1$).

Table 23 Cross-tabulation of genres wanting to play on guitar against grade level

Response	Ninth ($N = 25$)		Tenth ($N = 16$)		Eleventh ($N = 12$)		Twelfth ($N = 22$)	
	n	%	n	%	n	%	n	%
Alternative	7	28.0	6	37.50	5	41.67	17	77.27
Blues	7	28.0	3	18.75	3	25.00	6	27.27
Classical	7	28.0	6	37.50	3	25.00	9	40.91
Country	10	40.0	8	50.00	4	33.33	3	13.64
Electronic	4	16.0	4	25.00	1	8.33	2	9.09
Film	5	20.0	1	6.25	0	0.00	1	4.55
Folk/Indie	4	16.0	3	18.75	2	16.67	5	22.73
Hip-Hop/Rap	6	24.0	5	20.00	1	8.33	3	13.64
Jazz	5	20.0	1	6.25	1	3.33	8	36.36
Latin	2	8.0	1	6.25	0	0.00	6	27.27
New Age	3	12.0	3	18.75	0	0.00	3	13.64
Pop	6	24.0	5	20.00	4	33.33	8	36.36
Reggae	3	12.0	4	25.00	1	8.33	9	40.91
Rock	18	72.0	13	81.25	10	83.33	16	72.73
Gospel/Sacred	2	8.0	4	25.00	1	8.33	1	4.55
Other	8	32.0	6	37.50	2	16.67	4	18.18

Note: Percentages do not add to 100 due to the directions, “check all that apply.”

The three most common genres selected by ninth graders were rock ($n=18$), country ($n=10$), and other (metal) ($n=8$). The three least common genres selected by ninth graders were new age ($n=3$), reggae ($n=3$), Latin ($n=2$), and gospel/sacred ($n=2$). The five most common genres selected by tenth graders were rock ($n=13$), country ($n=8$), alternative ($n=6$), classical ($n=6$), and other (metal) ($n=6$). The three least common genres selected by tenth graders were film ($n=1$), jazz ($n=1$), and Latin ($n=1$). The four most common genres selected by eleventh graders were rock ($n=10$), alternative ($n=5$), country ($n=4$), and pop ($n=4$). The three least common genres selected by eleventh graders were Film ($n=0$), Latin ($n=0$), and new age ($n=0$). The four most common genres selected by twelfth graders were alternative ($n=17$), rock ($n=16$), classical ($n=9$), and reggae ($n=9$) and the three least common genres selected by twelfth graders were electronic ($n=2$), film ($n=1$) and gospel/sacred ($n=1$).

Table 24 Cross-tabulation of ability to read traditional notation before starting guitar class against grade level and tablature before starting guitar class against grade level

Response	Ninth ($N = 25$)		Tenth ($N = 16$)		Eleventh ($N = 12$)		Twelfth ($N = 22$)	
	n	%	n	%	n	%	n	%
<i>Could you read music before starting this class?</i>								
Yes	12	48.0	10	62.5	9	75.0	15	68.18
No	13	52.0	6	37.5	3	25.0	7	31.82
<i>Could you read tablature before starting this class?</i>								
Yes	4	16.0	5	31.25	5	41.67	6	27.27
No	21	84.0	11	68.75	7	58.33	16	72.73

The highest percentage of participants who could read traditional notation before starting guitar class was in eleventh grade (75); the lowest percentage of participants was in ninth grade (48).

The highest percentage of participants who could read tablature before starting guitar class was in eleventh grade (41.67); the lowest percentage of participants was in ninth grade (16).

In Table 25, I present the statistical means for the Likert scale questions for each grade level. In Table 26, I present the tallies for each Likert scale question for each grade level in order to show the mode and distribution for each question.

Table 25 Cross-tabulation of Likert scale response questions mean against grade level

Question	Ninth	Tenth	Eleventh	Twelfth
Learning and playing chords.	3.00	3.20	3.50	3.45
Learning and playing individual notes.	3.04	3.27	3.33	3.46
Learning and playing melodies to a song.	3.08	3.80	3.50	3.45
Learning chords of a song more than learning the melody of a song.	2.71	2.36	3.08	2.91
Reading tab when playing guitar.	2.67	2.33	3.00	2.68
Reading traditional notation when playing guitar.	2.44	2.67	2.83	2.46
Reading tab more than traditional notation when playing guitar.	2.62	2.33	2.75	2.64
Reading traditional notation more than tab when playing guitar.	2.36	2.67	2.55	2.23
Figuring out songs by ear.	2.70	2.27	2.50	2.59
Learning songs by reading notation, tab, and/or chord diagrams.	2.73	3.40	3.58	3.18
Working in small groups with friends during class.	3.36	3.07	3.00	3.09
Having the teacher in charge of what we learn.	2.94	2.87	3.00	3.14
The teacher teaching the class as one group.	3.30	3.07	3.33	3.05
Learning guitar on their own in class.	2.83	2.67	3.17	2.46
Having input about what they learn in guitar class.	3.30	3.13	3.17	3.09

Table 26 Cross-tabulation of Likert scale response tallies against grade level

Question	Response	Ninth (N = 25)	Tenth (N = 16)	Eleventh (N = 12)	Twelfth (N = 22)
<i>Learning and playing chords</i>					
	Strongly disagree	1	0	0	0
	Disagree	3	2	0	1
	Agree	15	8	6	10
	Strongly agree	5	5	6	11
	Total	24	15	12	22
<i>Learning and playing individual notes</i>					
	Strongly disagree	3	1	0	0
	Disagree	2	2	1	1
	Agree	10	4	6	10
	Strongly agree	9	8	5	11
	Total	24	15	12	22
<i>Learning and playing melodies to a song</i>					
	Strongly disagree	4	0	0	0
	Disagree	1	0	0	3
	Agree	8	3	6	4
	Strongly agree	11	12	6	15
	Total	24	15	12	22
<i>Learning chords of a song more than learning the melody</i>					
	Strongly disagree	3	2	0	1
	Disagree	7	6	3	6
	Agree	8	5	5	9
	Strongly agree	6	1	4	6
	Total	24	14	12	22
<i>Reading tab when playing guitar</i>					
	Strongly disagree	3	3	0	3
	Disagree	8	6	4	6
	Agree	7	4	4	8
	Strongly agree	6	2	4	5
	Total	24	15	12	22
<i>Reading traditional notation when playing guitar</i>					
	Strongly disagree	4	2	0	2
	Disagree	7	5	4	11
	Agree	10	4	6	6
	Strongly agree	2	4	2	5
	Total	24	15	12	22

Table 26 Continued

Question	Response	Ninth (N = 25)	Tenth (N = 16)	Eleventh (N = 12)	Twelfth (N = 22)
<i>Reading tab more than traditional notation when playing guitar</i>					
	Strongly disagree	5	3	0	3
	Disagree	3	6	6	6
	Agree	8	4	3	9
	Strongly agree	5	2	3	4
	Total	21	15	12	22
<i>Reading traditional notation more than tab when playing guitar</i>					
	Strongly disagree	5	5	2	5
	Disagree	7	4	4	9
	Agree	7	3	2	6
	Strongly agree	3	3	3	2
	Total	22	15	11	22
<i>Figuring out songs by ear</i>					
	Strongly disagree	4	3	2	4
	Disagree	4	7	4	6
	Agree	10	3	4	7
	Strongly agree	5	2	2	5
	Total	23	15	12	22
<i>Learning songs by reading notation, tab, and/or chord diagrams</i>					
	Strongly disagree	4	0	0	1
	Disagree	3	1	0	2
	Agree	10	7	5	11
	Strongly agree	5	7	7	8
	Total	22	15	12	22
<i>Working in small groups with friends during class</i>					
	Strongly disagree	2	0	0	1
	Disagree	1	5	3	3
	Agree	6	4	6	11
	Strongly agree	13	6	3	7
	Total	22	15	12	22
<i>Having the teacher in charge of what we learn</i>					
	Strongly disagree	2	1	0	1
	Disagree	3	3	2	2
	2.5*	1	0	0	0
	Agree	11	8	8	12
	Strongly agree	6	3	2	7
	Total	23	15	12	22

Table 26 Continued

Question	Response	Ninth (N = 25)	Tenth (N = 16)	Eleventh (N = 12)	Twelfth (N = 22)
<i>The teacher teaching the class as one group</i>					
	Strongly disagree	5	1	0	2
	Disagree	2	2	1	4
	Agree	7	7	6	7
	Strongly agree	9	5	5	9
	Total	23	15	12	22
<i>Learning guitar on their own in class</i>					
	Strongly disagree	3	1	1	3
	Disagree	7	5	2	9
	Agree	4	7	3	7
	Strongly agree	9	2	6	3
	Total	23	15	12	22
<i>Having input about what they learn in guitar class</i>					
	Strongly disagree	1	0	0	2
	Disagree	2	3	2	2
	Agree	9	7	6	10
	Strongly agree	11	5	4	8
	Total	23	15	12	22

* Participant circled between 2 and 3 on the Likert scale and wrote a 2.5 in the space.

Research Question Three

I cross-tabulated question three, “Does class guitar instruction motivate students to play guitar outside of the classroom? If so, what type of instruction motivates them to play guitar outside of the classroom?” against grade level. I present this data in Tables 27 and 28, respectively.

The highest percentage of participants who play guitar outside was eleventh graders (83.33); the lowest percentage of participants was tenth graders (43.75).

Table 27 Cross-tabulation of playing outside of class against grade level

Response	Ninth		Tenth		Eleventh		Twelfth	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Yes	17	68.0	7	43.75	10	83.33	12	54.55
No	8	32.0	9	56.25	2	16.67	10	45.45
Total	25		16		12		22	

Note: Percentages may not add to 100 due to rounding.

Table 28 Cross-tabulation of playing outside of school guitar settings against grade level

Response	Ninth (<i>N</i> = 25)		Tenth (<i>N</i> = 16)		Eleventh (<i>N</i> = 12)		Twelfth (<i>N</i> = 22)	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Private lessons	1	4.0	0	0.00	0	0.00	0	0.00
School ensemble	1	4.0	1	6.25	0	0.00	0	0.00
Popular music group	1	4.0	1	6.25	1	8.33	2	9.09
For my own enjoyment	12	48.0	6	37.50	9	75.00	12	54.55
To practice for class	10	40.0	6	37.50	5	41.67	8	36.36
Other	1	4.0	2	12.50	2	16.67	1	4.55

Note: Percentages do not add to 100 due to the directions, “check all that apply.”

The most common response for ninth ($n=12$), eleventh ($n=9$), and twelfth ($n=12$) graders was “for my own enjoyment.” The most common response for tenth graders was both “for my own enjoyment” ($n=6$) and “to practice for class” ($n=6$). The least common responses for ninth graders were “private lessons” ($n=1$), “school ensemble” ($n=1$), “popular music group” ($n=1$), and “other” ($n=1$) and the least common responses for tenth graders was “private lessons” ($n=0$). The least common responses for eleventh and twelfth graders were “private lessons” ($n=0$) and “school ensemble” ($n=0$).

Interpretations

Since this study followed the explanatory sequential mixed methods design (Creswell & Plano Clark, 2011), I needed to (a) summarize and interpret the quantitative data and (b) use findings from Phase I to inform Phase II, the qualitative piece, of this study.

Research Question One

To answer research question one, “Why do high school students enroll in guitar class?” I asked the students if they had any previous experience playing guitar before enrolling in the class and why they elected to take guitar class.

Seventy-two percent ($n=54$) of the responses for survey question 3 indicated that the participants had at least tried to play the guitar in some way before taking the class. Of the 72%, 70.4% ($n=38$) of the responses indicated that the participants had either taught themselves how to play guitar or had tried to play guitar at some point. Only 36% ($n=27$) of the responses indicated the participants had no prior experience playing the guitar. This indicates that the majority of guitar students have some sort of playing experience before enrolling in the class.

This result is consistent with Seifreid (2002), who noted that guitar students took guitar class because they were interested in the topic. The results of my survey also indicated that the majority of participants took guitar class because they wanted to learn how to play guitar ($n=50$) and/or were interested in music ($n=41$). The participants in my study were interested in taking guitar because “it will ‘look good’ on [their] transcripts” ($n=3$) and/or they “wanted to have a class with friends” ($n=5$).

The two choices “I wanted to learn how to play guitar” and “I am interested in music” were also the most common response in each school. This also aligns with Seifreid’s (2002) findings that guitar students wanted to take a “class for them” (p.117).

From the survey data from survey questions three and four, I developed interview questions that asked (a) why the participant took guitar class, and (b) if guitar class was what the participant expected (see Appendix I). Although the survey provided me with a clear indication of the level of experience of my participants and the reasons why my participants took guitar class, I wanted to investigate the topic further at an individual level. Although I did not specifically request an interview participant with extensive guitar experience prior to enrolling in the class, I hoped that one of the interviews would.

Research Question Two

To answer research question two, “What types of guitar instruction do high school students prefer?” I asked participants a variety of questions that targeted the characteristics of formal learning (e.g. Allsup, 2003; Folkstead, 2006) and informal learning (e.g. Green, 2002, 2006, 2008).

The first survey question I asked that related to the second research question was “What genres of music do you enjoy listening to?” Rock ($n=62$), pop ($n=47$), hip-hop/rap ($n=47$), and alternative ($n=40$) were the most selected genres. This is not surprising considering the music industry targets the teenage demographic with these genres. In addition, rock, pop, and hip-hop/rap are the most mainstream genres available today. What I did not expect, was the large amount of participants who considered metal ($n=17$) a separate genre rather than a sub-genre of rock. When piloting the survey, the pilot participants who played guitar and were in a rock band

and I decided that metal was a sub-genre of rock. Also, at least six participants selected each genre for listening preference.

Based on the participants' genre preference for listening to music, Seifreid's (2002) discussion on including rock music into guitar instruction, and Howell's (2010) research on middle school band participants' and non-participants' interested genres played in school music ensembles/class, I was not surprised that 76% of the survey participants selected "rock" as one of the genres they were interested in playing on guitar. Genre preferences for listening to music were also more evenly spread across the possible 16 choices whereas rock dominated the genre preference for playing on guitar with the next popular genre, alternative, getting 22 fewer selections than rock. The next most common genres that the participants wanted to play on the guitar were alternative ($n=35$), country ($n=25$), and classical ($n=25$). Interestingly, country and classical were not in the top four selected genres for listening preference. A possible explanation is that guitar is a prevalent instrument in country music and classical guitar is a well-known genre. Similar to listening preferences, 19 participants wrote "metal" in the other category indicating that high school guitar students do view metal as its own genre rather than a subgenre of rock. However, I think it is important to mention that at least seven participants selected each genre listed on the survey. In response to the data from survey questions 4 and 5, I developed the interview questions 3-5 to explore listening and playing preference more in depth. I also was curious about why so many participants selected rock.

The survey data also revealed that the majority of participants knew how to read music, but not tablature, before taking guitar class. Since I distributed the survey within the first month of school, a possible explanation for more students knowing

how to read notation than tablature, is that the guitar teachers had not explained or used tablature at that point in the class but had explained how to read traditional music notation. Another possible explanation is that many of the students taking guitar participated in another school ensemble or had music teachers in elementary and middle school who focused on music literacy. To gain more insight into note reading and tablature reading experience, I asked the interviewees if they were able to read traditional notation or tablature before taking guitar.

The Likert scale response questions (LQ) were developed from characteristics of formal learning contexts (e.g. Allsup, 2003; Folkstead, 2006) and informal learning contexts (e.g. Green, 2002, 2006, 2008). Based on the statistical means, the participants were undecided on their preference for figuring out songs by ear ($\mu=2.54$), reading traditional notation when playing guitar ($\mu=2.56$), and whether or not they preferred reading tab more than reading traditional notation when playing guitar ($\mu=2.59$). Considering Ward's (2011) research on guitar players' attitudes to notation compared to band/orchestra players, the participants' neutrality on LQs 9, 6, and 7 was surprising. Therefore, I developed numerous interview questions that probed these LQs more in depth. These interview questions asked (a) whether reading traditional music notation is necessary to play guitar, (b) whether tab or notation is more useful to the participant as a guitar player, and (c) if the participant liked reading music notation or tablature better when playing guitar. However, the mean for the question "I like reading notation more than reading tab when playing guitar" ($\mu=2.33$) was lower than "I like reading tab more than reading notation when playing guitar" ($\mu=2.56$). I also developed interview questions involving (a) the learning process for new songs in class and at home for each participant, (b) whether the participant likes the way the

teacher teaches guitar class, and (c) a description of the participants' ideal guitar class to gather more information about the interviewees learning preferences and learning process.

Research Question Three

To answer research question three, "Does class guitar instruction motivate students to play guitar outside of the classroom, and if so, what type of instruction motivates them to play guitar outside of the classroom?" I asked the students if they played guitar outside of class and if so, where. As expected, the majority of participants indicated that they do play guitar outside of the school day. However, at Central High School, only half of the participants played guitar outside of class.

Considering Deci and Ryan's Self-Determination Theory (1985, 2000a), guitar class must meet the participant's needs of autonomy, competence, and relatedness in order for the students to be intrinsically motivated. Once students are intrinsically motivated, they are more likely to play outside of the school day. This is also reflected in the results to survey question 10, which indicated the most common reason participants play guitar outside of school is for their own enjoyment ($n=39$). It is possible only half of the participants from Central High School play outside of class because they are not intrinsically motivated.

I expected more participants to be in a popular music group ($n=5$). However, a reason for the low number may be the participants' definition of "popular music group." Some participants may play guitar with friends for fun but may not consider it a "popular music group" (Jaffurs, 2004). From the data from research question 3, I developed interview questions asking (a) if the participants played guitar outside of class, (b) what the participant does and why they play outside of class, (c) whether

being in guitar class motivates the participant to play guitar outside of class, and (d) how the participant likes learning new songs at home and in school.

Research Question Four

To answer research question four, “Is there a relationship between gender, grade level, and motivation for enrolling in guitar class and instructional preferences?” I asked the students to indicate their gender (survey question 1) and their grade level (survey question 2). I then cross-tabulated the survey questions relating to research questions 1-3 against gender and then with grade level.

As stated earlier, 50 participants were male, 23 participants were female, and 2 of the participants chose not to answer. Then, 25 participants were in ninth grade, 16 participants were in tenth grade, 12 participants were in eleventh grade, and 22 participants were in twelfth grade.

Gender

Statistics from the cross-tabulation of prior playing experience and gender indicates that the most common responses for males and females were different. The most common response for males was “No, I have no prior experience playing guitar” ($n = 19$) and the most common response for females was “Yes, I have tried to play guitar at some point” ($n = 10$). However, when examining the responses to the next survey question, more females selected “I wanted to learn how to play guitar [no prior experience]” ($n=12$) than the response “No, I have no prior experience playing guitar” ($n=8$) indicating some participants may have misunderstood the response options. However, the data from survey question 4 still indicated that both males and females mostly enroll in guitar class because they are interested in music. This finding aligns

with the belief that guitar attracts the “other” music students who want to take a high school music class but have never learned or quit playing a band/orchestra instrument (Seifried, 2002; Ward, 2011).

The male and female participants of this study indicated different listening and playing preferences. Interestingly, country was indicated as one of males least commonly chosen listening genres ($n=12$) but one of females most commonly chosen listening genres ($n=11$). This may be explained by an emerging group of female country artists such as Taylor Swift, Miranda Lambert, Carrie Underwood, LeAnn Rimes, and Faith Hill leading not only the country music genre but also crossing into the popular music genre, females have numerous role models.

Both female and male participants indicated the top genres they wanted to learn how to play on guitar were rock, alternative, country, other (metal), pop, blues, and classical. All of these genres showcase the guitar as one of the primary instruments used in songs. This is consistent with Howell’s (2010) findings after surveying middle school band participants and non-participants.

Male and female participants differed the most in their preference for reading tab more than reading notation when playing guitar (males $\mu = 2.60$, females $\mu = 2.22$) and preference for figuring out songs by ear (males $\mu = 2.63$, females $\mu = 2.22$). The mean difference for reading tab over notation was 0.38 and the mean difference for figuring out songs by ear was 0.41. These differences will be illuminated by the interview data.

Male and female participants also differed in the reason why they play guitar outside of school. Males indicated that they mostly play outside of class for their own enjoyment ($n = 29$) and females indicated that they mostly play outside of class to

practice for class ($n = 11$). This difference will also be further revealed in the interviews.

Grade Level

Cross tabulation of prior experience playing guitar against grade levels indicates a difference amongst the two lower grade levels and the two higher grade levels. Ninth and tenth graders most commonly selected “no: I have no prior experience playing guitar” (ninth grade $n = 11$; tenth grade $n = 7$), whereas eleventh and twelfth graders most commonly selected “yes: I have tried to play guitar at some point” (eleventh grade $n = 4$; twelfth grade $n = 8$). A possible explanation for these results is older high school students may have more friends who play guitar outside of school and may have had the opportunity to try playing guitar more than younger students.

Consistent with the overall tallies and percentages, “I am interested in music” was the most selected response for the question “Why did you elect to take guitar class?”: 40% of ninth graders, 50% of tenth graders, 75% of eleventh graders, and 63.64% of twelfth graders. Participants selected “I wanted to learn how to play guitar (no prior experience),” second most frequently: 36% of ninth graders, 50% of tenth graders, 50% of eleventh graders, and 40.91% of twelfth graders. This finding reveals guitar attracts students who enjoy and are interested in music but may not play a band instrument or sing in the choir (Seifried, 2002; Ward, 2011). This finding also confirms guitar students want to take guitar because they want to learn guitar, not other external reasons such as getting an easy “A” (Seifried, 2002).

The ninth, tenth, eleventh, and twelfth grade participants indicated slightly different listening and playing preferences. The four most common genres selected

were rock, hip-hop/rap, pop, and alternative. Rock was selected as the most preferred listening genre by all grade levels (ninth $n = 21$; tenth $n = 14$; eleventh $n = 10$; twelfth $n = 17$). Hip-hop/rap was ranked second by ninth ($n = 15$) and eleventh ($n = 9$) graders whereas pop was ranked second by tenth ($n = 11$) and twelfth ($n = 17$) graders. Alternative was ranked third by tenth ($n = 10$), eleventh ($n = 8$), and twelfth ($n = 14$) graders. Howell (2010) found middle school aged students also enjoyed listening to rock, hip-hop/rap, and pop the most. Interestingly, Latin and Gospel/Sacred were ranked either the lowest or second lowest preferred genre by all grades. Rock, hip-hop/rap, pop, and alternative music is filling the music industry and is what the participants hear most on the radio, etc. A possible reason for the low preference for Latin is the schools I surveyed did not have a large percentage of Hispanic students.

The participants varied in playing preference more than listening preference. Interestingly, twelfth graders did not rank rock as the most preferred genre to learn on guitar. Rather, they ranked rock second ($n = 16$) and alternative first ($n = 17$). Twelfth graders also ranked classical ($n = 9$) third and Reggae ($n = 9$) fourth. No other grade level selected Classical or Reggae as a top preferred genre; ninth graders actually selected Reggae as one of their least preferred genres ($n = 3$). Ninth and tenth graders were the most similar in their playing genre preferences: country was ranked second (ninth $n = 10$; tenth $n = 8$) and Other (metal) was ranked third (ninth $n = 8$; tenth $n = 6$). Eleventh graders ranked alternative second ($n = 5$) and country third ($n = 4$).

Means of the Likert scale response questions between grade levels had the largest range for the following questions: learning and playing melodies to a song, learning chords of a song more than learning the melody of a song, learning songs by reading notation, tab, and/or chord diagrams, and learning guitar on their own in class.

Tenth graders had the highest mean score ($\mu = 3.8$) and ninth graders had the lowest mean score ($\mu = 3.08$) for “learning melodies to a song.” Eleventh graders had the highest mean score ($\mu = 3.08$) and tenth graders had the lowest mean score ($\mu = 2.36$) for “learning chords of a song more than learning the melody of a song.” Interestingly, the mean difference between the two grade levels for both questions was 0.72. For “learning guitar on their own in class,” eleventh graders had the highest mean ($\mu = 3.17$) and twelfth graders had the lowest mean ($\mu = 2.46$); the mean difference between the two grades was 0.71. The Likert scale response question with the largest mean difference (0.85) amongst grades was “learning songs by reading notation tab, and/or chord diagrams.” Eleventh graders had the highest mean ($\mu = 3.58$) and ninth graders had the lowest mean ($\mu = 2.73$).

The majority of ninth ($n = 17$), eleventh ($n = 10$), and twelfth ($n = 12$) graders indicated they played guitar outside of school. However, the majority of tenth graders ($n = 9$) indicated that they do not play guitar outside of school. All grade levels play guitar outside of school for the same two reasons: for their own enjoyment (ninth $n = 12$; tenth $n = 6$; eleventh $n = 9$; twelfth $n = 12$) and to practice for class (ninth $n = 10$; tenth $n = 6$; eleventh $n = 5$; twelfth $n = 8$).

In the next chapter, I present the qualitative data and mixed methods data results. I used Phase I data presented in this chapter to inform the analysis of Phase II data. I then used Phase I data as a reference for comparison when completing Phase III mixed methods data analysis.

Chapter 5

QUALITATIVE and MIXED METHODS DATA ANALYSIS

The purpose of this study was to explore high school students' motivation for learning how to play the guitar within a classroom setting. Specifically, I probed high school guitar students' perspectives on motivation, in-school learning contexts, and outside-of-school music making transfer. I also sought to describe why students enroll in guitar class, what types of instruction students prefer, and what types of instruction motivates students to play guitar outside of the classroom. I also investigated whether there was a relationship between gender and motivation for enrolling in guitar class and instructional preferences, and grade level and motivation for enrolling in guitar class and instructional preferences.

Due to the lack of research on student motivation and preferences in guitar classes, I used a sequential explanatory design (Creswell, 2011). I developed interview protocol for Phase II after completing Phase I. The interviews were semi-structured (Creswell, 2003); I audio-recorded and transcribed the interviews. Field notes were used as a supplemental data source. When transcribing, I followed the Linguistic Data Consortium's (LDC) (2003) transcription guidelines per the DASL project. In the presentation of qualitative data, I use the following symbols and abbreviations from LDC's transcription guidelines:

- Uh, um: filled pauses
- Single dash - : partial word; e.g. absolu- absolutely

- Double dash – : restarts; e.g. chords just kind of—they set a pace
- Asterisk *: made-up word; e.g. cuz (LDC, 2003)

When I use an ellipsis (. . .) in the following qualitative quotations, I am indicating I have omitted material from the original quotation. When I use brackets ([]), I am indicating I have added/explained material in the original quotation (American Psychological Association, 2010).

Before analyzing the transcribed interviews, I deleted any irrelevant text and only included relevant text to be analyzed based on my research concerns (Auerbach & Silverstein, 2003). Once the transcripts were ready, I initially coded the interview data with the typology developed from the survey data (Bazeley, 2009). Then, I coded the interview transcriptions for any new emerging themes and trends (Saldana, 2013). In this chapter, I organize the data by the typology (Bazeley, 2009), or themes revealed in Phase I, rather than by research question.

All students, as well as school names, were assigned pseudonyms to protect identities. A complete list of all participants and their corresponding schools appear in Appendix J.

Setting

The guitar teachers chose a total of six participants, two from each school of Phase I, to participate in Phase II. Mr. Smith, Mr. Tronto, and Mr. Chester chose students based on their ability to offer insightful comments and explanations regarding the topic of this study. I did not provide the teachers with any preference for gender and grade level of the participants. See Appendix H for the description I provided the guitar teachers. For Phase II, I had four female participants and two male participants.

Three participants were in ninth, one was in tenth, one was in eleventh, and one was in twelfth grade.

In the following section, I introduce each school and each participant. In these descriptions, I offer demographic information and information about the music department for each school. In the participant descriptions, I provide brief personality information and other pertinent information for understanding the interview data.

Running River High School: John and Patricia Bob

Running River High School (RRHS), the only high school in the Running River Area School district, is surrounded by serene farmland. The National Center for Education Statistics (2013), classified the locale of RRHS as Rural: Fringe. Eight hundred and eighty-one students were enrolled at RRHS in the 2010-2011 school year; 749 students (85.02%) were White, non-Hispanic (NCES, 2013). The school's mission, as provided on the school's website, is "A partnership among school, community, family." Together, Mr. Tronto and the choral teacher offer band, chorus, beginning guitar, music appreciation, music theory and composition I and II, and broadcast communications. Mr. Tronto has offered the guitar class for the past four years and sees his guitar students "three days out of every four."

John

John was a ninth grader at RRHS who loved playing guitar. Prior to taking guitar class at RRHS, John taught himself how to play guitar by looking up chords and video lessons with tab on the Internet; he had been playing guitar for about three years before enrolling in Mr. Tronto's guitar class. About once a week, John meets with a couple of his friends to play different guitar arrangements using the app, Guitar Pro 6

(Arobas Music, 2013). Although he did not label the group as a Garage Band, he did indicate that someone plays drums and occasionally keyboard. John was also a clarinet player in Mr. Tronto's band. When asked if he prefers clarinet or guitar, he responded, "Um, I'd probably like guitar better because like clarinet is fun and stuff, but it doesn't really come up in any music I listen to but guitar does and I want to play the stuff I listen to." In the interview, John was comfortable with sharing his thoughts and insights on guitar playing and class guitar.

Patricia Bob

Patricia Bob, also a ninth grader at RRHS, was an outgoing interviewee. During the interview, she wore a camouflage jacket with jeans and boots and talked about being the only girl in tech class. Patricia Bob liked listening to "old country songs" and partially took guitar class so she could "sit around a campfire and pull out the guitar and play." Similar to John, Patricia Bob was willing to share her thoughts and opinions on guitar playing and class guitar.

Central High School: Ashley and Suzie

Central High School (CHS) is located right off an interstate highway, right outside of a metropolitan area. The National Center for Education Statistics (2013), classifies the locale of CHS as Suburb: Large. In the 2010-2011 school year, 867 students were enrolled at CHS; 402 of the students (46.37%) were Black, 394 of the students (45.44%) were White, non-Hispanic, and 40 students (4.61%) were Hispanic (NCES, 2013). CHS is a Title I school with a Title I school-wide program (NCES, 2013). The school's motto, as provided on the school's website, is "Perform, Respect, Integrity, Determination, Excellence." CHS also is part of the International

Baccalaureate (IB) program offering the only Diploma Programme in its state. CHS has a thriving fine arts department; together, Mr. Chester and the choral teacher offer multiple wind bands, jazz band, marching band, early music ensemble, guitar ensemble, six different choirs including concert, gospel, and men's choirs, piano class, music technology and composition, audio engineering, and two levels of guitar class. The music department also offers two IB classes: music history and theory of knowledge. Mr. Chester has offered guitar for the past 11 years and sees his classes for 50 minutes six days a week and for 90 minutes once a week.

Ashley

Ashley was a senior at Central High School who “really wanted to learn guitar because [she was] really into music and [couldn't] play any other instruments.” When I got to the music area at CHS, which is in the basement of the school, Ashley was nonchalantly sitting on Mr. Chester's office floor talking with him and two other classmates during her study hall. Ashley was involved in the choral side of the music department, participating in many of the choirs, before taking the beginning level guitar class. Ashley provided many thoughtful insights and comments on the beginning guitar class at CHS.

Suzie

Suzie, a tenth grader, was a member of the upper level guitar class at Central. Although she mentioned that she played cymbals and used to play violin, guitar was her primary instrument. Although Suzie mostly played guitar for fun, she had “a friend who writes her own songs and [she would] sometimes play them for her so she knows

what they sound like.” Suzie was very outgoing and enthusiastic throughout the entire interview.

New Light High School: Ethan and Heather

New Light High School (NLHS), located near a shipping canal, is around the corner from the town of New Light’s quaint Main Street. The National Center for Education Statistics (2013), classifies the locale of NLHS as Rural: Fringe. One thousand one hundred and twenty-one students were enrolled at NLHS in the 2010-2011 school year; 999 of the students (89. 21%) were White, non-Hispanic (NCES, 2013). The school’s mission, as provided on the school’s website, is “We celebrate our diverse and innovative learning community. [NLHS] prepares all students for responsible citizenship, for lifelong learning, and for the achievement of their highest potential in a progressive society, by providing differentiated, quality instruction.” The music department offers the following ensembles and classes: marching band, concert band, jazz band, pep band, music theory class, Communications Through the Arts, guitar, orchestra, chorus, and drama. Mr. Smith has offered guitar class for the past 18 years and sees his guitar students everyday for 75-80 minutes. In comparison to the other interview participants, Ethan and Heather were more reserved and more reluctant to freely express themselves during their interviews.

Ethan

Ethan was in eleventh grade at New Light High School and “figured since [NLHS] had a guitar class...it would be a good one to learn.” He played saxophone in the band and enjoyed learning new instruments. Ethan was reserved and often provided only brief opinions and comments when answering my questions.

Heather

Heather was a ninth grader at New Light High School and was a diffident interviewee. In order to elicit responses from her, I frequently offered her a variety of choices and she ended up choosing one of them.

Presentation of the Qualitative Data

In this section, I present the qualitative data that answers the following research questions:

1. Why do high school students enroll in guitar class?
2. What types of guitar instruction do high school students prefer?
3. Does class guitar instruction motivate students to play guitar outside of the classroom? If so, what type of instruction motivates them to play guitar outside of the classroom?
4. Is there a relationship between gender, grade level, and motivation for enrolling in guitar class and instructional preferences?

Rather than organize the Phase II data by research question, I organized the data by the typology (Bazeley, 2009) used when analyzing the data. The following typology was used (a) motivation for taking guitar: musical experience, motivators, and expectations, (b) instructional preferences: music preference, ways to play a song, and learning strategies, and (c) outside of school music making transfer: why participants play guitar outside of school, learning strategies, and influence of school instruction.

Motivation For Taking Guitar

This section presents data relating to Research Question One: Why do high school students enroll in guitar class? The three categories that classify the data are Musical Experience, Motivators, and Class Expectations.

Musical Experience

The guitar classes at all three schools did not have prerequisites and were open to any student in each school. Therefore, students with varying levels of musical and guitar experience enrolled in the guitar classes. I highlighted these differences in level and types of musical experiences in Phase I. In Phase II, I characterized participants as having guitar experience, non-guitar musical experience, no prior musical experience, or a combination. Non-guitar musical experience emerged as a separate theme from the interview data.

Guitar Experience

Two of the participants, John and Suzie, had prior guitar experience more extensive than, according to Suzie, “knowing two chords before [taking] the class.” Both participants played the guitar for at least one year prior to taking the guitar class they were currently enrolled in.

John, taught himself how to play the guitar three years before taking guitar at RRHS. When I asked John why he wanted to play and made the effort to teach himself how, he responded, “I just like the whole idea of it, just like the biggest instrument in the most songs I listen to so I just wanted to be able to play.” Suzie took the beginning level guitar class at CHS the school year before this study took place; she had been playing the guitar for a year and a half at the time of the interview.

Non-Guitar Musical Experience

Five of the six participants had musical experience not related to guitar playing prior to and/or while taking guitar at their high schools. The most common music experience was playing in the school’s band or singing in the school’s choir: Ethan played saxophone, John played clarinet, Suzie played cymbals, and Ashley sang in

small choirs. Patricia Bob “used to play trombone. [She doesn’t] play that much anymore.”

No Prior Musical Experience

Heather was the only participant who did not indicate any musical experience. When I asked her if there was any particular reason why she never played guitar before taking the class, she responded, “I just didn’t wanted to do it so I just...didn’t.”

Motivators

It was apparent after interviewing the six participants, that they enjoy learning about and playing music. But, what motivated the students to take guitar in a classroom setting? Why did they take guitar class? Three themes became apparent: interest in music, “it’s just fun,” and music specific reasons.

Interest in Music

Results from the survey pointed largely to high school students’ general interest in music. Each interview participant expressed to me that they were interested in music as well. For example, Ashley stated, “I just—I really wanted to learn guitar because I’m really into music and I can’t play any other instruments.”

“It’s Just Fun”

Three participants thought guitar was a fun instrument to learn. Heather mentioned guitar being fun as her primary motivator for taking guitar class. Suzie, when asked why she took the first level of guitar last year, said,

I took it to start because I’ve always wanted to play guitar and I always thought it was a fun instrument and like you don’t see a lot girls

playing guitar, so I thought it would be cool if I did...it's just fun, I like it.

Patricia Bob mentioned guitar being fun as well as other reasons:

Well, first of all I thought that it would look good on a college application that way it would look like I was—I tried different things. And then I also thought it would just be fun to know how to play like—like favorite songs—I just thought it would be a good idea—sit around a campfire and pull out the guitar and play so.

Music Specific

However, the two participants with prior guitar experience, expressed more music specific reasons for taking guitar class. John stated, “I wanted a better knowledge about guitar and I wanted to feel like I can play during the day. Like—like know more about scales and chord progressions and things like that.” Suzie said, “I’m continuing with it because it’s helping with my note reading which helps with a bunch of other instruments so I can figure out other instruments too.”

Expectations

When choosing to participate in an activity, an individual will have certain expectations about what the activity will entail and cover. According to Weiner (1985), these expectations will affect one’s motivation and relationship with the activity. Responses are organized into three codes: expectations not met, expectations a combination of met and not met, and expectations met.

Expectations Not Met

Two participants shared guitar class was not what they expected. Ethan immediately stated, “[I] kind of expected a little bit more teaching like our class in general, not just individuals learn your part and come up and show me something.”

Conversely, Patricia Bob revealed guitar class was better than she expected. When I asked her why, she responded, “Well he’s actually teaching us music—like he’s giving us like the skills we’ll need like 10 years if we want to pick it up again we’re going to know how.”

Expectations a Combination of Met and Not Met

Two participants stated that the guitar class was both what they expected and not what they expected. John, the participant with the most guitar experience, expressed his thought that the class would be “a little more advanced” and “like band and how you already know how to play.” Ashley, a senior at CHS, stated,

Yes and no. Yes in the way that we’re learning guitar and we’re using—like books and everything and no in the sense that its—like when I came to class, I expected there to be more like—not necessarily pop music but music that allowed us to dive in . . . and more than actually reading notes and playing things besides guitar.

Expectations Met

Heather was the only participant who felt her expectations had been met. She said, “It’s what I thought it would be. I’m learning what I need to, learning things.”

Instructional Preferences

This section presents data relating to Research Question Two: What types of guitar instruction do high school students prefer? The three categories that classify the data are Music Preference, Ways to Play a Song, and Learning Strategies.

Music Preference

Learning what types of music the participants like listening to and want to play is important when understanding how students what to learn guitar. The survey

revealed that 76% of respondents wanted to learn how to play rock. Because the percentage was so high, I also inquired about the popularity of rock music with the interview participants. Therefore, within the category of music preference, three themes emerged: Listening, Playing, Rock.

Listening

Participants identified alternative, rock, soft country, heavy metal, screamo, “old country,” pop, and rap, as the genres they enjoy listening to. Suzie, did not indicate any preferred genre; rather, she stated that she like everything.

Researcher: What kind of music do you like listening to?

Suzie: Everything. (laughs)

Researcher: Everything?

Suzie: Everything.

Researcher: So any genre?

Suzie: Yeah, any genre.

I then asked the participants to list a few of their favorite bands or artists so I could gather information about the specific type of music they enjoy listening to. Then, Suzie said that she liked Pink, the Foo Fighters, and Lana Del Ray the best. Ashley indicated Kenny Chesney, “Fun. before they got popular,” and Ingrid Michaelson as her favorite artists. Patricia Bob also included country artists in her list: Jason Aldean, Luke Bryan, and Taylor Swift. John said,

I like Led Zeppelin, Guns n Roses, and some modern ones like Rise Against, Green Day, some of them...most of the time I just really like how the guitar sounds in the groups, like the tuning, and different levels of the gain and stuff like that.

Ethan, the other male participant also cited Green Day as one of his favorite bands as well as the Red Hot Chili Peppers.

Playing

Rock, alternative, “old rock,” and everything were commonly stated genres, similar to the participant’s listening preferences. However, outside of genres of music, the participants most commonly stated that they wanted to learn how to play music they hear on the radio and music that “sounds better on guitar.” Again, Suzie had a difficult time narrowing her preferences and said,

All of it. Everything. Everything. He does a semester on blues and jazz but that’s not like, but it’s complicated and fun to do but I’m no really all that interested in—in the bluesy end but playing everything is fun.

Heather and Ethan indicated they wanted to learn what is heard on the radio. John said that he not only wanted to learn what plays on the radio but also “sometimes [he] likes to just play [his] own thing.”

Rock

Rock as an influential genre and as a large theme of high school guitarists was immediately apparent from the survey data. Rock was also found as a major theme in the interview data. Similar to the survey results, rock was cited as a favorite genre of music to both listen to and learn on guitar. Additionally, John, Ethan, Ashley, and Suzie listed artists or bands that were part of the rock genre in popular music when naming their favorite artists/bands. Suzie provided an interesting definition of rock: “Rock is music that’s—that you can kind of dance to but not really and with lyrics that kind of get stuck in your head but not really. Like its fun music that’s not this computerized stuff.”

When asked if they had any ideas why 76% of survey respondents wanted to learn rock on guitar, every interview participant had an opinion. The most common opinion was guitar is a major component of rock music and you hear guitar in rock

music. John matter-of-factly stated, “Well, because that’s probably the most popular songs that have guitar in it...rock is probably the most popular genre with guitar in it so people want to play it...it comes down to popularity and this generation likes rock music.” Ethan said, “I guess mostly *cuz that’s the type of music that is real big with guitar solos and stuff like that.” Even Heather had an opinion and said, “A lot of people who play rock music are really good at guitar and it sounds good, sounds kind of cool...you can’t really have rock music without guitar.” Patricia Bob talked about the “great legends you think of [in rock music] played guitar.”

Both Ethan and Suzie mentioned the 1980s in their explanations for why so many high school students wanted to learn how to play rock. Ethan said, “...when people think of guitar, they think of the 80s like hair bands, more than today’s country and stuff like that” and Suzie said,

The music now is getting more and more auto tuned and I feel like people want to learn how to make real music again. Like when you look at music from the 1980s, it has actual like rock and they—that is what rock and that’s how you play guitar.

Then, Ashley assertively added, “Stereotypes. Like, you play guitar ‘oh you know *gotta play rock and roll music, *gotta go on stage and smash your guitar and whatever.’ Just fitting the stereotype and the mold I guess.”

Ways to Play a Song

When investigating high school students’ instructional preferences in the survey during Phase I, I asked the participants numerous questions regarding notation and the different parts to a song: melody and chords. Because the survey did not clearly indicate what the participants preferred, I sought to elucidate their preferences by developing a variety of interview questions targeting notation and the different

ways to play a song. Therefore, within the category of ways to play a song, three themes emerged: Notation, Melody, and Chords.

Notation

To learn the participants' opinion on notation and the use of traditional notation and tab/chord diagrams, I asked them to decide if a guitar player needs to be able to read notation in order to be successful. The six interviewees had split opinions.

Ethan and Patricia Bob both thought that knowing how to read traditional notation would be enough to be a successful guitar player. Ethan said, "Yeah I think just normal music would be enough. Like that's what I've been doing" and Patricia Bob said, "I think you should definitely know how to do the musical notation because certain older more classical aren't necessarily going to be in tab, and like notation is kind of universal, I guess, more so than tab."

Suzie, Ashley, and Heather thought that to be successful, a guitar player should know how to read both tab and traditional notation. Suzie said,

I think they're both equally useful and equally easy to read. Because most guitar players read tab, but if you read notation you have better chances to get a job...you can do things and you can get jobs and you paid lots of money for it.

Ashley adds, "if you're just like, going out to just play, um I don't think it's absolutely necessary [to read traditional notation] but if you're going like more classical end it's absolutely necessary." For Ashley, the need to know how to read traditional notation depended on the context of the playing, informal or formal. Heather agreed that it was necessary for guitar players to learn and know how to read both traditional notation and tablature.

John was the only participant who thought that being able to read notation was not necessary to be a successful guitar player. He did not provide further explanation for his opinion.

Melody

Three participants (Ethan, Suzie, and John) disclosed they like playing melodies to songs better than chords. These three participants represented all three schools in this study. Ethan's reason for liking melodies more than chords is, "it's the most in the meaning. It's what people know and what people want to hear and everything." Similarly, Suzie said melodies "make pretty music" and is the "pretty part." John shared,

I like the individual notes like solos and stuff like that. I just think it sounds the best and the most challenging...I really like the way it sounds and—it's kind of fun—it me something to do and kind of like doesn't really take like that much.

Chords

The other three participants, Heather, Patricia Bob, and Ashley, revealed they like to play chords to songs better than melodies. Just like the melody group, these participants represented all three schools in this study. Heather's reason for preferring to play chords to songs was it "just sounds nice when you play [chords] and just notes sound boring." Patricia Bob said,

I like playing chords better because you can like play with the strum patterns and make it really unique I guess. And they're easier to learn just for me personally, I think they're easier to learn. There's less to remember.

Ashley's reason for liking to play chords better than melodies was "chords just kind of—they set a pace for a song, especially if [you're] singing along with it so, it just—it adds something to it more than just the individual notes and just the melody."

Learning Strategies

When I asked participants how Mr. Smith, Mr. Tronto, and Mr. Chester teach guitar in school, several themes and/or learning strategies became evident. These strategies were also explored in the Likert scale questions in the survey in Phase I. Independent of survey results, technology emerged in Phase II as a notable strategy. Within the category of learning strategies, four themes emerged: Reading Notation, Reading Tablature, Learning Aurally, and Technology.

Reading Notation

The most common thread amongst the participants' discussion on reading notation was their ability to read notation before starting guitar class. Suzie learned how to read notation from playing violin, Patricia Bob learned from playing trombone, and John learned from playing clarinet. For Ashley, since she "was taught how to read music and was taught at a younger age, it just of stuck with [her]." Suzie likes reading notation better in class because "I'm not very good at and reading it more makes me better and it's just fun to do."

Another similar thread was traditional notation's universal use. The participants recognized and valued unlike tab, traditional notation can be used with any instrument. Suzie said, "When you're looking at other instruments or helping other people with their music, you can read the notation and figure out where they're

supposed to be and what they're supposed to be doing" and Patricia Bob said, "classical notation is better...more universal."

The participants differed in their opinions about their preference for traditional notation in class when learning material. Patricia Bob stated, "maybe after I know the piece I prefer traditional notation" but John thinks,

If you're learning a new song that you don't know how to sound, like, the notation is going to be the best idea of what its supposed to sound like because it gives you rhythm unlike tabs...in here, I think its easier to read the notation.

Reading Tablature

Tablature was recognized as a convenient way to read music, not necessarily the best way to read guitar music. Patricia Bob said, "it's easier to read but the classical notation is better if you're going to actually like learn how to play things." Ashley shared that even though she finds traditional notation easier to use in class, "a lot of other people in like my class and everything, they find tab way more helpful so...I guess if you're going in not knowing anything about music then tab would probably be more helpful."

John recognized that compared to notation, tablature does not provide the reader with all the necessary information to learn an unfamiliar song. He said, "If you're trying to learn a song you already know you just need to know what the notes are and not the rhythm of them." However, he also pointed out information tablature gives to the reader that notation does not: where to place your fingers. He said, "It tells you like the easiest place to put your fingers instead of just the notes."

Learning Aurally

Most of the participants did not discuss learning guitar aurally. However, John mentioned that occasionally in guitar class Mr. Tronto uses recordings to help students “hear what the song sound like so you can practice.” Ethan agreed that he would like to learn songs aurally “a little bit” but would only like to learn aurally in guitar class “maybe every once and awhile but not everyday.”

Technology

Outside of searching for chords and tab on Google, John was the only participant who mentioned the use of other technology. According to John, the app Guitar Pro 6 (Arobas Music, 2013) has “all different guitar parts for the songs and tells you how to play them.”

Outside of School Music Making Transfer

This section presents data relating to Research Question Three: Does class guitar instruction motivate students to play guitar outside of the classroom, and if so, what type of instruction motivates them to play guitar outside of the classroom? The three categories that classify the data are: Why Participants Play Guitar Outside of School, Learning Strategies, and Influence of School Instruction.

Why Participants Play Guitar Outside of School

All of the participants expressed that they play guitar outside of guitar class in some way. However, what was different among the participants was where and why they played the guitar outside of school. The three contexts that were mentioned are: self-enjoyment, practicing for class, and group collaborations.

Self-Enjoyment

John, Ethan, and Ashley expressed that they play guitar for themselves. John said, “well I play most of the time for my own enjoyment like sometimes couple of friends come together and we’ll play” and Ethan stammered, “Like I play around a little but not much...just like random chords and stuff...I try to find stuff like that...I’ve tried (laughs) can’t say it’s successful though.” Although Ashley shared that she plays guitar in church and for a dinner theater, it seemed clear she is participating in these activities because she genuinely likes playing guitar.

Heather shared that she “just plays” when she is home. When asked what she plays and what she likes to play, she responded, “Um I don’t know, just, kinda play.”

Practicing for Class

Suzie, Patricia Bob, and Ethan revealed they play guitar outside of school to practice for guitar class. Suzie likes to take her guitar notebook home and practice what she learned in class that day. When I asked her why she practices for class, she responded,

It gives me more—it helps me to better understand how to work the guitar so when I pull it out when I’m in class, I don’t have to sit there and go what is this how do I use this because it gives more time to figure out how everything works.

Patricia Bob revealed she mostly practices for class because she doesn’t have the skill to learn things on her own since she is a beginner. She said,

To practice and stuff, not really as—I’m still learning, so it’s hard for me to just sit down and just like play but I do know a couple of things and sometimes I just sit down and practice or so just...mostly just to practice.

Group Collaboration

Suzie and John participated in guitar playing outside of class. Although they did not label these group activities, or what I call collaborations, as actual groups, they both admitted to playing with peers.

Suzie had a friend who was a songwriter. Suzie revealed that she would often play her friend's songs so her friend could hear what they would sound like. Based on our conversation, it seemed like Suzie would play the guitar and her friend would sing the song.

John, as previously mentioned earlier in the chapter, often played with some of his friends. This is how John described their weekly meetings:

Well, we'll play this like different arrangements and we'll all have a different guitar part and we'll just play those...we look up—we look [the songs] up on a app called Guitar Pro and they have all different guitar parts for the songs and tells you how to play them so...someone plays the drums too, and occasionally keyboard...we try to go once a week most of the time.

Because John described being part of a garage band, I asked him to elaborate and tell me what kind of music they play and if someone was in charge. This is what he said:

Getting together with my friends, it's more advanced, more the type of music I want to play...we all are pretty much about the same, like as far as skill wise, and it goes so it works out pretty well. I like doing that [playing by ear] because it's a challenge and it opens it up more for like *improv. You can play like parts of that and add your own thing to it.

As John was talking about his group of friends that he plays with, I could tell that he really enjoys playing with them and that playing in a group is a large part of why he enjoys playing guitar so much.

Learning Strategies

All six participants indicated that they play guitar outside of the classroom. In the interviews, I probed each participant's process for learning either a new song or something they had not learned in class on their own. Although all of their processes are different, each participant listens to the song they are trying to learn at some point in the process. In the remainder of this section, I will present each participant's process for learning a new song on his or her own.

Suzie

Suzie first tries to learn the song, melody and chords, aurally before consulting a recording of the song and the music of the song. This is what she said:

I like to go through the melody first and figure out what the melody is, and then I will look at the harmony, I guess its called, and figure out how that matches with the melody, and play that too, and then sometimes the chords, not really the chords...I listen to it and I look up the music and compare the music to what it actually sounds like. *Cuz sometimes its flip-flopped and you have to fix things.

Patricia Bob

Unlike Suzie, Patricia Bob only learns the chord to the song. She also uses Google to look up chord diagrams so she can learn them. This is how she describes her process:

I look up the chords and I make up a list of what chords I need to know, and then I look them up on Google images for the chords if we didn't learn the in school and then I kind of just make my own tab and then I learn that way.

John

John primarily uses the app Guitar Pro to learn new material while he is at home. With that app, he learns the notation and tab to the song and then checks it with the recording, which is right in the app as well. John stated, “At home...it’s at my own pace so I know what I need to work on and things like that.”

Ethan

Ethan, unlike Suzie, Patricia Bob, and John, only uses aural learning as his strategy to learn new songs. He said, “basically just hearing the note and messing around with different frets seeing if I can match the pitch a little bit.” He tries to learn the melodies of songs rather than the chords of the songs.

Heather

Heather was very vague in her description and seemed unsure about the process she uses. She did reveal that she looks up chord diagrams and the order of the chords of “easy songs” on Google.

Ashley

Ashley realized that her preferred way of learning new songs at home does not always work. Like Patricia Bob and Heather, Ashley learns the chords to new songs.

This is how she described her process:

When I’m sitting at home trying to teach myself a song, I just kind of try to like jump right in and figure out the strum pattern, along the chords, and everything lese, and it just doesn’t work so I like how we just learn the chords, then the strum pattern and then just all the other optional stuff [Mr. Chester] has us do...I listen to the recording and then look up the chords and everything.

Influence of School Instruction

Influence of school instruction on the participant's motivation to play outside of class was a topic I was unable to truly probe in the survey due to the format and general nature of the survey. In the interviews, I asked the participants if they thought being in guitar class made them want to play outside of class.

Four of the participants stated that they thought their guitar class did motivate them to play outside of class. Suzie stated,

When we learn a song in school, I can look up different versions of it on the Internet and figure out how to do it that way, or I can come up with a way on my own and just learn how to do things differently.

For Patricia Bob, she is motivated to play outside of school by the grade she will receive in guitar class. She explained,

You come in prepared and know what you're doing that way you can get a better grade. Because [Mr. Tronto] like judges on like how hard you like—not like you may not be the best player in the world but you may still get a good grade because he like understands not everybody is going to understand the guitar right away.

Ashley credits guitar class for giving her the skills to be able to play outside of class. For her, “if I taught myself by myself, then like I wouldn't think I was good enough to know you play; this is like a track in progress kind of thing, see where you're at.”

Ethan was the only participant who thought self-motivation was the reason why he played guitar outside of school. Since Ethan also plays in the school band and knows how to play other instruments, guitar is more of a hobby compared to some of his classmates. This is what he stated,

I think it's more self-motivation...I guess just because some people take more of an interest in it than other people. I know some people in that class that really love playing guitar. Me, I just think it's more of just like a hobby to play.

Interpretations of Qualitative Results

Before proceeding to Phase III, the presentation of mixed methods data, I needed to summarize and interpret the qualitative data from this study. Overall, the interviewees provided me with many interesting insights and thoughts regarding motivations and instructional preferences of high school guitar students.

Five of the six participants reported some sort of music experience prior to taking guitar class whether it was band, choir, or guitar playing. Guitar is an instrument that is often played outside of school rather than during school (Jaffurs, 2004) and is an instrument that many students attempt to learn at some point. I was surprised then, that only two participants had some guitar experience before taking guitar class; I expected more.

Consistent with Seifried's (2002) findings, participants explained that their motivators for taking guitar class were interest in music, guitar being fun, and specific musical reasons e.g. note reading and learning scales and chords. Although each participant had slightly different responses, all participants were internally interested in the class rather than influenced by an external motivator. Considering Ryan and Deci's Self-Determination Theory (1985, 2000a), the participants may have thought guitar class would meet their need for autonomy, competence, and relatedness. Even though only one participant indicated their expectations were completely met, all participants seemed satisfied with guitar class. This satisfaction is consistent with Seifried's (2002) findings.

Similar to data results in Phase I, participants shared that rock, alternative, country, metal, and pop were the top genres they liked listening to and wanted to learn how to play on guitar. Howell (2010), when surveying middle school band participants and non-participants, found similar results: band participants wanted the opportunity

to learn rock and alternative songs in band and non-participants wanted to learn how to play rock and alternative songs. Currently, rock, alternative, country, and pop are the genres most played on radio stations; high school students are immersed in these genres outside of guitar class.

Although I expected the interview participants to rationalize why 76% of the survey respondents selected rock when asked what they want to learn how to play on guitar with guitar is a major component of rock music, I did not expect the 1980s to emerge as a theme. Two participants, Ethan and Suzie, mentioned the 1980s: Ethan focused on the hair bands and Suzie mentioned the 1980s as a time when auto tune did not exist.

Again, similar to Phase I results, the participants had mixed opinions on preferences for traditional notation and tablature. Overall, the participants preferred using traditional notation to tablature. Since the majority of the participants could read traditional notation before enrolling in guitar class and participated in other music ensembles, this result is consistent with Ward (2011). However, the participants did note that tablature could be better for students who have no prior knowledge reading music notation and that tablature provides information about playing notes on the guitar that traditional notation does not. The participants split opinions regarding whether reading traditional notation and tablature was necessary for a guitarist to be successful was also consistent with Ward's (2011) findings.

Another divided category in the qualitative data was the participants' preference for learning the melody or learning the chords to a song. Learning the melody was preferred because it "[has] the most meaning" (Ethan), is the "pretty part" (Suzie), and "sounds the best and is the most challenging" (John). Learning chords

was preferred because they “sound nice” (Heather), “make [them] really unique” (Patricia Bob), and “set the pace for a song” (Ashley). The reasons presented do not differ from one another to a great degree. Preference for learning melodies to songs or chords to songs is clearly based on personal preference rather than a distinct value or general perception of importance. Based on Linnenbrink-Garcia, et al.’s (2011) four categories of motivational behavior: choice and preference, intensity, persistence, and quality, participants will be more motivated to play either melodies or chords, depending on their preference, outside of school.

The participants mostly played guitar outside of school for either self-enjoyment or to practice for guitar class. This is different than what I expected; I expected more than two participants to engage in group collaborations. A possible explanation for this result is that since four of the six participants were beginners on guitar, they felt they did not have the skill to play guitar in an outside of school group and were still in the stage of solidarity as outlined by Green (2002). John’s description of his weekly meetings with a few friends to play different arrangements of songs is consistent with Jaffurs’s (2004) findings and Stickford’s (2010) case study.

Each participant had a unique process when learning new songs outside of school. Suzie first tries to learn the song, melody and chords, aurally before consulting a recording and music of the song. Patricia Bob uses Google to look up chord diagrams of the songs she wants to learn how to play. John uses the app Guitar Pro to learn the notation or tab of a song before checking the notation with a recording of the song. Ethan aurally learns new songs by “messing around with different frets seeing if [he] can match the pitch a little bit.” And Heather uses Google to look up chords to “easy songs” she wants to learn. Suzie and Ethan’s process closely resembles the

informal learning process outlined by Green (2002) and Stickford (2010). No matter what strategies each participant described using, they were successful at learning new songs and did what worked for them.

Lastly, five of the six participants indicated they were motivated to play guitar outside of school because of guitar class. Even though the participants would not be classified as internally motivated according to Self Determination Theory (Deci & Ryan, 1985; Ryan & Deci, 2000a), all of the participants were in the process of self-regulation (Deci & Ryan, 1985, 1991; Linnenbrink-Garcia, et al., 2011; Ryan & Deci, 2000). Ideally, the participants will continue the process of self-regulation and become intrinsically motivated by the end of the guitar class.

In the next section, I will present the mixed methods data for this study. After analyzing and interpreting both sets of data (Phase I and Phase II), I merged both data sets of data for analysis.

Mixed Methods Data Analysis

In mixed methods research using the sequential explanatory strategy, the researcher analyzes the quantitative and qualitative data separately before examining the data as one set (Creswell & Plano Clark, 2011). Bazeley (2009) outlines four strategies researchers use in data analysis of mixed methods research: (a) intensive case analysis, (b) typology development, (c) comparing theme data with categorical or scaled variables using matrixes, and (d) data transformation. Since I primarily analyzed the interview data from Phase II using the themes and codes from the survey data from Phase I, I utilized typology development. The mixed methods question I seek to answer in this next portion of Chapter 5 is “Do the qualitative data results explain the quantitative results?” A brief presentation of this information can be found

in Table 29. In this table, I indicate whether the qualitative data confirmed, enhanced, or contradicted the quantitative data. Consistent with Fitzpatrick's (2011) analysis procedure and terminology, I used the terms confirm, enhance, and contradict when determining alignment of the data.

Table 29 Comparison of quantitative data and qualitative data by research question

Quantitative Survey Themes	Qualitative Codes	Alignment
<i>Why do high school students enroll in guitar class?</i>		
Experience	Musical experience Guitar Experience Non-Guitar Musical Experience	Confirm
No Prior Experience	No Prior Experience	Confirm
Motivation for Taking the Class	Motivators	
Internal Motivators	Internal Motivation	Confirm
External Motivators	External Motivation Expectations Met Not Met Combination of Not Met and Met	Confirm
<i>What types of guitar instruction do high school students prefer?</i>		
Music Preference	Music Preference	Confirm
Listening	Listening	Confirm
Playing	Playing	Enhance
Rock and Metal	Rock Elements of Songs	Enhance
Notation Experience	Notation Experience	Confirm
Preference: Tablature	Preference: Tablature	Enhance
Preference: Traditional Notation	Preference: Traditional Notation	Enhance
Preference: Melody	Preference: Melody	Enhance
Preference: Chords	Preference: Chords	Enhance
Learning Strategies	Learning Strategies	Enhance

Table 29 Continued

Quantitative Survey Themes	Qualitative Codes	Alignment
Reading Notation	Reading Notation	Confirmed
Reading Tablature	Reading Tablature	Confirmed
“By Ear”	“By ear”	Enhance
	Technology	Enhance
<i>Does class guitar instruction motivate students to play guitar outside of the classroom, and if so, what type of instruction motivates them to play guitar outside of the classroom?</i>		
Self Enjoyment	Self Enjoyment	Confirm
Practicing for Class	Practicing for Class	Confirm
Popular Music Group	Group Collaborations	Enhance
<i>Is there a relationship between gender, grade level, and motivation for enrolling in guitar class and instructional preferences?</i>		
Experience	Experience	Confirm
Motivation for Taking the Class	Motivation for Taking the Class	Confirm
Genre Preference	Genre Preference	Confirm
Learning Preferences	Learning Preferences	Confirm
Outside of School Music Making	Outside of School Music Making	Confirm

Research Question One

To answer research question one, “Why do high school students enroll in guitar class?” I asked the participants if they had experience playing guitar before taking guitar class (survey question 3, interview question C1), why they took guitar class (survey question 4, interview question C2), and if guitar class is what they expected (interview question C2a). Qualitative data confirmed survey results.

The survey data showed that 54.7% of the participants took guitar class because they were interested in music and 42.7% wanted to learn how to play the

guitar because they did not know how to prior to taking the class. The interview participants also expressed interest in music and simply wanting to learn how to play guitar as common motivators as well. In addition, the interview data uncovered guitar students may want to take guitar because “it’s just fun.”

Research Question Two

To answer research question two, “What types of guitar instruction do high school students prefer?” I asked participants a variety of questions that targeted the characteristics of formal learning (e.g. Allsup, 2003; Folkstead, 2006) and informal learning (e.g. Green, 2002, 2006, 2008). These questions were in the form of simple response (questions 5-8) and Likert scale response questions (questions 1-15) on the survey, and questions C3-C8 and C10-C14 on the interview. The qualitative data confirmed or enhanced survey data.

I first asked participants which genres they enjoy listening to and which genres they want to learn how to play. According to the survey, the most common genre guitar students enjoy listening to is rock ($n=62$). The next two popular genres are Pop ($n=47$) and Hip-Hop/Rap ($n=47$). The least common genre was Gospel/Sacred ($n=6$). When the interview participants explained what genres of music were their favorites, rock as a genre and groups/artists such as the Foo Fighters, Green Day, Led Zeppelin, and Guns n Roses were cited the most.

Survey participants were most interested in learning to play rock ($n=57$) and least interested in Gospel/Sacred ($n=8$) and Film ($n=7$). Interview participants were most interested in learning to play rock, alternative, and “old rock.” In addition to rock, interviewees commonly shared that they wanted to learn how to play music they

hear on the radio. When comparing this data with the survey data, qualitative data confirmed the quantitative data.

The theme of rock was enhanced by the qualitative data because I purposefully inquired why 76% of the survey respondents chose rock as the genre they wanted to learn the most. I learned that to high school aged students, in particular Heather and John respectively, “you can’t really have rock music without guitar,” and “it comes down to popularity and this generation likes rock music.” These thoughts and explanations were unable to be expressed in Phase I of the study.

Preference for types of notation and learning parts of a song were also enhanced by qualitative results. Because the survey did not allow participants to freely express their thoughts and forced the participants to make a choice, more was revealed regarding notation preference and other learning preferences during the interviews. According to the survey data, Question 3, “I like learning and playing melodies to a song” ($\mu=3.44$) received the highest mean rating. Question 8, “I like reading notation more than reading tab when playing guitar” ($\mu=2.33$) received the lowest mean rating. Question 9, “I like figuring out songs by ear” ($\mu=2.54$) and Question 6, “I like reading traditional notation when playing guitar” ($\mu=2.56$) had results closest to the mid-point (2.5). In the interviews, participants were able to explain and expand on why they chose their preference the way they did. For example, half of the participants preferred to learn chords to a song and the other half of the interview participants preferred to learn the melody of a song.

Research Question Three

To answer research question three, “Does class guitar instruction motivate students to play guitar outside of the classroom, and if so, what type of instruction

motivates them to play guitar outside of the classroom?” I asked the students if they played guitar outside of class (survey question 9, interview question C9) and if so, where (survey question 10, interview question C9), and whether or not they think being in class guitar motivates them to play outside of class (interview question C9b).

The survey data showed 52% of the participants play guitar outside of school for their own enjoyment and 38.7% of the participants play guitar outside of school to practice for guitar class. In the interviews, three of the participants indicated they mostly play guitar outside of class for themselves and to “just play.” Three participants also cited practicing for guitar class as the primary reason why they play outside of the school day. Only one of the interview participants answered playing with a group of friends outside of the school day. These findings confirm and support what was found in the survey during Phase I.

Research Question Four

To answer research question four, “Is there a relationship between gender, grade level, and motivation for enrolling in guitar class and instructional preferences?” I asked the students to indicate their gender (survey question 1), their grade level (survey question 2) and asked the female interview participants why they think girls don’t take guitar class (interview question C2b). While this research question was answered primarily with quantitative data, I nevertheless noticed that the responses from different genders and grade levels in the interview data confirmed the survey data, if there was enough information. For example, the survey data exposed pop ($n=28$), rock ($n=17$), hip-hop/rap ($n=12$), alternative ($n=12$), and country ($n=11$) as the five most common genres selected by females. In the interviews, the four female participants either named these genres as their favorite or named an artist/band such as

Lana Del Ray, Taylor Swift, Ingrid Michaelson, and Pink, who would fall under those genres.

Summary

In this chapter, I presented and interpreted Phase II data and completed Phase III. The mixed methods data analysis revealed that qualitative data either confirmed or enhanced quantitative data (see Table 28). Themes enhanced by qualitative data were primarily regarding the participants' instructional preferences such as tablature, traditional notation, melodies of songs, chords of songs, aural learning, and technology use in the guitar classroom. The interviews allowed me to inquire these topics comprehensively and ask follow up questions if necessary. However, qualitative data often only confirmed quantitative data and did not provide much insight to the survey results. This occurred mostly for themes regarding motivation for taking guitar class and the relationship between gender, motivation, and instructional preferences and grade level, motivation, and instructional preferences.

In the next chapter, I first summarize the study. Then, I present my conclusions. Lastly, I offer implications for music educators and offer recommendations for future research.

Chapter 6

CONCLUSIONS AND RECOMMENDATIONS

Summary

In this study, I explored high school students' motivations and learning preferences for learning how to play the guitar within a classroom setting. The following questions framed and guided this study:

1. Why do high school students enroll in guitar class?
2. What types of guitar instruction do high school students prefer?
3. Does class guitar instruction motivate students to play guitar outside of the classroom, and if so, what type of instruction motivates them to play guitar outside of the classroom?
4. Is there a relationship between gender, grade level, and motivation for enrolling in guitar class and instructional preferences?

Due to lack of research on student motivation and preferences in guitar classes, I used a mixed methods approach to answer the research questions. Consistent with Creswell's (2011) sequential explanatory design, I first collected quantitative data with a survey and then collected qualitative data by conducting interviews to determine of qualitative data explained quantitative results.

Data collection and analysis occurred in four stages: (a) program profiles (Pre-Phase), (b) quantitative (Phase I), (c) qualitative (Phase II), and (d) combined analysis. The first four stages are summarized below. In Figure 2, I present a graphical representation of the research design used in this study.

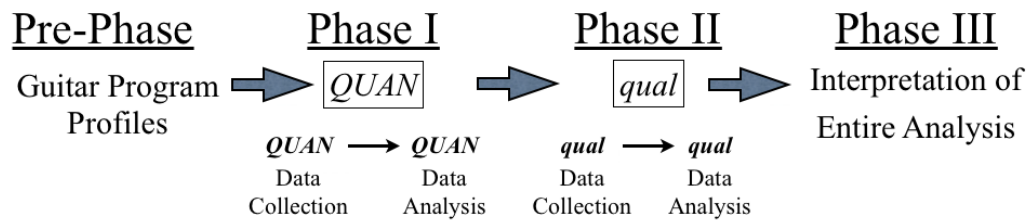


Figure 2 Diagram of this study’s research design, based on Creswell’s (2009, 2011) mixed methods two-phase sequential explanatory design.

Population

I conducted this study in Fall 2012. Due to the paucity of research on high school guitar students’ motivations and instructional preferences in guitar class, I wanted to target as large of a population as possible for this study. Therefore, I selected three high schools in the Mid-Atlantic region of the United States: New Light, Central, and Running River. The National Center for Education Statistics (NCES, 2013) classified Running River High School as Rural: Fringe, Central High School as Suburb: Large, and New Light High School as Rural: Fringe. Ultimately, 75 students completed the survey (87.2%) in Phase I; 12 participants were from New Light, 25 participants were from Running River, and 38 participants were from Central. In Phase II, two students from each school participated in the one-on-one interviews.

Pre-Phase: Guitar Program Profiles

To collect background information about each program and confirm participants were from a diverse instructional population, I administered the Guitar Program Profile (see Appendix C) to each school’s guitar instructor: Mr. Smith, Mr. Tronto, and Mr. Chester. I used data from this questionnaire to prepare for participant interviews in Phase III.

Phase I: Quantitative

Quantitative Data Collection

To collect quantitative data, I administered a researcher-designed survey. My targeted population for the survey was high school guitar students in the Mid-Atlantic region and the target sample was the three high schools. The simple random sample size for the survey was 75 students currently enrolled in the three high school's guitar programs in grades 9-12. Due to variance in size of each guitar program, the sample was unevenly distributed as shown in Table 47. To encourage optimal participation, the surveys were administered on paper at the end of September. I conducted a pilot test of the survey instrument prior to the administration of the researcher-designed survey to establish validity.

Survey questions were based on (a) Seifreid's (2002) findings on high school students' motivations for taking guitar class, (b) Green's (2002, 2006, 2008) research on informal learning, and (c) other research outlined in the literature review (Allsup, 2003, 2008; Durrant, 2001; Folkstead, 2006; Green, 2002, 2006, 2008; Georgi-Hemming & Westvall, 2010; Jaffurs, 2004; Mak, 2004). To answer the research questions, I asked participants to indicate age, grade level, prior experience with guitar, motivation for taking guitar class, musical genre preferences, notational knowledge, outside of school guitar activity, and instructional preferences. The survey contained 10 simple select-response questions (SRQ) and 15 Likert scale response questions (LQ). I present the survey in Appendix E.

After I collected the completed surveys, I calculated descriptive statistics for the SRQs and mean scores for the LQs. To answer research question four, "Is there a relationship between gender, grade level, and motivation for enrolling in guitar class

and instructional preferences?” I cross-tabulated participants’ gender and grade level against the variables of interest.

Quantitative Data Results

Seventy-two percent ($n=54$) of participants indicated they had at least tried to play the guitar in some way before taking the class. Of the 72%, 70.4% ($n=38$) of the responses indicated that the participants had either taught themselves how to play guitar or had tried to play guitar at some point. Only 36% ($n=27$) of the responses indicated the participants had no prior experience playing the guitar. Fifty participants took guitar class because they wanted to learn how to play guitar and 41 participants took guitar class because they were interested in music ($n=41$).

The first survey question I asked that related to the second research question was “What genres of music do you enjoy listening to?” Participants selected rock ($n=62$), pop ($n=47$), hip-hop/rap ($n=47$), and alternative ($n=40$) the most. In addition, 17 participants wrote “metal” in the “other” category.

Seventy-six of the survey participants selected “rock” as one of the genres they were interested in playing on guitar. The next most common genres that participants wanted to play on the guitar were alternative ($n=35$), country ($n=25$), and classical ($n=25$). Similar to listening preferences, 19 participants wrote “metal” in the other category. I think it is important to mention that every genre was selected by at least six participants. Also, forty-six participants were able to read traditional music notation before taking guitar class and 20 participants were able to read tablature before taking guitar class.

When asked to indicate how strongly they agreed or disagreed, participants rated “I like learning and playing melodies to a song,” with the highest mean rating

($\mu=3.44$). Participants rated “I like reading notation more than reading tab when playing guitar” ($\mu=2.33$) with the lowest mean. Participants rated “I like figuring out songs by ear” ($\mu=2.54$) and “I like reading traditional notation when playing guitar” ($\mu=2.56$) closest to the mid-point (2.5).

The majority of participants indicated that they do play guitar outside of the school day ($n = 46$). The most common reason participants play guitar outside of school was for their own enjoyment ($n=39$). The least common reason was for private lessons ($n = 1$).

The statistics from the cross-tabulation of prior playing experience against gender indicates that the most common response for males was “No, I have no prior experience playing guitar” ($n = 19$) and the most common response for females was “Yes, I have tried to play guitar at some point” ($n = 10$). The two most common genres for listening preference selected by males were rock ($n=43$) and hip-hop/rap ($n=35$). The two least common genres selected by males were Latin ($n=7$), and gospel/sacred ($n=6$). The two most common genres selected by females were pop ($n=28$) and rock ($n=17$). The two least common genres selected by females were other ($n=2$), and gospel/sacred ($n=0$); 100% of the participants who chose not to answer selected rock. The two most common genres selected for learning how to play on guitar by males were rock ($n=40$) and alternative ($n=18$). The two least common genres selected by males were gospel/sacred ($n=5$) and Latin ($n=7$). The two most common genres selected by females were rock ($n=15$) and country ($n=13$). The two least common genres selected by females were gospel/sacred ($n=3$) and film ($n=2$); 100% of the participants who chose not to answer selected rock. The difference in

preference for reading tab over notation based on the statistical means was 0.383 and the difference for figuring out songs by ear was 0.409.

Males indicated that they mostly play outside of class for their own enjoyment ($n = 29$) and females indicated that they mostly play outside of class to practice for class ($n = 11$).

The statistics from the cross-tabulation of prior playing experience against grade level indicates the most common answer to survey question 3, did you have experience playing guitar before enrolling in this class, by ninth graders was “No, I have no prior experience playing guitar” ($n = 11$), by tenth graders was “No, I have no prior experience playing guitar” ($n = 7$), by eleventh graders was “Yes, I have tried to play guitar at some point” ($n = 4$), and by twelfth graders was “Yes, I have tried to play guitar at some point” ($n = 8$).

The most common answer to survey question 4, “why did you elect to take guitar class,” by ninth graders was “I am interested in music” ($n = 10$), by tenth graders was “I am interested in music” ($n = 8$) and “I wanted to learn how to play guitar (no prior experience)” ($n = 8$), by eleventh graders was “I am interested in music” ($n = 9$), and by twelfth graders was “I am interested in music” ($n = 14$).

The two most common selected genres for listening preference selected by ninth and eleventh graders were rock (ninth $n = 21$; tenth $n = 10$) and hip-hop/rap (ninth $n = 15$; eleventh $n = 9$). The two most common selected genres for listening preference selected by tenth and twelfth graders were rock (tenth $n = 14$; twelfth $n = 17$) and pop (tenth $n = 11$; twelfth $n = 17$). The three least selected genres by ninth, tenth, and eleventh graders were Latin (ninth $n = 3$; tenth $n = 2$; eleventh $n = 0$), and

gospel/sacred (ninth $n = 2$; tenth $n = 2$; eleventh $n = 1$). The two least selected genres by twelfth graders were film ($n=4$) and gospel/sacred ($n=1$).

The two most common selected genres for playing preference by ninth graders were rock ($n=18$) and country ($n=10$). The two least common selected genres by ninth graders were Latin ($n=2$), and gospel/sacred ($n=2$). The two most common genres selected by tenth graders were rock ($n=13$) and country ($n=8$). The three least common genres selected by tenth graders were film ($n=1$), jazz ($n=1$), and Latin ($n=1$). The two most common genres selected by eleventh graders were rock ($n=10$) and alternative ($n=5$). The three least common genres selected by eleventh graders were Film ($n=0$), Latin ($n=0$), and new age ($n=0$). The two most common genres selected by twelfth graders were alternative ($n=17$) and rock ($n=16$).

The highest percentage of participants who could read traditional notation before starting guitar class was in eleventh grade (75); the lowest percentage of participants was in ninth grade (48). The highest percentage of participants who could read tablature before starting guitar class was in eleventh grade (41.67); the lowest percentage of participants was in ninth grade (16).

For the Likert scale response question, “learning melodies to a song,” tenth graders had the highest mean score ($\mu = 3.8$) and ninth graders had the lowest mean score ($\mu = 3.08$) for “learning melodies to a song.” Eleventh graders had the highest mean score ($\mu = 3.08$) and tenth graders had the lowest mean score ($\mu = 2.36$) for “learning chords of a song more than learning the melody of a song.” The mean difference between the two grade levels for both questions was 0.72. For “learning guitar on their own in class,” eleventh graders had the highest mean ($\mu = 3.17$) and twelfth graders had the lowest mean ($\mu = 2.46$); the mean difference between the two

grades was 0.71. The Likert scale response question with the largest mean difference (0.85) amongst grades was “learning songs by reading notation tab, and/or chord diagrams.” Eleventh graders had the highest mean ($\mu = 3.58$) and ninth graders had the lowest mean ($\mu = 2.73$).

The highest percentage of participants who play guitar outside was eleventh graders (83.33); the lowest percentage of participants was tenth graders (43.75). The most common setting for playing outside of class for ninth ($n=12$), eleventh ($n=9$), and twelfth ($n=12$) graders was “for my own enjoyment.” The most common response for tenth graders was both “for my own enjoyment” ($n=6$) and “to practice for class” ($n=6$). The least common responses for ninth graders were “private lessons” ($n=1$), “school ensemble” ($n=1$), “popular music group” ($n=1$), and “other” ($n=1$) and the least common responses for tenth graders was “private lessons” ($n=0$). The least common responses for eleventh and twelfth graders were “private lessons” ($n=0$) and “school ensemble” ($n=0$).

Phase II: Qualitative

Qualitative Data Collection

The second, qualitative phase of my study began after I analyzed data from Phase I. There were six participants, two from each of the three high schools. Three participants were ninth graders, one was a tenth grader, one was an eleventh grader, and one was a twelfth grader; four of the participants were females and two were males.

Since I did not assign personal identifiers to the surveys, I created criteria for interview candidates (Appendix H) and asked Mr. Smith and Mr. Tronto to choose

two students from each guitar class, and Mr. Chester to choose one student from each level (two total).

Because the purpose of a sequential explanatory mixed methods design is for the qualitative data to explain the quantitative data (Creswell & Plano Clark, 2011; Morse, 1991), I based the interview questions (Appendix H) on data from Phase I. Many of the interview questions were directly developed from the survey questions. Interview questions were open ended to promote dialogue. I probed the following themes more in depth during the interviews: the participants' background with the guitar (research question one), the participants' motivations for joining guitar class (research question one), the participants' musical preferences (research question two and three), traditional music notation (research question two), guitar tablature (research question two), playing guitar outside of class (research question three), motivations for or not playing outside of class (research question three), parts of a song (research question two), learning process of a new song (research question two), and instructional preferences (research question two). Additionally, I asked the female participants why they thought guitar was a male dominant instrument and how it felt to be the minority in guitar class (research question four).

In mid-December, I conducted all the interviews; each participant was interviewed once for approximately 20 minutes. Because I was interviewing high school students, I wanted the interviews to be more like a conversation rather than a formal interview so the participants were more comfortable sharing their thoughts and opinions. Therefore, I created a general outline to follow rather than a script.

Once all of the interviews were completed, I transcribed the interviews in a Microsoft Word document. An auditor checked the transcriptions of the audio

recordings to increase inter-rater reliability. Initially, I coded the interview data for themes revealed in the survey data. Then, I coded the interview transcriptions for any new emerging themes and trends. I analyzed the interview transcriptions as the primary data source and used the field notes as a secondary data source. After I completed the narrative presenting the data results, I gave the narrative to the participants to read to ensure the prose accurately represented the participant's answers and intent. The participants were instructed to only contact me if there was something they would like me to change; none of the participants contacted me.

Qualitative Data Results

Five of the six participants had some sort of music experience prior to taking guitar class whether it was band, choir, or guitar playing. Only one participant had no musical experience before taking guitar class. The participants explained that their motivators for taking guitar class were their interest in music, guitar being fun, and specific musical reasons. Although each participant had slightly different answers, all participants took guitar class because they were mostly internally interested in the class rather than taking the class primarily due to an external motivator. Only one participant indicated their expectations were completely met, but all the participants seemed overall satisfied with guitar class.

Similar to data results in Phase I, the participants shared that rock, alternative, country, metal, and pop were the top genres they liked listening to and wanted to learn how to play on guitar. The interview participants rationalized why 76% of the survey respondents selected rock when asked what they want to learn how to play on guitar with guitar is a major component of rock music. Two participants, Ethan and Suzie,

mentioned the 1980s: Ethan focused on the hair bands and Suzie mentioned the 1980s as a time when “auto tune did not exist.”

Overall, the participants preferred using traditional notation to tablature. However, the participants did note that tablature could be better for students who have no prior knowledge reading music notation and that tablature provides information about playing notes on the guitar that traditional notation does not. The participants differed regarding whether reading traditional notation and tablature was necessary for a guitarist to be successful.

Another divided category in the qualitative data was the participants’ preference for learning the melody or learning the chords to a song. Learning the melody was preferred because it “[has] the most meaning” (Ethan), is the “pretty part” (Suzie), and “sounds the best and is the most challenging” (John). Learning chords was preferred because they “sound nice” (Heather), “make [them] really unique” (Patricia Bob), and “set the pace for a song” (Ashley).

The participants mostly played guitar outside of school for either self-enjoyment or to practice for guitar class. Each participant had a unique process when learning new songs outside of school. Suzie first tries to learn the song, melody and chords, aurally before consulting a recording and music of the song. Patricia Bob uses Google to look up chord diagrams of the songs she wants to learn how to play. John uses the app Guitar Pro to learn the notation or tab of a song before checking the notation with a recording of the song. Ethan aurally learns new songs by “messing around with different frets seeing if [he] can match the pitch a little bit.” And Heather uses Google to look up chords to “easy songs” she wants to learn. No matter what strategies each participant described using, they were successful at learning new songs

and did what worked for them. Lastly, five of the six participants indicated they were motivated to play guitar outside of school because of guitar class.

Phase III: Mixed Methods Data Analysis

In mixed methods research using the sequential explanatory strategy, the researcher analyzes the quantitative and qualitative data separately before examining the data as one set (Creswell & Plano Clark, 2011). I primarily analyzed the interview data from Phase II using the themes and codes from the survey data from Phase I, I utilized typology development (Bazeley, 2009). The mixed methods question I answered in Phase III was “Do the qualitative data results explain the quantitative results?”

The mixed methods data analysis revealed that qualitative data either confirmed or enhanced quantitative data (see Table 29). Themes enhanced by qualitative data were primarily regarding the participants’ instructional preferences such as tablature, traditional notation, melodies of songs, chords of songs, aural learning, and technology use in the guitar classroom. The interviews allowed me to inquire these topics comprehensively and ask follow up questions if necessary. However, qualitative data often only confirmed quantitative data and did not provide much insight to the survey results. This occurred mostly for themes regarding motivation for taking guitar class and the relationship between gender, motivation, and instructional preferences and grade level, motivation, and instructional preferences.

Conclusions

Consistent with the purpose of this study, I was interested in high school students’ motivations and instructional preferences for taking guitar in a classroom

setting from the high school students' perspective in this study. Based on my analysis of quantitative, qualitative, and mixed data, four conclusions are warranted.

First, these high school students enjoy taking guitar class and value their experience in guitar class. As previously found in Seifried's (2002) study regarding why high school students take guitar class, class guitar draws students outside of the traditional formal school music ensembles into music because they enjoy music and feel that guitar class is a place for them. Although students enter guitar class with various levels of musical experiences, guitar class is still meaningful and worthwhile to the students.

Second, these guitar students favor a curriculum that covers an assortment of approaches and strategies. Participants see the value of traditional music notation but also enjoy reading tablature, especially if they did not know how to read traditional notation prior to taking the guitar class. Traditional notation may be favored when learning a completely unfamiliar song or if the student has an extensive background with reading traditional notation through the participation in formal music ensembles. Overall, participants enjoyed learning both the melodies and chords of songs but melodies may be slightly more favored. However, learning and playing chords should be a part of the guitar curriculum; students who were enrolled in a program that did not teach chords mentioned that chords was something they did not expect and wanted to learn. Although these guitar students do not dislike learning songs aurally, the students do not particularly enjoy learning that way because it is seen as difficult. Therefore, guitar students like learning material by reading traditional notation, tablature, or chord diagrams.

Third, these guitar students value and enjoy both large group and small group instructional time. They also value and enjoy a teacher directing the whole class as well as peers leading groups. Participants in this study want to learn; they want to learn about music and how to play guitar. However, these students also like to have the chance to make suggestions to their teachers about what will be learned and how they will learn. For example, these guitar students expressed interest in learning to play these genres: rock, heavy metal, alternative, pop, and country. This is consistent with Howell's (2010) finding that middle school band participants and non-participants wanted to play and liked listening to rock the most. This suggests teachers should provide students the opportunity and skills to play the music they want to learn and play.

Finally, these guitar students play outside of class primarily for two reasons: for their own enjoyment and to practice for class. By incorporating popular music and a variety of instructional techniques into the guitar classroom, students will have more tools to use when figuring out how to play songs outside of the school day which may lead to the formation of informal music groups and lifelong music making. Giving guitar students these tools and providing them with experiences in class, will only encourage students to play outside of class more.

Although guitar students may be undecided on certain aspects of their education, the above-mentioned motivations and preferences were revealed in this study. Music educators need to recognize these preferences and consider them when creating curriculum for their guitar classes.

Implications for Music Teaching and Learning

Prior to this study, recent research trends in motivation, informal learning contexts, and popular music indicate students' interest and achievement increase when teachers use informal learning and popular music in school music (Green, 2008; Jaffurs, 2004; Pitts, Davidson, & McPherson, 2000; Renwick & McPherson, 2002; Schlatt, 2011; Seifried, 2002; Ward, 2011). Lacking in this field of inquiry was research specific to guitar instruction. Only a few studies have been conducted on the secondary guitar classroom (Ward, 2011). Seifried (2002) examined high school students' motivation to join and to stay in guitar class, Jaffurs (2004) studied a garage band's compositional processes, and Ward (2011) analyzed the attitudes and perspectives of classroom guitar students toward the reading of staff notation in music. Stickford (2003) explored the nature and meaning of musical experience of one high school aged guitarist, Howell (2010) discovered middle school aged students' musical interests and perceptions of traditional music programs, and Fesmire (2006) determined frequency of guitar programs in middle and high schools in Colorado as well as what musical styles were taught and what national standards were used in Colorado guitar programs.

Prior to this study, I was aware of no research on guitar students' instructional preferences, specifically how students want to be taught, the learning strategies they use to learn songs, and whether guitar students want to learn the melody of a song or the chords, guitar students' music genre preference, and guitar students' motivation to play guitar outside of school and in which context. While researchers have previously documented gender, grade level, and motivations and preferences in a variety of education settings, these variables have not been researched in the guitar classroom setting. This study begins to aid the profession's understanding of high school guitar

instruction and students' learning preferences. This study provides researchers and teachers with data to make informed decisions on guitar curriculum and information to better understand secondary guitar music students' motivations and instructional preferences.

To create and implement innovative guitar curriculums that high school students relate to, one must consider students' perspectives. In this study, I probed high school students' motivations and instructional preferences in the guitar classroom. I found that the participants in my study were most motivated and interested with a guitar curriculum that included a variety of learning strategies, techniques, music notation, music genres, and instructional approaches. By incorporating a variety of learning strategies and instructional approaches, guitar teachers may foster intrinsic motivation (Barron & Harackiewicz, 2000; Jacobs & Eccles, 2000; Lepper & Henderlong, 2000; Ryan & Deci, 2000b; Sansone & Harackiewicz, 2000; Sanson & Smith, 2000) and encourage the self-regulation process (Deci & Ryan, 1985, 1991; Linnenbrink-Garcia, et al., 2011; Ryan & Deci, 2000). Based on this study, guitar teachers should consider allowing students some input in what is covered in guitar class and include popular music in class repertoire. While rock is by far the most popular genre to these students, varied interests in genres suggests the motivating power may be the students' choice. Allowing students choices and preferences in the guitar classroom motivates students to participate in class with intensity, persistence, and quality (Linnenbrink-Garcia, et al., 2011; Renwick & McPherson, 2002).

In 2010, Howell found 60.14% ($n = 439$) of non-band participants would never consider joining band, 28.4% ($n = 207$) might consider joining band, and only 11.5%

($n = 84$) would consider joining band. These are alarming statistics. However, Howell also reported 37% ($n = 270$) of the participants would consider joining band if they could play the kind of music they liked and 22.74% ($n = 166$) of the participants would consider joining band if they could learn guitar (2010, pp. 35-37). Considering students would contemplate taking band if they could play guitar, band teachers as well as guitar teachers, both guitar and band teachers may consider the learning preferences of guitar students uncovered in this study.

Traditional school music models (e.g. band, choir, orchestra) remain integral to music education. However, this model only attracts a small portion of secondary students (Howell, 2010). To expand secondary music education's reach to non-band students and thus influence in education, music educators must consider guitar education. Students want to play music they listen to. Students want to learn how to play guitar. Incorporating guitar in school music models begins to address non-band students' motivations and preferences and creates a more accessible music environment for non-band students. If educators consider the preferences and motivations revealed in this study, the paradigm shift away from restricted traditional school music models and toward accessible innovative school music models may continue.

Recommendations for Future Research

This study is one of the only studies exploring the guitar classroom. Few researchers have conducted studies examining guitar students' motivations for taking guitar class (Seifried, 2002), note reading preference (Ward, 2011), and the nature and meaning of a guitar player's musical experience (Stickford, 2003). More research

needs to be done on the guitar classroom at not only at the high school level but at the middle school level as well.

This study needs to be replicated. Future researchers should consider altering the following details of this study:

1. Use a larger sample for the survey. Rather than choosing only three programs, one per state, in one region of the United States, future researchers should expand the sample and include as many programs and geographic locations as possible. Doing this will allow the researcher to generalize to a larger population.
2. Administer the surveys later in the school year. Due to a tight timeline for the completion of this study, I was unable to wait any later than late September to conduct the surveys; this was only the third week the students were enrolled in guitar class. Many of the students probably did not know how they wanted to learn guitar or what they wanted to learn or have a strong opinion about learning preferences. Surveying later in the school year will allow the guitar students to develop appropriate opinions and thoughts about guitar class.
3. Administer two surveys, one at the beginning of the class and one at the end and decide if instructional preferences change.
4. Hand select participants for the interviews. Rather than allow the teachers to pick the interviewees, assign a personal identifier to each survey so that the researcher is able to hand select participants for the second phase of the study based on the results of the first phase.
5. Conduct interviews for longer than 20 minutes.

In conclusion, it is imperative that more research regarding guitar students and their motivations and instructional preferences be completed. Although this research study significantly adds to existing research on secondary guitar students, there is still a dearth of research on the guitar classroom. Because this study is placed within a field of emerging research, very little can be generalized until it is replicated. In order for teachers to create and implement innovative and relative curriculums, replication

studies and new studies on the guitar classroom need to be done. As more research is completed and guitar education pedagogy becomes research based, the paradigm will shift away from restricted traditional school music models and toward accessible innovative school music models that will carry the field of music education into the future, will continue.

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Appendix A

CITI HUMAN SUBJECTS TRAINING

Completion Report

4/30/12 12:23 AM

CITI Collaborative Institutional Training Initiative

Course In The Protection Human Subjects Curriculum Completion Report Printed on 4/30/2012

Learner: Hannah Fraser (username: hfraser11)

Institution: University of Delaware

Contact Information Phone: 203-671-0159

Email: hfraser@udel.edu

Graduate Students:

Stage 1. Basic Course Passed on 04/30/12 (Ref # 7834587)

Required Modules	Date Completed	Score
Belmont Report and CITI Course Introduction	04/28/12	3/3 (100%)
Students in Research	04/28/12	10/10 (100%)
History and Ethical Principles - SBR	04/28/12	4/4 (100%)
Defining Research with Human Subjects - SBR	04/28/12	5/5 (100%)
The Regulations and The Social and Behavioral Sciences - SBR	04/28/12	5/5 (100%)
Assessing Risk in Social and Behavioral Sciences - SBR	04/28/12	5/5 (100%)
Informed Consent - SBR	04/29/12	5/5 (100%)
Privacy and Confidentiality - SBR	04/29/12	5/5 (100%)
Internet Research - SBR	04/30/12	4/4 (100%)
University of Delaware	04/30/12	6/6 (100%)
Elective Modules	Date Completed	Score
Research in Public Elementary and Secondary Schools - SBR	04/30/12	4/4 (100%)

For this Completion Report to be valid, the learner listed above must be affiliated with a CITI participating institution. Falsified information and unauthorized use of the CITI course site is unethical, and may be considered scientific misconduct by your institution.

Paul Braunschweiger Ph.D.
Professor, University of Miami
Director Office of Research Education
CITI Course Coordinator

[Return](#)

Appendix B
IRB LETTER



RESEARCH OFFICE

210 HULLIHEN HALL
UNIVERSITY OF DELAWARE
NEWARK, DELAWARE 19716-1551
Ph: 302/831-2136
Fax: 302/831-2828

DATE: August 20, 2012

TO: Hannah Fraser, MM
FROM: University of Delaware IRB

STUDY TITLE: [363314-1] Motivations and Preferences of High School Guitar Students

SUBMISSION TYPE: New Project

ACTION: DETERMINATION OF EXEMPT STATUS
DECISION DATE: August 20, 2012

REVIEW CATEGORY: Exemption category #1

Thank you for your submission of New Project materials for this research study. The University of Delaware IRB has determined this project is EXEMPT FROM IRB REVIEW according to federal regulations.

We will put a copy of this correspondence on file in our office. Please remember to notify us if you make any substantial changes to the project.

If you have any questions, please contact Clara Simperts at 302-831-2137 or csimperts@udel.edu. Please include your study title and reference number in all correspondence with this office.

Appendix C

GUITAR PROGRAM PROFILE

Motivations and Preferences of High School Guitar Students *Guitar Program Profile*

Dear Teachers,

Hello. My name is Hannah Fraser and I am currently a graduate student at the University of Delaware. I am interested in high school students' motivation for learning guitar in a classroom setting. Therefore, I am exploring why students enroll in guitar class, what kind of instruction they prefer, and what type of instruction might lead to playing the guitar outside of the school day.

For this study, I will be using this guitar program profile to collect background information on the guitar program at each participating school. You will be asked questions regarding the scheduling situation and the type of instruction you use in your guitar class(es). Collecting this information is to ensure I have a diverse sample for a later portion of my study. As the guitar teacher at _____ you are being asked to fill out this short profile. Your participation is completely voluntary and your answers will not be held against you.

Data collected from these profiles will remain confidential and a pseudonym will be used in place of your name and your school's name. Data will be destroyed after the completion of this study. Your identity will remain confidential and will not be revealed.

Please sign below to acknowledge you have read this document and would like to participate in this study. If you have any questions, feel free to contact me by email at hfraser@udel.edu. If you would like more information regarding the rights of participants in research, please contact the University of Delaware Research Office at (302) 831-2137 or at udresearch@udel.edu.

Please turn the page to continue. Thank you.

Signature of participant: _____

Participant's printed name: _____

Date: _____

Guitar Program Profile

Name: _____

School: _____

1. For approximately how many years has guitar class been offered at your school?

2. How many years have you been teaching guitar?

3. Have you attended any guitar pedagogy or technique workshops? If so, please list them here.

4. How many guitar classes do you teach?

5. How often do(es) your guitar class(es) meet?

6. See below.
 - a. Do you primarily use a method book or do you use a variety of sources to create your own method?

 - b. If you use one method book, which one do you use?

 - c. If you have developed your own method, please provide a brief description:

7. See below.
 - a. Do you teach traditional notation? Why or why not?

b. Do you teach/use tablature? Why or why not? Also, if so, describe its role in your class(es).

8. Briefly describe, if any, the role of aural learning in your class(es).

9. Please describe how you teach and what is involved in a typical guitar class (Can be in the form of bullets/outline).

Thank you!

Hannah Fraser

Appendix D

NON-CONSENT TO PARTICIPATE IN RESEARCH FORM

Dear Parents and Guardians,

Hello. My name is Hannah Fraser and I am currently a graduate student at the University of Delaware. I am interested in high school students' motivation for learning guitar in a classroom setting. Therefore, I am exploring why students enroll in guitar class, what kind of instruction they prefer, and what type of instruction might lead to playing the guitar outside of the school day.

For this study, I will be having students enrolled in guitar class at _____ take a short survey. Since your child is enrolled in guitar class at _____, he/she has the opportunity to take the survey. The survey will be distributed during guitar class and will take approximately 15 minutes to complete.

Data collected from the surveys will remain confidential and be viewed only by the researcher. Survey data will be destroyed after the completion of this study. To protect your child's identity, the researcher will assign a numerical identifier to each survey; your student will remain anonymous. Your child's identity will remain confidential and will not be revealed.

Please complete the form below and return it to your child's guitar teacher by _____ ONLY if you ***DO NOT*** wish your student to participate in the study. If you have any questions, feel free to contact me by email at hfraser@udel.edu. If you would like more information regarding the rights of participants in research, please contact the University of Delaware Research Office at (302) 831-2137 or at udresearch@udel.edu.

Sincerely,

Please return bottom half to _____ for your son or daughter to not participate in the project

Parent/Guardian Non-Consent: Your signature below indicates that you ***DO NOT*** grant permission for your child to participate in the above study. For further information, please contact Hannah Fraser at hfraser@udel.edu.

I ***do not*** give permission for _____ to participate in this research study.

Signed,

Parent or Guardian: _____ Date: _____

Appendix E

SURVEY

Motivations and Instructional Preferences of High School Guitar Students Survey

This survey explores (a) motivation, (b) in-school learning contexts, and (c) outside-of-school music making transfer of high school guitar students. Hannah Fraser, graduate researcher, at the University of Delaware, is conducting this study. Survey results will be available to Ms. Fraser and will be used as part of a research project on high school students' motivation for learning how to play guitar within a classroom setting. This survey will be distributed to students enrolled in guitar class at the participating high schools.

The survey will take you about 15 minutes to complete.

Your teacher will collect your responses in a sealable envelope, which will be stored in a locked location until the researcher collects the data. These data will remain confidential and be viewed only by the researcher. To protect confidentiality, the researcher will assign a numerical identifier to each survey; participants will remain anonymous. Survey data will be destroyed after two years.

Your parents or legal guardians have already given permission for you to participate in this study, but you do not have to participate if you choose. You may quit this study at any time by simply writing on the survey "Stop" or "I do not wish to participate." Your participation in this study will not affect your grades in any way.

If you have any questions concerning the study, please contact the principal investigator, Hannah Fraser, at hfraser@udel.edu. For questions about your rights as a subject or about any issues concerning the use of human subjects in research, please contact the Human Subjects Review Board, University of Delaware, (302) 831-2137.

Thank you for participating. Please turn the page to continue.

1. Please indicate your gender. Check the answer that best describes you.
 - Male
 - Female
 - Choose not to answer

2. Please indicate your grade level. Check the answer that best describes you.
 - Ninth grade
 - Tenth grade
 - Eleventh grade
 - Twelfth grade

3. Did you have experience playing guitar before enrolling in this class? Check all that apply.
 - Yes: I took private lessons on guitar or learned from another teacher.
 - Yes: I have been in another guitar class at this school.
 - Yes: I taught myself how to play guitar.
 - Yes: I have tried to play guitar at some point.
 - No: I have no prior experience playing guitar.

4. Why did you elect to take guitar class? Check all that apply.
 - I wanted a break from other classes.
 - I am interested in music.
 - I thought it would be an easy "A."
 - I wanted to have a class with friends.
 - I intend to pursue a career in music.
 - It will "look good" on my transcript.
 - I wanted to learn how to play guitar (did not play guitar before taking this class).
 - I wanted to learn more about playing guitar (played guitar before taking this class).
 - Other: _____

5. What genres of music do you enjoy listening to? Check all that apply.

- Alternative
- Blues
- Classical
- Country
- Electronic
- Film
- Folk/Indie
- Hip-Hop/Rap
- Jazz
- Latin
- New Age (Dance, Meditative, etc.)
- Pop
- Reggae
- Rock
- Gospel/Sacred
- Other: _____

6. What genres of music are you interested in playing on guitar? Check all that apply.

- Alternative
- Blues
- Classical
- Country
- Electronic
- Film
- Folk/Indie
- Hip-Hop/Rap
- Jazz
- Latin
- New Age (Dance, Meditative, etc.)
- Pop
- Reggae
- Rock
- Gospel/Sacred
- Other: _____

7. Could you read music before starting this class? Check the answer that best describes you.
- Yes
 - No
8. Could you read tablature before starting this class? Check the answer that best describes you.
- Yes
 - No
9. Do you play guitar outside of guitar class? Check the answer that best describes you.
- Yes
 - No
10. If you play guitar outside of guitar class, where do you play? Check all that apply.
- Private lessons
 - School ensemble (guitar ensemble, jazz band, etc.)
 - Popular music group (rock, pop, or garage band)
 - For my own enjoyment
 - To practice for this class
 - Other: _____
11. If you play guitar outside of guitar class, where do you play? Check all that apply.
- Private lessons
 - School ensemble (guitar ensemble, jazz band, etc.)
 - Popular music group (rock, pop, or garage band)
 - For my own enjoyment
 - To practice for this class
 - Other: _____

Rate the following statements using the following scale:

1=strongly disagree

2=disagree

3=agree

4=strongly agree

- | | | | | | |
|-----|---|---|---|---|---|
| 1. | I like learning and playing chords. | 1 | 2 | 3 | 4 |
| 2. | I like learning and playing individual notes. | 1 | 2 | 3 | 4 |
| 3. | I like learning and playing melodies to a song. | 1 | 2 | 3 | 4 |
| 4. | I like learning the chords of a song more than learning the melody of a song. | 1 | 2 | 3 | 4 |
| 5. | I like reading tab when playing guitar. | 1 | 2 | 3 | 4 |
| 6. | I like reading traditional notation when playing guitar. | 1 | 2 | 3 | 4 |
| 7. | I like reading tab more than reading notation when playing guitar. | 1 | 2 | 3 | 4 |
| 8. | I like reading notation more than reading tab when playing guitar. | 1 | 2 | 3 | 4 |
| 9. | I like figuring out songs by ear. | 1 | 2 | 3 | 4 |
| 10. | I like learning new songs by reading notation, tab, and/or chord diagrams. | 1 | 2 | 3 | 4 |
| 11. | I like working in small groups with my friends during class. | 1 | 2 | 3 | 4 |
| 12. | I like having the teacher in charge of what we learn. | 1 | 2 | 3 | 4 |
| 13. | I like it when the teacher teaches the class as one group. | 1 | 2 | 3 | 4 |
| 14. | I like learning guitar on my own in class. | 1 | 2 | 3 | 4 |
| 15. | I like having input about what we will learn in guitar class. | 1 | 2 | 3 | 4 |

Appendix F

CONSENT TO PARTICIPATE IN RESEARCH FORM

Dear Parents and Guardians,

Hello. My name is Hannah Fraser and I am currently a graduate student at the University of Delaware. I am interested in high school students' motivation for learning guitar in a classroom setting. Therefore, I am exploring why students enroll in guitar class, what kind of instruction they prefer, and what type of instruction might lead to playing the guitar outside of the school day.

For this study, I will be conducting short, in-person interviews with two students enrolled in guitar class at _____. Your child has been selected by Mr./Mrs. _____ as a potential student to participate in one of these interviews. I will be audio recording the interview so that I can refer back to the interview to be certain that I have an accurate response from your child. Once I have written the transcript of your child's interview, you and your child will receive a copy to read to be sure that I have accurately represented your child's views and opinions.

Data collected from these interviews will remain confidential and a pseudonym will be used in place of your child's name. The audio recording will be destroyed after the completion of this study. Your child's identity will remain confidential and will not be revealed.

Please complete the consent form below and return it to your child's guitar teacher by _____. If you have any questions, feel free to contact me by email at hfraser@udel.edu. If you would like more information regarding the rights of participants in research, please contact the University of Delaware Research Office at (302) 831-2137 or at udresearch@udel.edu.

Sincerely,

Please return bottom half to _____ for your son or daughter to participate in the project

Parent/Guardian Consent: Your signature below indicates that you *do* grant permission for your child to participate in the above study. It indicates that you understand the voluntary nature of this study, and that you may withdraw your child from the study without penalty. For further information, please contact Hannah Fraser at hfraser@udel.edu.

I give permission for _____ to participate in this research study.
Signed,
Parent or Guardian: _____ Date: _____

Appendix G

ASSENT TO PARTICIPATE IN RESEARCH FORM

Dear Student,

Hello. My name is Hannah Fraser and I am currently a graduate student at the University of Delaware. I am interested in high school students' motivation for learning guitar in a classroom setting. Therefore, I am exploring why students enroll in guitar class, what kind of instruction they prefer, and what type of instruction might lead to playing the guitar outside of the school day.

For this study, I will be conducting short, in-person interviews with two students enrolled in guitar class at _____. You have been picked by Mr./Mrs. _____ to take one of these interviews. I will be asking you questions about playing guitar and guitar class to help me gather information for my study. I will be audio recording the interview so that I can refer back to the interview to make sure I understand your answers. Once I have finished writing about your interview, I will give you a copy to read to make sure that I have correctly interpreted your answers.

Data collected from these interviews will remain confidential. I will replace your real name with a fake name so that no one will know who you are when they read my study. The audio recording will be destroyed after this study is finished. Your identity will remain confidential and will not be revealed.

If you have any questions, feel free to contact me by email at hfraser@udel.edu. If you would like more information regarding the rights of participants in research, please contact the University of Delaware Research Office at (302) 831-2137 or at udresearch@udel.edu.

By signing below, you are agreeing to participate in this study. You understand that your parents have already given you permission to participate and you are participating in this study because you want to.

Signature of participant: _____

Participant's printed name: _____

Date: _____

Appendix H

CRITERIA TO BE SELECTED FOR PHASE II

Dear _____,

I hope you have had an enjoyable October and November! It is finally time to start part 2 (interviews) of my study on high school guitar students. As we discussed earlier in the year, I need you to select two students total from your guitar classes to each participate in a short, in-person interview with me. These students should be able to provide me with interesting insight to the survey questions as well as their general feelings, preferences, and relevancy of taking guitar in school. I am asking you to select these students because 1) I purposefully did not collect identifying information for the survey to make this process as anonymous as possible and 2) you know your students well enough to know who would be interested in participating and who would be able to have a dialogue with me about their motivations for taking guitar, their learning preferences, and whether or not they play guitar outside of class and why. Due to Hurricane Sandy, Election Day, and Thanksgiving, this part of the survey has been pushed back further than I had originally planned. Therefore, if possible, I need a signed consent form (parent's) and assent form (student's) for each student and the student's parents by next Wednesday, December 5th. Once both forms are signed and returned, I will set up a time/day that works with your schedule to come in during guitar class to conduct the two interviews. I have attached the consent and assent forms to this email. Thank you again for being an integral part in my thesis. If you have any questions or concerns, please do not hesitate to contact me. Thank you!

-Hannah

Hannah Fraser
University of Delaware
Music Graduate Teaching Assistant

Appendix I

INTERVIEW FORMAT AND POSSIBLE QUESTIONS

- A. Introduce myself: name, researcher, why I am here, remind student of the signed assent form, I'm just audio recording, not videotaping
- B. Pick a pseudonym that the student likes
- C. Start the interview
 - 1) Please describe your background with the guitar.
 - a) If you have no experience before this class, is there a reason for that?
 - 2) Why did you take guitar class?
 - a) Is it what you expected? Do you like it? If you don't, what do you not like?
 - b) If there is a girl: How do you feel as one of the only girls in your class? Why do think girls don't usually take guitar class?
 - 3) What kind of music genres do you like listening to?
 - 4) What kind of music genres do you want to play on guitar? Do you learn or play any of these in guitar class?
 - 5) In the survey, I found that 76% of respondents want to play rock. Why do you think rock was the genre the majority of students want to learn? Why not other genres?
 - 6) Did you know how to read traditional notation and tab before starting this class?
 - 7) Do you think it is necessary to be able to read traditional music notation to play guitar? Or, do you think being able to read tab and chord diagrams is enough? Why?
 - 8) Do you think tab or notation is more useful to you as a guitar player?
 - 9) Do you play guitar outside of class?
 - a) If you do, please describe what you do and why you play outside of class?
 - b) Does being in guitar class motivate you to play outside of class? Why or why not?

- 10) Do you like learning and playing chords? Individual notes? Melodies to a song?
 - a) Which one do you like learning and playing the most? Why?
- 11) Do you like reading notation? Tab?
 - a) Which one do you like better when playing the guitar? Why?
- 12) How do you like learning new songs in class? At home? (If they are different, ask the student why they think that is)
- 13) Do you like it when your teacher teaches the entire class? Why? Would you rather have more alone/individual time during class? Why?
- 14) Describe an ideal guitar class period to me.
- 15) Thank yous and Goodbyes

Appendix J

INTERVIEW PARTICIPANTS' INFORMATION

Name	School	Grade	Gender
Ashley	Central	Twelfth	Female
Suzie	Central	Tenth	Female
Ethan	New Light	Eleventh	Male
Heather	New Light	Ninth	Female
John	Running River	Ninth	Male
Patricia Bob	Running River	Ninth	Female

Appendix K

CODES FOR QUALITATIVE ANALYSIS

1. Motivation for Taking Guitar
 - a. Musical Experience
 - i. Guitar experience
 - ii. Non-guitar musical experience
 - iii. No prior experience
 - b. Motivators
 - i. Internal
 - ii. External
 - c. Expectations
 - i. Not Met
 - ii. Met
 - iii. Combination of Not Met and Met
2. Instructional Preferences
 - a. Music Preference
 - i. Listening
 - ii. Playing
 - iii. Rock
 - b. Ways to Play a Song
 - i. Notation
 - ii. Melody
 - iii. Chords
 - c. Learning Strategies
 - i. Reading notation
 - ii. Reading tablature
 - iii. "By ear"
 - iv. Technology
3. Outside of School Music Making Transfer
 - a. Why Participants Play Guitar Outside of School
 - i. Self Enjoyment
 - ii. Practicing for Class
 - iii. Group Collaboration
 - b. Learning Strategies

Appendix L

JOHN'S INTERVIEW TRANSCRIPTION

H: Researcher

J: Interviewee-John

H: Alright, so to start what grade are you in?

J: I'm in ninth grade.

H: Ninth grade, ok, oops. (typing) I just have some questions, there's no right or wrong answer, just talking really and—I'm just looking for um—in my study I'm looking at guitar students and kind of, why they take guitar class, what they want to learn in guitar class, how they feel about like notation, genres of music. Basically I want to see the guitar class from the guitar players perspective. So again, its just some questions, there's no right or wrong answers if you ever want to say something else that doesn't pertain to a question feel free it's really just open.

J: Ok.

H: Um ok so uh you chose John as your pseudonym. So just to start, describe your background with guitar.

J: Um I've—probably before this class I've been playing for about three years.

H: Have you um take—did you take private lessons, teach yourself?

J: Uh I was mainly self taught.

H: (typing) Alright so, um, so like what made you want to play guitar?

J: I just like the whole idea of it, just like the biggest instrument in the most songs I listen to so I just wanted to be able to play.

H: (typing) Um (pause) so (pause) I just forgot what I was going to say (pause) Oh, so when you're going about teaching yourself, how did you—what did you do?

J: Well I looked up chords on the internet first and started off with things like that and then video lessons with tabs, that kind of stuff.

H: Cool. Alright so then so you knew how to play guitar, you taught yourself so why did you enroll in guitar class?

J: Well I wanted a better knowledge about guitar and I wanted to feel like I can play during the day. (passing bell rings)

H: Ok so when you say better knowledge, do you mean the history of guitar—what do you mean by better knowledge?

J: Like—like know more about scales and chords progressions and things like that.

H: Ok um (pause) Alright do you mind moving closer just in case there's a lot of background noise? Ok um, alright so is the class what you expected?

J: It is for the most part what I expected, um I thought it would be a little more advanced but, for the most part what I expected.

H: Ok so you said you thought it would be a little more advanced, is that the only thing that was kind of different or?

J: Yeah.

H: Yeah? ok so then I guess what did you—how hard did you think it would be?

J: Well I just thought like I knew it was beginning guitar, but I thought it would be like kind of you have a little bit of knowledge and you kind of, like more like band and how you already know how to play kind of that way.

H: Gotcha ok, so this is an easy question what kind of music do you like listening to?

J: Uh rock

H: Rock? Ok, so rock uh, its pretty broad. (laughs) What kind of groups or artists or like genres of rock?

J: I like Led Zeppelin, Guns n Roses, and some modern ones like Rise Against, Green Day, some of them

H: Ok um what do you like about them?

J: Um most of the time I just really like how the guitar sound in the groups, like the tuning, and different levels of the gain and stuff like that.

H: So it's all about the guitar for you?

J: Yeah

H: Nice. So do you consider—this is just something interesting I found after looking at all the surveys I did—I did—well you took the survey and 75 people took it overall and I found that, um, if you remember the question that I had, check the genres you like and I gave an other slot, a lot of people put heavy metal. Why do you think people didn't associate that with rock?

J: Um well.

H: Its ok if you don't have an answer, I'm just curious.

J: No I don't really know.

H: No? Ok um, alright then what kind of music genres do you want to play on guitar?

J: Um, like I said, most of the things I listen to, those kind of songs but, sometime I like to just play my own thing.

H: MMmm ok so mostly just rock?

J: Mmmhumm

H: Alright. Do you learn any rock in guitar class?

J: Uhh a little bit we learn—we learn a couple of riffs, really basic like we learn a little bit.

H: So what kind of music do you generally learn, in guitar class?

J: More like basic stuff to get to you comfortable like—little songs like—Little Twinkle Twinkle Little Star—but we--we've learned a couple—we've learned a Beatles songs—easy songs.

H: Ok (laughs) (typing) Um do you—do you ever get bored, in class?

J: Sometimes if its going a little slow that particular day. Most of the time I'm pretty into it.

H: So, what do you mean by slow?

J: Well if like if we're learning one of the harder ones, then we'll learn then we'll have some down time and that can be a little boring sometimes, but normally its keep it up so.

H: Ok so did you know—well you said you're in band—right?

J: Yes.

H: How long have you been playing a band instrument?

J: Since fourth grade?

H: Ok so you obviously knew how to read music notation before coming in the class and you said you taught yourself tab. So when you were teaching yourself guitar did you find notation more useful or tab?

J: Well, tabs because tabs are free so I didn't—that's what I did most of the time I didn't really download the music for the songs, but I knew how to read it.

H: Ok so now, in uh—now being in guitar class having like a new—getting the notation and stuff—do you think that's it's necessary to read notation to play guitar?

J: Uh it depends. If you don't the song I think its definitely necessary, but if you're trying to learn a song you already know you just need to know what the notes are and not the rhythm of them.

H: Ok so if you—so if you're learning a new song?

J: Like if you're learning a new song that you don't know how it sound, like, uh the notation is going to be the best idea of what its supposed to sound like because it gives you rhythm unlike tabs.

H: Ok so I guess as someone who has been traditional notation for so long, when you're playing guitar do you find it easier to read notation or tab?

J: Um, I think it depends on the type of music. In here, I think its easier to read the notation but on our song its easier to read tabs, because it tells you like the easiest place to put your fingers instead of just the notes.

H: That's very true. I never really thought of it in that way before. (typing) Ok, so say for someone who doesn't know how to read tab doesn't know how to read notation and really want to learn how to play guitar,

J: Yeah.

H: Do you think for them, just being able to read chord diagrams and figuring out tab would be enough to be a successful guitar player?

J: It depends on what you mean by successful but I think for the most part yes.

H: So yeah by successful I mean you know—maybe playing in a band, you know playing for their own enjoyment, maybe getting gigs, you know performing.

J: I think yes they could be successful.

H: Without notation?

J: Yes.

H: Ok. Um do you play guitar outside of class?

J: Yes.

H: In what ways?

J: Um well I play most of the time for my own enjoyment like sometimes couple of friends come together and we'll play.

H: That's cool so when you get together what type of things do you do?

J: Um well we'll play this like different arrangements and we'll all have a different guitar part and we'll just play those.

H: Do you make those arrangements yourselves or do you get them somewhere?

J: Well we look up—we look them up on a app called guitar pro and they have all different guitar, parts for the songs and tells you how to play them so.

H: That's cool, I've never heard of that app before. (typing) So everyone is playing guitar so its not like a?

J: Well someone plays the drums too, and occasionally keyboard.

H: So that's just kind of like you get together whenever or do you have a set time?

J: Well we try to go once a week most of the time.

H: So when you're getting together to play, do you (pause) do you enjoy like—how do—do you enjoy guitar class or getting together with your friends better?

J: Getting together with my friends. It's more advanced, more the type of music I want to play.

H: So when you're getting together with your friends do you have a leader or are you all?

J: We all are pretty much about the same, like as far as skill wise, and set goes so it works out pretty well.

H: Ok cool. Um. Do you ever uh—do you ever—just in general do you ever just learn music by ear?

J: Yes.

H: Do you like doing that or do you like reading notation like?

J: I like doing that because it's a challenge and it opens it up more for like improve. So you can play like parts of that and add your own thing to it. (pause) I like being able to do that so.

H: Um alright so ,with guitar you can play chords, you can play melody, and then you know you can learn individual notes, I guess kind of like melody, but out of those what do you like to better?

J: Um I like the individual notes likes solos and stuff like that.

H: Why?

J: Um I just think it sounds the best and the most challenging.

H: (typing) So you keep on saying because it's challenging, it's challenging so would it be appropriate for me to assume that you're motivated to get better?

J: Yes.

H: Why do you like to play guitar so much?

J: Um I really like the way it sounds and—its kind of fun—it gives me something to do and kind of like doesn't really take like that much.

H: Ok um ok so I know you've already talked about this a little bit but, um I just have to ask, its one of my questions, so when you're learning a new song, you learn it one way in class, which how does Mr. [Tronto] typically do new songs with you guys?

J: A lot of times we learn it out of the book and it has the tab and notation right there.

H: Ok.

J: And some times he plays it one the speakers so you can hear what the song sounds like, so you can practice.

H: Alright and then if you teach yourself a new song at home, how do you usually do that?

J: Um I do pretty much the same thing with the app I was talking about,

H: Yeah.

J: Has notation and tab and it plays it for you and I just use that.

H: Ok so ...do you like—since they are similar, do you like the way you learn songs in class or at home better?

J: Um I probably say at home because its at my own pace. So I know what I need to work on and things like that.

H: Ok (typing) So then that being said, um, when Mr. [Tronto] teaching class does he usually teach the entire class together for most for the time?

J: Yes.

H: Ok. Do you like that?

J: I do like that because it's faster. So he doesn't have to go individually and just keep going one on one with people. Dut I can see how it can be more helpful if it was one on one.

H: Ok so then would you like it if he gave more kind of individual time or group time to work with other people?

J: Um I think the amount of time we get it pretty—pretty good because we learn stuff as a class and then we practice in groups.

H: Gotcha I wasn't sure. (pause) Ok, so when I gave my survey I found that 76% of the people who took my survey um said they wanted to learn and play rock on their guitar. Why do you think rock was such a high percentage? Why do you think 76% wanted to learn rock?

J: Well because that's probably the most popular songs that have guitar in it. Like country music is more a little more popular music out here but like things like rap don't have guitar in it so rock is probably the most popular genre with guitar in it so people want to play it.

H: So why don't you think—I mean you mention country and thinking about other folk, indie sometimes has a little bit of guitar, like classical guitar, why do you think none of those genres come close?

J: Because it comes down to popularity and this generation likes rock music, just better than that kind of music so that's what they want to play.

H: So the last thing I have is if you had to—and you have a lot of musical experience cuz you're in the band, you taught yourself how to play guitar before getting here and now you're in guitar class—so looking at all your musical environments, if you had to come up with your ideal guitar class, like how you would love to be taught, what it would look like, describe that to me.

J: Um well I think it would definitely be taught on non-classical guitars because a lot of the music I play is really hard to play on classical guitar. And it would probably be a smaller group of people. And it would be experienced people, who like more want to learn and have motivation to learn, not just like to take the class.

H: Um ok so (pause) You all play on classical guitars here?

J: Yes.

H: Ok and how many people are in this class again?

J: Um I'm guessing.

H: Roughly?

J: 18, 15, 20 somewhere around there.

H: Do you think it would be beneficial to have different levels?

J: Yes.

H: How would you feel if there was like a—you like—you would take guitar class and then there was an option to do a rock ensemble or a pop ensemble that met at school and like Mr. [Tronto] coordinated it but it was an option?

J: Um I think that would be a lot of fun. Yeah, I would look into that.

H: Um so this is just a side question but so you have your guitar side and you have your clarinet?

J: Yes.

H: Clarinet side (pause) You don't have to choose, but do you like one better?

J: Um I'd probably like guitar better because like clarinet is fun and stuff but it doesn't really come up in any music I listen to but guitar does and I want to play the stuff I listen to.

H: Alright well, do you have any other things to add or any questions?

J: No I don't think so.

H: Nope? (laughs)

J: (Laughs) Thank you.

H: Thank you for doing the interview.

Appendix M

PATRICIA BOB INTERVIEW TRANSCRIPTION

H: Researcher

P: Interviewee-Patricia Bob

H: Ok so today I just have a couple of questions but really its kind of just going to be like talking. There are no right or wrong answers. For my study I just want to see why high school students take guitar, what you want to learn in guitar class, what your preferences are, and since I will not be using your real name to protect your identity in my study, you get to pick the name you want to be called.

P: Uh lets see (pause) Patricia (pause) Bob (pause) I don't know (pause) Patricia Bob.

H: Ok (typing) Alright, so now you are forever going to be known as Patricia Bob. (laughs) And again, my name is Hannah. Um alright so just to start can you just describe your background with guitar?

P: Uh well I just grew up listening to music obviously and then always wanted to like learn how to play because my other—I went to **West fall** across the street so I've always been interested learning in playing the songs I like I never really learn—I didn't know how to play guitar before this class I guess.

H: (typing) Oh I'm sorry I forgot to mention that I'm taking notes on a word document.

P: Oh that's fine.

H: (pause) So you did not know how to play before taking this class?

P: No. I mean I know one or two chords but not anything that really.

H: Ok so um then why did you decide to take this class?

P: Well first of all I thought that it would look good on a college application that way it would look like I was—I tried different things.

H: hmmm

P: And then I also thought it would just be fun to know how to play like—like favorite songs—I just thought it would be a good idea—sit around a campfire and pull out the guitar and play so.

H: Ok um then is this class what you expected?

P: Um its actually better than I expected I kind of thought that it was going to be like—I thought it was going to be a little less hands on and I didn't think that everyone was going to get a guitar—yeah not what I expected but in a good way.

H: Ok so you said that you like that you all have guitars?

P: Yeah.

H: Maybe what are some other things that are different than what you expected?

P: Well he's actually teaching us music—like he's giving us like the skills we'll need like 10 years if we want to pick it up again we're going to know how.

H: Ok so, are you—you're one of the only girls, right?

P: Uh I think there's

H: Or is it pretty even here?

P: I think there's 4 or 5 other girls and the rest are boys.

H: Ok so how does it feel being a girl in guitar class?

P: Uh I don't feel—its kind of intimidating because most of the good guitar players are boys and most of the girls just kind of know what they're doing, so it's kinds of intimidating since I was new to the school and didn't know anybody but I don't think there's a—a bias against me or anything. (pause) I feel like (pause)

H: So its like not?

P: It's not a big deal.

H: Not a big deal?

P: Cuz I go to tech and I'm the only girl in my entire class. I'm used to it.

H: Ok um, so um. Ok so you said you're one of the only girls in your tech class too? And I've—I'm in jazz band and I've played typical male instruments so I'm used to being the only girl as well so this question is not meant as a pointed question, but why do you think you do things that most guys—like that are typically for guys?

P: Well because I grew up kind of like a tom boy and its nice to prove that girls can do what guys can do just as well so, it's just—yeah and I like to learn like different—like life skill like but it's just nice to be different I guess.

H: Ok so then why do you think girls don't typically take guitar? Or why do you think guitar is such a male instrument?

P: Mm (pause) I guess (pause) I guess I kind of find it more a male because when you think about good guitarists guys pop into your head and like all of the Beatles and stuff, were guys it just seems like it is just more of a male macho kind of a thing. But if you look at like other like singers that play guitar and sing, most of the really good ones are actually girls because sometimes they seem to be a little more calm about it in a way so it almost sounds sweeter but yeah.

H: So there's kind of like that divide between?

P: Yeah like if you want heavy metal its usually boys, but if you want a softer more harmonious or what ever, its more girls.

H: Girls. So what kind of music do you like listening to?

P: I mostly listen to mostly country and a little bit of pop, I guess.

H: So if you had to say, I know this can be a hard question sometimes, of like a couple of groups or artists that are your all time favorites?

P: Well, Jason Aldean I love, I like Luke Bryan, uh, who else (pause) those are my two favorite. Um for pop I listen to what's pretty much on the radio—Taylor Swift is a little bit of pop and country and listen to a couple of her songs.

H: Ok so what kind of music do you want to learn in guitar class?

P: I guess—I really like the old country songs, but I like to learn like chords and stuff so I can play songs if that make sense.

H: Yeah so if you had to say a genre?

P: A genre? Uh I like the—I actually like learning the old classical rock because they seem to sound better, like it sounds good on the guitar.

H: Ok so as opposed to new rock or just?

P: Yeah because like the old rock is kind of like more like I guess—not the beach boys—but it just sounds better on the guitar when you play.

H: Ok.

P: But like the older—like I don't know is Elvis considered rock or older rock?

H: Like rock n roll.

P: Like rock n roll like that kind of thing.

H: So like bluesy style?

P: Yeah.

H: So I gave the survey, which you took and I gave it to a total of 75 high schoolers, and 76% of people who took my survey, said that they wanted to learn how to play rock. Um why do you think rock was the genre the majority of students wanted to learn?

P: Um, I think tis because so many great legends you think of played guitar, like a lot of people like or are like remembered in history play like—uh Elvis and all those people I think that may be way so may people remember it and so many people listen to it.

H: (typing) I guess it's kind of the same question but a little different. So then why do you think that—so rock was at 76%, and all the other genres that I listed were far below, why do you think no other genre came even close? And I had alternative, country, classical, I tried to list all the top 100 genres so.

P: Um, (pause) maybe because people are more familiar with it? Cuz its possibly like—a lot of people listen to rock n roll like no matter where you go you usually hear it around.

H: Ok (pause) Do you play any other instruments?

P: I used to play trombone. I don't play that much anymore, but I know a few other things so trombone so.

H: Ok so then did you know how to read traditional music notation before taking the class?

P: Um I can read—I can read notes just not fast so I could—yeah I could definitely figure out what the notes were just maybe not enough to play, necessarily.

H: Ok and did you know how to play tab at all or have you experience with it?

P: No that was my first time playing tab so, that was interesting.

H: Ok (typing) and then the notation was from playing trombone, right?

P: Yeah

H: Did you—di your music teachers in elementary school and middle school teach you how to read notation was that part of your curriculum?

P: We actually did we learned like um like FACE, like how to figure out every good boy deserves fudge, and we learned about the bass clef and the treble cleff and—yeah, we learned about notes, definitely.

H: Ok do you think its necessary to read notation, uh traditional music notation to play guitar? Or do you think being to read tab and just chord diagrams is enough?

P: Um I think you should definitely know how to do the musical notation because certain older more classical aren't necessarily going to be in tab, and like notation is kind of universal, I guess, more so than I think tab.

H: (typing) Ok. So for you, as a player, do you think tab or notation is more useful?

P: I personally like tab better because its easier to kind of visualize what's on the paper than.

H: Ok so you like tab better?

P: I like tab—well—I like tab better because it's easier to read but the classical notation is better if you're going to actually like learn how to play things, more universal. But I personally—learning a new piece I like tab, but maybe after I know the piece I prefer traditional notation.

H: Ok um you said that if you um like if you really want to play, notation is better, what do you mean by really want ot play?

P: Well if you decide that like you want to play in the band or something more—more where's there's going to be other people—I guess its going to be more than just playing for yourself, I think you should learn more than tab.

H: Ok uh (pause) Do you play guitar outside of class at all?

P: Uh to practice and stuff, not really as—I'm still learning, so its hard for me to just sit down and just like play but I do know a couple of things and sometimes I just sit down and practice or so just.

H: So mostly just to practice?

P: Mostly just to practice. And now that I' learning new chords I'm finding—I'm going online and searching and trying to play those. Ao to practice and to kind of just start to learn songs.

H: And then when you're learning these new songs at home on your own, what do you do to teach yourself?

P: Well I look up the chords and I make up a list of what chords I need to know, and then I look them up on Google images for the chords if we didn't learn them in school and then I kind of just make my own tab and then I learn that way.

H: (typing) Ok. Do you—do you think that being in guitar class motivates you to play outside of school?

P: Definitely.

H: Yeah?

P: Because you to come in prepared and know what you're doing that way you can get a better grade. Because like Mr. [Tronto], like judges on like how hard you like--not like you may not be the best player in the world but you may still get a good grade because he like understands not everybody is going to understand the guitar right away so its.

H: Ok um (pause) So do you think—refresh my memory, I'm not sure—is this a year long class or half year?

P: This is a semester class so it's two quarters, or one half.

H: So do you think next semester you'll continue to play guitar after taking this class? Or do you think this kind of you took the class and you took it and whatever?

P: Um I definitely think I'll still play, I don't know to what amount but he did talk about offering and guitar II class next year, so maybe I would want to take that, so I should make sure to keep on building on the skills I have learned.

H: So on guitar you play chords, you can play a melody, or you can just play like individual notes for like solos. If you had to pick one of the three, which ones do you like learning and playing the best?

P: Would chords be considered melody?

H: No, are separate. So you have chords

P: Yeah.

H: Chords, melodies, solos or riffs

P: I like playing chords better because you can like play with the strum patterns and make it really unique I guess. And they're easier to learn just for me personally, I think they're easier to learn. There's less to remember.

H: (typing) Ok (pause) um so tell me how Mr. [Tronto] teaches new songs in class.

P: Um he usually plays once or twice so we can hear it, and then he goes over how to—like he like—reads through the notes and then like says like remember—like this is 3/4 times and not 4/4 time and then like plays it and then we like play it with him, and then usually if we're playing it for a grade, he'll give us—depending on how many songs and how hard it is—he'll give us a certain amount of class periods to work on it and then usually just comes around and hears us play so.

H: Ok so do you like the way he goes about teaching the songs?

P: I do.

H: Would you change anything? Do you think for you, there could be other steps or a different way?

P: The only thing I don't like is that sometimes we get like a little too much time and then people goof off. But like, its hard to find—like—like I may take less time than somebody else so its hard to figure out how much time everyone needs yeah.

H: Um...so and then you kind of you described earlier, but when you learn a new song at home, you said you look up the chords, look up how to play them and then kind of make your own tab, do you think that reflects how you learn in class? Or is it just kind of you making it completely your own when you're at home?

P: Well he teaches us like chords I guess so that kind of the same, but I learn like differently at home, because I can't go up and ask him, so I definitely learn differently at home but I like the way Mr. [Tronto] teaches better.

H: Ok uh then (pause) do you (pause) So Mr. [Tronto] teaches the entire class pretty much the whole period?

P: Hmmm

H: Together?

P: Well, he gives us instructions in the beginning and like sometimes—like we have a little background if we're learning about like a new genre or something. But for the most part it's usually like teaching us how to play a song, and then we're trying to like play for the rest of it and he's usually walking around helping us or something. But at the beginning of the year it was different when we was just learning a lot of stuff, but now that we know stuff, it's more of just instructions at the beginning and then—yeah, we get time to practice.

H: Ok would you like it if—I know again correct me if he does this—would you like it if Mr. [Tronto] gave group assignments so you had to work together as a group and kind of teach—so say he gave four songs and assigned each song to a group and then they had to teach themselves how to play this song in a group, would you like that or what are your feelings on that?

P: He does a little—he does group work. I personally don't like it because I get like—with people who are more advanced than me, and I feel bad cuz I feel like I'm bringing them down like it's—like they can already play it and I'm still trying to practice, so I don't really prefer group work because I feel like if I do bad it reflects on my group and it makes our whole group look bad. But I can also understand why we have to learn it so.

H: Ok

P: But he does do some group work but I prefer individual.

H: So right now, at this point with your relationship with the guitar, you like doing more individual rather than group?

P: Definitely.

H: Ok so then do you every feel—do you feel like you can keep up when he teaches the whole class together or is it sometimes hard or?

P: Sometimes different things I understand better but, for the most part I feel like I'm—I don't fall behind because if I don't understand what he's teaching I can ask someone next to me cuz there's a lot of people who have played, or I can go up and ask him if its something I really don't understand. For the most part I don't have trouble keeping up or anything.

H: Ok um and then, this kind of like the last thing I have so, if you had to think about what your ideal guitar class would look like. So you know, who's in the class, what music you're learning, how you're learning, describe it for me.

P: Um I'm sorry can I hear the first part of the question again?

H: Yeah so if you had to come up with your ideal guitar class.

P: Ok so like what I would make it? Ok.

H: Yeah

P: Well I think, I'd probably do as much individual work as we do now and then do a little (pause) less group work because that's just—I don't prefer group work—and maybe separate it into certain the way we sit separate it into certain groups and put the beginners with the advanced students that way there's advanced student everywhere so the beginners can ask questions. And then we would learn chords and individual notes, and then just learn how to play songs, and different verses and stuff.

H: So what kind of songs would you want to learn?

P: Um probably like, um, older like a couple older folk songs, and then new modern stuff that's out today.

H: Ok um that's all I have is there anything that you want to..nope, you're good?

P: Yup.

Appendix N

ASHLEY INTERVIEW TRANSCRIPTION

H: Researcher

A: Interviewee-Ashley

H: The whole point of doing these interviews is just to see—doing a study on high school guitar students; why they take guitar class, how they want to learn in guitar class—its kind of just investigating from the students point of view—guitar class. So to start, um can you just describe your background with the guitar, if any?

A: Um, I mean my dad plays and I've tried to learn with him before but it didn't really work and (pause) its (pause) I knew two chords before I took the class.

H: Ok so you've been around guitar growing up?

A: Yeah

H: Cool. Alright, so then that being said, I guess then why did —then why did you take guitar class at Mt. Pleasant?

A: I just—I really wanted to learn guitar because I'm really into music and I cant play any other instruments.

H: Is guitar class what you expected?

A: Yes and no. Yes in the way that we're learning guitar and we're using—like the books and everything and no in the sense that its (pause)—like when I came to class I expected there to be more like—not necessarily pop music but music that allowed us to dive in and it was, was more than actually reading the notes and playing things besides just chords.

H: Ok (pause) so then I guess—are you—are you happy that you took the class?

A: Oh yeah.

H: Good. Um, then I guess my next questions, as a female guitar student, how do you feel being a female in your guitar class? If you—does it feel any different?

A: No, not really. I mean just—it's a very diverse class so its, probably half male half female the only thing that sticks out about being a female in the guitar class is that we do have a male teacher, so the music style is very different than what we would have with a female teacher.

H: Ok, so how do you think—if you had a girl teacher, how would it be different?

A: I think it would be like—you would, probably learn like softerish music I guess because with like the male teacher we, do fun song Fridays which is where we like just learn a song on Fridays and its usually like these big, rock out songs as we're like if we had a female teachers it would be like softer music, um more (pause) femaleish music I guess?

H: So maybe music with by female artist?

A: Yeah

H: That's interesting. Um so I guess so here you just said your class is about half and half, but you took the survey I did and out of the 75 people I had take the survey, there were only 23 girls. Why do you think girls don't really take guitar class? Do you think there is a reason?

A: Um, (pause) I mean I think part of it here is that, there are so many other options and more people want to take (pause) like I don't know (laughs) like art classes and stuff like that but um here especially here the music program is so like tight, that what you do is what you do like I'm mainly in the choir stuff but I branched off and did the guitar um stuff and it's just mostly a male thing from what I can see.

H: So it's just—its always been that way?

A: Yeah.

H: Um do you feel like its harder to fit in as a girl guitar player here or is not?

A: No.

H: Ok

A: Everyone acts stupid in that class.

H: (typing) Alright, what kind of music do you like listening to?

A: Yes, um. I really into alternative kind of stuff, um, but I do have a really broad range of what I actually do listen to on a regular basis so it really just kind of depends on my mood but I do have a lot of alternative and um soft country I guess.

H: So what are your favorite—if you had to pick a couple favorite artists.

A: Um, (pause) Kenny Chesney, um, (pause) oh gosh, (pause) Fun. before they got popular (laughs) and (pause)

H: I know it's a hard question.

A: Yeah um Ingrid Michaelson.

H: Ok so uh, do you learn any of these in guitar class? Does Mr. [Chester] ever touch on any of these?

A: No not really. Part of it is like, because its only guitar I we don't really work on style stuff we just work on like getting chords and everything down but guitar II we'll learn more style stuff and everything.

H: (typing) Alright so then, in my survey 76% of the students who responded said that they want to learn how to play rock. Why do you think so many, want to learn how to play rock?

A: Stereotypes. Like, you play guitar “oh you know gotta play rock and roll music, gotta go on stage and smash you're guitar and whatever.” Just fitting the stereotype and the mold I guess.

H: So like fitting the—the rocker guitar image?

A: Yeah.

H: (typing) Ok then what kind of genres do you want to learn, on the guitar?

A: Um like (pause) more like a softer kind of rock.

H: Ok.

A: Sort of thing um (pause) just more like softer mello music.

H: So if you had to pick maybe an artist or something that can describe that music?

A: Definitely Ingrid Michaelson.

H: Ingrid Michaelson, definitely? Ok. (typing) So before taking this class did you know how to read—read regular music, traditional notation, and tab?

A: Yeah.

H: Or?

A: Um I knew how to read traditional music notation. I did not know how to read tab.

H: Ok. (typing) Um do you think its necessary to read traditional notation when you play guitar or to play guitar.? Do you think it's necessary?

A: Um if you're just like, going out to just play, um I don't think its absolutely necessary but if you're going like more classical end it's absolutely necessary.

H: (typing) So would you say just the average, guitar player—do you think they need to know?

A: Um (pause) the average guitar player—probably not as extensive.

H: Ok. (pause) Alright then, I guess being with that –so for the average guitar player then do you think just reading tab and chord diagrams should be enough to be successful?

A: Yeah.

H: Or just to be able to play guitar?

A: Yeah.

H: (typing) Alright, um, then (pause) do you think tab or notation is more useful as a guitar player?

A: Well coming from my stand point being able to read music, I find that the traditional notation is easier for me as a guitar player, but um, a lot of other people in like my class and everything, they find tab way more helpful so, I guess if you're going in not knowing anything about music then tab would probably be more helpful.

H: So then for you, coming in knowing how to read music, are you in any other ensembles in the music department?

A: Um I'm in a ton of choirs, like most of the smaller choirs that we have here.

H: So then uh, (passing bell ringing in the background) ok so, knowing how to read music notation, being in other group ensembles, for you, notation is more useful? Is there any particular reason why or just--?

A: It's just that—I know how to read music and was taught how to read music and was taught at a younger age, so it just kind of stuck with me.

H: More familiar?

A: Yeah.

H: Alright, um, do you play guitar at all outside of class? Remember, he does not hear any of this, he does not see any of this.

A: Yeah.

H: Yeah?

A: Yeah

H: So what? Why? When do you do it?

A: Um most recently I've been playing for more church stuff, like I just played for a dinner theater there and then, they have me play for services and stuff but um I also do—my dad is trying to get me to play a couple of coffee houses.

H: That's cool.

A: Yeah.

H: So then did being in guitar class motivate you to seek these opportunities or to do this or is it just kind of--?

A: Yeah, I would say guitar class. Cuz if I taught myself by myself, then like I wouldn't think I was good enough to you know play; this is like a track in progress kind of thing, see where you're at.

H: So when you're at church, are you the only guitar player or are there others?

A: Right now I'm the only one.

H: Cool. Do you play, like mostly single notes or is it just more chord accompaniments?

A: More chords.

H: (typing) Moving right into that, do you—do you like learning and playing chords, individual notes, or melodies to a song—if you had to pick one you like the best.

A: Chords.

H: Chords? How come?

A: Cuz to me, chords just kind of—they set a pace for a song, especially if I'm singing along with it so, it just—it adds something to it more than just the individual notes and just the melody.

H: So in class, when uh Mr. [Chester] teaches you all a new song, I know he has a certain way—I've talk to him about how eh teaches new songs, but how do you like learning new songs but how to you like learning new songs ? If you had to say you know I want to learn this song, how would you liked to be taught or how do you like to learn it?

A: I guess just—I really like the way [Chester] does it but when I'm—because mostly when I'm sitting at home trying to teach myself a song, I just kind of try to like jump right in and figure out the strum pattern, along the chords and everything else, and it just doesn't work so I like how we just learn the chords, then the strum pattern and then just all the other optional stuff he has us do.

H: So when you're learning a new song at home, do you look up the chords first and then try to figure it out? Or do you listen to the recording and then try to figure it out or both?

A: Um I listen to the recording and then look up the chords and everything.

H: So you listen first?

A: Yeah.

H: (typing) So then in class, it's kind of the opposite?

A: Yeah.

H: Do you like it when you're teacher teaches the entire class?

A: Yeah. (laughs)

H: (Laughs) You don't seem so sure.

A: It's like—its because he wants us all to be on like the same page and everything, and its not possible all the time so it can get a little frustrating, but um learning it as a class it allows us to all be in at least kind of the same place at the same time. Um (pause) Yeah. (laughs)

H: So you said that at times it can be frustrating, what do you mean—what do you mean by frustrating? Why is it frustrating?

A: A lot of the kids in my class don't like—this is their first music thing they've done ever, so they don't like know how to read notation and all that kind of stuff so (pause) just having to wait for everyone to catch up can be frustrating for me because I feel so much ahead even though in reality I'm not.

H: Gotcha. (typing) So would—so thinking about your normal guitar class, and um, for the record, does Mr. [Chester] teach pretty much the whole time or does he-- ?

A: No he teaches the whole time.

H: Whole time.

A: Yeah.

H: So would you like it if he gave you more—gave the class more individual one on one time or group time or—?

A: He does—he offers us one on one time like we can set up time with him like, during lunch or afterschool or something that we can work with him and he here basically everyday so it just works, and when we have a group thing like we have to do an ensemble, he does give us class periods where we can just work on that, so he offers a really nice balance of one on one and class time.

H: (typing) Alright so this is I guess—could be a hard question so you can take as much time to think about it. But I would like you to describe your ideal guitar class. So like, the ideal way you know the teacher may teach, what you're learning. If you had to think of the perfect guitar class that you could take at this school, describe it.

A: I guess for one thing, my class is huge, there are so many people in it so I guess a smaller class would be nice and (pause) I don't know I really like the way it's done here so like (pause) just, being able to sit down and have it explained like in the beginning that this is what you're doing, this is what you're going to be doing so it's not just chords and notation but learning about the guitar as well as play the guitar and then just (pause) being able to—I guess one thing I don't like about this class in particular is that we seem to move really really fast because we have to be a certain place by certain times during the school year, so I guess being able to work on what we need when we need to, as opposed to just going really fast.

H: To kind of—I don't want to put words in your mouth but being able to work at your own pace almost?

A: Yeah.

H: (typing) Ok. So you said you do like the way the class—a lot of things that the way the class is taught here so just describe some of the things that you like about this class.

A: Um, I like that it's not so uptight, that we can actually come in here and sit down and learn about the guitar but not in a way that there's pressure to learn the guitar. Just being able to show progress over the year is enough which, is always really really great and its—I like that um most of the week is structured at to a point where we do—we just learn, and then we take what we learn at the end of the week and like for our fun song Friday, we take what we learn and actually use it in a song whether its new chords or a just a like new strumming pattern, that we're able to use it and it's just all really chill. There's no pressure to be perfect at everything that you do.

H: Good, well that um, concludes the questions that I have. Is there anything else that you may want to add about how you feel about guitar class, about how you want to learn, why you took the class, just any last thoughts

A: I just—the thing is a lot of the kids who come in here, which like I really like about this class that it's a safe space, that you can just—its not like—its not like a Math class or English class where there is so much pressure to get the grade and everything, but its like he tells us everyday you have to work to fail this class. Like you might not get the A every time but you're able—you really have to work to fail this class, you have to want to fail this class to fail it, and I just like that everyone can just come in here, and its like, there no like pressure, there's—its not like everyone is separated off, its everyone wanting to learn guitar.

H: Good. Well thank you very much for doing this.

Appendix O

SUZIE INTERVIEW TRANSCRIPT

H: Researcher

S: Interviewee-Suzie

H: You get to pick, uh name you would like to be called in my study. So really any name-any name you would like.

S: Suzie.

H: Suzie? Alright, sounds good. Alright so just as kind of like a warm-up question, just describe your background with guitar or any experiences you—just at all, you're background with guitar.

S: Um I started playing last year, at the beginning of the school year so I guess I've been playing for a year and half now. And before that I didn't really play any guitar, I mean I played a little violin, but that doesn't really count.

H: Ok it was—did you play in the orchestra?

S: It's like I signed up for it when I was ten in school, but it was really hard for me and I didn't like it so I just quit.

H: (laughs and types) Ok, sorry, I'm just taking just little notes.

S: It's ok.

H: Ok. alright so, why did you guitar class? So thinking, ok so since this is your second year um, you're in guitar two? So thinking why did you take it to start and then why did you decide to continue?

S: I took it to start because I've always wanted to play guitar and I always thought it was a fun instrument and like you don't see a lot of girls playing guitar, so I thought it would be cool if I did that but now there are tons of girls playing guitar in this school. But I started it because I wanted to learn how to play and I'm continuing with it

because its helping with my note reading which helps with a bunch of other instruments so I can figure out other instruments too, and its just fun, I like it.

H: Ok so you touched on how there typically not that many girls and—so what are your feelings on that?

S: I feel like—like when you look at famous people who are playing guitar, you see like Jimi Hendrix, and you don't see a lot of girls who are famous and who play guitar and I guess a bunch of other girls notice that too because now you just see a bunch of girls taking it but most of the girls I see don't have the motivation to just continue with it they just want to take it so they can be like “yeah I know how to play guitar it's not just boys girls can do it too” but I feel like I want to learn how to play because its fun and I've always wanted to and I can actually like play it and be a girl who plays guitar.

H: Um so the first time you took guitar, were there a lot of girls in your class?

S: No.

H: No. so how did you feel as one of the only girls?

S: I was (pause) a coup—two other girls were in my class and they graduated but I mean—it was—it was ok I guess—it just made me feel kind of special, like hey I'm going to play guitar, except this year the whole class is filled with girls so yeah.

H: (laughs) So did you ever did you ever feel, not out of place but did you ever—was it—did you ever feel like you really were the only girl and it was awkward at all or was it kind of just like whatever?

S: It was mostly just like kind of whatever because the one girl had been playing years before I was so she was already really good. But like I just wanted to be as good as her, I wanted to be a good guitar player who got selected to do things like when people got told “hey we need a guitar player,” it wouldn't be a bunch of boys, it would be a girl.

H: So you talked a lot about how most of the famous guitar players are guys, um it kind of what you're talking about but I just wanted to make sure, so why do you think girls don't usually take guitar class or decide to take guitar?

S: Because they think that they can't do something like that, they think that they cant play an instrument that has, been designed for boys for like generations and they think they wouldn't be good enough. But yeah boys will be better.

H: Ok so girls just don't feel like they can do it and they aren't going to be good enough. Why do you think they feel that way? I know these questions are kind of hard. (laughs)

S: (laughs) Um because they—I don't—like some of the girls in our class just quit half way through because they think its too hard. And I see that with girls when they are playing sports too. And like when they are 12 they just thought playing sports anymore. And I just feel like a couple of them will start taking guitar so they can just be a girl who still does guitar, or who still does a sport, so they can be strong and know who to do things instead of just sitting there and giving up.

H: So what kind of music do you like listening to?

S: Everything. (laughs)

H: Everything? (laughs)

S: Everything.

H: So any genre really?

S: Yeah, any genre.

H: Any genre?

S: Everything.

H: So if you had to pick a and I know this can be a really hard question—if you had to pick a couple of your favorite artists or bands, what would they be or who would they be?

S: Pink,

H: Ok

S: Um I really like the Foo Fighters, and Lana Del Ray

H: How do you spell that?

S: L-a-n-a-d-e-l-r-a-y

H: I've never heard of her before what kind of?

S: She's an indie rock.

H: Indie rock.

S: Yeah.

H: Its kind of a mix of everything

S: Yeah.

H: (laughs) Alright so in my survey—um or actually before I get to that sorry so what kind of genres do you want to learn how to play on guitar?

S: All of it. Everything. Everything. He does a semester on blues and jazz but that's not like, but its complicated and fun to do but I'm not really all that interested in—in the bluesy end but playing everything is fun so.

H: So you said that jazz and the blues are complicated. Why do you think that?

S: Its like—its like complex chords that are like mixed up and have everything all confusing and confuzzled and yeah.

H: Yeah? Ok. So you um so when you say everything, that's including traditional mariachi bands, you know what that is?

S: Yeah

H: And classical and everything?

S: Everything

H: Awesome so then moving on in the survey I gave I had 75 um people respond I did it in multiple school, not just this school, and 76% respondents said that they wanted to learn how to play, rock on guitar, why do you think it was such a large percentage?

S: Because there are lots of—its getting more and more like—most of the music now is getting more and more auto tuned and I feel like people want to learn how to make real music again. Like when you look at music from the 1980s, it has actual like rock and they feel like that is what rock is and that's how you play guitar. So and it is fun to do and when you can play fun songs on you can get together with your friends and say “hey I can play this” and you can all sing along or whatever.

H: Ok so rock thinking more in the past rock? Or modern rock? Or what does rock even mean to you?

S: Rock is music that's—that you can kind of dance to but not really, and with lyrics that kind of get stuck in your head but not really. Like its fun music that's not this computerized stuff.

H: Ok that's good. Um ok, so do you did you know how to read traditional notation so like music—music notes, and tab before taking the first guitar class?

S: I kind of knew how to read notation from playing violin but not really, I didn't really remember it. But I—I didn't even know what tab was until last year.

H: (typing) Um ok so, now that you've been in guitar class, this is your second time—second semester, right? Taking guitar class? Do you think that (pause) tab or notation is more useful to you as a guitar player?

S: I think they're both equally useful and equally easy to read.

H:: Ok so then with that, do you think its necessary to read traditional notation to play guitar?

S: Um yes. (laugh) Because most guitar payers read tab, but if you read notation you have better chances to get a job so you.

H: So why do you say that?

S: Because um most—cuz you never find a guitar player who—you rarely come across a guitar player who knows how to read notes, and know where the notes are on the guitar cuz guitar players—most guitar players teach themselves through tab and chords on the internet. And when, like, Broadway musicals come across guitar players who can read notes, they're like “oh here are notes, perform them for us,” and you can do things and you can get jobs and you paid lots of money for it.

H: So you can do more of a variety of things if you can read notation?

S: Yes.

H: Um so then—so then, I'm just asking the question again because I don't want to put words in your mouth—so then do you think just reading tab and chord diagrams is just enough?

S: Yeah, its (pause) I mean, eh, eh.

H: You don't—its ok—you don't have to

S: I think you should know how to read notes too so that you can be more widely
(pause) I forget the word.

H: More well rounded?

S: Yeah, well rounded.

H: Have more on your resume I guess?

S: Yeah

H: Ok, do you play guitar outside of class?

S: Yes.

H: In what capacity? Like what do you do

S: I go home, and when I get bored I'll just pull out my guitar and start playing.

H: What kind of things do you play when you get bored?

S: I play—I usually take my notebook home from school and play what we went over in class or things that I thought were fun. Or I have a couple of songs I've been learning how to play but I don't really do anything like—I have a friend who writes her own songs and I will sometimes play them for her so she knows what they sound like but not really all that much.

H: Ok um that's good. (pause) Do you think being in guitar class now for the second time, do you think just being in the class motivates you to play outside of class?

S: Yeah, it gives me more—it helps me to better understand how to work the guitar so when I pull it out when I'm not in class, I don't have to sit there and go what is this how do I use this because it gives me more time to figure out how everything works.

H: So then being in guitar class—does it—I guess inspire you to learn different things on your own at home or explore things in class?

S: Yes

H: More in depth?

S: Yes. Ehen you—when we learn a song in school, I can look up different versions of it on the internet and figure out how to do it that way, or I can come up with a way on my own and just learn how to do things differently and, yeah.

H: Ok um ok so, we have playing chords, playing individual notes, and then kind of with individual notes, just playing melodies of a song, what do you like to do better--the best?

S: I like playing the melody.

H: The melody?

S: Because you can read the notes and it makes pretty music and the melody is the pretty part.

H: (typing) Ok. Um, ok so if you were in guitar class, you—so you would like to learn melodies the best?

S: Yes.

H: Ok. Do you like reading notation or tab better when playing the guitar?

S: Notation.

H: Notation? Why?

S: Because I'm not very good at and reading it more makes me better and its just fun to do and then when you're looking at other instruments, or helping other people with their music, you can read the notation and figure out where they're supposed to be and what they're supposed to be doing.

H: So do you play any other instruments right now besides guitar?

S: No. I mean, unless playing the cymbals count. (laughs) I don't think that counts.

H: Its an instrument. Do you want to play any other instrument?

S: I want to play huh—I was going to start up on the violin but I'm not so sure about that. (pause) But it's mostly just guitar yeah, thats I want to do yeah.

H: Uhhh let's see. (pause) Ok, so you're learning a new song—how do you like to go about learning the new song?

S: I like to go through the melody first and figure out what the melody is, and then I will look at the harmony, I guess its called, and figure out how that matches with the melody, and play that too, and then sometimes the chords, not really the chords.

H: Ok um so do you—do you look up the music for the songs or do you mostly just listen?

S: I listen to it and I look up the music and compare the music to what it actually sounds like. Cuz sometimes its flip flopped and you have to fix things so.

H: Ok so then in class, just briefly describe to me how Mr. [Chester] teaches a new song.

S: Mr. [Chester] teaches a new song, he'll—he'll like spend like a week figuring out how it sounds like and writing it on his own and then he'll get a copy from the internet and compare that and fix the internet copy or fix his copy and he'll kind of combine it to make it the best way to teach it—to teach it to other students and how to learn the song he's learned.

H: So remembering he doesn't get to see any of this or hear any of this, do you like the way he teaches new songs or would you change something?

S: I like the way he teaches new songs because he learns it himself and figures it out and makes it easy for us and, its fun the way he teaches it.

H: What makes—what's fun about it?

S: When you don't know something he'll draw it on the board and makes jokes about it but he does it in a way you remember this is how you make this certain chord or these are how you play these notes and he makes it fun and easy.

H: Ok. Um, ok so some more specific things about class. Um do you do you like the way Mr. [Chester] teaches class or would you change anything?

S: I like the way he teaches class. I like it a lot he's very good at explaining things.

H: (typing) MmK, um (pause) So do you—he—does Mr. [Chester] typically teach the entire class, the entire time?

S: No. He'll start off teaching the entire class and then he'll go around to individual people and see what they have problems with and help them.

H: So there's some individual group time?

S: There's some individual group time and there's some entire class altogether learning time.

H: What do you like better?

S: I like—I like the individual time because when he's helping with other people you can figure it out yourself too and you can ask him for help on individual things you're having problems with.

H: Ok. Um so then thinking back to your first semester of guitar class, um (laughs) he typically teaches the whole class, correct?

S: Yes.

H: So what do you think, did you like that better or what you have now better?

S: I like what I have now better where I can learn it individually as well as asking him for help and learning as a group.

H: So would you say that compared to the first semester, the second level is more informal? Or is it still pretty formal?

S: The second level is still pretty formal, but it's more experimentation and figuring it out on your own, in the second level.

H: (typing) Ok so don't be afraid to take a minute to think about this question, but if you could create your perfect guitar class the way that you want to learn, the way you think is the best way to learn, what would it look like—your ideal guitar class—How you would be taught? What you would learn?

S: It would look like this—like the way Mr. [Chester] teaches it—he teaches us all the fun songs we want to learn. And he teaches us songs that everyone knows that we can say “hey I know how to play that song,” when we hear it on the radio and he teaches us classical stuff too and like I like that. I like being able to learn new things and old things and making new things. And like the amount of attention as students and our participation and I just like this class, it would be like this.

H: Ok um, so do you have any input in what you learn?

S: Yes. If you want to learn a song, he'll go look up the song and teach it to the entire class if you want to, but if you also feel like something sounds funny in the way he has

it written he'll listen to you and he'll fix it if it needs to be fixed or talk to you about why it sounds that way.

H: Sounds like it's a pretty cool class. (typing) Alright so that's pretty much it for my questions, but is there anything else that you want to talk about or anything you want to say about guitar class? How you feel about it? Um, how you like to learn or is it good?

S: No. (laughs) That's good I think. (laughs)

H: (laughs)

Appendix P

ETHAN INTERVIEW TRANSCRIPTION

H: Researcher

E: Interviewee-Ethan

H: Alright so, for my study, I'm not going to use your real name, so I figured I'd give you the option to CHOOSE a name if there is any name in particular you want to be called for my study?

E: Doesn't matter to me.

H: No, alright? Ok Uh Nothing at all? Really?

E: I don't know.

H: Alright, ummm, what about John? (Had to change to Ethan because another interviewee specifically requested the name John)

E: Sounds good.

H: Does that work? Alright. And what grade are you in?

E: 11th.

H: 11th. Perfect. Alright so I just have a couple of questions, but basically I'm just trying to figure out why high school kids want to take guitar, what you want to learn in guitar class, how you want to learn, what kind of music you like listening to. So, if there is anything that I don't touch on in any of my questions, feel free to add anything as we go along.

E: Ok.

H: Um so first question is, just to describe your background with guitar, if you have any.

E: Um Before this class I really had none, at all.

H: None? Ok. So is there any particular reason why you never picked up guitar?

E: I just never really thought about it. It just never really crossed my mind.

H: So you weren't really interested in doing guitar until?

E: Yeah like last year I started to think about it and this year I just decided to buy one and to try it out.

H: Cool. So you just touched on it a little bit but why did you take the class? What made you sign up?

E: Well I'm in band and I like learning different instruments. And I figured since we have a guitar class here it would be a good one to learn.

H: Ok so what other instruments do you play?

E: I uh play the saxophone.

H: Oh nice, that's my instrument. Um ok so, its just another music class, get to learn a new instrument--

E: Yeah.

H: Alright. So you said you bought a guitar?

E: Yeah.

H: Cool alright um, (typing) Did you buy an acoustic or electric?

E: Acoustic.

H: Ok so then, remembering Mr. [Smith] doesn't see any of this, can't associate this with you, why we changed names. Is guitar class what you expected?

E: Umm a little bit. I kind of expected a little bit more teaching like our class in general, not just individual learn your part and come up and show me something, but its working out fine everyone's learning.

H: Ok so just to clarify, um, the parts the you didn't expect, were the fact that you're alone on your own a lot?

E: Yeah.

H: Um so then, this is an easy one, or it could be hard. What kind of music do you like listening to?

E: Uh mostly like rock and rap and type of stuff.

H: Ok, so if you had to pick a couple groups or artists, who would be your all time favorites?

E: Uh I guess like Red Hot Chili Peppers, Greenday, and stuff like that.

H: Alright so then what kind of genres did you want to learn or do want to learn on guitar?

E: Uh I guess more like rock and alternative and stuff like that.

H: Why?

E: I just like listening to it, and I figure why not learn how to play.

H: Ok so in my—um—oh along with that last question, do you get the opportunity to learn any of those genres in guitar class?

E: No, not really.

H: No. ok. (typing) Alright so, I gave my survey, which you took earlier in the year to 75 students total. And of the 75, 76% said that they wanted to learn how to play rock. Why do you think it was such a high percentage? Why do you think the majority of students want to learn how to play rock?

E: Um I guess mostly cuz that's the type of music that is real big with guitar solos and stuff like that.

H: So if you had to say um—so—ok so rock with the guitar solos. Um why do you think other genres didn't even come close?

E: I guess some other types of music don't really use guitar as much as rock like electric guitar and stuff like that.

H: OK so, I guess with that, with rock, there is uh like perception that its, cool or awesome to compared to like to say country or jazz or alternative.

E: Yeah a little bit.

H: Yeah?

E: When people think of guitar, they think of the 80s like hair bands, more than today's country and stuff like that.

Ok so, you said you were in band, but I have to ask the question anyway, so did you know how to read both traditional music notation and tab before starting or only one?

Uh I did not know how to read tab.

Ok do you know how to read it now?

No.

No? Ok. So then do you think—I mean knowing you don't know how to read tab, do you think to be successful on guitar in the music industry, all throughout music genres, you know, thinking about music theater, combos, do you think it is necessary to read notation? Or do you think just knowing how to read tab and chord diagrams would be enough?

Yeah I think just normal music would be enough. Like that's what I've been doing.

K so just notation?

Yeah.

Ok um do you think—do you know what tab is? How it works?

No not exactly.

Ok so tab, uh in a quick explanation. So you have traditional notation that has five lines and four spaces, tab is essentially a picture of the guitar. So there are six lines and each line is a string on the guitar, and on the string there is a number and it tells you what fret to put down so say, I don't have any tab on my computer so I can't pull it up but, so you have the six lines and say there is a 1 on the first string and a 3 on the second string so that tells me that I play high E on the first string and then I play third fret on the B string. So it's basically a picture.

Yeah.

And you can't really see rhythm with tab. That's the biggest downfall of tab. So having a very cursory knowledge of what tab is, do you think you would want to learn how to read tab or do you think it would be useful?

Yeah I guess I would want to learn it. I mean better to learn than not to learn I guess.

Ok. Alright, do you play guitar outside of class at all?

A little bit.

So what do you do?

Practice with the book and stuff.

So many stuff from class or do you do anything else?

Like I play a round a little bit but not much.

Ok so, what do you mean play around?

Just like random chords and stuff. I try to find stuff like that.

Ok, so do you ever try to figure any songs on the radio or some of your favorite stuff?

I've tried (laughs) can't say it's successful though.

(laughs) That's fine. Ok, so, do you think being in this class, I mean obviously you said you didn't play guitar before this class so, obviously you wouldn't have the skills to pick up the guitar outside of class but, would you say being in this class really makes you want to play guitar for the rest of your life, really motivates you to take what you learn in class outside of class? Or is it just kind of your own self motivation?

I think its more self motivation.

Ok. How come?

E: I guess just because some people take more of an interest in it than other people. I know some people in that class that really love playing guitar. Me, I just think it's more of just like a hobby to play.

H: Ok that's good. Uh (pause) Alright, so if you had to choose between learning and playing chords, learning and play individual notes, so essentially reading music

notation, or learning and reading melodies to songs, which ones do you like to do best?

E: Uh I'd probably say melodies.

H: Melodies? How come?

E: Uh it's the most in the meaning. It's what people know and what people want to hear and everything.

H: Ok. And then in this class do you learn how to do all three of those things or is there one you focus on more?

E: Yeah I think you learn to hit most of them.

H: Ok. (pause) So explain to me, I understand that you have to learn a song a day, is that accurate?

E: Yeah.

H: Ok so explain to me how you go about learning a song, like what's what's your process, if you have one

E: Um basically I just try to run through it like bit by bit. Like if there's a piece I don't get I do that over and over again and then I'll go up and play for it him and he'll give me like a suggestion if there's something wrong or I'll go back and fix that.

H: And then you said you try to teach yourself some songs at home, how did you go about doing that?

E: Uh basically just hearing the note and messing around with different frets seeing if I can match the pitch a little bit.

H: So doing it all by ear no notation?

E: Yeah, nah.

H: Do you like doing that, learning by ear? Is that something you wish you could do more of?

E: A little bit. But its definitely easier with notes.

H: Yeah ok um, so obviously this is a controlled environment and at home, you are in charge of yourself, but why do you think you go about learn a song differently at home rather than the same way you go about it in class?

E: Um I don't know really, its just more freedom I guess.

H: Ok so, if you had the opportunity to learn songs by ear in class, would you like it?

E: Um, no I don't know—I don't think so.

H: No?

E: Maybe every once and while but not everyday.

H: Ok so Mr. [Smith] you said earlier, and what I know from a questionnaire I asked him, um he rarely teaches the whole class altogether, correct?

E: Yeah.

H: Do you like how there's really no structure or the class or would you prefer another way?

E: Um I kind of like the way it is because some people already know like music and stuff and they'll probably fly a little of it but then other people are just learning it and they're going to be slower. Obviously the kids that already know what to go farther faster and the other kids just want to sit back and learn it.

H: Ok so you like it the complete--

E: Yeah.

H: Freedom? Would you change anything about the class if you had a chance to? Again, Mr. [Smith] does not see any of this.

E: I'd say maybe once and awhile. Like what he did for us yesterday was gave a couple of Christmas music to play to give the whole class Christmas music to try to run through it just for fun.

H: So how would you feel, this is kind of a hypothetical question, but how would you feel if, say you know, you got to take this guitar class gain next semester and Mr. [Smith] all of a sudden decided he wanted to teach the whole class at the same time and be in control all the time. How would you, probably similar to the way how he teaches band actually, how would that make you feel with guitar?

E: Um, I think it would be ok. He's a good teacher. He can really like control the class, it would probably make some of the kids learn faster but yeah.

H: Ok so then, my last question is, if you could describe your ideal guitar class period so, the music you're learning, how you're learning it, um, what you do in the class, what would that look like?

E: Um, I don't know really.

H: No? So ok, if you had to choose the kind of music you learn, what would you want to learn in guitar class?

E: Um I don't know, I guess more modern songs that people know that are like on the radio and stuff.

H: Ok, alright, well that is all I have for questions.

Appendix Q

HEATHER INTERVIEW TRANSCRIPTION

HF: Researcher

H: Interviewee-Heather

HF: And I just have a couple questions, again there is no right or wrong answers, just how you feel. Again, Mr. [Smith] does not see or hear any of it—he has no idea and will not know what you say. Um, so with that being said, in my study, like I said in my form, I am going to give you a pseudonym for a name so I figured I'd give you the choice of any name you want, to be called in this study. So do you have a particular name?

H: No

HF: No? Nothing?

H: No.

HF: Not even—no preference for a name?

H: No. You can use my real name, I don't care.

HF: Ok, lets see, how about Heather? Does that work?

H: That's my sister's name. (laughs)

HF: (laughs) That's really funny. Do you want me to pick something else?

H: No, I don't care.

HF: Ok. Alright, so you say you're in ninth grade, right?

H: Uh huh

HF: So, an easy first questions, just describe your background with guitar.

H: Um, I haven't been doing it before for this class.

HF: So nothing at all?

H: No.

HF: Alright (typing). Is there any particular reason why you never played guitar before or is it just something you never really thought about or?

H: I just wanted to do it so I just

HF: Didn't it?

H: Didn't it. Yeah

HF: Alright, so then, that being said, why—why did you take guitar class, coming here to North East?

H: Cuz it looked like fun and I thought I'd learn guitar. (typing)

HF: (typing) So, is the class what you expected? Or is it different?

H: Um, no its what I thought it would be. I'm learning what I need to, learning things.

HF: Ok so then, do you like it? Or are there any things you don't like?

H: Um I like the class but we have to do a song a day and I don't like that cuz sometimes its hard.

HF: So like what type of song?

H: Like in the book theres songs and we have to do one song a day so

HF: Ok just because I don't really know anything about the specifics--

H: Sometimes the songs are harder than the other ones and it takes longer.

HF: So is it just melodies, chords, or depends?

H: We learn notes and then we get into chords and there just songs from the book

HF: Gotcha (pause) um so overall if you said—would you say you like the class, don't like the class? Overall.

H: Um I guess I like it.

HF: like it? Ok (typing) Ok um so, uh just from walking into the room and then from my survey that you took, not a lot of girls take guitar class here. How does that make you feel?

H: Um Doesn't make me feel like anything. Its just kind of funny that everyone else—guys want to play guitar.

HF: Do you have any—why do you think that is?

H: I have no idea.

HF: No, ok um (pause) So, you know being one of the only girls, do you think more girls should take guitar class? Do you think its just for boys?

H: No I think more girls should take it.

HF: Do you think—what do you think would have—how do you think—lets say Mr. [Smith] could get more girls to sign up for class

H: Um (pause) maybe just like talking about the class more being that people don't know about it or understand.

HF: So just in general people know about it more? Ok alright, so this is an easy one, what kind of music do you like listening to?

H: Um I like heavy metal, screamo music.

HF: (typing) Ok so why—what do you like about it? Why do you like that music the best?

H: Um I don't know, I like a lot of music (pause) I like the style.

HF: The style? So if you had to describe maybe, using some of the terms you learn in guitar class or just in general, how would you describe heavy metal and screamo?

H: Um.

HF: Like what makes it heavy metal or screamo

H: I don't its like loud, there's a lot of guitar and percussion.

HF: Ok (typing)

H: Does that make sense?

HF: Yeah!

H: Ok

HF: That was fine. So then, what kind of music do you want to learn how to play on guitar?

H: Um I didn't want to learn just certain type just anything.

HF: Just anything?

H: Yeah.

HF: Alright so even um so uhm I lost my train of thought, so like classical, mariachi guitar all of that too?

H: No like, the kind of music everyone listens to like pop music, so like, I want to learn how to play maybe.

HF: So stuff you can hear on the radio type thing?

H: Yeah.

HF: (typing) Ok so in my survey that I gave, I had 75 people take the survey. And I found that 76% of all the respondents, wanted to learn how to play rock, so why—why do you think the majority of respondents want to learn rock? Why do you think that was a large—why do you think that choice was such a large percentage?

H: Um I don't know. A lot of people who play rock music are really good at guitar and it sounds good sounds kind of cool.

HF: Do you think that—do you think that guitar—let me rephrase this question—do you think rock automatically implies guitar? So when you think of rock, do you think of guitar

H: Yeah.

HF: So then, what about the other way around when you think of guitar do you think of rock music or do you think of something else?

H: Um a little bit I guess cuz, its you can't really have rock music without guitar

HF: (typing) ok um before taking this class did you know how to read music or tab or either one?

H: No.

HF: No, nothing? (typing) Ok so then after being in class, um, refresh my memory, does Mr. [Smith] teach tab at all? Have you done tab in class at all?

H: He doesn't teach it he just goes this book and then we just start from the beginning and read through the book.

HF: And the book is just notes really?

H: Yeah its notes and then we get into chords and then you put the notes and chords together and then scales and stuff

HF: So do you like reading notation or do you wish there was another way?

H: Um I kind of like it like that cuz you can kind of just go back and look at it if you don't remember

HF: Ok so then, to be successful at guitar do you think its necessary to know how to read notation? Or do you think just knowing how to read tab and chord diagrams is enough?

H: Like you kinda need to know everything to play it right.

HF: So, why do you say that?

H: Someone gives you a sheet of paper to play and you don't know how to read something it might take awhile.

HF: Ok so its important just to know everything?

H: Yeah.

HF: Ok um. So you definitely think notation is necessary and useful as a guitar player?

H: Yesss?

HF: Like music notation? So do you play guitar at all outside of class

H: Like at home

HF: Yeah?

H: Yeah

HF: So what do you—do when you play at home?

H: Just play.

HF: Just play? Like, what do you play?

H: Um I don't know, just, kinda play.

HF: So do you like learn—do you teach yourself songs or is more just like messing around?

H: Um, sometimes I try to learn a song but I'm not that far ahead yet and it sometimes doesn't sound right so.

HF: So when you—ok so when you're teaching yourself a song how do you usually go about doing it?

H: I get on Google.

HF: Yeah?

H: Yeah.

HF: So what do you find—what do you look up on Google?

H: Uh like easy songs, songs that I know or something.

HF: So do you look um so do you go like on ultimateguitar.com? And look for the chords? Or do you mostly just Google the song and listen to it or do you do something else?

H: Um I mostly just look at the notes and stuff.

HF: The notes? So like the actual notation for it or the chord symb—the chord names?

H: The chord names.

HF: The chord names?

H: Yeah.

HF: So do you ever listen to the recording when you're trying to figure it out? No?
(pause) Ok so after being in guitar class—I know you said that you didn't play guitar before playing here so obviously now that you are learning, you can play guitar a little bit. But do you think coming to guitar class everyday makes you want to play guitar outside of school, like makes you want to continue on your own or no?

H: Um yeah cuz if I stop then I'm not going to get any better. I want to get better at it so I keep on playing.

HF: So you think—so music class does make you want to get better?

H: Yeah.

HF: (typing) Do you think—guitar here is offered for an entire year, correct? Or is it just one semester?

H: It's just a semester.

HF: A semester. So do you think next semester when you're not taking guitar class, do you think you'll still play guitar?

H: Yeah.

HF: How come?

H: Cuz I like it.

HF: You like it? Ok. Uhhhh (pause) Ok so I know you've said this before but I need to ask to stick with the order of the questions, um, so if you had to pick between learning chords—learning and playing chords, learning and playing individual notes, or learning and playing melodies to a song—so you can think of the solo line or whatever the soloist is singing, which one do you like better?

H: Um I like chords.

HF: Chords? How come?

H: Um, just sounds nice when you play it and just notes sound boring.

HF: So like more (pause) uh I don't know, solid?

H: Yeah.

HF: Just full?

H: Yeah.

HF: Legitimate maybe? (laughs)

H: Yeah.

HF: Ok. um, ok so then that being said, do you like reading music or? (pause) When you play guitar, do you like reading the music notation or the chord diagrams or tab better?

H: Um I like the notes.

HF: Reading the music?

H: Yeah.

HF: Why?

H: Its easy.

HF: Easy?

H: Yeah

HF: So like when you came in, did Mr. [Smith] go through how to read music or did you have to do that yourself?

H: Like we did worksheets and he helped us with them.

HF: Gotcha. Good to know. Um ok so you said that everyday you have to learn a song in guitar class, right? So how do you typically go about teaching yourself the song—or learning the song—what do you normally do?

H: Um just do the book, um the one I'm doing just keep on practicing, the one I'm on.

HF: Ok so do you, try to look at the whole thing all at once? Do you break it apart?

H: Break into pieces and then put them altogether.

HF: Ok. Um (pause) Ok so Mr. [Smith] does not teach—does he ever teach the entire class altogether or is it always individual?

H: Individual.

HF: Do you like always having individual time or do you wish he did more group time ?

H: No I like being by myself.

HF: How come?

H: Cuz everyone else had a different question, it would take longer for me to learn my song.

HF: Ok and then, the last thing is if you could describe your perfect guitar class—so if you could create a guitar class that you'd want to be in and you'd like every single thing about it and be completely happy with it, what would that guitar class look like? Or how would that guitar class be taught? Or what would you be playing things like that?

H: Probably the students working at the same songs at the same time and then playing them together at the end and the teacher walking around.

HF: Ok so just continuing to learn individually but coming together to play? And then what kind of music would you be playing in your ideal guitar class?

H: Um I don't think it really matters.

HF: No, so would you—you would want to do a little bit of everything? So like play song like with a recording like rock songs with a recording? And play songs out of the book? Or do one a little more?

H: Um do a little bit of everything. Yeah.

HF: Ok that's all I have. Thank you for answering my questions.

Appendix R

MEMBER CHECK LETTER

Hello _____,

In this envelope, you will find the completed version of my thesis that contains information from the interview I did with you in December. Please read over what I have written. As a reminder, the pseudonym I used for you was _____ . Only contact me at hfraser@udel.edu by Friday, March 22, 2013, if there is anything you would like me to change or if you have any questions.

Thank you.

Sincerely,

Hannah Fraser