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UNIVERSITY OF OKLAHOMA  
GRADUATE COLLEGE

A PROFILE OF THE PERCEPTION OF INSTRUMENTAL ENSEMBLE DIRECTORS  
IN THE STATES OF ILLINOIS, MISSOURI, AND WISCONSIN REGARDING THE  
PERCUSSION TECHNIQUES CLASS

A Document  
SUBMITTED TO THE GRADUATE FACULTY  
in partial fulfillment of the requirements for the  
degree of  
DOCTOR OF MUSICAL ARTS

By  
JULIA RAE HILLBRICK  
Norman, Oklahoma  
1999

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DIRECTORS IN THE STATES OF ILLINOIS, MISSOURI, AND WISCONSIN  
REGARDING THE PERCUSSION TECHNIQUES CLASS

A Document  
APPROVED FOR THE SCHOOL OF MUSIC

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## TABLE OF CONTENTS

LIST OF TABLES.....	vii
ABSTRACT.....	x
 <u>CHAPTER</u>	
I. INTRODUCTION.....	1
Purpose of the Study .....	4
Need for the Study.....	5
Limitations .....	6
Organization .....	7
II. RELATED LITERATURE.....	8
The Teacher Educator.....	8
The Teacher's Opinions .....	9
Importance of Methods Courses .....	10
The Education of the Band Director.....	11
The Percussion Techniques Course.....	13
The Involvement of the Percussive Arts Society.....	16
Summary.....	19
III. METHODS AND PROCEDURES.....	21
The Questionnaire.....	21
Survey Recipients.....	25
Drawing .....	26
Re-Test.....	26
IV. RESULTS.....	28
Biographical Questions.....	29
General Questions About the Percussion Techniques Class .....	37
Snare Drum Questions.....	41
Keyboard Percussion Questions .....	48
Timpani Questions .....	56
Accessory Instrument Questions .....	62
Drumset Questions.....	67
Marching Percussion Questions.....	71
Miscellaneous Questions .....	77
V. SUMMARY, COMPARISON, AND PROFILE.....	86
Summary.....	86
Comparison to PAS Minimum Standards.....	97
List of Topics Suggested for the Percussion Techniques Class .....	98

A Profile of the Midwest Instrumental Ensemble Director and Respective Opinion of the Percussion Techniques Class Taken During College.....	100
VI. CONCLUSIONS AND RECOMMENDATIONS.....	104
Conclusions.....	104
Recommendations for Further Research .....	110
VII. BIBLIOGRAPHY.....	112
VIII. APPENDIXES.....	117
A. Questionnaire.....	117
B. Winners and Prizes in Drawing.....	126
C. Narrative Comments of Respondents .....	129
D. Recommended Class Calendar and Teaching Outline .....	164

## LIST OF TABLES

<u>Table</u>	<u>Page</u>
2.1 Topics Taught in Percussion Techniques Class .....	18
3.1 Question #5 from Questionnaire.....	24
3.2 Kappa Coefficient Results .....	27
 <i>Biographical Questions</i>	
4.1 Age.....	29
4.2 Gender.....	29
4.3 Year Undergraduate Degree Received .....	30
4.4 State.....	30
4.5 Main Instrument.....	30
4.6 Types of Schools and Degrees .....	31
4.7 Percussion Techniques Class During the Degree.....	31
4.8 No. of Students Worked with on a Daily Basis .....	32
4.9 No. of Percussionists.....	32
4.10 Level of Students.....	33
4.11 Percussion Specialist .....	33
4.12 Is Respondent Percussion Specialist.....	33
4.13 Does Respondent Teach Lessons Separate from Band Duties.....	34
4.14 Level of Lessons .....	34
4.15 Sources of Additional Percussion Training .....	35
4.16 Topics on Which Respondents Wished for More Training .....	36
4.17 No. of Percussion Techniques Courses Taken.....	36
 <i>General Questions About The Percussion Techniques Class</i>	
4.18 Year of Class .....	37
4.19 Weeks Class Met.....	38
4.20 Hours Per Week Class Met .....	38
4.21 Type of Instructor.....	39
4.22 Text Used .....	40
4.23 Grade Received.....	40
4.24 Preliminary Introduction in Class .....	40
 <i>Snare Drum Questions</i>	
4.25 Received Snare Drum Training.....	41
4.26 Rudiment Training .....	42
4.27 First Rudiment Taught.....	42
4.28 Grip Instruction .....	43
4.29 Rote/Ear vs. Written Music Emphasis (snare).....	43
4.30 Exercises and Solos Performance.....	44
4.31 Hands-on Experience with Snare Drum.....	44
4.32 Snare Styles Taught.....	45
4.33 Received Specific Snare Information .....	45
4.34 Tested on Snare Drum Material.....	46
4.35 Time and Type of Snare Test.....	46
4.36 Utilization of Snare Elements.....	47
4.37 Effectiveness of Snare Elements .....	47
 <i>Keyboard Percussion Questions</i>	
4.38 Received Keyboard Percussion Training.....	48
4.39 Sight-Reading Training on Keyboard Percussion Instruments.....	48

4.40	Rote/Ear vs. Written Music Emphasis (keyboard percussion).....	49
4.41	Four-mallet Grip Training.....	49
4.42	Type of Keyboard Grip Training.....	50
4.43	Class Periods Spent on Four-Mallet Grip.....	51
4.44	Hands-on Experience with Instruments.....	51
4.45	Exercises and Solos Performance.....	52
4.46	Type of Solos Played in Class.....	52
4.47	Mallet Selection Instruction.....	52
4.48	Received Specific Keyboard Percussion Information.....	53
4.49	Tested on Keyboard Percussion Material.....	53
4.50	Time and Type of Keyboard Test.....	54
4.51	Utilization of Keyboard Percussion Elements.....	55
4.52	Effectiveness of Keyboard Percussion Elements.....	55

*Timpani Questions*

4.53	Received Timpani Training.....	56
4.54	Timpani Grips.....	56
4.55	Length of Time Spent on Tuning Timpani.....	57
4.56	Class Periods Spent on Tuning Timpani.....	57
4.57	Specific Timpani Information.....	59
4.58	Tested on Timpani Material.....	59
4.59	Time and Type of Timpani Test.....	60
4.60	Utilization of Timpani Elements.....	60
4.61	Effectiveness of Timpani Elements.....	61

*Accessory Instrument Questions*

4.62	Received Accessory Instrument Training.....	62
4.63	Particular Technique on Accessory Instruments.....	63
4.64	Particular Striking Implement on Accessory Instruments.....	63
4.65	Type of Instruction Received on Accessory Instruments.....	64
4.66	Tested on Accessory Material.....	65
4.67	Time and Type of Accessory Test.....	65
4.68	Effectiveness of Training on Accessory Instruments.....	66

*Drumset Questions*

4.69	Received Drumset Training.....	67
4.70	Received Hands-on Drumset Training.....	67
4.71	Function of Drumset Components.....	68
4.72	Drumset Styles.....	68
4.73	Specific Drumset Information.....	69
4.74	Tested on Drumset Material.....	69
4.75	Time and Type of Drumset Test.....	70
4.76	Effectiveness of Drumset Training.....	70

*Marching Percussion Questions*

4.77	Received Marching Percussion Training.....	71
4.78	Particular Technique on Marching Percussion Instruments.....	71
4.79	Type of Instruction of Technique Received on Marching Percussion Instruments.....	72
4.80	Particular Exercises on Marching Percussion Instruments.....	72
4.81	Type of Instruction of Exercises Received on Marching Percussion Instruments.....	72
4.82	Maintenance Training on Marching Percussion Instruments.....	73

4.83	Type of Maintenance Instruction Received on Marching Percussion Instruments.....	73
4.84	Received Composing and Arranging Instruction for Marching Percussion...	74
4.85	Received Mallet Selection Training for Marching Percussion .....	74
4.86	Organizing a Drumline Topics.....	74
4.87	Tested on Marching Percussion Material.....	75
4.88	Time and Type of Marching Percussion Test.....	75
4.89	Effectiveness of Marching Percussion Training.....	76

*Miscellaneous Questions*

4.90	Training on Changing a Head .....	77
4.91	Type of Instruction on Changing a Head.....	77
4.92	Topic Information (maintenance/repair) .....	78
4.93	Type of Instruction on Stringing a Keyboard Percussion Instrument .....	79
4.94	Topic Information (repair/percussion ensemble) .....	80
4.95	Types of Assignments.....	80
4.96	Topic Information (distributing parts/storing instruments/etc.).....	82
4.97	Preparation to Teach Percussion Instruments.....	82
4.98	Most Effective Type of Instruction.....	83
4.99	Adequate Testing of Material .....	83
4.100	More Testing Needed.....	84
4.101	Use of Information from Class.....	84
4.102	Opinion of Effectiveness of Percussion Techniques Class.....	85
4.103	Additional Comments Categorized into General Subjects.....	85

## ABSTRACT

The percussion techniques class is a methods course designed to teach future music educators about percussion and is required in most college music education curriculums. This research project aimed to study the effectiveness of the percussion techniques course in preparing students for the work field as instrumental ensemble directors. A questionnaire was developed to survey 2,258 MENC (Music Educators National Conference) members currently directing instrumental ensembles in junior high or high school in the states of Illinois, Missouri, and Wisconsin. These directors presumably took this class during their college music education. The survey was designed to compare the information these former students received in class with the information they now know would be useful as an ensemble director.

In 1994, the Percussive Arts Society (PAS) formed a committee to create standards for the percussion techniques class that were based on suggestions from percussion instructors who had taught the class. This list provided a foundation of basic knowledge from which instructors of the class could create or evaluate a syllabus. The point of view, however, was that of the instructor of the class. Opinions from the students were not included. In contrast, the questionnaire developed for the current research sought only the opinions of former students.

The questions in the document centered around instrument categories. After introductory and biographical questions, the respondent was able to indicate if he/she received information about a certain instrument-related element and if that element was being utilized in their respective teaching situation. If the element was being used in their teaching, they were then able to indicate how effective the instruction had been on that element.

The snare drum was the instrument the respondents felt most comfortable with after their class. The timpani followed with keyboard percussion and accessory instruments

rated equally in third place. A significant drop in percentage followed with drumset and marching percussion. Most respondents did not receive any instruction in these areas and those who did indicated they were not well prepared for the challenges they faced. Of the non-musical aspects in the questionnaire, the respondents indicated they would have liked to receive more information surrounding instrument maintenance and repair.

Overall, the respondents indicated the class was average in preparing them for the work field. However, this research indicates current percussion techniques classes in the states of Illinois, Missouri, and Wisconsin are not meeting the minimum standards set by the PAS committee mentioned earlier. The areas of concern focus on drumset and marching percussion. Future instructors should evaluate their syllabus relating to these areas if this problem is to be remedied.

# A PROFILE OF THE PERCEPTION OF INSTRUMENTAL ENSEMBLE DIRECTORS IN THE STATES OF ILLINOIS, MISSOURI, AND WISCONSIN REGARDING THE PERCUSSION TECHNIQUES CLASS

## CHAPTER I

### INTRODUCTION

Music departments and schools in institutions of higher education typically offer several different degree emphases in the area of music. Students may elect to pursue a major in subjects such as music performance, history, theory, composition, or education. The music education major requires courses in the field of general education and, depending on the student's primary instrument and intended study, specialized courses in music education. For example, a vocalist pursuing a degree in choral education will take courses designed to understand the voice and techniques used in directing a choir. The instrumentalist pursuing a degree in instrumental education will take courses designed to understand different instruments and techniques used in teaching or directing a band or an orchestra. The courses designed to introduce the individual orchestral instruments commonly are referred to as methods or techniques courses. Any instrumentalist in a music education program usually is required to take separate techniques courses covering each instrument in the woodwind, brass, string, and percussion categories. This research focused on the percussion techniques class.

The purpose of each techniques class is to teach the physical aspects, basic playing technique, care and repair, beginning to intermediate literature, and basic methods of pedagogy for each instrument. Fortunately for the student, the courses are usually divided into categories so that one course can cover multiple instruments. Music departments vary, but the following subdivision of instruments for these techniques classes is common.

woodwinds, single reed (and flute) - flute, clarinet, saxophone  
woodwinds, double reed - oboe, bassoon  
brass, high - trumpets, French horn  
brass, low - trombones, euphonium, tuba  
strings, high - violin, viola  
strings, low - cello, bass  
percussion

Typically, each of these subdivisions is addressed in a one-semester class. Therefore, instruction in the woodwind, brass, and string categories extends one year while instruction in percussion extends one semester.

During that semester, the instructor teaching the percussion techniques class is challenged to address at least twenty-five different instruments. Often, the instruments that receive the most attention are snare drum, keyboard percussion, and timpani. Other categories that may be included are concert accessory instruments (bass drum, crash cymbals, suspended cymbal, triangle, tambourine), Latin accessory instruments (congas, bongos, cowbell, timbales, maracas, guiro, claves), marching percussion (snare drum, bass drum, tenor drums, cymbals), and drumset (jazz, rock, Latin, funk, and waltz styles). Categories that are becoming more common and could be included are ethnic percussion (jembes, steel drums, tabla, gamelan), electronic percussion (midi sequencing, MalletKat, drum machines) and Orff instruments. Inevitably, the instructor must choose which instruments to include in the class and which to leave out based on their experience. Remaining current on all percussion instruments is quite challenging and often poses dilemmas for the instructor. School systems may or may not have all of the instruments above, but it remains the responsibility of the instructor to prepare the students for as many practical situations as possible. Deciding which instruments are more practical than others is more difficult to determine in the field of percussion than in any other instrument category due to the field's rapidly expanding nature.

In comparison to the other orchestral instruments, percussion has only recently established itself as a concert instrument category and is still evolving in appearance and literature. The snare drum, the basic instrument of the percussion section, was not given a

prominent role in an orchestral score until 1817 when Rossini wrote a snare drum solo in the overture to *La Gazza Ladra*.<sup>1</sup> By then, string instruments and some wind instruments had been firmly established both in literature and technique. Composers since Rossini have increasingly written for more percussion in order to utilize the unique colors produced by the different instruments. Edgar Varèse wrote one of the first works for an ensemble solely of percussion instruments in 1931 entitled *Ionization*. First performed in the United States in 1933<sup>2</sup>, this piece unofficially introduced the percussion ensemble as a legitimate chamber ensemble. The first accredited percussion ensemble in a higher education institution was established in 1950 at The University of Illinois under the direction of Paul Price.<sup>3</sup> Since that time, percussion programs have become standard in most music departments and schools across the United States and now have a broad literature base from solo to ensemble works. Successive decades have seen an even greater increase in percussion commissions and compositions. Future instrumental ensemble directors need to become familiar with the challenge of understanding a rapidly expanding literature base in percussion.

The majority of students in a typical percussion techniques class are non-percussionists preparing for a job as a band or orchestra director at the junior high or senior high level. The needs of these students are different than the needs of a freshman percussion major taking private lessons for the first time. Not only do non-percussionists need to know about the instruments and how to play them, but also how to teach what they have just learned. Besides teaching fundamental techniques, a future director will also need to be familiar with many non-musical aspects of percussion such as ordering heads for snare drums, bass drums, and timpani; assigning and distributing parts to a concert percussion section; writing cadences for a drumline; and keeping all the instruments stored and accounted for to prevent theft and damage. These needs may correspond with the

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<sup>1</sup> Gary Cook, *Teaching Percussion* (Schirmer Books: New York, 1997), 25.

<sup>2</sup> Robert Ricci, "The Percussion Renaissance," *Percussive Notes*, (Fall 1971): 21.

<sup>3</sup> Paul Price, "A Percussion Progress Report," *Percussive Notes*, (Winter 1978): 24.

needs of a percussion performance major but the time allotments in which they are to be learned are drastically different. A percussion major has the opportunity to become acquainted with maintenance responsibilities and other non-musical aspects of percussion throughout four years of one-on-one lessons with a private teacher. The student in a percussion techniques class must absorb this information in a one-semester introduction to percussion.

### Purpose of the Study

The purpose of this study was to assess the perceptions of selected instrumental ensemble directors about the percussion techniques class they took during their college education. In order to improve the percussion training of future directors, the knowledge of past and present experiences of current directors needed to be evaluated. The selected directors were asked to complete a questionnaire about the content of their class and its relevance to their subsequent teaching situation. They also were given the opportunity to comment on what they believe should be included in the class based on their teaching experiences.

The results from this research were compared with a recent study by the Percussive Arts Society (PAS) College Pedagogy Committee in which several college instructors were asked for their input concerning class content. The members of this committee developed a list of minimum standards that should be included in the course with the intent of eventual inclusion into the National Association of Schools of Music (NASM) Music Handbook. These standards offered guidelines for administrators to assist in evaluation. The current research sought to develop a more detailed list of suggestions from former students in order to offer practical suggestions to the instructor of the percussion techniques class.

The data for this assessment were gathered through a survey of instrumental ensemble directors currently teaching at the junior high and high school level in the states of

Illinois, Missouri, and Wisconsin. The following research questions about their percussion techniques class were addressed:

- What specifics were actually taught in the class?
- Have these specifics been utilized in actual teaching situations?
- If so, how applicable was the knowledge in relation to these situations?
- In retrospect, how well did this class prepare them for their current occupation?

### Need for the Study

The percussion techniques class has been discussed at great length among college percussion instructors resulting in many suggestions for syllabus content. Only one study to date, however, has sought the opinions and suggestions from the students who took the class in relation to its effectiveness in their teaching situations. In 1978, William Albin conducted a small survey of instrumental ensemble directors in a three-state region.<sup>4</sup> Out of the 244 questionnaires returned, at least 63% of the directors felt they were not prepared to teach percussion when they entered their job.

Percussionists have suggested, in interviews with experienced band directors<sup>5</sup>, that instrumental ensemble directors today do not feel adequately prepared to teach or handle the percussion instrument category. These comments have come from solo and ensemble judges, band festival adjudicators, band directors, and students. The following statement from two researchers rapidly is becoming the norm.

Are prospective instrumental music teachers sufficiently trained to meet the demands of teaching the modern percussion section? Is enough being taught to music education students who know little about the percussion section? In interviews with a number of experienced band directors, the answer to both questions is clearly NO.<sup>6</sup>

The Percussive Arts Society study mentioned earlier resulted in a set of standards for the percussion techniques course. The conclusions provided general guidelines from

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<sup>4</sup> William Albin, "Teacher Preparation in Percussion: Results of a Survey," *Percussive Notes*, (April 1985): 69.

<sup>5</sup> Frank Cocuzzi and Kristen Shiner, "What Really Needs to be Taught in the Percussion Methods Class!" *Percussive Notes*, (April 1992): 24.

<sup>6</sup> *ibid.*, 24.

which one could create a basic syllabus, but their reference point for these guidelines was that of a college percussion instructor. These recommendations may not reflect the needs perceived by junior high or high school instrumental ensemble conductors. The data received as a result of the current research project subsequently were compared with the PAS guidelines.

### Limitations

This study focused on individual perceptions and the ability of individuals to translate those perceptions into practical situations. Many variables arise from such an attempt. A student in the percussion techniques class could be instructed correctly on all instruments and other non-musical aspects but not have the ability to translate that knowledge into a practical teaching situation, thus negatively skewing their overall perception of their percussion techniques class experience. On the contrary, another student might have very limited knowledge from their techniques class but have good instincts for problem solving and teaching in the classroom resulting in positive teaching situations. Such students would perceive their class experience and its relevance differently than the student with the negative perception. These variables will not be taken into consideration in this research. The focus of the study will be on the perception of the content of the class rather than the learning process of the student.

This study was limited geographically to a three-state region in the midwest. The entire membership of junior high and high school instrumental ensemble directors in the states of Illinois, Missouri, and Wisconsin was surveyed. Illinois was selected because of the Chicago area and its diverse inhabitants. Missouri was selected because it is the home state of the researcher. Wisconsin was selected because of its excellent concert band and orchestra reputation. Because of the small sample and restricted population, the results of the study will necessarily be limited in generalizability.

This study targets a narrow aspect of percussion education and its impact on the non-percussionist. It does not attempt to study percussion education in general nor the effects of the class on percussionists. It also targets only the percussion techniques class and does not address other instruments and their related techniques classes.

### Organization

This study is comprised of six chapters, a bibliography, and appendixes. Chapter One introduces the reader to the percussion techniques course, explains the purpose and need for the study, summarizes its limitations, and outlines its organization. Chapter Two reviews related literature on the subject beginning with a historical view of teacher education. This chapter also reviews articles expressing the importance of methods classes and looks into research on the education of the band director. Chapter Two concludes with an overview of the involvement of the Percussive Arts Society (PAS) and their actions concerning the class. Chapter Three addresses the methods and procedures by which the questionnaire was constructed and distributed. Chapter Four presents the results of the data in table format. Chapter Five provides a summary of the data and compares the results with the PAS recommended standards. This chapter concludes with a list of topics suggested for inclusion in the class as a result of this research and a profile of the average respondent. Chapter Six offers conclusions and recommendations for further research.

## CHAPTER II

### RELATED LITERATURE

From the training of elementary music teachers to that of symphony orchestra conductors, a great deal of literature has focused on specific areas of preparation. Some of that literature addresses the training of the school band or orchestra director, but little has focused specifically on the percussion education of those directors. In order to understand these levels of education, a broader view of music teacher training is necessary.

#### The Teacher Educator

Music teacher training has been a prominent topic in print media and at conventions and conferences nationwide since the early 1900's. One speech that has remained significant through the years was presented by the president of the Music Teachers National Association at its convention in 1915. J. Lawrence Erb placed the future of music onto the shoulders of those who train music teachers.

It is, then, a trite saying that the future of music, both as an art and as an educational process, is directly dependent upon the quality of the teachers, that the training of the teacher is without qualification the most important matter that may engage the attention of musicians . . .<sup>7</sup>

More recently, the *Music Educator's Journal* (1986) focused on music teacher education. Its contributors continued to stress the importance of teacher education.

The role of the teacher educator is without doubt the most complex and the most crucial of the elements in an education environment. The teacher educator is both participant and planner, determining the shape of the learning environment and interacting with the learner within that environment. The quality of the experience for the learner will be directly related to the ability of the teacher educator to undertake these dual roles successfully.<sup>8</sup>

Teacher educators in the colleges and universities are charged with shaping the music education degree programs that adapt to the growing interest in the arts and the

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<sup>7</sup> J. Lawrence Erb, "The Training of the Teacher," *American Music Teacher*, (Aug/Sep 1996): 21.

<sup>8</sup> Eunice Boardman, "New Environments for Teacher Education," *Music Educator's Journal*, (Oct 1992): 42.

broadening of general education requirements. The American Association of Colleges for Teacher Education (AACTE), the National Association of Schools of Music (NASM), and the Music Educators National Conference (MENC) all have offered paradigms for teacher education evaluations based on extensive professional research. The opinions of experts, however, are not the only source of evaluation the education system has of determining teacher training effectiveness.

A 1980 study focused on “competent” teachers or ones who had received a high rating on a test of criteria for certification. These teachers were compared with “incompetent” teachers, defined as those who received a low rating on the same test. The results of their classroom performance abilities suggested that;

the ‘competent’ teacher’s students arrived more rapidly toward the cognitive and somewhat less rapidly toward the affective goals of education, and that the ‘incompetent’ teacher’s students would grow somewhat more rapidly toward the affective goals and somewhat less rapidly toward the cognitive ones. But the differences would be small - perhaps non-existent.<sup>9</sup>

Thorough evaluation of a teacher’s education can only be accomplished when both professional and teacher have been queried.

### The Teacher’s Opinions

In 1956, a study asked several music teachers their opinions about their college training in music. The purpose of this study was to “make an analysis of the minimum requirements in teacher-training programs in music . . . and to evaluate them through comparison according to classification of institutions and in relation to the joint standards.”<sup>10</sup> Those standards were created for evaluating music education programs by the AACTE, NASM, and MENC mentioned earlier. The four areas they evaluated were general culture, basic music, musical performance, and professional education. Each area

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<sup>9</sup> Homer Coker, Donald M. Medley, and Robert S. Soar, “How Valid Are Expert Opinions About Effective Teaching?,” *Phi Delta Kappan*, (October 1980): 149.

<sup>10</sup> Wilbur J. Peterson, “Training of Secondary School Music Teachers in Western Colleges and Universities,” *Journal of Research in Music Education*, (Fall 1955): 131.

received criticism and suggestions for improvement from participating music teachers in the study. Of particular interest to the current project were the comments from the teachers regarding their percussion education. Under the area of musical performance, several teachers, specifically in instrumental education, wanted “more emphasis placed upon the study of percussion instruments and upon marching band techniques.”<sup>11</sup> The summary concludes with six “essential points on which the greater number of teachers agreed.”<sup>12</sup> The first five points concern the areas of general performance, administration, conducting experiences, chamber ensemble, and piano study. The sixth point singles out percussion again stating the need for more training for future instrumental teachers.

### Importance of Methods Courses

Methods courses lie at the core of the music education degree. It is in these courses that specific instrumental pedagogical needs can be addressed. It is the job of the teacher educator to remain familiar with the specific needs faced by teachers today. In an article about the opinions of music teachers regarding their professional preparation, Taylor suggests that some teacher educators can lose sight of reality in the classroom. “It is, unfortunately, easy for an instructor who moves in the protected atmosphere of higher education to become too idealistic or to lose touch with the rising generation.”<sup>13</sup> Grashel (1993) points out this problem as he writes about research in music teacher education.

Pertinent research-based information should form the basis for undergraduate teaching methods and materials courses. Methods courses have traditionally been organized and delivered via an experiential approach. While personal insight and teaching experiences are vital, the relevance of this pedagogical technique for today’s college student is questionable, especially when used by professors who have been absent from the public school classroom for several years.<sup>14</sup>

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<sup>11</sup> *ibid.*, 134.

<sup>12</sup> Wilbur J. Peterson, “The Place of the Performance Area in Training High School Music Teachers,” *Journal of Research in Music Education*, (Spring 1956): 56.

<sup>13</sup> Corwin H. Taylor, “Opinions of Music Teachers Regarding Professional Preparation in Music Education,” *Journal of Research in Music Education*, (Winter 1970), 337.

<sup>14</sup> John Grashel, “Research in Music Teacher Education,” *Music Educator’s Journal*, (July 1993): 45.

In a symposium on teacher education (1984) in Madison, Wisconsin, the general intent of the methods course was scrutinized in an attempt to apply more reality to teaching. The committees present during this symposium defined the methods class as “a place for the synthesis of philosophy, theory, and practice.”<sup>15</sup> In a summary report, these suggestions were offered for the “practice” part of the approach.

Strategies should include modeling by the course instructor; presenting resources and resource people; guided observations in a variety of educational settings; practicum experiences; student discussions to encourage critical thinking, and student self-evaluation opportunities.<sup>16</sup>

The final presenter in the symposium, Eunice Boardman Meske, outlined a theoretical approach to teaching a methods course followed by some practical considerations resulting from the previous education theories. She stressed the importance of an organized class outline that includes the theoretical and practical approach to every subject.

As teachers of future teachers we can't plan a curriculum, a semester's course or a single class hour of our methods class by engaging our students in random series of discrete, disjunct, atomistic activities if we expect what we do in our classes to truly influence that future teacher's behavior when they are finally in the field. Only to the extent that our total behavior as a teacher of teachers reflects this synergism, the continuous evolution of human learning resulting from the interaction of the four components of learning [concept, behavior, conceptual mode, cognitive strategy], can we truly effect teacher education reform.<sup>17</sup>

### The Education of the Band Director

A study of the education of the band director was conducted by the College Band Directors National Association in 1975. This study sought to “determine what the directors themselves considered to be important areas of study in the education of the band

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<sup>15</sup> Anthony L. Barresi. “Summary Report of the Symposium on Teacher Education, Madison, Wisconsin, October 24, 1984,” *Dialogue in instrumental music education*, (Spring 1985): 15.

<sup>16</sup> *ibid.*, 16.

<sup>17</sup> Eunice Boardman Meske, “A Process for Improvement of Undergraduate Teacher Training Programs,” *Dialogue in instrumental music education*, (Spring 1986): 31.

director.”<sup>18</sup> A questionnaire was sent to 1280 selected band directors throughout the fifty states, with a total of 487 returned. The major portion of the questionnaire consisted of a listing of forty-four music courses divided into six categories: history and literature, theory, music methods, applied music, performance, and student teaching. The responses available for each category were:

1. Is this course needed for preparation as a band director?
2. Did you take the course?
3. Was the course content adequate?
4. Was the course content inadequate?
5. Was the course taught adequately?
6. Was the course taught inadequately?
7. Did not have the course.

The results in the area of percussion were disturbing. Eighty-six percent of the respondents believed the percussion techniques course was needed, ranking the class sixth in importance for the preparation of the band director. Of these, only 59% of the directors felt the course content was adequate. The difference between the need for the class and the adequacy of the class was the highest out of the forty-four courses listed in the questionnaire. In summary, the committee urged the teachers to continually examine the content and learning structure of their methods courses.

We as teachers in higher education should remind ourselves of the necessity of continually examining, evaluating, and revising the courses we teach. Are we really teaching what is needed - or are we teaching what we were taught was needed?<sup>19</sup>

Another project was conducted to investigate the problem of marching band training. Tracz (1987) surveyed high school band directors to determine their needs, desires, and level of preparation received in the area of marching band. He also surveyed university educators to determine what was offered in the marching band techniques course and compared the results of each survey. A questionnaire was sent to 150 universities, resulting in 113 responses. The questionnaire sent to 430 band directors resulted in 100

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<sup>18</sup> CBDNA Research & Education Committee Report, “The Education of the Band Director,” *Journal of Band Research*, (Fall 1975): 18.

<sup>19</sup> *ibid.*, 29.

responses.

Of particular interest to the current study were the results from the fourth question of the questionnaire. “To what extent is knowledge and understanding of each of the following topics critical to a successful teaching experience with marching bands?”<sup>20</sup> The number one answer from the respondents was percussion, which received a score of 4.821 (1 = not at all, 5 = extremely). Rehearsal techniques and marching fundamentals were second both receiving a score of 4.523. Organization was third with a score of 4.511 and music selection was fourth with a score of 4.345.<sup>21</sup> No other instrument category was present on Tracz’s list. In the CBDNA study mentioned earlier, marching band techniques was rated 18th in necessity for the preparation of the band director and 57% of those felt the class content was adequate.<sup>22</sup>

### The Percussion Techniques Course

The first survey concerning the percussion techniques course was conducted by William Albin in 1978. Albin randomly surveyed junior high and high school instrumental music teachers from Ohio, Indiana, and Kentucky. The survey sought information about “the nature of the respondents’ college percussion methods class training; evaluation of that training; and recommendations for the improvement of college percussion methods courses.”<sup>23</sup> From the 626 surveys distributed, 244 were returned. The results indicated that 63% of the respondents felt that their percussion techniques course did not prepare them for the current demands in percussion. Fewer than 48% felt they were prepared to

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<sup>20</sup> Frank Carl Tracz, “Marching Band Techniques in the Music Teacher Education Curricula: A Survey of High School Band Director Needs and Current University Offerings and Practices” (Ph.D. diss., Ohio State University, 1987), 48.

<sup>21</sup> *ibid.*, 49.

<sup>22</sup> CBDNA Research and Education Committee Report, “The Education of the Band Director,” *Journal of Band Research*, (Fall 1975): 21.

<sup>23</sup> William Albin, “Teacher Preparation in Percussion: Results of a Survey,” *Percussive Notes*, (April 1985): 69.

teach percussion when they began their career as a music teacher. Two of the main recommendations for the class from the respondents were: “1) coverage of a more complete number of percussion instruments with special emphasis in the areas of drum set, accessory instruments, mallet-played instruments, and Latin American instruments; 2) increase in number of clock and credit hours.”<sup>24</sup>

In 1978, concerns were raised by Donald Gilbert about the percussion education of the band director. Twenty years ago, the percussion techniques class often was not required for teacher training. Ironically, several of the problems he addressed in 1978 are still present today. He stressed the importance of taking class percussion and recommended the advice of professional percussionists.

The music director must realize that when he confronts a percussion problem which he himself cannot solve, he should consult the nearest professional percussionist either in a professional performing organization or at a nearby college or university. After all, such advice and consultation is part of the responsibility for which professional percussionists are trained.<sup>25</sup>

A 1984 survey of college percussion instructors by Glenn Steele assessed general information about percussion programs across the country. One of the questions in his questionnaire asked for recommendations concerning the Percussive Arts Society’s involvement in the future of percussion education. One response addressed the percussion techniques class. “The future of percussion education lies with the college percussion methods class. This is where prospective teachers learn the potential of percussion and where grass-roots support is built for quality percussion education.”<sup>26</sup>

Cocuzzi and Shiner (1988) were the first to publish suggestions for the syllabus of the percussion techniques class. Based on interviews with several experienced band directors, they created a list of areas that seemed to be in need of the greatest attention.

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<sup>24</sup> *ibid.*, 69.

<sup>25</sup> Donald K. Gilbert, “Class Percussion in the University - Its Function,” *Woodwind World - Brass and Percussion*, (Summer 1978): 31.

<sup>26</sup> Glen Steele, “Percussion in Higher Education: A Perspective on Its Present and Future,” *Percussive Notes*, (Winter 1988): 8.

Several recommendations were listed under each instrument category which covered all percussion instruments except marching percussion.<sup>27</sup>

A second set of recommendations for the course syllabus was offered by Gilbert Baker (1991). He suggested a list of topics covering the entire percussion spectrum. The six major percussion instrument categories were included (snare drum, keyboard percussion, timpani, drumset, marching percussion, and accessories) with identical subdivisions under each category (instrument concerns, playing skills developed, and basic pedagogy).<sup>28</sup>

Another percussion survey was completed by Mark Ford and Bob Berheide (1991). Their task was two-fold. "One, to establish an understanding of the Indiana high school student's experience with percussion and two, to examine the similarities and differences of Indiana band directors' approaches to percussion education and of their training to teach percussion."<sup>29</sup> When analyzing the responses about the training of directors, a list of percentages indicated the length of time a particular instrument category was studied. Forty-five percent of the respondents indicated they had studied percussion for one semester and 33% had at least two semesters of study. The percentages dropped sharply at three semesters. During this training, all the respondents indicated they had studied snare drum. Seventy-one percent had studied mallet instruments, 65% had studied timpani, 62% had studied bass drum, 59% had studied accessory percussion, 56% had studied cymbals, 43% had some training in maintenance, 30% had studied drumset, and 15% indicated they had studied snare drum only.<sup>30</sup>

The only article offering suggestions for assignments and general teaching practices in the percussion techniques class came from Thom Hasenpflug (1991). He made

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<sup>27</sup> Frank Cocuzzi and Kristen Shiner, "What Really Needs to be Taught in the Percussion Methods Class!," *Percussive Notes*, (Summer 1988): 24.

<sup>28</sup> Gilbert Baker, "The Percussion Methods Class," *Percussive Notes*, (April 1991): 43.

<sup>29</sup> Mark Ford and Bob Berheide, "A Percussion Survey of Indiana High School Bands, Part 1: The Students' View," *Percussive Notes*, (Dec 1991): 8.

<sup>30</sup> Mark Ford and Bob Berheide, "A Percussion Survey of Indiana High School Bands, Part 2: The Director's View," *Percussive Notes*, (Feb 1992): 36.

suggestions concerning the motivation of students in the class and the need to continually make each class topic accessible to the non-percussionist by way of composing, introducing teacher specialization's, suggesting a broad literature scope, offering hands-on approaches, and including a heavy performance emphasis.<sup>31</sup>

The most recent article concerning the percussion techniques class addressed the failure of drumset instruction within the class. Coffin (1997) emphasized the need for more drumset instruction for non-percussionists from the college percussion instructor. "It is up to the percussion professor to instruct future instrumental music educators on the drumset in more than just a couple of sessions of a percussion methods class."<sup>32</sup> Coffin acknowledged that the techniques class is already full of more information than can be covered but argued for a re-evaluation involving more drumset education.

Being a secondary instrumental teacher in today's environment with all of its distractions is quite a challenge. Contests, bringing home the trophies, and having to provide music every time an athlete puts on a jockstrap adds to the stress of any teacher who is required to teach an idiom, like jazz, for which they have little knowledge or interest. Therefore, wouldn't it be better to develop a curriculum that prepares the non-percussionist to handle performance situations as opposed to a curriculum geared toward those students who intend to pursue music as a career?<sup>33</sup>

#### The Involvement of the Percussive Arts Society

The Percussive Arts Society has been interested in the content of the percussion techniques class for some time and recently established several sub-committees within the College Pedagogy Committee to examine the class. A summary of the sub-committees' progress follows.

At the Percussive Arts Society International Convention (PASIC) in 1984, Thom Schneller first expressed concern about the lack of standards in college percussion

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<sup>31</sup> Thom Hasenpflug, "Motivation in Methods Classes," *Percussive Notes*, (April 1995): 41-43.

<sup>32</sup> Jim Coffin, "The Failure of Drumset Instruction in College Methods Classes," *Percussive Notes*, (August 1997): 18.

<sup>33</sup> *ibid.*, 19.

programs across the country.<sup>34</sup> It was not until 1990 that the PAS Curriculum Committee was formed to discuss any type of standards. An open forum held at PASIC '90 in Philadelphia discussed concerns and topics of interest to college percussion instructors. Out of this forum grew the College Pedagogy Committee chaired by Gary Cook. One of the areas of interest was the percussion methods class. In 1992, a sub-committee entitled Curriculum and Instruction was established to begin investigating the development of standards for the college methods class.

One suggestion by Dennis Rogers, chair of the Curriculum and Instruction committee, was to conduct a phone survey of instrumental ensemble directors to determine their training in percussion as it related to their comfort level in teaching percussion.<sup>35</sup> However, his committee opted to first solicit information from college percussion instructors. A questionnaire was sent to all eleven-hundred percussion instructors in the United States seeking information regarding their current syllabus for the percussion methods class. The questionnaire's one-page biographical component sought information about general school items such as student body size and faculty. A twenty-four question document followed covering topics ranging from class size, text used, available equipment, grades given, exit exams, and departmental requirements attached to the class. One question addressed instrument categories covered in the class.

Rogers presented the committee's findings at PASIC '94. He received 102 responses, 95 of which were faculty responses, 6 administrator responses, and 1 graduate student response. Table 2.1 lists results from the question regarding the instrument categories and related topics taught in the class.

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<sup>34</sup> PAS College Pedagogy Committee, "Standards for the College Percussion Methods Class," *Percussive Notes*, (June 1997): 43.

<sup>35</sup> Memo to Phil Faini from Dennis Rogers regarding the PAS College Pedagogy Sub-Committee investigation as it relates to percussion methods courses in colleges and universities, November 16, 1992.

Table 2.1 Topics Taught in Percussion Techniques Class

<i>Instrument Category</i>	<i>Percentage of Frequency</i>
Timpani	91
Keyboard percussion	89
Bass drum, cymbals and accessories	89
Concert snare drum	87
Concert ensemble percussion techniques	82
Drumset	73
Marching percussion	72
Rudimental/corps-style snare drum	67
Percussion ensemble	67
Multiple percussion	61
Ethnic percussion	48

Only one instructor included Orff instruction in the methods course. Rogers concluded that the areas lacking the most instruction within the course are electronic percussion, global (ethnic) percussion, and Orff instruction.<sup>36</sup>

Following Rogers' study, another sub-committee was formed from the College Pedagogy Committee entitled "Establishing Standards for the Percussion Methods Class" chaired by Michael Combs. The purpose of this committee was to formally develop the minimum standards for the percussion methods class. These standards would then be approved by the Executive Board of PAS and sent to NASM for inclusion into the *National Schools of Music Handbook*. The current listing in the handbook on "essential competencies and experiences for the instrumental music teaching specialization" reads:

- (a) knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in heterogeneous or homogeneous groups;
- (b) experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;
- (c) experiences in the use of the singing voice in class or ensemble;
- (d) laboratory experience in teaching beginning instrumental students - individually, in small groups, and in larger classes.<sup>37</sup>

Combs suggested the idea of soliciting information from current instrumental ensemble directors, as did Rogers at one time, realizing the need for information on the

<sup>36</sup> Dennis Rogers, "A Presentation of the Findings From the Percussion Methods Course Questionnaire and the General Information Questionnaire" (research presentation at the Percussive Arts Society International Convention, Atlanta, Georgia, November 1994), 3.

<sup>37</sup> National Association of Schools of Music Handbook, Reston, VA: pg. 59-60.

success of the class nationwide.<sup>38</sup> After receiving input concerning this idea from the sub-committee, it was voted to seek input from the college instructors once again. However, the information sought this time would encompass a detailed list of instrument categories and their unique pedagogical techniques that should be taught in the percussion techniques class. Sixteen instructors responded with comments that were reviewed by members of the sub-committee. Since the committee was interested in minimum standards only, the list was condensed to the following general recommendations:

For the snare drum, the minimum standards were written as:

knowledge of the proper snare drum technique (grip and stroke technique) and the various styles of drumming and special effects, as most appropriately applicable to current school literature; knowledge of the Percussive Arts Society International Drum Rudiments and performance skills of the basic and essential rudiments.

For timpani, keyboard percussion, drumset, multi-percussion, and accessories, the minimum standards were written as:

familiarity with the basic technique (as related to grip, stroke technique, and related application) and performance role within the school music ensemble of timpani, keyboard percussion, drumset, multi-percussion, basic accessories, and significant ethnic percussion instruments.

For marching percussion, the minimum standards were written as:

knowledge of the specifications of the basic marching percussion instruments found in current school marching bands, and their functions in the drum line as well as their role within the total marching band.<sup>39</sup>

### Summary

Teacher education has been an important topic on the minds of educators for years because of the influence teachers have on the next generation. The teacher educator must ensure the future teacher is thoroughly trained in all aspects of the relevant subject. Seeking the teacher's opinions about their training is a popular form of evaluation of the teacher educator and the methods courses designed to address specific pedagogical needs

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<sup>38</sup> Memo to Members of the Sub-Committee "Standards for the Percussion Methods Class" from Michael Combs regarding procedure, October 5, 1995.

<sup>39</sup>PAS College Pedagogy Committee, "Standards for the College Percussion Methods Class," *Percussive Notes*, (June 1997): 43.

form the core of teacher training and are the classes best suited for evaluation. Future instrumental ensemble directors take methods courses in all the instrument categories. The education of the band director has been researched by several individuals and a reoccurring request from the directors is for more attention in percussion. The percussion techniques class includes a large amount of information spanning several instrument categories presented in a short amount of time. The percussion educator of future band directors should know the students' needs to plan an effective syllabus and learning environment. The Percussive Arts Society has investigated standards for the percussion techniques class in an effort to help this process.

## CHAPTER III

### METHODS AND PROCEDURES

The purpose of this study was to assess the perception of selected instrumental ensemble directors about the percussion techniques class they took during their college education. A questionnaire was constructed and sent to MENC members in three different states. Assistance in the development of the research instruments was provided in part by a graduate class of statistical consultants at the University of Missouri-Columbia. The class consisted of three student members and a faculty mentor, Dr. John Hewett. Their assistance was sought through weekly meetings during the semester. Each member devoted time to a certain area of the project such as questionnaire formatting, computer program preparation, and clarity of wording. The committee also assisted the researcher with particular needs such as statistical interpretation, data entry programming, and clarification of the data.

#### The Questionnaire

The first step of the project was to create an objective and effective questionnaire. After a review of different texts, syllabi, and the new standards created by PAS, an initial list of “brainstorming” questions was developed. These questions would answer the following three basic research premises:

- A) Was a particular element taught in their class?
- B) Was that element used in their teaching?
- C) Was the knowledge of that element helpful in their teaching?

These parameters were then narrowed to seven areas of training within the class.

1. snare drum
2. keyboard percussion
3. timpani
4. accessory percussion
5. drumset
6. marching percussion
7. non-musical or miscellaneous category

The “brainstorming” questions were centered around musical subjects concerning technique and performance within the various instrument categories. Biographical information such as age and gender were addressed at the beginning of the questionnaire along with general questions about their current teaching responsibilities. The questions for each instrument category followed a rough outline addressing technique and literature issues. Instrument specific questions, such as timpani tuning, were included as well. Each section concluded with a question about the testing procedures used for that instrument. The final section was dedicated to non-musical aspects of percussion such as maintenance, repair, and storage. The last question solicited an overall narrative opinion of the class.

The original nine-page form of the questionnaire included sixty-five questions. After reviewing the wording of several questions for redundancy and clarification, many were eliminated or combined into two-part questions. Lengthy worded questions were separated into two or more questions. The order of the questions was reviewed for objectivity and author bias as well as continuity. Each section (instrument category) began and ended with similar questions with instrument-specific questions in the middle. Several of the tables were expanded to answer more than one question. The result of these changes produced a second seven-page version which included fifty-six questions.

The second version again was reviewed for wording clarification and underwent minor changes before a pilot test was administered. The third version (seven pages, fifty-nine questions) was distributed to a select group of ten instrumental ensemble directors as a pilot test. Additional questions sought their input regarding the length of time it took to complete the questionnaire and any wording problems. A final question allowed space for additional comments. Five people returned the pilot test with several suggestions for improvement. It took twenty minutes for most of the pilot respondents to complete the questionnaire. Several questions (#2, 4, 16, 52, 54, 57) were described as confusing and

suggestions were offered for clarification. The additional comments focused on format and the inability to remember answers to certain questions.

The most significant suggestion and subsequent change in the format of the document was the addition of a question that would allow the respondent to skip entire sections of the questionnaire if they did not receive training in that area. At the beginning of every instrument section, this yes/no question was added:

**Did you receive any (snare drum, keyboard percussion, timpani, accessories, drumset, or marching percussion) training during your percussion techniques course?**

If the respondent did not receive any training on that particular instrument, they were encouraged to skip those questions and continue to the next section.

The fourth version (after the pilot test changes were revised) was reviewed by the data entry processors for formatting considerations in relation to their software program. They suggested reducing the number of open-ended questions that solicited narrative answers. By creating a list of possible answers to these questions, the recipient could checkmark a selection or selections. This would allow the processors to quickly enter the information instead of interpreting an individual's handwriting slowing down the data entry process. Therefore, the questionnaire was revised again to accommodate this suggestion.

An example of this change can be seen in the following two questions. This is how the questions appeared on the pilot document.

**6. What college(s) did you attend?**

<b>College</b>	<b>Degree Received</b>	<b>Field/Subject Studied</b>
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

**8. Have you taken a percussion techniques/methods class?      Yes    No**

By combining these two questions into a large table, the respondent can take less time completing the question and the data are easier to process. The changed format is as follows:

Table 3.1 Question #5 from Questionnaire

5. Using the table, indicate which degrees you have received, the type of college you received the degree at, and if you had a percussion techniques/methods class during that degree. (Circle the appropriate response.)

Degree	Type of College				Percussion Techniques Course	
	Private Liberal Arts	Conservatory	Minor State College / Univ.	Major State University	Yes	No
	B.M. Arts	1	2	3	4	1
B.M. Education	1	2	3	4	1	0
B.M. Performance	1	2	3	4	1	0
B. Fine Arts	1	2	3	4	1	0
M.M.E.	1	2	3	4	1	0
M.M.P.	1	2	3	4	1	0
M.F.A.	1	2	3	4	1	0
D.M.A.	1	2	3	4	1	0
Ph.D. Ed.	1	2	3	4	1	0
E.E.D.	1	2	3	4	1	0
Other	1	2	3	4	1	0

Not all the open-ended questions were changed. Eight questions offering a narrative answer remained in the document at this time.

Another suggestion offered by the data processors was the addition of numbers inside the tables. Instead of allowing the respondent to check an empty box, it was suggested to have them circle a number in that box so the processors could enter an actual number into their software program. Each number would have a designated label for reference in the analysis. For example, in the above table the **Private Liberal Arts** column is designated by the number 1. If the 1 was circled, the data entry processors would enter a 1. When the printout was completed, the column headings were labeled 1 through 4 with a larger number in the column indicating how many responded to each category.

The fifth version of the questionnaire contained the revisions suggested by the data entry processors and was drastically different from the fourth. This eight-page document included eighty-one questions. This questionnaire was sent to members of the PAS College Pedagogy Committee for validation. Their input was sought as experts in the field for verification of valid questions that pertain to the subject as originally conceived. They

were also allowed the opportunity to point out author subjectivity and bias for correction. Four questions were presented to them concerning the validity of the document. They were:

1. Do you see a need for any additional questions to be included in this document?
2. Were there any questions that you felt did not relate to the subject well?
3. Do you feel this is a valid questionnaire?
4. Additional comments:

Seven members of the committee returned comments primarily offering suggestions for additional questions. All felt the document was very thorough and valid. Tom Morgan, percussion instructor at Washburn University was particularly helpful with the drumset section. As a result, five new questions were added to this area regarding listening, rhythm section relationships, sight-reading, and discography availability.

After the validity study revision was completed, the document went through more format changes but the content remained unchanged. Tables were condensed and extra spaces eliminated. The instrument sections were designated by a solid line to allow for more visual clarity. It was also decided that a number corresponding to each respondent's name would be placed in the upper right hand corner of the document. This number was needed to easily identify the respondents in the future for the drawing and the re-test. After three months of revisions, the final questionnaire became a four-page, double-sided, ninety-five question document taking approximately twenty minutes to complete. A copy of the questionnaire is provided in Appendix A.

### Survey Recipients

The recipients of the questionnaire were Illinois, Missouri, and Wisconsin instrumental ensemble directors at the junior and senior high school levels who served as instructors for concert band, marching band, pep band, jazz band, orchestra, and some for private lessons and percussion ensemble. These directors are involved with young percussionists on a daily basis and could offer opinions regarding their training based on everyday practical situations.

The mailing list used for the main survey was obtained from the Music Educators National Conference (MENC), the largest listing of active music educators in the country. A total of 2,258 active MENC members serving as junior high and high school instrumental ensemble directors in Illinois, Missouri, and Wisconsin received the main questionnaire. Two lists were obtained from MENC; one for the initial mailing and one for a follow-up postcard which was sent as a reminder two weeks after the first mailing.

### Drawing

In an effort to maximize the percentage of surveys returned, a drawing was held one month after the mailing to award several percussion instruments and other items to the respondents. The drawing was announced to the respondents when they received their questionnaire as an incentive to complete and return the document as soon as possible. Nine companies donated items for the drawing. The companies that sponsored the drawing were Encore Mallets, Evans Drumheads, Gambal Mallets, Mike Balter Mallets, Pro-Mark, Regal Tip/Calato, Sabian, Yamaha, and Zildjian. The winners and prizes are listed in Appendix B.

### Re-Test

The two types of reliability assessed for the data of this questionnaire are the ability to generalize to different scorers or interrater, and the ability to generalize to different times, or test-retest. As soon as the first one-hundred questionnaires were completed and returned from the recipients, an identical questionnaire was sent to those same individuals asking for the second document to be completed and returned as well. Forty-three questionnaires were completed and returned for the re-test analysis.

Five similar questions were compared in the re-test. The results determined if the data were consistent between the initial answer and the re-test answer. A kappa

coefficient<sup>40</sup> was used to determine the intrarater reliability of the test and re-test. The chosen questions concerned the testing of the specified instrument area (Q-29, Q-40 , Q-50, Q-55, Q-65, Q-74). The question for snare drum reads:

**Q-29. Were you tested on the snare drum material? Yes No DNR**

Kappa values range from -1.00 (total disagreement) to +1.00 (total agreement) with the value of zero indicating chance agreement. A scale ranging from .2 (poor) to 1.0 (very good) was used to determine the agreement of the coefficients. Table 3.2 lists the kappa coefficients.

Scale            ≤.2 Poor  
                       ≤.4 Fair  
                       ≤.6 Moderate  
                       ≤.8 Good  
                       ≤.1.0 Very Good

Table 3.2 Kappa Coefficient Results

<i>Question</i>	<i>Kappa Coefficient</i>	<i>Scale Results</i>
Q-29	.5479	fair-moderate
Q-40	.6128	moderate
Q-50	.6788	moderate
Q-55	.8358	good
Q-65	.7590	moderate-good
Q-70	.5976	fair-moderate

The results of the reliability test determined the re-test was in fair to good agreement which assumes the questionnaire data were generally consistent.

Once the initial questionnaires were returned, they were double-entered into a computer program by professional data entry processors. The data were entered into a SAS (Statistical Analysis System) program which translated the information from the questionnaires into percentages. The surveys used in the re-test were also entered by the processors but were not included in the final SAS analysis.

<sup>40</sup> John Salvia and James Ysseldyke, *Assessment* (Houghton Mifflin Company: Boston, 1995), 145.

## CHAPTER IV

### RESULTS

The purpose of this study was to assess the perception of selected instrumental ensemble directors about their percussion techniques class. A questionnaire was created and sent to directors in Illinois, Missouri, and Wisconsin to collect their opinions of the class they took during their college education. The questionnaire was designed to answer the research questions discussed in Chapter One.

These research questions were:

- What specifics were actually taught in the class?
- Have these specifics been utilized in actual teaching situations?
- How applicable was the knowledge received in the class in relation to these situations?
- In retrospect, how well did this class prepare them for the work field?

A total of 2,258 questionnaires was sent to MENC members who were currently teaching instrumental ensembles at the junior and senior high school levels. A total of 642 questionnaires were returned for a response rate of 28%. Of the 100 questionnaires sent for the re-test, a total of forty-three were returned by the final deadline equaling a response rate of 43%. The summary results for each question follow in the order presented on the questionnaire.

## BIOGRAPHICAL QUESTIONS

### 1a. Age

The number of respondents who completed Q-1a totaled 638 out of 642. There were 175 who were 30 and below, 190 were 31-40, 194 were 41-50 and 79 were 51 and over. The results are listed in Table 4.1

Table 4.1 Age

Age	Respondents	%
30 and younger	175	27.4
31-40	190	29.8
41-50	194	30.4
51+	79	12.4
Total	N=638	

### 1b. Gender

The number of respondents who completed Q-1b totaled 640 out of 642. There were 369 male respondents and 271 female. The results are listed in Table 4.2.

Table 4.2 Gender

Gender	Respondents	%
Male	369	57.7
Female	271	42.3
Total	N=640	

### 2. What year did you receive your undergraduate degree?

The number of respondents who completed Q-2 totaled 634 out of 642. There were 25 who received their undergraduate degree in 1960 or before, 93 received their degree from 1961-1970, 187 received their degree from 1971-1980, 187 received their degree from 1981-1990, and 142 received their degree from 1991-1997. The results are listed in Table 4.3.

Table 4.3 Year Undergraduate Degree Received

Year Undergraduate was Received	Respondents	%
1960 and earlier	25	3.9
1961-1970	93	14.7
1971-1980	187	29.5
1981-1990	187	29.5
1991-1997	142	22.4
Total	N=634	

### 3. State

The number of respondents who completed Q-3 totaled 639 out of 642. There were 248 from Illinois, 194 from Missouri, and 197 from Wisconsin. The results are listed in Table 4.4.

Table 4.4 State

State	Respondents	%
Illinois	248	38.8
Missouri	194	30.4
Wisconsin	197	30.8
Total	N=639	

### 4. What is your main instrument? (Select one of the following.)

The number of respondents who completed Q-4 totaled 638 out of 642. There were 52 who indicated percussion as their main instrument, 247 indicated brass, 249 indicated woodwinds, 52 indicated strings, and 38 indicated piano. The results are listed Table 4.5.

Table 4.5 Main Instrument

Main Instrument	Respondents	%
Percussion	52	8.2
Brass	247	38.7
Woodwinds	249	39.0
Strings	52	8.2
Piano	38	6.0
Total	N=638	

5. Using the table, indicate which degrees you have received, the type of college you received the degree at, and if you had a percussion techniques/methods class during that degree. (Circle the appropriate response.)

The respondents circled all degrees that applied to their education. Table 4.6 lists the results for the types of schools and degrees. Table 4.7 contains the results from the second half of Q-5 where the percussion techniques class was concerned.

Table 4.6 Types of Schools and Degrees

R = Number of Respondents

Type of Degree	Private Liberal Arts		Conservatory		Minor State College		Major State University		Total Respondents
	R	%	R	%	R	%	R	%	
BMA	26	53.1	1	2.0	8	16.3	14	28.6	49
BME	132	24.7	27	5.1	99	18.5	276	51.7	534
BMP	7	21.2	3	9.1	7	21.2	16	48.5	33
BFA	7	26.9	0	0	3	11.5	16	61.5	26
MME	29	13.7	14	6.6	36	17.0	133	62.7	212
MMP	9	17.0	5	9.4	7	13.2	32	60.4	53
MFA	4	17.4	0	0	5	21.7	14	60.9	23
DMA	0	0	0	0	0	0	1	100.0	1
Ph D	0	0	0	0	1	25.0	3	75.0	4
EED	0	0	0	0	0	0	5	100.0	5
Other	17	26.2	3	4.6	10	15.4	35	53.8	65

Table 4.7 Percussion Techniques Class During the Degree

R = Number of Respondents

Type of Degree	Yes		No		Total Respondents
	R	%	R	%	
BMA	48	85.7	8	14.3	56
BME	484	94.0	31	6.0	515
BMP	18	69.2	8	30.8	26
BFA	20	83.3	4	16.7	24
MME	60	33.5	119	66.5	179
MMP	4	10.0	36	90.0	40
MFA	3	20.0	12	80.0	15
DMA	1	100.0	0	0	1
Ph D	0	0	4	100.0	4
EED	0	0	4	100.0	4
Other	24	45.3	29	54.7	53

**6. How many students do you work with daily?**

The number of respondents who completed Q-6 totaled 638 out of 642. There were 13 who indicated they worked with 20 or less students per day, 36 worked with 21-40 students, 62 worked with 41-60, 73 worked with 61-80, 106 worked with 81-100, and 348 worked with more than 100 students per day. The results are listed in Table 4.8.

Table 4.8 No. of Students Worked with on a Daily Basis

No. of students worked with on a daily basis	Respondents	%
0-20	13	2.0
21-40	36	5.6
41-60	62	9.7
61-80	73	11.4
81-100	106	16.6
100+	348	54.5
Total	N=638	

**6a. Of those students, how many are percussionists?**

The number of respondents who completed Q-6a totaled 632 out of 642. There were 295 who indicated they worked with 10 or less percussionists per day, 227 worked with 11-20 percussionists, 85 worked with 21-30, 17 worked with 31-40, and 8 worked with more than 41 percussionists per day. The results are listed in Table 4.9.

Table 4.9 No. of Percussionists

No. of Percussionists	Respondents	%
0-10	295	46.7
11-20	227	35.9
21-30	85	13.4
31-40	17	2.7
41+	8	1.3
Total	N=632	

**7. Which of the following levels of students do you teach?  
(Check all that apply.)**

The respondents were asked to indicate all the levels of students they encounter every day. They were able to indicate more than one answer. Table 4.10 lists the results in order of frequency.

Table 4.10 Level of Students

Level of Students	Respondents	%
Junior High	478	74.4
Beginning	454	70.7
High School	408	63.6
College	23	3.6

**8. Do you have a percussion specialist at your school?**

The number of respondents who completed Q-8 totaled 637 out of 642. There were 132 who did have a percussion specialist at their school and 505 that did not. The results are listed in Table 4.11.

Table 4.11 Percussion Specialist

Percussion Specialist	Respondents	%
Yes	132	20.7
No	505	79.3
Total	N=637	

**8a. If yes, are you the percussion specialist?**

The number of respondents who answered yes to Q-8 was 132, however, 207 responded to Q-8a. There were 49 respondents who indicated they were the percussion specialist at their school and 158 indicated they were not the specialist. The results are listed in Table 4.12.

Table 4.12 Is Respondent Percussion Specialist

Is Respondent Percussion Specialist	Respondents	%
Yes	49	23.7
No	158	76.3
Total	N=207	

**9. Do you teach percussion lessons separate from the band (i.e. sectionals, private lessons, etc.)?**

The number of respondents who completed Q-9 totaled 633 out of 642. There were 426 who indicated they do teach private percussion lessons separate from band and 207 indicated they did not. The results are listed in Table 4.13.

Table 4.13 Does Respondent Teach Lessons Separate from Band Duties

Teach lessons outside band	Respondents	%
Yes	426	67.3
No	207	32.7
Total	N=633	

**9a. If yes, which of the following categories describe the types of lessons you teach? (Check all that apply.)**

The number of respondents who answered yes to Q-9 was 426. Those individuals were asked to indicate all the different levels of percussion lessons they encounter each week. They were able to indicate more than one answer. Table 4.14 lists the results to Q-9a in order of frequency.

Table 4.14 Level of Lessons

Levels of Lessons	Respondents	%
Intermediate Groups	290	68.1
Beginning Groups	273	64.1
Intermediate Individuals	215	50.1
Beginning Individuals	213	50.0
Advanced Groups	130	30.5
Advanced Individuals	127	29.8

**10. Did you receive training in percussion from any sources other than a percussion techniques course? (Check all that apply.)**

The respondents were asked to indicate all the sources that had provided additional percussion instruction for them. The results are listed in Table 4.15 in order of frequency. The most common “other” sources were: summer workshops, clinics at conventions and

conferences, drum corps, playing percussion in secondary ensembles in college, post graduate percussion lessons, articles and personal research, jazz pedagogy class, and friends and relatives who were percussionists.

Table 4.15 Sources of Additional Percussion Training

Sources of Training	Respondents	%
Rehearsal Observation	321	50.0
Band Methods	236	36.8
Other	189	29.4
Marching Band Techniques	154	24.0
Private Percussion Lessons	154	24.0
Conducting Class	99	15.4

**11. What do you wish you would have been taught more about pertaining to percussion during your musical training? (Check all that apply.)**

The respondents were asked to indicate all the percussion topics they wish they had more training on during their musical education. The results are listed in Table 4.16 in order of frequency. The “other” sources offered were simple percussion ensembles as accompaniments for general music (other than Orff), jazz ensemble drumming, good quality age-appropriate instruments (size, weight), special symbols for reading percussion music, resources (journals), purchasing suggestions, stick-mallet selection, sources to maintain knowledge and stay current, Latin percussion ensemble, adjustments for performance timbres, four-mallets on keyboard, and developing a percussionist’s sense of time.

Table 4.16 Topics on Which Respondents Wished for More Training

Topics	Respondents	%
Maintenance/Repair	360	56.1
Drumset	339	52.8
Marching Percussion	261	40.7
Jazz/Latin Accessories	228	35.5
Standard Methods Literature	201	31.3
Rudiments	189	29.4
Standard Performance Literature	186	29.0
Keyboard Percussion	178	27.7
Timpani	174	27.1
Percussion Ensemble	168	26.2
Organizing Concert Section	150	23.4
Part Distribution	148	23.1
Snare	107	16.7
Orchestral Accessories	88	13.7
Recordings/Videos	60	9.3
Other (see above)	38	5.9

12. Indicate how many percussion techniques courses you have taken.

The number of respondents who completed Q-12 totaled 639 out of 642. There were 436 who indicated they took one percussion techniques course, 113 indicated they took two, 37 indicated they took three, 14 indicated they took four, and 39 indicated they did not take a percussion techniques class. The results are listed in Table 4.17.

Table 4.17 No. of Percussion Techniques Courses Taken

No. of Percussion Techniques Courses	Respondents	%
1	436	68.2
2	113	17.7
3	37	5.8
4	14	2.2
0	39	6.1
Total	N=639	

## GENERAL QUESTIONS ABOUT THE PERCUSSION TECHNIQUES CLASS

The total number of respondents who answered Q-12 was 639 and 39 of those individuals did not take a percussion techniques class during their education. Those individuals were asked to end their responses at Q-12 and return the questionnaire as the rest of the questions would not pertain to them. Therefore, the number of possible respondents for the remainder of the questions totals 600.

### 13. In what calendar year did you take the class?

A total of 585 respondents answered Q-13. Twenty-two took the percussion techniques class in 1960 or before, 100 took the class between 1961-1970, 181 took the class between 1971-1980, 174 took the class between 1981-1990, and 108 took the class between 1991-1997. The results are listed in Table 4.18.

Table 4.18 Year of Class

Year of Class	Respondents	%
1960 and earlier	22	3.8
1961-1970	100	17.1
1971-1980	181	30.9
1981-1990	174	29.7
1991-1997	108	18.5
Total	N=585	

### 14. For how many weeks did your class meet?

The number of respondents who completed Q-14 totaled 591 out of 600. There were 44 who indicated their class met from 1-5 weeks, 122 indicated their class met from 6-10 weeks, 156 indicated their class met from 11-15 weeks, and 269 indicated their class met from 16-20 weeks. The results are listed in Table 4.19.

Table 4.19 Weeks Class Met

Weeks Class Met	Respondents	%
1-5	44	7.4
6-10	122	20.6
11-15	156	26.4
16-20	269	45.5
Total	N=591	

**15. How many hours per week did your class meet?**

The number of respondents who completed Q-15 totaled 589 out of 600. There were 85 who indicated their class met for one hour per week, 291 indicated their class met for two hours per week, 166 indicated their class met for three hours per week, 18 indicated their class met for four hours per week, and 29 indicated their class met for 5 hours per week. The results are listed in Table 4.20.

Table 4.20 Hours Per Week Class Met

Hours per week	Respondents	%
1 hr.	85	14.4
2 hrs.	291	49.4
3 hrs.	166	28.2
4 hrs.	18	3.1
5 hrs.	29	4.9
Total	N=589	

**16. Indicate the type of instructor you had:**

The number of respondents who completed Q-16 totaled 597 out of 600. There were 66 who indicated their class was taught by a graduate instructor, 526 indicated their class was taught by a university faculty member, and 5 did not remember. The results are listed in Table 4.21.

Table 4.21 Type of Instructor

Type of Instructor	Respondents	%
Graduate Instructor	66	11.1
University Faculty	526	88.1
Do Not Remember	5	.8
Total	N=597	

**17. What text did you use? (Select one)**

The number of respondents who answered Q-17 totaled 583 out of 600. There were 13 who indicated they used Michael Combs' *Percussion Manual* as their class text, 4 indicated they used Robert McCormick's *Percussion for Musicians*, 59 indicated they used Payson & McKenzie's *Guide to Percussion*, 33 indicated they used Holloway & Bartlett's *Guide to Teaching Percussion*, 42 indicated they used Gary Cook's *Teaching Percussion*, 8 indicated they used Leach & Feldstein's *Percussion Manual for Music Educators*, 6 indicated they used McMillan's *Class Percussion Method*, 18 indicated they used Robert Breithaupt's *The Complete Percussionist*, 2 indicated they used Rob Schietroma's *Percussion Methods*, 189 indicated they used handouts and did not have a published text, 146 did not remember what text was used in their class, and 63 indicated they used a text other than the ones listed. Those texts included: Rubank El Roum, Haskell Harr books, basic Rubank drum book, *Orchestral Techniques* by Anthony Cirone, *Percussion Methods* by Shermon Hong, Ludwig drum method, *Percussion in the School Music Program* by Payson & McKenzie, *The Performing Percussionist* by Jan & Coffin, *Percussion* by Faulman, Garwood Whaley books, Johnny Lane books, Roy Burns Method Book, Buggert Method, Percussion Ensemble Method, Bartlett, and *The Percussionist* by Spohn. The results are listed in Table 4.22 in order of frequency.

Table 4.22 Text Used

Type of Text	Respondents	%
Handouts (Did not have published text)	189	32.4
Do Not Remember	146	25
Other	63	10.8
Guide to Percussion by Payson & McKenzie	59	10.1
Teaching Percussion by Gary Cook	42	7.2
Guide to Teaching Percussion by Holloway & Bartlett	33	5.7
The Complete Percussionist by Robert Breithaupt	18	3.1
Percussion Manual by Michael Combs	13	2.2
Percussion Manual for Music Educators by Leach & Feldstein	8	1.4
Class Percussion Method by McMillan	6	1
Percussion for Musicians by Robert McCormick	4	0.7
Percussion Methods by Rob Schietroma	2	0.3

#### 18. What grade did you receive?

The number of respondents who answered Q-18 totaled 588 out of 600. There were 500 who received an A, 83 received a B, and 5 received a C. The results are listed in Table 4.23.

Table 4.23 Grade Received

Grade Received	Respondents	%
A	500	85
B	83	14.1
C	5	.9
Total	N=588	

#### 19. In the beginning of the course, was there any preliminary introduction to percussion presented? (history of percussion, instrument classification, etc.)

The number of respondents who answered Q-19 totaled 593 out of 600. There were 324 who indicated they did receive a preliminary introduction, 172 indicated they did not receive an introduction, and 97 did not remember. The results are listed in Table 4.24.

Table 4.24 Preliminary Introduction in Class

Preliminary Introduction	Respondents	%
Yes	324	54.6
No	172	29
Do Not Remember	97	16.4
Total	N=593	

## SNARE DRUM QUESTIONS

### 20. Did you receive any snare drum training during your percussion techniques course?

The number of respondents who completed Q-20 totaled 639, however, in Q-12 only 600 indicated they took a percussion techniques class during their college education. There were 588 respondents that indicated they had received snare drum training during their percussion techniques course and 51 indicated they had not received any snare drum training. The results are listed in Table 4.25.

Table 4.25 Received Snare Drum Training

Received Snare Drum Training	Respondents	%
Yes	588	92
No	51	8
Total	N=639	

### 21. Were you taught any rudiments?

#### 21a. If yes, was any particular order emphasized?

The number of respondents who completed Q-21 totaled 586 out of 639 who said they had received snare drum training in the course. There were 560 that indicated they had received rudiment training, 19 indicated they had not received rudiment training, and 7 did not remember. The number of respondents who completed Q-21a totaled 535 out of 560 who indicated they received instruction on rudiments. There were 204 respondents that indicated an order was emphasized during their rudimental training and 203 indicated no order was apparent. There were 128 who did not remember if an order was emphasized. The results for Q-21 and Q-21a are listed in Table 4.26.

Table 4.26 Rudiment Training

R = Number of Respondents

Rudiment Training	(N=)	Yes		No		DNR	
		R	%	R	%	R	%
Received Training	586	560	95.6	19	3.2	7	1.2
Order Emphasized	535	204	38.1	203	37.9	128	23.9

**21b. Which of the following was taught first?**

The number of respondents who completed Q-21b totaled 519 out of 560 that indicated they had received rudiment training. There were 163 who did not remember the first rudiment category taught in their course, 122 indicated flams were the first category taught, 102 indicated paradiddles as the first category, 75 indicated metered rolls as the first category, 54 indicated unmetered rolls as the first category, and 3 indicated drags as the first rudiment category taught in their course. The results are listed in Table 4.27 in order of frequency.

Table 4.27 First Rudiment Taught

Rudiment Category	Respondents	%
Do Not Remember	163	31.4
Flams	122	23.5
Paradiddles	102	19.7
Metered Rolls	75	14.5
Unmetered Rolls	54	10.4
Drags	3	.6
Total	N=519	

**22. What grip were you taught in class?**

**22a. If both, which one did you primarily use in class?**

The number of respondents who completed Q-22 totaled 587 out of 639 who received snare drum training in their course. There were 123 who indicated they had been taught the traditional grip in class, 187 indicated they had been taught matched, and 277 indicated they received instruction on both grips in their class. The number of respondents who completed Q-22a totaled 311, however, in Q-22 only 277 indicated they received

instruction on both grips in their class. Of those 311, 104 indicated that traditional grip was primarily used and 207 indicated that matched grip was primarily used in their class. The results are listed in Table 4.28.

Table 4.28 Grip Instruction

R = Number of Respondents

Grip	(N=)	Respondents	%	Traditional		Matched	
				R	%	R	%
Traditional	587	123	21.0				
Matched	587	187	31.9				
Both	587	277	47.2				
Both Preference	311			104	33.4	207	66.6

**23. Was there emphasis on learning exercises by rote/ear as opposed to written music?**

The number of respondents who completed Q-23 totaled 585 out of 639. There were 490 who indicated there was no emphasis on learning exercises by rote/ear as opposed to written music and 43 indicated there was an emphasis. Fifty-two respondents did not remember any particular emphasis. The results are listed in Table 4.29.

Table 4.29 Rote/Ear vs. Written Music Emphasis

Rote/Ear vs. Written Music Emphasis	Respondents	%
Yes	43	7.4
No	490	83.8
Do Not Remember	52	8.9
Total	N=585	

**24. Which of the following did you play in class:**

The number of respondents who completed Q-24 totaled 586 out of 639. There were 265 who indicated they had played exercises in class, 4 indicated they had played solos, 283 indicated they had played both, and 34 did not remember. The results are listed in Table 4.30.

Table 4.30 Exercises and Solos Performance

Type of Performance	Respondents	%
Exercises	265	45.2
Solos	4	.7
Both	283	48.3
Do Not Remember	34	5.8
Total	N=586	

**25. How often did you have hands-on experience with the actual snare drum?**

The number of respondents who completed Q-25 totaled 587 out of 639. There were 27 who indicated they had never had hands-on experience with an actual snare drum, 82 indicated they had hands-on experience once during the snare segment of their course, 126 indicated they had hands-on experience once a week, 288 indicated they had hands-on experience more than once a week, and 64 did not remember if they had hands-on experience with a snare drum during their course. The results are listed in Table 4.31.

Table 4.31 Hands-on Experience with Snare Drum

Frequency of Hands-on Experience	Respondents	%
Never	27	4.6
Once during snare segment	82	14
Once a week	126	21.5
More than once a week	288	49.1
Do Not Remember	64	10.9
Total	N=587	

**26. Were you taught the difference between orchestral and rudimental styles of playing?**

**26a. If yes, which did you play in class:**

The number of respondents who completed Q-26 totaled 586 out of 639. There were 212 who indicated they were taught the difference between orchestral and rudimental styles of playing, 323 indicated they were not taught the difference, and 51 did not remember if they were taught the difference. The number of respondents who completed Q-26a totaled 228, however, only 212 indicated yes to Q-26. For Q-26a, 23 respondents indicated they

played orchestral styles in class, 42 indicated they played rudimental styles in class, and 163 indicated they played both orchestral and rudimental styles in class. The results for Q-26 and Q-26a are listed in Table 4.32.

Table 4.32 Snare Styles Taught

R = Number of Respondents

Snare Styles	(N=)	Respondents	%	Orchestral		Rudimental		Both	
				R	%	R	%	R	%
Yes	586	212	36.2						
No	586	323	55.1						
DNR	586	51	8.7						
Play in Class	228			23	10.1	42	18.4	163	71.5

27. Did you receive any information on beginning method books or solos for the snare drum?

28. Were you given any information on specific snare excerpts from the large ensemble literature?

The number of respondents who completed Q-27 totaled 588 out of 639. There were 368 who indicated they had received information on beginning method books or solos, 157 indicated they did not receive this type of information, and 63 did not remember. The number of respondents who completed Q-28 totaled 584 out of 639. There were 73 who indicated they were given information on specific excerpts from the large ensemble literature, 438 indicated they had not received this type of information, and 73 did not remember. The results for Q-27 and Q-28 are listed in Table 4.33.

Table 4.33 Received Specific Snare Information

R = Number of Respondents

Type of Information	(N=)	Yes		No		DNR	
		R	%	R	%	R	%
Beginning method books	588	368	62.6	157	26.7	63	10.7
Specific excerpts from large ensemble literature	584	73	12.5	438	75.0	73	12.5

**29. Were you tested on the snare drum material?**

The number of respondents who completed Q-29 totaled 587 out of 639. There were 516 who indicated they were tested on the snare drum material, 39 indicated they were not tested, and 32 did not remember. The results are listed in Table 4.34.

Table 4.34 Tested on Snare Drum Material

Tested on Material	Respondents	%
Yes	516	87.9
No	39	6.6
Do Not Remember	32	5.5
Total	N=587	

**29a. 29b. If yes, was the test: (time and type of test)**

The number of respondents who completed Q-29a totaled 495 out of 516 who indicated they were tested on the snare drum material. There were 376 who indicated they took their snare drum test immediately following the snare segment and 119 indicated their snare test was at a different time during the semester. The number of respondents who completed Q-29b totaled 495 out of 516 who indicated they were tested on the snare drum material. There were 8 who indicated their test was written only, 187 indicated their test was playing only, and 300 indicated their test was both written and playing. The results of Q-29a and b are listed in Table 4.35.

Table 4.35 Time and Type of Snare Test

Time/Type of Test	Respondents	%
Immediately following the snare segment	376	76
At a different time during the semester	119	24
Written	8	1.6
Playing	187	37.8
Both	300	60.6
Total	N=495	

**30. Have you utilized the elements listed in the table in your actual teaching? (Circle the appropriate response.)**

**30a. If yes, how effective was your training over these elements? (Circle the appropriate response.)**

The results from Q-30 and Q-30a were based on a Likert scale ranging from poor to excellent. Q-30 required a yes/no answer while Q-30a required a rating to be circled. Most respondents indicated they had received training in all elements listed (rudiments, grip, stroke, rolling styles, exercises, and solos) with styles and solos being the least used in actual teaching. These results correspond to the rating given for effectiveness of the teaching of these elements. Snare styles and solos received the lowest ratings in teaching effectiveness indicating a connection between what was taught to them and what they are teaching their students. The results for Q-30 are listed in Table 4.36 and the results for Q-30a are listed in Table 4.37. The mean Likert rating is also listed for each element.

Table 4.36 Utilization of Snare Elements

R = Number of Respondents

Snare Elements	(N=)	Yes		No	
		R	%	R	%
Rudiments	569	520	91.4	49	8.6
Grip	569	546	96.0	23	4.0
Stroke	565	516	91.3	49	8.7
Rolling	568	544	95.8	24	4.2
Styles	530	308	58.1	222	41.9
Exercises	548	440	80.3	108	19.7
Solos	532	333	62.6	199	37.4

Table 4.37 Effectiveness of Snare Elements

R = Number of Respondents

Elements	(N=)	Poor		Below Ave.		Average		Ab. Ave.		Excellent		Mean
		R	%	R	%	R	%	R	%	R	%	
Rudiments	542	18	3.3	65	12.0	240	44.3	151	27.9	68	12.5	3.34
Grip	556	6	1.1	31	5.6	215	38.7	174	31.3	130	23.4	3.70
Stroke	537	21	3.9	49	9.1	213	39.7	156	29.1	98	18.2	3.49
Rolling	552	20	3.6	59	10.7	227	41.1	141	25.5	105	19.0	3.46
Styles	416	72	17.3	91	21.9	143	34.4	71	17.1	39	9.4	2.79
Exercises	488	27	5.5	83	17.0	217	44.5	107	21.9	54	11.1	3.16
Solos	416	71	16.7	100	23.6	149	35.1	71	16.7	33	7.8	2.81

## KEYBOARD PERCUSSION QUESTIONS

**31. Did you receive any keyboard percussion (marimba, xylophone, vibraphone, bells, chimes, crotales) training during your percussion techniques course?**

The number of respondents who completed Q-31 totaled 641, however, in Q-12 only 600 indicated they took a percussion techniques class during their college education. There were 449 who indicated they had received keyboard percussion training during their percussion techniques course and 192 indicated they had not received any keyboard percussion training. The results are listed in Table 4.38.

Table 4.38 Received Keyboard Percussion Training

Received Keyboard Percussion Training	Respondents	%
Yes	449	70
No	192	30
Total	N=641	

**32. Were you taught specific sight-reading techniques on keyboard instruments (kinesthetic, peripheral, etc.)?**

The number of respondents who completed Q-32 totaled 447 out of 449 who received keyboard percussion training in their course. There were 117 who indicated they had been taught specific sight-reading techniques on keyboard instruments, 272 indicated that had not received that type of training, and 58 did not remember. The results for Q-32 are listed in Table 4.39.

Table 4.39 Sight-Reading Training on Keyboard Percussion Instruments

Sight-reading Training	Respondents	%
Yes	117	27.2
No	272	60.9
Do Not Remember	58	13.0
Total	N=447	

**33. Was there emphasis on learning exercises by rote/ear as opposed to written music?**

The number of respondents who completed Q-33 totaled 447 out of 449. There were 387 who indicated there was no emphasis on learning exercises by rote/ear as opposed to written music and 19 indicated there was an emphasis. Forty-one respondents did not remember any particular emphasis. The results for Q-33 are listed in Table 4.40.

Table 4.40 Rote/Ear vs. Written Music Emphasis

Rote/Ear vs. Written Music Emphasis	Respondents	%
Yes	19	4.3
No	387	86.6
Do Not Remember	41	9.2
Total	N=447	

**34. Were you taught a four-mallet grip?**

The number of respondents who completed Q-34 totaled 444 out of 449. There were 278 who indicated they had received instruction on a four-mallet grip, 156 indicated they had not received four-mallet instruction, and 10 did not remember if they had received this type of instruction. The results for Q-34 are listed in Table 4.41.

Table 4.41 Four-mallet Grip Training

Four-mallet Grip Training	Respondents	%
Yes	278	62.6
No	156	35.1
DNR	10	2.3
Total	N=444	

**34a. If yes, which of the following grips did you learn (check all that apply):**

**34b. If yes, which one did you primarily use in class?**

The respondents were able to mark multiple answers to Q-34a from the following categories: Cross, Burton, Musser, Stevens and a do not remember category. The most

popular grip taught in class was the Cross grip (24.5%) followed by Burton (10.3%), Musser (9.9%), and Stevens (6.4%). A large percentage, 48.5% did not remember the grip used. It should be pointed out that the Cross grip is one of the more unusual grips taught in any university program and the high percentage of its indicated use in the percussion techniques class of the respondents could be directly related to its position on the questionnaire. It was listed first followed by Burton, Musser and Stevens which also happens to be the exact order of the percentage responses mentioned above. Stevens grip is the more common grip used in university programs now but only dates back to the late 70's when Leigh Howard Stevens wrote a method book for his grip<sup>41</sup>. The number of respondents who completed Q-34b totaled 282 even though only 278 indicated in Q-34 they received training on a four-mallet grip. The results to Q-34a and Q-34b are listed in Table 4.42.

Table 4.42 Type of Keyboard Grip Training

R = Respondents

Grip Type	General Training	Primarily Used in Class (N=282)	
		R	%
Cross	99	69	24.5
Burton	70	29	10.3
Musser	86	28	9.9
Stevens	43	18	6.4
DNR	136	138	48.9

**34c. If yes, how many class periods were spent on using a four-mallet grip? (Number of class periods)**

The number of respondents who completed Q-34c totaled 284 even though only 278 indicated they received four-mallet training in Q-34. There were 66 who spent one-half of a class period on the four-mallet grip, 62 spent a full class period on the topic, 16 spent one

<sup>41</sup> Leigh Howard Stevens, *Method of Movement for Marimba* (Keyboard Percussion Publications: New Jersey, 1979).

and one-half periods on the topic, 55 spent two class periods on the four-mallet grip and 85 did not remember. The results to Q-34c are listed in Table 4.43.

Table 4.43 Class Periods Spent on Four-mallet Grip

Class Periods	Respondents	%
1/2	66	23.3
1	62	21.8
1 1/2	16	5.6
2	55	19.4
Do Not Remember	85	29.9
Total	N=284	

**35. Check all the instruments you had hands on experience with:**

The respondents were able to mark multiple answers to Q-35 from the following categories: marimba, xylophone, vibes, bells, chimes, crotales, and a do not remember category. The results are listed in Table 4.44 in order of frequency.

Table 4.44 Hands-on Experience with Instruments

Instrument Categories	Respondents
Xylophone	374
Marimba	351
Bells	324
Chimes	241
Vibes	217
Crotales	39
Do Not Remember	15

**36. Which of the following did you play in class:**

The number of respondents who completed Q-36 totaled 446 out of 449 who received keyboard percussion training in their course. There were 183 who indicated they had played exercises in class, 15 indicated they had played solos, 213 indicated they had played both, and 35 did not remember. The results are listed in Table 4.45.

Table 4.45 Exercises and Solos Performance

Type of Performance	Respondents	%
Exercises	183	41.0
Solos	15	3.4
Both	213	47.8
Do Not Remember	35	7.8
<b>Total</b>	<b>N=446</b>	

**36a. If you played solos, were they:**

The total number of respondents who indicated they played solos only or solos in combination with exercises in Q-36 is 228, however, 248 respondents answered Q-36a. Twenty-eight indicated the solos were transcriptions, 54 indicated the solos were original keyboard solos, 87 indicated the solos were both transcriptions and original keyboard solos, and 79 did not remember. The results to Q-36a are listed in Table 4.46.

Table 4.46 Type of Solos Played in Class

Type of Solos	Respondents	%
Transcriptions	28	11.3
Original Keyboard Solos	54	21.8
Both	87	35.1
Do Not Remember	79	31.9
<b>Total</b>	<b>N=248</b>	

**37. Check all the instruments for which you received information about mallet selection.**

The respondents were able to mark multiple answers to Q-37 from the following categories: marimba, xylophone, vibes, bells, and a do not remember category. The results are listed in Table 4.47 in order of frequency.

Table 4.47 Mallet Selection Instruction

Instrument Categories	Respondents	%
Xylophone	374	58.3
Marimba	351	54.8
Bells	324	50.5
Vibes	217	33.9
Do Not Remember	15	2.3
<b>Total</b>	<b>N=641</b>	

38. Did you receive any information on beginning method books or solos for keyboard percussion?  
 39. Were you given any information on specific keyboard excerpts from the large ensemble literature.

The number of respondents who completed Q-38 totaled 446 out of 449. There were 228 who indicated they had received information on beginning method books or solos for keyboard percussion, 156 indicated they did not receive this information, and 62 did not remember. The number of respondents who completed Q-39 totaled 445 out of 449. There were 51 who indicated they were given information on specific excerpts from the large ensemble literature, 327 indicated they did not receive this information, and 67 did not remember. The results for Q-38 and Q-39 are listed in Table 4.48.

Table 4.48 Received Specific Keyboard Percussion Information

R = Number of Respondents

Type of Information	(N=)	Yes		No		DNR	
		R	%	R	%	R	%
Beginning Method Books	446	228	51.1	156	35.0	62	13.9
Specific Excerpts from Large Ensemble Literature	445	51	11.5	327	73.5	67	15.1

40. Were you tested on the keyboard percussion material?

The number of respondents who completed Q-40 totaled 448 out of 449. There were 345 who indicated they were tested on the keyboard percussion material, 76 indicated they were not tested, and 27 did not remember. The results are listed in Table 4.49.

Table 4.49 Tested on Keyboard Percussion Material

Tested on Material	Respondents	%
Yes	345	77.0
No	76	17.0
Do Not Remember	27	6.0
Total	N=448	

40a. 40b. **If yes, was the test:** (time and type of test)

The number of respondents who completed Q-40a totaled 337 out of 345 who indicated they were tested on the keyboard percussion material. There were 266 who indicated they received their keyboard percussion test immediately following the keyboard segment and 71 indicated their keyboard test was at a different time during the semester. The number of respondents who completed Q-40b totaled 326 out of 345 who indicated they were tested on the keyboard percussion material. There were 15 who indicated their test was written only, 94 indicated their test was playing only, and 217 indicated their test was both written and playing. The results of Q-40a and b are listed in Table 4.50.

Table 4.50 Time and Type of Keyboard Test

Time/Type of Test	(N=)	Respondents	%
Immediately following the keyboard segment	337	266	78.9
At a different time during the semester	337	71	21.1
Written	326	15	4.6
Playing	326	94	28.8
Both	326	217	66.6

41. **Have you utilized the elements listed in the table in your actual teaching? (Circle the appropriate response.)**

41a. **If yes, how effective was your training over these elements? (Circle the appropriate response.)**

The results from Q-41 and Q-41a were based on a Likert scale ranging from poor to excellent. Q-41 required a yes/no answer while Q-41a required a rating to be circled. Most respondents indicated they had received training in all elements listed (two-mallet grip, four-mallet grip, mallet selection, stroke, rolling, exercises, and solos) with four-mallet grip and solos being the least used in actual teaching. These results correspond to the rating given for effectiveness of the teaching of these elements. The four-mallet grip and solos received the lowest ratings in teaching effectiveness indicating a connection between what was taught to them and what they are teaching their students. The results for Q-41 are

listed in Table 4.51 and the results for Q-41a are listed in Table 4.52. The mean Likert rating is also listed for each element.

Table 4.51 Utilization of Keyboard Percussion Elements

R = Number of Respondents

Keyboard Elements	(N=)	Yes		No	
		R	%	R	%
Two-mallet grip	440	397	90.2	43	9.8
Four-mallet grip	422	143	33.9	279	66.1
Mallet Selection	432	330	76.4	102	23.6
Stroke	430	350	81.4	80	18.6
Rolling	432	366	84.7	66	15.3
Exercises	424	287	67.7	137	32.3
Solos	423	223	52.7	200	47.3

Table 4.52 Effectiveness of Keyboard Percussion Elements

R = Number of Respondents

Elements	(N=)	Poor		Below Ave.		Average		Ab. Ave.		Excellent		Mean
		R	%	R	%	R	%	R	%	R	%	
2-ma. grip	405	13	3.2	31	7.7	171	42.2	110	27.2	80	19.8	3.53
4-ma. grip	263	52	19.8	64	24.3	74	28.1	44	16.7	29	11.0	2.75
Mallet Sel.	368	33	9.0	55	14.9	141	38.3	83	22.6	56	15.2	3.20
Stroke	373	20	5.4	48	12.9	150	40.2	91	24.4	64	17.2	3.35
Rolling	381	18	4.7	54	14.2	153	40.2	99	26.0	57	15.0	3.32
Exercises	338	33	9.8	58	17.2	146	43.2	68	20.1	33	9.8	3.03
Solos	299	52	17.4	66	22.1	106	35.5	49	16.4	26	8.7	2.77

## TIMPANI QUESTIONS

### 42. Did you receive any timpani training during your percussion techniques course?

The number of respondents who completed Q-42 totaled 641, however, in Q-12 only 600 indicated they took a percussion techniques class. There were 507 respondents that indicated they had received timpani training during their percussion techniques course and 134 indicated they had not received timpani training. The results are listed in Table 4.53.

Table 4.53 Received Timpani Training

Received Timpani Training	Respondents	%
Yes	449	70
No	192	30
Total	N=641	

### 43. Which of the following grips were you taught? (Check all that apply.)

#### 43a. Which one did you primarily use in class?

The respondents were able to mark multiple answers to Q-43 from the following categories:

French, German, American, None, and a do not remember category. The number of respondents who completed Q-43a totaled 432 out of 507 who received timpani training.

There were 57 who indicated they primarily used the French timpani grip in class, 51 indicated the German grip, 123 indicated the American grip, 24 indicated no grip was used in class, and 177 did not remember. The results to Q-43 and Q-43a are listed in Table 4.54.

Table 4.54 Timpani Grips

R = Respondents

Grip Type	General Training	Primarily Used in Class (N=282)	
		R	%
French	158	57	13.2
German	140	51	11.8
American	163	123	28.5
None	37	24	5.6
Do not remember	202	177	41.0

**44. Did you spend time in class learning to tune the timpani?**

The number of respondents who completed Q-44 totaled 505 out of 507. There were 473 who indicated they did spend time in class learning to tune the timpani, 26 indicated they did not spend time in class learning to tune the timpani, and 6 did not remember. The results are listed in Table 4.55.

Table 4.55 Length of Time Spent on Tuning Timpani

Spent Class Time learning to tune timpani	Respondents	%
Yes	473	93.7
No	26	5.1
Do Not Remember	6	1.2
Total	N=505	

**44a. If yes, how many class periods?**

The number of respondents who completed Q-44a totaled 472 out of 473 who indicated in Q-44 they had spent time in class learning to tune timpani. There were 95 who indicated they spent one-half a class period learning to tune timpani, 143 spent one full class period on tuning, 39 spent one and one-half class periods on tuning, 90 spent two class periods on tuning, and 105 did not remember. The results are listed in Table 4.56.

Table 4.56 Class Periods Spent on Tuning Timpani

Class Periods	Respondents	%
1/2	95	20.1
1	143	30.3
1 1/2	39	8.3
2	90	19.1
Do Not Remember	105	22.2
Total	N=472	

**45. Did you have hands-on experience with the timpani either during class or outside of class?**

The number of respondents who completed Q-45 totaled 506 out of 507. There were 445 who indicated they had received hands-on experience with the timpani during or outside of class, 53 indicated they did not receive hands-on timpani experience, and 8 did not remember (see Table 4.57).

**46. Were you taught the differences in mallet selection for the timpani?**

All 507 respondents who received timpani training answered Q-46. There were 354 who were taught the differences in mallet selection for the timpani, 119 had not been taught the difference, and 34 did not remember (see Table 4.57).

**47. Were you taught the ranges of the timpani?**

All 507 respondents who received timpani training answered Q-47. There were 460 who were taught the ranges of the timpani, 36 had not been taught the ranges of the timpani, and 11 did not remember (see Table 4.57).

**48. Did you receive any information on beginning method books or solos for the timpani?**

All 507 respondents who received timpani training answered Q-48. There were 235 who had received information on beginning method books or solos for the timpani, 212 had not received this type of information, and 60 did not remember (see Table 4.57).

**49. Were you given any information on specific timpani excerpts from the large ensemble literature?**

All 507 respondents who received timpani training answered Q-49. There were 79 who had received information on specific timpani excerpts from the large ensemble literature, 363 had not received this type of information, and 65 did not remember. The results for Q-45, Q-46, Q-47, Q-48, and Q-49 are listed in Table 4.57.

Table 4.57 Specific Timpani Information

Questions	(N=)	Yes		No		Do Not Remember	
		R	%	R	%	R	%
Q-45 Hands-on experience	506	445	87.9	53	10.5	8	1.6
Q-46 Mallet selection	507	354	69.8	119	23.5	34	6.7
Q-47 Ranges	507	460	90.7	36	7.1	11	2.2
Q-48 Beginning literature	507	235	46.4	212	41.8	60	11.8
Q-49 Excerpts	507	79	15.6	363	71.6	65	12.8

**50. Were you tested on the timpani material?**

The number of respondents who completed Q-50 totaled 506 out of 507. There were 352 who were tested on the timpani material, 110 were not tested, and 44 did not remember.

The results are listed in Table 4.58.

Table 4.58 Tested on Timpani Material

Tested on Material	(N=)	Respondents	%
Yes	506	352	69.6
No	506	110	21.7
Do Not Remember	506	44	8.7

**50a. 50b. If yes, was the test: (time and type of test)**

The number of respondents who completed Q-50a totaled 344 out of 352 who indicated they were tested on the timpani material. There were 256 who received their timpani test immediately following the timpani segment and 88 indicated their timpani test was at a different time during the semester. The number of respondents who completed Q-50b totaled 343 out of 352. There were 51 who indicated their test was written only, 71 indicated their test was playing only, and 221 indicated their test was both written and playing. The results of Q-50a and b are listed in Table 4.59.

Table 4.59 Time and Type of Timpani Test

Time/Type of Test	(N=)	Respondents	%
Immediately following the timpani segment	344	256	74.4
At a different time during the semester	344	88	25.6
Written	343	51	14.9
Playing	343	71	20.7
Both	343	221	64.4

51. Have you utilized the elements listed in the table in your actual teaching? (Circle the appropriate response.)

51a. If yes, how effective was your training over these elements? (Circle the appropriate response.)

The results from Q-51 and Q-51a were based on a Likert scale ranging from poor to excellent. Q-51 required a yes/no answer while Q-51a required a rating to be circled. Most respondents indicated they had received training in all elements listed (tuning/ear training, grip, ranges, mallet selection, stroke, rolling, exercises, solos) with exercises and solos being the least used in actual teaching. These results correspond to the rating given for effectiveness of the teaching of these elements. Exercises and solos received the lowest ratings in teaching effectiveness indicating a connection between what was taught to them and what they are teaching their students. The results for Q-51 are listed in Table 4.60 and the results for Q-51a are listed in Table 4.61. The mean Likert rating is also listed for each element.

Table 4.60 Utilization of Timpani Elements

R = Number of Respondents

Timpani Elements	(N=)	Yes		No	
		R	%	R	%
Tuning/ear training	495	450	90.9	45	9.1
Grip	484	390	80.6	94	19.4
Ranges	498	389	79.6	100	20.4
Mallet selection	483	353	73.1	130	26.9
Stroke	483	401	83.0	82	17.0
Rolling	486	438	90.1	48	9.9
Exercises	473	264	55.8	209	44.2
Solos	460	197	42.8	263	57.2

Table 4.61 Effectiveness of Timpani Elements

R = Number of Respondents

Elements	(N=)	Poor		Below Ave.		Average		Ab. Ave.		Excellent		Mean
		R	%	R	%	R	%	R	%	R	%	
Tuning	448	16	3.6	42	9.4	177	39.5	134	29.9	79	17.6	3.49
Grip	415	21	5.1	57	13.7	182	43.9	91	21.9	64	15.4	3.29
Ranges	415	19	4.5	57	13.6	178	42.4	96	22.9	70	16.7	3.38
Mallet Sel.	399	44	11.0	57	14.3	141	35.3	89	22.3	68	17.0	3.20
Stroke	417	21	5.0	46	11.0	181	43.4	100	24.0	69	16.5	3.35
Rolling	443	20	4.5	47	10.6	189	42.7	117	26.4	70	15.8	3.32
Exercises	336	45	13.4	60	17.9	143	42.6	51	15.2	37	11.0	3.03
Solos	298	69	23.2	64	21.5	100	33.6	35	11.7	30	10.1	2.77

## ACCESSORY INSTRUMENT QUESTIONS

### 52. Did you receive any training on accessory instruments during your percussion techniques course?

The number of respondents who completed Q-52 totaled 639, however, in Q-12 only 600 indicated they took a percussion techniques class during their college education. There were 473 respondents that indicated they had received training on accessory instruments and 166 indicated they had not received this training. The results are listed in Table 4.62.

Table 4.62 Received Accessory Instrument Training

Received Accessory Training	Respondents	%
Yes	473	74.0
No	166	26.0
Total	N=639	

### 53. Were you instructed on any particular technique and/or a particular striking implement (mallet) for the instruments listed in the table. Please indicate the type of instruction used. (Circle the appropriate response)

The number of respondents who completed Q-53 concerning the instruction of a particular technique and particular striking implement varied for each accessory instrument. This question contained a three-part table asking the respondent to circle three different answers for each instrument. The results for Q-53 concerning a particular technique are listed in Table 4.63. The results for Q-53 concerning a particular striking implement are listed in Table 4.64. The third part of the table concerns the type of instruction received on the accessory instrument and is discussed under Q-54.

Table 4.63 Particular Technique on Accessory Instruments

Accessory Instrument	(N=)	Yes		No		DNR	
		R	%	R	%	R	%
Bass Drum	470	439	93.4	17	3.6	14	3.0
Bongos	453	222	49.0	184	40.6	47	10.4
Cabasa	452	207	45.8	194	42.9	5	11.3
Castanets	453	273	60.3	139	30.7	41	9.1
Conga Drums	449	180	40.1	217	48.3	52	11.6
Cowbell	452	280	61.9	133	29.4	39	8.6
Crash Cymbals	465	425	91.4	28	6.0	12	2.6
Finger Cymbals	448	271	60.5	141	31.5	36	8.0
Guiro	453	293	64.7	131	28.9	29	6.4
Gong/Tam-tam	457	354	77.5	83	18.2	20	4.4
Ratchet	450	213	47.3	193	42.9	44	9.8
Suspended Cymbal	463	407	87.9	42	9.1	14	3.0
Tambourine	466	418	89.7	35	7.5	13	2.8
Temple Blocks	452	245	54.2	162	35.8	45	10.0
Timbales	443	137	30.9	243	54.9	63	14.2
Tom-toms	442	207	46.8	189	42.8	46	10.4
Triangle	465	423	91.0	25	5.4	17	3.7
Vibraslap	448	203	45.3	199	44.4	46	10.3
Woodblock	462	362	78.4	75	16.2	25	5.4

Table 4.64 Particular Striking Implement on Accessory Instruments

Accessory Instrument	(N=)	Yes		No		DNR	
		R	%	R	%	R	%
Bass Drum	461	412	89.4	30	6.5	19	4.1
Bongos	371	201	54.2	130	35.0	40	10.8
Cowbell	386	263	68.1	95	24.6	28	7.3
Gong/Tam-tam	410	335	81.7	55	13.4	20	4.9
Suspended Cymbal	437	393	89.9	26	5.9	18	4.1
Temple Blocks	372	241	64.8	92	24.7	39	10.5
Timbales	340	143	42.1	142	41.8	55	16.2
Tom-toms	361	190	52.6	127	35.2	44	12.2
Triangle	437	396	90.6	23	5.3	18	4.1
Woodblock	412	334	81.1	54	13.1	24	5.8

54. Were you instructed on any particular technique for the instruments listed in the table and was the instruction you received hands-on, demonstration, or both? (Circle the appropriate response)

The number of respondents who completed Q-54 concerning the training of a particular technique is indicated in Table 4.63. The number of respondents who completed Q-54 concerning the type of instruction received varied on each accessory instrument. This

question contained a two-part table asking the respondent to circle different answers for each instrument. The results for Q-54 concerning the type of instruction received on each accessory instrument is listed in Table 4.65.

Table 4.65 Type of Instruction Received on Accessory Instruments

Accessory Instrument	(N=)	Hands-On		Demonstration		Both		DNR	
		R	%	R	%	R	%	R	%
Bass Drum	464	98	21.1	67	14.4	289	62.3	10	2.2
Bongos	311	39	12.5	78	25.1	140	45.0	54	17.4
Cabasa	296	30	10.1	74	25.0	134	45.3	58	19.6
Castanets	331	44	13.3	85	25.7	157	47.4	45	13.6
Conga Drums	272	21	7.7	71	26.1	116	42.6	64	23.5
Cowbell	342	57	16.7	77	22.5	175	51.2	33	9.6
Crash Cymbals	443	91	20.5	54	12.2	282	63.7	16	3.6
Finger Cymbals	330	46	13.9	68	20.6	174	52.7	42	12.7
Guiro	337	48	14.2	66	19.6	187	55.5	36	10.7
Gong/Tam-tam	387	63	16.3	92	23.8	208	53.7	24	6.2
Ratchet	295	28	9.5	79	26.8	132	44.7	56	19
Suspended Cymbal	436	79	18.1	87	20.0	254	58.3	16	3.7
Tambourine	436	88	20.2	63	14.4	268	61.5	17	3.9
Temple Blocks	326	45	13.8	83	25.5	151	46.3	47	14.4
Timbales	259	24	9.3	70	27.0	91	35.1	74	28.6
Tom-toms	298	40	13.4	74	24.8	130	43.6	54	18.1
Triangle	442	95	21.5	84	19.0	251	56.8	12	2.7
Vibraslap	287	29	10.1	66	23.0	131	45.6	61	21.3
Woodblock	398	82	20.6	83	20.9	213	53.5	20	5.0

**55. Were you tested on the accessory material?**

The number of respondents who completed Q-55 totaled 471 out of 473 who received training on accessory instruments in their percussion techniques course. There were 248 who indicated they were tested on the accessory material, 160 indicated they were not tested on this material, and 63 did not remember. The results are listed in Table 4.66.

Table 4.66 Tested on Accessory Material

Tested on Material	Respondents	%
Yes	248	52.7
No	160	34.0
Do Not Remember	63	13.4
Total	N=471	

55a. 55b. **If yes, was the test:** (time and type of test)

The number of respondents who completed Q-55a totaled 241 out of 248 who indicated they were tested on the accessory material. There were 183 who received their accessory test immediately following the accessory segment and 58 indicated their accessory test was at a different time during the semester. The number of respondents who completed Q-55b totaled 243 out of 248. There were 73 who indicated their test was written only, 39 indicated their test was playing only, and 131 indicated their test was both written and playing. The results of Q-55a and b are listed in Table 4.67.

Table 4.67 Time and Type of Accessory Test

Time/Type of Test	(N=)	Respondents	%
Immediately following the accessory segment	241	183	75.9
At a different time during the semester	241	58	24.1
Written	243	73	30.0
Playing	243	39	16.1
Both	243	131	53.9

56. **For the instruments you received training on that are listed in the table, how effective was the training? (Circle the appropriate response)**

The number of respondents who completed Q-56 concerning the effectiveness of their training varied for each accessory instrument. The results from Q-56 were based on a Likert scale ranging from poor to excellent and are listed in Table 4.68. The mean Likert rating is also listed for each instrument.

Table 4.68 Effectiveness of Training on Accessory Instruments

R = Number of Respondents

Instrument	(N=)	Poor		Below Ave.		Average		Ab. Ave.		Excellent		Mean
		R	%	R	%	R	%	R	%	R	%	
Bass Dr.	461	6	1.3	32	6.9	192	41.6	135	29.3	96	20.8	3.61
Bongos	328	47	14.3	55	16.8	142	43.3	60	18.3	24	7.3	2.88
Cabasa	305	51	16.7	40	13.1	123	40.3	55	18.0	36	11.8	2.95
Castanets	335	35	10.4	46	13.7	156	46.6	62	18.5	36	10.7	3.05
Conga Dr.	289	60	20.8	51	17.6	104	36.0	43	14.9	31	10.7	2.77
Cowbell	359	25	7.0	31	8.6	166	46.2	79	22.0	58	16.2	3.32
Crash Cy.	444	11	1.5	26	5.9	161	36.3	135	30.4	111	25.0	3.70
Finger Cy.	348	40	11.5	26	7.5	144	41.4	78	22.4	60	17.2	3.26
Gong/T.T.	381	24	6.3	24	6.3	161	42.3	94	24.7	78	20.5	3.47
Guiro	430	31	9.0	34	9.9	155	45.1	71	20.6	53	15.4	2.59
Ratchet	311	45	14.5	31	10.0	135	43.4	54	17.4	46	14.8	3.08
Susp. Cy.	430	11	2.6	30	7.0	170	39.5	126	29.3	93	21.6	3.60
Tamb.	429	16	3.7	30	7.0	152	35.4	128	29.8	103	24.0	3.63
Temple Bl	336	41	12.2	31	9.2	151	44.9	68	20.2	45	13.4	3.13
Timbales	275	65	23.6	49	17.8	90	32.7	42	15.3	29	10.5	2.71
Tom-toms	317	54	17.0	43	13.6	121	38.2	60	18.9	39	12.3	2.96
Triangle	440	11	2.5	27	6.1	174	39.5	129	29.3	99	22.5	3.63
Vibraslap	300	48	16.0	38	12.7	119	39.7	54	18.0	41	13.7	3.01
Woodbl.	399	18	4.5	31	7.8	186	46.6	90	22.6	74	18.5	3.43

## DRUMSET QUESTIONS

### 57. Did you receive any drumset training during your percussion techniques course?

The number of respondents who completed Q-57 totaled 641, however, in Q-12 only 600 indicated they took a percussion techniques class during their college education. There were 208 who had received drumset training during their percussion techniques course and 433 who had not received any drumset training. The results are listed in Table 4.69.

Table 4.69 Received Drumset Training

Received Drumset Training	Respondents	%
Yes	208	32.4
No	433	67.6
Total	N=641	

### 58. Did you have hands-on experience with the drumset either during class or outside of class?

The number of respondents who completed Q-58 totaled 205 out of 208 who received drumset training. There were 161 who had received hands-on drumset training and 41 had not received this type of training. The results are listed in Table 4.70.

Table 4.70 Received Hands-on Drumset Training

Received Hands-on Training	Respondents	%
Yes	161	78.5
No	41	20.0
Do Not Remember	3	1.5
Total	N=205	

### 59. Were you taught the function of the following components of the drumset (i.e. Hi-Hat functions as a timekeeper)?

The respondents were able to mark multiple answers to Q-59 from the following categories: hi-hat, snare, toms, bass, ride cymbal, and crash cymbal. The results for Q-59 are listed in Table 4.71 in order of frequency.

Table 4.71 Function of Drumset Components

Instrument Categories	Respondents	%
Bass	172	82.7
Snare	167	80.3
Hi-Hat	166	79.8
Ride Cymbal	164	78.8
Toms	142	68.3
Crash Cymbal	141	67.8

**60. Indicate all the styles you were taught.**

The respondents were able to mark multiple answers to Q-60 from the following categories: jazz, rock, Latin, funk, waltz, none, and a do not remember category. The results are listed in Table 4.72 in order of frequency.

Table 4.72 Drumset Styles

Styles	Respondents	%
Jazz	153	73.6
Rock	145	69.7
Latin	93	44.7
Waltz	57	27.4
Funk	38	18.3
Do not remember	29	13.9
None	19	9.1

**61. Was there any emphasis directed toward aural instruction through the listening of drumset players?**

The number of respondents who completed Q-61 totaled 206 out of 208. There were 93 who indicated there was an emphasis directed toward aural instruction through the listening of drumset players and 81 indicated this emphasis was not present during their course (see Table 4.73).

**62. Were you given a discography of significant drumset players?**

The number of respondents who completed Q-62 totaled 207 out of 208. There were 66 who were given a discography of significant drumset players and 110 did not receive a discography (see Table 4.73).

**63. Were you taught how the drumset traditionally functions in the jazz rhythm section?**

The number of respondents who completed Q-63 totaled 207 out of 208. There were 126 who were taught how the drumset traditionally functions in the jazz rhythm section and 59 were not informed of this information (see Table 4.73).

**64. Were you given any training with brushes?**

The number of respondents who completed Q-64 totaled 206 out of 208. There were 121 who were given training on the use of brushes and 72 did not receive this type of training. They results to Q-61, Q-62, Q-63, and Q-64 are listed in Table 4.73.

Table 4.73 Specific Drumset Information

Questions	(N=)	Yes		No		Do Not Remember	
		R	%	R	%	R	%
Q-61 Aural instruction	206	93	45.1	81	39.3	32	15.5
Q-62 Discography	207	66	31.9	110	53.1	31	15.0
Q-63 Rhythm section function	207	126	60.9	59	28.5	22	10.6
Q-64 Brushes	206	121	58.7	72	35.0	13	6.3

**65. Were you tested on the drumset material?**

The number of respondents who completed Q-65 totaled 204 out of 208. There were 110 who were tested on the drumset material, 73 were not tested, and 21 did not remember. The results are listed in Table 4.74.

Table 4.74 Tested on Drumset Material

Tested on Material	Respondents	%
Yes	110	53.9
No	73	35.8
Do Not Remember	21	10.3
Total	N=204	

**65a. 65b. If yes, was the test: (time and type of test)**

The number of respondents who completed Q-65a totaled 108 out of 110 who indicated they were tested on the drumset material. There were 86 who received their drumset test immediately following the drumset segment and 22 indicated their drumset test was at a different time during the semester. The number of respondents who completed Q-65b totaled 106 out of 110. There were 18 who indicated their test was written only, 32 indicated their test was playing only, and 56 indicated their test was both written and playing. The results of Q-65a and b are listed in Table 4.75.

Table 4.75 Time and Type of Drumset Test

Time/Type of Test	(N=)	Respondents	%
Immediately following the drumset segment	108	86	79.6
At a different time during the semester	108	22	20.4
Written	106	18	17.0
Playing	106	32	30.2
Both	106	56	52.8

**66. How effective was your training on drumset?**

The number of respondents who completed Q-66 totaled 202 out of 208. The mean Likert rating for drumset was 2.67. The results from Q-66 were based on a Likert scale ranging from poor to excellent and are listed in Table 4.76.

Table 4.76 Effectiveness of Drumset Training

Likert Scale	Respondents	%
Poor	35	17.3
Below Average	51	25.2
Average	70	34.7
Above Average	37	18.3
Excellent	9	4.5
Total	N=202	Mean = 2.67

## MARCHING PERCUSSION QUESTIONS

### 67. Did you receive any marching percussion training during your percussion techniques course?

The number of respondents who completed Q-67 totaled 641, however, in Q-12 only 600 respondents indicated they took a percussion techniques class during their college education. There were 213 who had received marching percussion training during their percussion techniques course and 428 had not received any marching percussion training. The results are listed in Table 4.77.

Table 4.77 Received Marching Percussion Training

Received Marching Percussion Training	Respondents	%
Yes	213	33.2
No	428	66.8
Total	N=641	

### 68. Were you taught particular techniques for the instruments, and if yes, was the instruction hands-on, demonstration, or both? (Circle the appropriate response)

The number of respondents who completed Q-68 concerning a particular technique and type of instruction varied for each marching percussion instrument. This question contained a two-part table asking the respondent to circle two different answers for each instrument. The results for Q-68 concerning a particular technique are listed in Table 4.78. The results for Q-68 concerning the type of instruction of a particular technique are listed in Table 4.79.

Table 4.78 Particular Technique on Marching Percussion Instruments

Instrument	(N=)	Yes		No		DNR	
		R	%	R	%	R	%
Bass Drum	209	153	73.2	42	20.1	14	6.7
Cymbals	208	152	73.1	41	19.7	15	7.2
Snare	209	165	78.9	30	14.4	14	6.7
Tenors	203	127	62.6	57	28.1	19	9.4

Table 4.79 Type of Instruction of Technique Received on Marching Perc. Instruments

Instrument	(N=)	Hands On		Demonstration		Both		DNR	
		R	%	R	%	R	%	R	%
Bass Drum	168	29	10.1	66	23.0	131	45.6	61	21.3
Cymbals	166	23	13.9	49	29.5	85	51.2	9	5.4
Snare	178	23	12.9	53	29.8	94	52.8	8	4.5
Tenors	146	15	10.3	45	30.8	67	45.9	19	13.0

69. Were you taught particular exercises for the instruments, and if yes, was the instruction hands-on, demonstration, or both? (Circle the appropriate response)

The number of respondents who completed Q-69 concerning the instruction of particular exercises and type of instruction varied for each marching percussion instrument. This question contained a two-part table asking the respondent to circle two different answers for each instrument. The results for Q-69 concerning particular exercises are listed in Table 4.80. The results for Q-69 concerning the type of instruction of a particular exercise received on the marching percussion instruments are listed in Table 4.81.

Table 4.80 Particular Exercises on Marching Percussion Instruments

Instrument	(N=)	Yes		No		DNR	
		R	%	R	%	R	%
Bass Drum	208	76	36.5	105	50.5	27	13.0
Cymbals	207	65	31.4	114	55.1	28	13.5
Snare	207	96	46.4	88	42.5	23	11.1
Tenors	202	68	33.7	107	53	27	13.4

Table 4.81 Type of Instruction of Exercises Received on Marching Percussion Instruments

Instrument	(N=)	Hands-On		Demonstration		Both		DNR	
		R	%	R	%	R	%	R	%
Bass Drum	168	29	10.1	66	23.0	131	45.6	61	21.3
Cymbals	166	23	13.9	49	29.5	85	51.2	9	5.4
Snare	178	23	12.9	53	29.8	94	52.8	8	4.5
Tenors	146	15	10.3	45	30.8	67	45.9	19	13.0

70. Were you instructed on maintenance for the instruments, and if yes, was the instruction hands-on, demonstration, or both? (Circle the appropriate response)

The number of respondents who completed Q-70 concerning maintenance and type of instruction varied for each marching percussion instrument. This question contained a two-part table asking the respondent to circle two different answers for each instrument. The results for Q-70 concerning maintenance are listed in Table 4.82. The results for Q-70 concerning the type of instruction received for maintenance on the marching percussion instruments are listed in Table 4.83.

Table 4.82 Maintenance Training on Marching Percussion Instruments

Instrument	(N=)	Yes		No		DNR	
		R	%	R	%	R	%
Bass Drum	210	130	61.9	63	30.0	17	8.1
Cymbals	207	121	58.5	68	32.9	18	8.7
Snare	210	144	68.6	49	23.3	17	8.1
Tenors	199	104	52.3	71	35.7	24	12.1

Table 4.83 Type of Maintenance Instruction Received on Marching Perc. Instruments

Instrument	(N=)	Hands-On		Demonstration		Both		DNR	
		R	%	R	%	R	%	R	%
Bass Drum	141	10	7.1	70	49.6	49	34.8	12	8.5
Cymbals	134	8	6.0	64	47.8	50	37.3	12	9.0
Snare	154	14	9.1	72	46.8	58	37.7	10	6.5
Tenors	134	5	4.1	57	46.3	45	36.6	16	13.0

**71. Were you instructed on composing and arranging procedures for marching percussion (i.e. drum cadences)?**

All 213 respondents who received marching percussion training answered Q-71. There were 94 who were instructed on composing and arranging procedures for marching percussion and 112 were not instructed on this material. The results are listed in Table 4.84.

Table 4.84 Received Composing and Arranging Instruction for Marching Percussion

Received Composing and Arranging Training	Respondents	%
Yes	94	44.1
No	112	52.6
Do not remember	7	3.3
Total	N=213	

**72. Were you taught the differences in mallet selection for the following instruments?**

The number of respondents who completed Q-72 totaled 210 for bass drum mallet selection instruction and 206 for tenor drum mallet selection. There were 127 who had received mallet selection training for the bass drum and 92 had received mallet selection training for the tenors. The results are listed in Table 4.85.

Table 4.85 Received Mallet Selection Training for Marching Percussion

Received Marching Percussion Training	(N=)	Yes		No		Do Not Remember	
		R	%	R	%	R	%
Bass Drum	210	127	60.5	61	29.0	22	10.5
Tenors	206	92	44.7	87	42.2	27	13.1

**73. Indicate if you discussed, in class, the following in organizing a drumline. (Check all that apply)**

The respondents were able to mark multiple answers to Q-73 from the following categories: ordering equipment, use of section leader, positioning on the field, interpreting parts, acoustics, and a do not remember category. The results to Q-73 are listed in Table 4.86 in order of frequency.

Table 4.86 Organizing a Drumline Topics

Topics	Respondents	%
Positioning on the field	108	50.7
Ordering equipment	82	38.5
Use of a section leader	58	27.2
Interpreting parts	58	27.2
Acoustics	55	25.8
Do not remember	35	16.4

**74. Were you tested on the marching percussion material?**

The number of respondents who completed Q-74 totaled 208 out of 213. There were 90 who were tested on the marching percussion material, 84 were not tested on this material, and 34 did not remember. The results are listed in Table 4.87.

Table 4.87 Tested on Marching Percussion Material

Tested on Material	Respondents	%
Yes	90	43.4
No	84	40.4
Do Not Remember	34	16.3
Total	N=208	

**74a. 74b. If yes, was the test: (time and type of test)**

The number of respondents who completed Q-74a totaled 94, however, only 90 indicated they were tested on the marching percussion material. Seventy-one respondents received their marching percussion test immediately following the marching percussion segment and 23 indicated their marching percussion test was at a different time during the semester. The number of respondents who completed Q-74b totaled 88 out of 90. There were 50 who indicated their test was written only, 4 indicated their test was playing only, and 134 indicated their test was both written and playing. The results of Q-74a and b are listed in Table 4.88.

Table 4.88 Time and Type of Marching Percussion Test

Time/Type of Test	(N=)	Respondents	%
Immediately following the drumset segment	94	71	75.5
At a different time during the semester	94	23	24.5
Written	88	50	56.8
Playing	88	4	4.5
Both	88	134	38.6

**75. For the instruments you received training on that are listed in the table, how effective was the training? (Circle the appropriate response)**

The number of respondents who completed Q-75 varied between marching percussion instruments. The results from Q-75 were based on a Likert scale ranging from poor to excellent and are listed in Table 4.89. This table also includes the mean Likert rating for each instrument.

Table 4.89 Effectiveness of Marching Percussion Training

R = Number of Respondents

Instru- ments	(N=)	Poor		Below Ave.		Average		Ab. Ave.		Excellent		Mean
		R	%	R	%	R	%	R	%	R	%	
Bass Dr.	188	16	8.5	30	16.0	75	39.9	44	23.4	23	12.2	3.15
Cymbals	180	16	8.9	26	14.4	71	39.4	47	26.1	20	11.1	3.16
Snare	187	11	5.9	30	16.0	74	39.6	44	23.5	28	15.0	3.26
Tenors	180	25	14.9	31	18.5	62	36.9	34	20.2	16	9.5	2.72

## MISCELLANEOUS QUESTIONS

### 76. Were you taught how to change a head (snare, timpani, tom-tom, or bass drum)?

The number of respondents who completed Q-76 totaled 601, however, in Q-12 only 600 respondents indicated they took a percussion techniques course during their college education. There were 435 who indicated they were taught how to change a head, 149 had not been taught how to change a head, and 17 did not remember. The results for Q-76 are listed in Table 4.90.

Table 4.90 Training on Changing a Head

Training on Changing a Head	Respondents	%
Yes	435	72.4
No	149	24.8
Do not remember	17	2.8
Total	N=601	

### 76a. If yes, was the instruction:

The number of respondents who completed Q-76a totaled 431 out of 435 who were taught how to change a head. There were 60 who received hands-on training on changing a head, 204 received their training through demonstration, 156 received both hands-on and demonstration training, and 11 did not remember. The results for Q-76a are listed in Table 4.91.

Table 4.91 Type of Instruction on Changing a Head

Type of Instruction	Respondents	%
Hands-On	60	13.9
Demonstration	204	47.3
Both	156	36.2
Do not remember	11	2.6
Total	N=431	

### 77. Have you changed a head (snare, timpani, tom-tom, or bass) since your class?

The number of respondents who completed Q-77 totaled 599 out of 600. There were 508 who had changed a drum head since their class and 91 had not changed a head since their class (see Table 4.92).

**78. Were you taught how to repair a broken tambourine or bongo head?**

The number of respondents who completed Q-78 totaled 599 out of 600. There were 75 who were taught how to repair a broken tambourine or bongo head, 497 had not been taught how to repair this type of head, and 27 did not remember (see Table 4.92).

**79. Have you repaired a broken tambourine or bongo head since your class?**

The number of respondents who completed Q-79 totaled 599 out of 600. There were 124 who had repaired a broken tambourine or bongo head, 474 had not repaired this type of a head, and 1 could not remember (see Table 4.92).

**80. Were you taught how to string a keyboard percussion instrument with a new cord/string?**

The number of respondents who completed Q-80 totaled 598 out of 600. There were 104 who were taught how to string a keyboard percussion instrument with a new cord/string, 475 had not been taught how to string a keyboard instrument, and 19 did not remember.

The results for Q-77, Q-78, Q-79 and Q-80 are listed in Table 4.92.

Table 4.92 Topic Information

Questions	(N=)	Yes		No		Do Not Remember	
		R	%	R	%	R	%
Q-77 Have you changed a head	599	508	84.8	91	15.2	0	0
Q-78 Taught how to change a tambourine/bongo head	599	75	12.5	497	83.0	27	4.5
Q-79 Have you changed a tambourine/bongo head	599	124	20.7	474	79.1	1	0.2
Q-80 Taught how to string a keyboard instrument	598	104	17.4	475	79.4	19	3.2

**80a. If yes, was the instruction:**

The number of respondents who completed Q-80a totaled 112, however, only 104 indicated they received training on stringing a keyboard percussion instrument. There were 9 who received hands-on training on stringing a keyboard instrument, 51 received training through demonstration, 40 received both hands-on and demonstration training, and 12 did not remember. The results for Q-80a are listed in Table 4.93.

Table 4.93 Type of Instruction on Stringing a Keyboard Percussion Instrument

Type of Instruction	Respondents	%
Hands-On	9	8.0
Demonstration	51	45.5
Both	40	35.7
Do not remember	12	10.7
Total	N=112	

**81. Have you replaced the cord/string on a keyboard since your class?**

The number of respondents who completed Q-81 totaled 597 out of 600. There were 234 who had replaced the cord/string on a keyboard percussion instrument since their class, 360 had not replaced the string, and 3 did not remember (see Table 4.94).

**82. Did you become acquainted with percussion ensemble literature?**

The number of respondents who completed Q-82 totaled 597 out of 600. There were 236 who had become acquainted with percussion ensemble literature, 336 had not been acquainted with this literature, and 25 did not remember (see Table 4.94).

**83. Did you perform during class as a percussion ensemble?**

The number of respondents who completed Q-83 totaled 598 out of 600. There were 263 who had performed during class as a percussion ensemble, 309 had not performed as a percussion ensemble, and 26 did not remember. The results to Q-81, Q-82 and Q-83 are listed in Table 4.94.

Table 4.94 Topic Information

Questions	(N=)	Yes		No		Do Not Remember	
		R	%	R	%	R	%
Q-81 Have you replaced string on keyboard	597	234	39.2	360	60.3	3	0.5
Q-82 Acquainted with Percussion Ensemble Lit.	597	236	39.5	336	56.3	25	4.2
Q-83 Perform as Percussion Ensemble	598	263	44.0	309	51.7	26	4.3

**84. Which types of assignments did you have during the course: (Check all that apply)**

The respondents were able to mark multiple answers to Q-84 from the following categories: practicing, reading, listening, research papers, observation reports, composing, assigning parts, compiling a notebook, class presentations, history outline, and an “other” category which allowed for a narrative answer. The most common responses given in the “other” category were performances, improvisation, conducting percussion ensemble, method book reviews, judging tapes, arranging, literature review and article reviews. The results to Q-84 are listed in Table 4.95 in order of frequency.

Table 4.95 Types of Assignments

Types of Assignments	Respondents	%
Practicing	564	94.0
Reading	419	69.8
Compiling a notebook	288	48.0
Listening	211	35.2
Class presentations	171	28.5
Observation reports	106	17.7
Composing	73	12.2
Assigning parts	66	11.0
Research papers	60	10.0
History outline	39	6.5
Other	35	5.8

**85. Did you receive any training on distributing parts to a percussion section?**

The number of respondents who completed Q-85 totaled 595 out of 600. There were 93 who had received training on distributing parts to a percussion section, 443 had not received this type of training, and 59 did not remember (see Table 4.96).

**86. Did you perform as a percussion section, independent from the ensemble, using any large ensemble literature?**

The number of respondents who completed Q-86 totaled 591 out of 600. There were 86 who did perform as a percussion section, 454 did not perform in this manner, and 51 did not remember (see Table 4.96).

**87. Did you discuss, in class, ideas for storing percussion instruments?**

All 600 respondents who took a percussion techniques class completed Q-87. There were 138 who did discuss ideas for storing percussion instruments, 408 did not discuss the topic, and 54 did not remember (see Table 4.96).

**88. Did you discuss, in class, how to purchase percussion instruments?**

The number of respondents who completed Q-88 totaled 599 out of 600. There were 231 who did discuss the purchasing of percussion instruments, 321 did not discuss the topic, and 47 did not remember (see Table 4.96).

**89. Did you receive any instruction on the positioning of a percussion section in an ensemble?**

The number of respondents who completed Q-89 totaled 599 out of 600. There were 223 who did receive instruction on the positioning of a percussion section in an ensemble, 331 did not receive this instruction, and 45 did not remember. The results to Q-85, Q-86, Q-87, Q-88 and Q-89 are listed in Table 4.96.

Table 4.96 Topic Information

Questions	(N=)	Yes		No		Do Not Remember	
		R	%	R	%	R	%
Q-85 Distributing parts	595	93	15.6	443	74.5	59	9.9
Q-86 Perform as percussion section	591	86	14.6	454	76.8	51	8.6
Q-87 Storing instruments	600	138	23.0	408	68.0	54	9.0
Q-88 Purchasing instruments	599	231	38.6	321	53.6	47	7.8
Q-89 Positioning of percussion section	599	223	37.2	331	55.3	45	7.5

90. After your percussion techniques course, how well prepared were you to teach technique on the following instruments at the beginning level? (Circle the appropriate response)

The number of respondents who completed Q-90 varied with each instrument. The results for Q-90 were based on a Likert scale ranging from poor to excellent and are listed in Table 4.97. This table also includes the mean Likert rating for each instrument.

Table 4.97 Preparation to Teach Percussion Instruments

R = Number of Respondents

Instru- ments	(N=)	Poor		Below Ave.		Average		Ab. Ave.		Excellent		Mean
		R	%	R	%	R	%	R	%	R	%	
Snare	597	17	2.8	61	10.2	244	40.9	164	27.5	111	18.6	3.49
Keyboard	597	68	11.4	141	23.6	210	35.2	117	19.6	61	10.2	2.94
Timpani	595	59	9.9	123	20.7	210	35.3	139	23.4	64	10.8	3.04
Accessory	591	79	13.4	126	21.3	216	36.5	107	18.1	63	10.7	2.91
Drumset	585	277	47.4	165	28.2	83	14.2	37	6.3	23	3.9	1.91
Marching Percussion	584	216	37.0	162	27.7	129	22.1	49	8.4	28	4.8	2.16

91. Which type of teaching was the most effective in presenting the material?

The number of respondents who completed Q-91 totaled 597 out of 600. There were 212 who indicated hands-on training was the most effective, 3 indicated demonstration training was the most effective, and 382 indicated both hands-on and demonstration training combined was the most effective way of presenting the material. The results for Q-91 are listed in Table 4.98.

Table 4.98 Most Effective Type of Instruction

Type of Instruction	Respondents	%
Hands-On	212	35.5
Demonstration	3	0.5
Both	382	64.0
Total	N=597	

**92. Was the testing of the material adequate to ensure you knew the information?**

The number of respondents who completed Q-92 was 596 out of 600. There were 323 who indicated the testing of the material was adequate to ensure they knew the information, 193 indicated the testing was not adequate, and 80 did not remember. The results are in Table 4.99.

Table 4.99 Adequate Testing of Material

Adequate Testing	Respondents	%
Yes	323	54.2
No	193	32.4
Do not remember	80	13.4
Total	N=596	

**92a. If no, which section needed more testing? (Check all that apply)**

The respondents were able to mark multiple answers to Q-92a from the following categories: snare, keyboard, timpani, accessories, drumset, marching percussion, and a miscellaneous category. There were 193 who indicated in Q-92 the testing of the material in their percussion techniques class was not adequate. The results are listed in Table 4.100 in order of frequency.

Table 4.100 More Testing Needed

Instrument Categories	Respondents	%
Drumset	165	85.5
Marching Percussion	149	77.2
Accessory Instruments	135	69.9
Timpani	127	65.8
Keyboard Percussion	120	62.2
Snare Drum	86	44.6
Miscellaneous	70	36.3

**93. How often do you use the information from your percussion techniques course in your teaching?**

The number of respondents who completed Q-93 was 585 out of 600. There were 35 who never use the information from their percussion techniques class, 19 use the information once a year, 18 use the information once a semester, 49 use the information once a month, 136 use the information once a week, and 328 use the information on a daily basis. The results of Q-93 are listed in Table 4.101.

Table 4.101 Use of Information from Class

Use of Information	Respondents	%
Never	35	6.0
Once a year	19	3.2
Once a semester	18	3.1
Once a month	49	8.4
Once a week	136	23.2
Daily	328	56.1
Total	N=585	

**94. Overall, how well did the percussion techniques class help you communicate and function better with the percussionists in the ensemble you currently direct?**

The number of respondents who completed Q-94 was 589 out of 600. The results for Q-94 were based on a Likert scale ranging from poor to excellent and are listed in Table 4.102. The mean rating for Q-94 was 3.12.

Table 4.102 Opinion of Effectiveness of Percussion Techniques Class

Likert Scale	Respondents	%
Poor	46	7.8
Below Average	109	18.5
Average	222	37.7
Above Average	150	25.5
Excellent	62	10.5
Total	N=589	Mean = 3.12

**95. Please provide any additional comments concerning your training in percussion.**

There were 419 narrative answers provided for Q-95. They have been categorized into general subjects. The results of this categorization are listed in Table 4.103 in order of frequency. The complete comments are listed in Appendix C with names of individuals and institutions replaced with XXX for anonymity.

Table 4.103 Additional Comments Categorized into General Subjects

Subjects	Respondents
Bad class/ Bad instructor/ Did not prepare for future job/ Poorly organized	70
Learned much about percussion in summer workshops or convention clinics	48
Good class/ Good-excellent instructor/Prepared for future job	48
Class should be two or three semesters to adequately cover material	44
More attention focused on drumset, marching percussion, and maintenance	165
Importance of hands on education for this class in particular	17
Good study - encouragement for the researcher	16
Hard to remember - took class a long time ago	10
University didn't require class - unfortunate	7
Class was taught by a non-percussionist (good and bad results)	7

## CHAPTER V

### SUMMARY, COMPARISON, AND PROFILE

#### Summary

The percussion techniques class offered at higher education institutions is designed to provide prospective instrumental ensemble directors with knowledge of percussion technique, pedagogy, and literature. The course is among a series of technique classes offered on every instrument required in the curriculum of the music education major. Brass, woodwind, and string classes typically are taught over two semesters addressing high register instruments in the first semester and low register instruments in the subsequent semester. However, percussion techniques instruction typically is allowed one semester to cover its material. The syllabus designed and implemented for this class needs to cover several categories of instruments as well as maintenance, repair, storage and miscellaneous information.

The purpose of this study was to assess the perceptions of selected instrumental ensemble directors about the percussion techniques class they took during their college education by surveying 2,258 MENC junior high and high school instrumental ensemble directors in the states of Illinois, Missouri, and Wisconsin. A questionnaire sought their opinions on the effectiveness of their college percussion techniques class as well as information they felt should be included in future classes. The survey questions were arranged into nine categories: biographical, general questions about the percussion techniques class, snare drum, keyboard percussion, timpani, accessory instruments, drumset, marching percussion, and a miscellaneous, non-musical set of questions.

The questionnaire was mailed with a letter of explanation and a postage-paid return envelope. A drawing of percussion equipment sponsored by several companies served as an incentive for those individuals returning their questionnaire before the deadline. A reminder postcard was mailed one week following the original mailing. The first 100

respondents to return their completed questionnaire were sent an identical questionnaire and another letter of explanation. These individuals were asked to complete the document again for the re-testing procedure and their name would be entered into the drawing twice. Out of 2,258 recipients, 642 returned a completed document and 43 out of 100 returned the re-test questionnaires.

The nine categories comprised a 95-question document eight pages in length. A summary of the results for each section follows.

Q1-Q5 - Biographical Questions. Most of the respondents were between the ages of 31 and 50 and just over half were male. Most received their undergraduate degree between the years of 1971 and 1990, with the majority of respondents from Illinois followed by Wisconsin then Missouri. The largest instrument category of the respondents was woodwinds followed very closely by brass while the percussion and string categories were considerably lower and equal in representation. Percussion, strings, and piano together represented only 22.4% of the respondent population. The most common degree received was the Bachelor of Music Education followed by the Master of Music Education. The percussion techniques class was taken during a majority of the respondents' undergraduate degree program and not taken during a majority of the graduate degree programs. A major state university was the most common site of the degrees received with the exception being the Bachelor of Musical Arts in which private liberal arts schools were the most common institution.

Q6-Q9 - Job Responsibilities. Just over half of the respondents worked with more than 100 students per day. The majority (83%) worked with up to 20 percussionists per day and primarily taught junior high followed by beginning students and then high school. A small number taught at the college level. The majority of respondents did not employ a percussion specialist but of the 21% who did, most were not the specialist themselves.

Most of the respondents did teach percussion lessons apart from band with the majority of those lessons given to intermediate groups followed by beginning groups. Intermediate and beginning individual lessons followed with advanced groups and individual lessons taught the least.

Q10-Q12 - Percussion Education of Respondents. The most popular form of percussion education other than the percussion techniques course was rehearsal observation. A distant second was the band methods class followed by an equal representation of private percussion lessons and marching band techniques. The topic most respondents desired to know more about was percussion maintenance/repair followed closely by drumset instruction. Marching percussion and jazz/Latin accessories were the next most common categories desired to know more about. The remaining topics fell in this order - Standard Methods Literature, Rudiments, Standard Performance Literature, Keyboard Percussion, Timpani, Percussion Ensemble, Organizing Concert Section, Part Distribution, Snare, Orchestral Accessories, Recordings/Videos, and Other.

Q13-Q19 - General Questions about the Percussion Techniques Class. Six hundred respondents (93%) took at least one percussion techniques course with most taking the class between 1971 and 1990. Since the questionnaire for this research was administered in May of 1997, it is possible the answers of the respondents may not reflect the status of teaching in current percussion techniques classes. The results from this research, however, are very similar to the results from the first study of this nature done in 1978 by William Albin discussed in Chapter Two. Just under half (49%) of the respondents indicated their class met two hours a week. Most classes met from 16-20 weeks for 2-3 hours a week. Most classes were instructed by a faculty member with only 11% taught by graduate assistants. The most popular written material used in the class were instructor handouts but many respondents indicated they used both handouts and a text. The most popular texts

used were *Guide to Percussion* by Payson & McKenzie and *Teaching Percussion* by Gary Cook. One-quarter of the respondents did not remember what text they used and many listed several different texts used in the “other” category. Most respondents received an A grade in the class. Just over half of the classes included an introductory presentation of percussion at the beginning of the semester.

Q20-Q30 - Snare Drum Questions. Almost all of the respondents received snare drum training in their class with over 95% indicating they had received training on the rudiments. An order of rudiment presentation was as popular as no order at all and almost one-fourth of the respondents did not remember if there was an order presented. Of those who could remember an order presented, the rudiment generally taught first was the flam with the paradiddle following close behind. Most respondents learned both matched and traditional grips but the primary grip used in class was matched. Most respondents indicated there was no emphasis on learning exercises by rote/ear as opposed to written music. Just under half played both exercises and solos in class. An almost equal number played only exercises in class. Four people indicated they played only solos. Most respondents had hands-on experience with an actual snare drum more than once a week. A smaller amount had hands-on experience with a drum at least once a week and a few never had hands-on experience.

Just over half of the respondents were not taught the difference between orchestral and rudimental playing. Of the 36% who were taught the difference, most played both styles in class with rudimental being the most common style when only one was played. Over half of the respondents received information on beginning methods books or solos. Twenty-seven percent did not receive this information. Three-quarters of the respondents did not receive any information on specific snare drum excerpts from the large ensemble literature. Equal numbers of respondents did receive the information or could not remember. Most of the respondents were tested on the snare drum material and were tested

immediately following the snare segment. Just over half the tests were both written and playing.

### Definitions

The meaning of the word “utilized” in the context below and in subsequent sections indicates the respondent, now teacher, has taught the element to students as an instrumental ensemble director. The meaning of the word “effectiveness” in the context below and in subsequent sections indicates the respondent’s opinion of how well they were prepared to teach the particular concepts.

The rudiments, grip, stroke, and rolling were all highly emphasized during the class. The perceived effectiveness as related to the respondents preparation from the class ranked from average to above average. Snare styles were only utilized 58% of the time and the preparation was ranked from average to below average with a significant percentage (17%) indicating poor effectiveness styles. Exercises were utilized by 80% of the respondents but only 63% utilized solos. The effectiveness in exercises was average to above average while solos were average to below average with 17% indicating poor effectiveness in solos.

Q31-Q41 - Keyboard Percussion Questions. Seventy percent of the respondents received keyboard percussion training. Sixty-one percent were taught no sight-reading techniques. Most indicated no emphasis on learning keyboard percussion by rote/ear versus written music. Almost 63% of the respondents had learned a four-mallet grip. Of those who did remember, most learned Cross-grip with Musser-grip being the next popular choice. Stevens grip was taught the least but the majority of respondents did not remember a particular grip. The four-mallet grip most used in class was the Cross-grip followed by Burton-grip. Again, the majority did not remember. The most amount of time spent on the four-mallet grip was one-half a class period. One full class period followed by two classes

were the next most common times spent on four-mallets but the majority did not remember how much time was spent on the topic.

Most of the respondents had hands-on experience with the xylophone, marimba, and bells. A distant fourth were chimes followed by vibes and crotales. Just under half of the respondents played both solos and exercises in class but 41% played exercises only. The solos played were both transcriptions and original keyboard solos but the majority of respondents did not remember the style of the solos. Most were taught how to select mallets for the xylophone, marimba and bells. Knowledge about vibraphone mallet selection received the lowest rating.

Just over half of the respondents received information on beginning method books or solos for keyboard percussion. Three-quarters did not receive any information on specific keyboard excerpts from the large ensemble literature. Most of the respondents were tested on the keyboard percussion material and were tested immediately following the keyboard percussion segment. The majority of the tests were both playing and written but 29% received only a playing test.

Over 90% of the respondents had utilized a two-mallet grip in their teaching and the effectiveness of the teaching ranked from average to excellent. Only 34% utilized a four-mallet grip and that preparation was ranked from average to poor (72.2%). Mallet selection for keyboard percussion instruments was utilized by 76% of the respondents and its teaching effectiveness was ranked from average to above average. Over 80% of the respondents utilized information on stroke and the preparation was ranked from average to excellent. Most of the respondents utilized information on rolling and the preparation was also ranked from average to excellent. A lesser amount of respondents (68%) utilized keyboard exercises and even fewer utilized solos (53%). The effectiveness for the exercises was ranked from below average to above average but the solo preparation was ranked from poor to average.

Q42-Q51 - Timpani Questions. Almost 80% of the respondents received timpani training during their percussion techniques class. The primary grip taught was the American grip with the French grip being the second most popular. However, a majority did not remember which grip they were taught. Of those who did remember, the American grip was the one most used in class with the French grip following farther behind. Most of the respondents spent time in class tuning the timpani and the most popular length of time spent on tuning was one full class. Several respondents spent only one-half a class on tuning with almost as many indicating two full classes devoted to tuning.

Most of the respondents had hands-on experience with timpani. Seventy percent were instructed on mallet selection, and over 90% were taught the ranges of the timpani. Virtually as many people received information on beginning methods books or solos as did not receive the same information, but most of the respondents received no information on specific timpani excerpts from the large ensemble literature. Seventy percent of the respondents were tested on the timpani material and were tested immediately following the timpani segment. Most of the tests included both playing and written sections, however, 15% indicated their test was only written.

The highest percentage of timpani information utilization is in the tuning/ear training, stroke, and rolling categories. The effectiveness of this information as relates to the respondents teaching was all ranked from average to excellent. The next highest percentage of utilization included grip, knowledge of the ranges, and mallet selection. The effectiveness ratings fall along similar lines from average to excellent. The lowest ratings for utilization and effectiveness include the exercises and solos. Only 56% of the respondents utilized timpani exercises and only 43% utilized solos. The effectiveness of these elements is also lower with 74% indicating an average to poor effectiveness rating for exercises and 78% indicated an average to poor effectiveness rating for solos.

Q52-Q56 - Accessory Questions. Seventy-four percent of the respondents received training on the accessory instruments. Over one-fourth received no accessory instrument training. Respondents that received training indicated the following accessory instruments, all requiring a striking implement to create sound, were presented to them with a high degree of effectiveness (average to excellent): bass drum (92%), triangle (91%), suspended cymbal (90%), woodblock (88%) gong/tam-tam (88%), and cowbell (84%). Instruments receiving lower effectiveness ratings included temple blocks (79%), tom-toms (69%), bongos (69%), and timbales (59%). Just over half of the respondents (55%) indicated they had not learned a particular technique on the timbales. Most of the instruction for all the accessory instruments was both hands-on and demonstration, however, instruments taught by one method or the other included bass drum and triangle as more hands-on while bongos, cowbell, gong/tam-tam, suspended cymbal, temple blocks, timbales, tom-toms, and woodblock were taught by demonstration.

Accessory instruments not requiring a striking implement that were presented with a high degree of effectiveness were crash cymbals (92%), tambourine (89%), guiro (81%), finger cymbals (81%), castanets (76%) and ratchet (76%). Lower rated instruments included vibraslap (71%), cabasa (70%), and conga drums (62%). The only instrument the majority of respondents did not feel comfortable teaching were the conga drums. Most of the instruction was both hands-on and demonstration but the instruments taught by one method or the other were cabasa, castanets, conga drums, finger cymbals, guiro, ratchet, and vibraslap by demonstration and crash cymbals and tambourine more hands-on. Just over half of the respondents indicated they were tested over the accessory material. Of those 248 people, 183 indicated the test was immediately following the accessory segment. Just over half of the tests were both playing and written but 30% of the respondents indicated their test was only written.

Q57-Q66 - Drumset Questions. Only 32% of the respondents received drumset training. Of the 208 who did receive drumset instruction, 161 had hands-on contact with a drumset. Most were taught the functions of all the components of the drumset. The most popular styles taught were jazz and rock with Latin and waltz ranking third and fourth, and funk styles taught to the least amount of respondents. The majority indicated there was a listening emphasis during their drumset training but did not receive a discography. Most were taught about the traditional function of the drumset within a rhythm section and over 100 respondents received brushes training, while 72 did not.

Just over half the respondents who received drumset training were tested on the material. Most of the tests occurred immediately following the drumset segment and were both written and playing. Thirty percent of the respondents indicated their test was only playing. Less than half indicated their drumset training was below average to poor with 35% indicating their training was average. Only 23% of the respondents felt their training was above average or excellent.

Q67-Q75 - Marching Percussion Questions. Almost 67% of the respondents did not receive any instruction on marching percussion during their percussion techniques class. Of those who did receive instruction on an instrument's particular technique, the snare drum received the highest rating and the tenor drums the lowest. Most technique instruction was given by both hands-on and demonstration experiences. When only one type of instruction occurred, it was demonstration. Most respondents were not taught particular exercises for any of the marching percussion instruments, and of the few who were, most received the instruction from both hands-on and demonstration experiences. When only one occurred, it was demonstration. Most respondents were taught some type of maintenance for all the marching percussion instruments and this instruction was most commonly taught by demonstration.

The effectiveness of the instruction received on each of the marching percussion instruments mostly rated as average with marching tenors receiving the lowest rating. Just over half of the respondents did not receive instruction on composing or arranging for marching percussion. Of those who received marching percussion training, the majority were informed of the differences in mallet selection for bass drum and tenors. Less than one-quarter of the respondents who received marching percussion training were informed about acoustics, interpreting parts, and the use of a section leader. Just under half were instructed on ordering equipment and positioning a drumline on the field. Only 90 out of 213 respondents were tested on the marching material and of those 90, 71 indicated the testing occurred immediately following the marching percussion segment. Over half of the tests were written only with 39% including both written and playing components.

Q76-Q89 - Miscellaneous/Non-Musical Questions. Over 70% of the respondents were taught how to change a head with most of the instruction taught by demonstration. Most of the respondents have changed a head since their class. Only 13% had been taught how to change a tambourine or bongo head but over 20% had changed a bongo or tambourine head since class. Only 17% were taught how to string a keyboard percussion instrument but just under 40% have had to re-string a keyboard since their class.

Only 40% of the respondents had become acquainted with percussion ensemble literature in their class and 44% had performed as a percussion ensemble in class. The most popular assignments given were practicing, reading, compiling a notebook, listening, class presentations, and observation reports. Three-quarters of the respondents had not received any training on part distribution and over three-quarters had not performed as a percussion section in their class. Twenty-three percent received training on stringing percussion instruments while under 40% received training on purchasing percussion instruments. Thirty-seven percent received training on positioning a percussion section within an ensemble.

Q90-Q95 - Summary Questions. The instrument category the respondents felt most prepared to teach was snare drum with a majority rating of average to excellent. Second was timpani, third was accessories, fourth was keyboard percussion, fifth was marching percussion, and drumset was last. Most of the respondents felt that both hands-on and demonstration training were effective in presenting material but the hands-on approach by itself was significantly better than just demonstration. Just over half indicated their testing was adequate to ensure they knew the information. Those who disagreed indicated drumset and marching percussion needed more testing with accessories, timpani, and keyboard not far behind. Snare drum and the miscellaneous category also received some indication for more testing. Just over half of the respondents use the information from their class on a daily basis, while less than one-quarter use the information once per week. Thirty-eight percent of the respondents felt their percussion techniques class was average in preparing them for their job, while 36% felt the class did an above average to excellent job of training them for the work field. However, 26% indicated their class did a below average to poor job of preparing them for their career.

Several comments were mentioned many times in the final open response question. The most common topics were: bad class/ bad instructor/ did not prepare for future job/ poorly organized; good class/ good-excellent instructor/prepared for future job; learned much about percussion in summer workshops or convention clinics; class should be two or three semesters to adequately cover material; more attention should be focused on drumset, marching percussion, and maintenance; importance of hands-on education for this class in particular; good study - encouragement for the researcher; hard to remember - took class a long time ago; university didn't require class - unfortunate; class was taught by a non-percussionist (good and bad results); would researcher offer a workshop in the summer as a refresher for band directors.

### Comparison to PAS Minimum Standards

The Percussive Arts Society (PAS) recently developed a list of minimum standards recommended for the percussion techniques class with the intent of eventual inclusion into the National Association of Schools of Music (NASM) Music Handbook. The list is very general but can be compared with the current research.

For the snare drum, the minimum standards from the PAS list included knowledge of technique (grip and stroke), styles and special effects, current literature and performance skills of the basic PAS rudiments. On the average, information about snare drum technique regarding grip and stroke, current school literature and knowledge of the rudiments are all receiving attention in the percussion techniques class. However, this research indicates knowledge of snare drum styles and special effects are not being adequately taught in the class.

For timpani, keyboard percussion, drumset, multi-percussion, and accessories, the PAS minimum standards included knowledge about each instrument's basic technique (grip and stroke) and performance role within the school music ensemble. The data from this research shows timpani, keyboard percussion, and accessories are all receiving adequate attention in the class regarding technique and their performance role within an ensemble. However, the drumset is not receiving enough attention in the class regarding those areas. Multi-percussion was not investigated in this research because the researcher felt knowledge of the other instruments significantly overlapped into this category.

For marching percussion, the PAS list included knowledge of the specifics of marching instruments and their function within a drumline as well as a total marching band. This research shows this category received very little attention in the percussion techniques class. Most of the respondents did not receive any training in this area and for those that did receive instruction, it was not enough and barely applicable to their situations.

In summary, the current percussion techniques classes in the states of Illinois, Missouri, and Wisconsin are not meeting all the minimum standards of the PAS

recommended list. To comply with these standards, specific additions need to address snare drum styles and total drumset and marching percussion instruction.

### List of Topics Suggested for the Percussion Techniques Class

In order to meet the PAS minimum requirements as well as the current needs of instrumental ensemble directors that grew out of this study, a list of topics to be included in a percussion techniques class has been compiled by the researcher. A suggested calendar for a two-hour per week, 15-week semester class including all the topics below is presented in Appendix D.

#### Snare Drum

1. Physical aspects of a snare drum
  - differences arising from depth, shell and snare material
  - most common types and uses for band situation
  - prices, companies, recommendations for purchase
  - heads, sticks - different types and function, prices
  - cases and storage
2. Matched grip, piston stroke, playing area (physics of circular head)
3. Knowledge of 40 PAS International rudiments
4. Basic performance ability of essential 13 rudiments
5. Basic method books for different areas of snare drum performance
6. Rudimental snare drumming
  - exercises and solos (unique aspects: open rolls, traditional grip)
7. Concert snare drumming
  - exercises and solos (unique aspects: closed rolls, sticking options)
8. Snare excerpts from beginning/intermediate band literature
9. Changing a drum head

#### Keyboard Percussion

Instruments: wood (xylophone, marimba), metal w/pedal (vibraphone, chimes), metal w/o pedal (orchestra bells, crotales)

1. Physical aspects of above instruments
  - keys (material), resonators, pedal
  - most common instruments found in band situation
  - prices, companies, recommendations for purchase
  - covers and storage
  - maintenance: restringing, pedal/motor considerations, resonator dents
2. Mallet selection for above instruments
3. Matched grip, piston stroke, playing area (nodes)
4. Performance familiarity with keyboard instruments
  - chromatic and diatonic scales, arpeggios, exercises

(xylophone, bells, vibraphone, marimba)

-knowledge of sound possible on chimes and crotales

5. Basic method books and solos for different areas of keyboard percussion performance
6. Difference between approach to wood and metal instruments
7. Rolls, Double-stops, Sight-reading technique, Use of pedal for vibraphone and chimes
8. Sticking Considerations
9. Keyboard percussion excerpts from beginning/intermediate band literature

### Timpani

1. Physical aspects of timpani
  - diameter and range of each drum
  - prices, companies, recommendations for purchase
  - heads - differences, prices, when to change
  - covers and storage
  - maintenance: changing head, adjusting pedal
2. Tuning
3. Mallet selection
4. French grip (show other grips), piston stroke, playing area (physics of circular head)
5. Rolls, Dampening techniques
6. Basic method books for timpani performance
7. Exercises and solos for two, three, and four drum practice
8. Timpani excerpts from beginning/intermediate band literature

### Accessory Instruments

Orchestral Instruments: bass drum, crash cymbals, gong/tam-tam, suspended cymbal, tambourine, temple blocks, tom-toms, triangle, woodblock

Latin Instruments: bongos, cabasa, castanets, claves, conga drums, cowbell, finger cymbals, guiro, timbales

Sound Effects: bell tree, flex-a-tone, mark tree, ratchet, sandpaper blocks, vibraslap, whistles

1. Physical aspects
2. Basic technique
3. Striking implements options
4. Maintenance/Repair
5. Prices, companies, recommendations for purchase
6. Accessory excerpts from beginning band literature
7. Cases and storage

### Drumset

1. Physical aspects and function of drumset components
  - bass drum and pedal, snare drum, mounted toms, floor toms, throne
  - hi-hat, ride cymbal, crash cymbal, effects cymbals
  - most common types and uses for jazz or pep band situation
  - prices, companies, recommendations for purchase
  - cases and storage
2. Body position behind drumset
3. Styles: jazz, rock, Latin, funk, waltz
4. Aural discography

5. Function of drumset within rhythm section
6. Brushes training
7. Basic method books for different areas of drumset performance
8. Reading a drumset part from a jazz chart

### Marching Percussion

1. Physical aspects of marching percussion instruments
  - snare drum, bass drum, tenor drums, cymbals, pit (refer to percussion ensemble)
  - most common types and uses for marching band situation
  - prices, companies, recommendations for purchase
2. Mallet/stick selection
3. Grip, playing area, level system
4. Exercises for full drumline
5. Writing: cadences, re-arranging bass drum or tenor drum parts
6. Position on field, use of section leader, drill concerns
7. Maintenance of all equipment: storage, changing heads or rims, cleaning

### Miscellaneous Areas

1. Percussion ensemble literature and performance
2. Percussion section position, literature, and performance
3. Part distribution

### A Profile of the Midwest Instrumental Ensemble Director and Respective Opinion of the Percussion Techniques Class Taken During College

The following profile describes the characteristics of the average respondent of this study. The description includes only the topics the average respondent encountered in the class. If the average answer concluded that a particular element was not addressed in the class, it is also absent in this profile.

Biography. The director most typically described by the results of the analyzed data is 41-50 years of age, male, from Illinois, and received his degree between 1971-1980 or 1981-1990. He plays a woodwind instrument and received a Bachelor of Music Education at a state university. He mainly teaches at the junior high level, works with over 100 students on a daily basis with less than ten of them being percussionists. He does not employ a percussion specialist but does teach percussion lessons apart from band. Of these lessons, most are beginning group lessons. Most of the percussion training he received other than

the percussion techniques course was in rehearsal observation. The topic he would have liked to receive more instruction on was percussion maintenance and repair.

General Questions about Percussion Techniques Class. He took one percussion techniques course during his undergraduate education between the years of 1971 and 1980. The class met for 16-20 weeks for two hours a week and was taught by a university faculty member. The most popular form of text was teacher handouts. He received an A grade in the class and did receive a preliminary introduction to percussion at the beginning of the course.

Snare Drum Profile. He received snare training and instruction of the rudiments. An order of rudiment instruction was emphasized with flams taught first. Both grips were taught in class though he primarily used matched grip. Both snare solos and exercises were played in class and he had hands-on experience with an actual snare drum more than once a week. He did receive information on beginning method books or solos. He was tested on the snare drum material and the test immediately followed the snare segment. The test consisted of both a playing and written element. He has utilized all the snare elements in his teaching and rated the effectiveness of that teaching as average.

Keyboard Percussion Profile. He received keyboard percussion training and instruction of a four-mallet grip. He did not remember the different four-mallet grips learned nor the amount of time spent using a four-mallet grip. He mostly had hands-on experience with the xylophone and played both exercises and solos in class. The solos played were both transcriptions and original keyboard solos. He received instruction on mallet selection for all the instruments. He received information on beginning methods books or solos for a keyboard instrument. He was tested on the material immediately following the keyboard segment and the test consisted of both a playing and written element. He has utilized all the

keyboard elements in his teaching except a four-mallet grip. The effectiveness of his keyboard percussion training was average.

Timpani Profile. He received timpani training and was taught all three grips but mainly used the American grip in class. He spent approximately one full class period learning to tune the timpani. He had hands-on experience with the timpani during or outside of class and was taught the differences in mallet selection. He was taught the ranges of the timpani and received information on beginning method books or solos. He was tested immediately following the timpani segment and the test consisted of both a written and playing element. He has utilized all the timpani elements in his teaching except solos. The effectiveness of his timpani instruction was average.

Accessory Profile. He did receive training on accessory percussion instruments. For the accessory instruments that require a striking implement to produce sound, he was taught a particular technique on all the instruments except timbales. He was taught what the striking implement should be for each instrument and instructed on both the technique and the striking implement through hands-on training. The effectiveness of the instruction on these instruments was average. For the accessory instruments that do not require a striking implement to produce sound, he was taught a particular technique on all the instruments except conga drums. The type of instruction was both hands-on and demonstration and the effectiveness of the instruction for these instruments was average. He was tested on the accessory material immediately following the accessory segment. The test consisted of both a written and playing element.

Drumset Profile. He did not receive any drumset training.

Marching Percussion Profile. He did not receive any marching percussion training.

Miscellaneous/Non-Musical Profile. He was taught how to change a snare, timpani, tom-tom, or bass drum head through a demonstration and has changed that type of head since his class. The most popular types of assignments given in his class were practicing, reading, and compiling a notebook.

Summary Profile. He viewed the effectiveness of instruction taught on the snare drum, keyboard percussion, timpani, and accessory instruments as average but the effectiveness of instruction taught on the drumset and marching percussion as poor. However, he rated the overall instruction received from the class as average. He uses the information from the percussion techniques class on a daily basis. He indicated that combining both hands-on and demonstration types of instruction were the most effective way of presenting the material. He indicated testing was adequate enough to ensure the knowledge was gained.

CHAPTER VI  
CONCLUSIONS AND  
RECOMMENDATIONS FOR FURTHER RESEARCH

Conclusions

The purpose of this study was to assess the perceptions of selected instrumental ensemble directors about the percussion techniques class they took during their college education. The four basic research questions addressed in this study were:

- What specifics were actually taught in the class?
- Have these specifics been utilized in actual teaching situations?
- If so, how applicable was the knowledge in relation to these situations?
- In retrospect, how well did this class prepare them for their current occupation?

The topics taught in the class revolved around instrument categories. Each category included elements taught in the class and used in teaching situations. However, in every category there were also elements not taught in the class but were needed on the job. The breakdown of details surrounding each category follows.

Snare Drum: The snare drum was the instrument the respondents felt most comfortable with after their percussion techniques class. More respondents (95%) received training on this instrument than on any other instrument.

The only snare drum element not taught or not taught well was styles (rudimental vs. orchestral). Over two-thirds of the respondents did not receive instruction on the different snare drum styles but they did receive instruction on rudiments, grip, stroke, rolling, exercises and solos. Overall, the students are receiving good instruction on technique and performance skills but are not receiving instruction on conceptual topics. Knowledge of the differences between snare drum styles would greatly assist a future band director in interpreting the notation of a contest snare drum solo. Percussion adjudicators

of solo and ensemble contests often complain that students are not aware of symbols on their music that define certain snare drum styles. This information should be given to the future director to begin eliminating this problem. Performance skills are important for future directors but should not be the only aspect studied on an instrument.

Timpani: Respondents also were confident in their knowledge of timpani although fewer received training on timpani (80%) than on snare drum. Parallel to not learning snare drum styles, timpani exercises and solos were not taught to most of the respondents. A band director is often approached by students to select a solo for contests and auditions. If the director is not aware of different timpani solos, the student may choose not to play the instrument at all or proceed to select a solo on their own. A simple way instructors of the percussion techniques class can make the future directors aware of instrument specific literature is through the use of a comprehensive text. Cook's book mentioned earlier contains an excellent listing of timpani solos and method books for exercises on two to five drums.

Keyboard Percussion: The effectiveness of instruction on keyboard percussion was rated lower with a rating of average to below average. The topics future directors need to know about keyboard percussion focus on basic technique (two-mallet grip, stroke, rolling), mallet selection, and literature possibilities and yet over half of the respondents who received keyboard percussion training indicated their instructor spent a significant amount of class time on a four-mallet grip. Instructors should focus the time allotted for keyboard percussion on subjects relevant to a director of an instrumental ensemble. Four-mallet instruction is considered an advanced technique generally learned by students in private lessons, therefore, the future instrumental ensemble director does not need to study this topic in the percussion techniques class.

Accessory Instruments: The main orchestral accessory instruments (bass drum, triangle, suspended cymbal, woodblock, gong/tam-tam, crash cymbals, tambourine) all received ratings above 85% in effectiveness of instruction. The accessory instruments typically not played as often in concert settings (cowbell, temple blocks, tom-toms, bongos, guiro, finger cymbals, castanets, ratchet, vibraslap, cabasa, timbales, conga drums) all received ratings between 60 and 85% in effectiveness of instruction. The respondents were more comfortable with the instruments commonly found in a junior high or high school band situation. Recent literature trends for large ensembles, however, are requiring the conductors to become more familiar with non-standard percussion instruments. These instruments add color within an ensemble and are essential to produce different musical sounds and effects. If a conductor cannot identify an unusual percussion instrument and teach its technique, the students within the percussion section will eliminate the instrument entirely or substitute the sound with an inappropriate instrument. Either choice unnecessarily compromises the quality of the overall musical perception the composer, conductor and ensemble are attempting to produce.

Drumset: One of the failures of the class involves the drumset which was not taught to over 65% of the respondents. Some respondents indicated in their final narrative comments they simply will not include any drumset training in their teaching because they know so little about the instrument. This is a significant problem as almost every band director needs to know the basics of drumset for their jazz or pep band situations.

Marching Percussion: Marching percussion, like drumset, was also not taught to over 65% of the respondents. Most band directors encounter marching percussion at some level whether it includes minor parade marching or a full half-time competitive field show. Some respondents indicated their marching band techniques class included more information about marching percussion than their percussion techniques class. In order to

prepare directors adequately in the field of percussion, this category must be included in the percussion techniques class. Currently, the class is not preparing future directors in marching percussion or drumset.

Non-musical Elements: The non-musical elements instructors wished they had more information about was percussion maintenance and repair. Many directors utilized several of the non-musical aspects in their teaching but were not taught the element in the percussion techniques class. Teaching future directors how to change heads, re-wrap mallets and clean cymbals will save their future budget from unnecessary costs. This information can and will be learned on their own through mistakes if it is not included in the class. Other important non-musical topics to include are percussion ensemble literature, part distribution and properly covering and storing equipment.

In summary, the specific topics that need to be more thoroughly covered in the percussion techniques class are: snare drum styles (difference between rudimental and orchestral styles of performance), timpani exercises and solos (where to find them and what types are relevant for ensemble performance), accessory instruments less commonly used in typical band situations (conga drums, timbales, etc.), all aspects of drumset and marching percussion, and maintenance and repair of standard percussion instruments. All these areas represent information the ensemble directors utilized in their teaching but felt unprepared to teach. Instructors of the class should re-evaluate their syllabus to include information about these topics (see Appendix D for suggested syllabus).

In the last decade, a common solution to the problems band directors face in the area of percussion has been to hire percussion specialists for the school district. The specialist likely will take the percussionists out of band rehearsal for separate instruction, as well as teach the marching drumline and assist with all other percussion aspects of the

marching band. This has been one way band directors who have felt deficient in the area of percussion have been able to cope whether they took the class in 1972 or last year.

Specific relevant percussion information needed by future instrumental ensemble directors currently is not being included in the percussion techniques class, perhaps for several reasons.

The first reason stems from the amount of time devoted to the class. A common complaint among instructors of the percussion techniques class is that too much information must be covered in too little time. Addressing seven different instrument categories together with many non-musical topics is difficult to accomplish in the average one-semester class. Most of the respondents indicated their class met for two hours per week for a 16-20 week semester, with 68% of those respondents indicating they had only taken one class. The other wind instrument techniques classes typically include a fewer number of instruments and often cover these instruments over a two-semester sequence. Many of the respondents offered comments in the final narrative question of the questionnaire concerning this time issue. Several suggested the percussion techniques class requirement should be changed to a year-long course offering the standard concert instruments the first semester and drumset and marching percussion the second semester. Such organization would greatly increase the amount of time spent on each instrument category, thereby offering the instructor a chance to more thoroughly cover these critical topics.

Since over 85% of the respondents indicated an instrument other than percussion as their primary instrument, the need for thorough percussion instruction for these future directors should be high on the list of requirements for their career in music. The wind instrument categories (brass and woodwinds) have many commonalities among them. A brass student will more readily adapt to the techniques of clarinet because of those commonalities than to those of the snare drum. Since the majority of directors currently

teaching are non-percussionists, there is a compelling need to increase the amount of class time in order to thoroughly address all aspects of percussion.

Another possible reason the information is not being presented in the class could be the infrequent use of comprehensive textbooks. Less than half of the respondents (42.5%) indicated any text was used in their class. Even in that 42.5%, ten different texts were listed suggesting no single prevalent text. Twenty-five percent of the respondents did not remember if a text was used in their class implying several possible scenarios: if a text was used, it may not have been consulted since the class; if a text was used, it may not have been significant enough to remember; or no text was used at all. Just over 32% of the respondents indicated the only written material used in their class was teacher handouts. With good texts available, it may no longer be necessary to resort solely to handouts.

Several excellent texts are available that include thorough resources to answer many of the questions these future directors may encounter both during the class and on-the-job. *Teaching Percussion* by Gary Cook is an extremely comprehensive text for the percussion techniques class. Cook includes extensive lists of method books and solo literature for every instrument as well as a foreign terms glossary, supplemental exercises, and a thorough list of percussion publishers and industry contacts. Even though the text is more costly, its value extends beyond the life of the course. The recommended class calendar in Appendix D utilizes Cook's book as the primary text.

The effectiveness of the teacher's syllabus could be another reason specific information is left out of the class. The instructor may be including information generally irrelevant to future directors. For example, 62.6% of the respondents received training on a four-mallet keyboard percussion grip with over 45% of those respondents spending up to one full class hour on the topic, however, only 33.9% indicated they actually spent time teaching this element. Since it is not possible to include every instrument and playing technique, the teacher should have a clear understanding of the potential band director's needs and teach only the most essential topics.

The instructor of the percussion techniques class must realize that he/she is preparing students to be future instrumental ensemble directors, not future percussionists. Over a four or five-year degree, the percussion major should eventually be confronted with every aspect surrounding each percussion instrument. This is a totally different learning environment for future teachers taking the percussion techniques class, so they must be treated differently. A suggested class calendar and teaching outline focusing on the topics addressed in this research is included in Appendix D.

#### Recommendations for Further Research

- 1) Chapter IV provided an analysis of each question on the test document and Chapter V followed with a summary and comparison with the PAS recommendations. Further research could seek to compare certain data from one question representing distinct strata, such as gender, with other document questions. These analyses would identify differences among item responses with respect to gender. Similar analyses could review differences based on respondents' state, main instrument, and educational institution as well as the amount of course work taken in percussion prior to graduation.
  
- 2) The present study focused only on the percussion techniques class. Educators in the woodwind, brass, and string instrument categories could benefit from similar studies to determine the teaching effectiveness of their respective techniques classes.
  
- 3) This research was not designed to study the learning process of individual students in a classroom situation. Even with an ineffective teacher, a good problem solving student might still believe the class to be beneficial and effective. Likewise, an excellent teacher working with a poor student might result in a class deemed ineffective. A study regarding educational theories in classroom situations could provide educators with helpful information about effective teaching.

4) This study was designed to discover what the respondent was taught about percussion only in his percussion techniques class. Obviously, there are many other ways band directors can learn about percussion. Further research could analyze alternate sources of percussion instruction outside the collegiate techniques class and determine its effectiveness on the teaching situations of current band directors.

5) This study was limited to the states of Illinois, Missouri, and Wisconsin. A similar national survey could determine the validity of the mid-west study and offer results on a broader geographical scale.

6) This study was limited to an educational methods course in the field of music. However, any educational methods course could benefit from a similar study. Further research of methods courses in other disciplines could offer an analysis of the effectiveness of the course content as seen by previous students who are now teachers. This information will provide the teacher with a current view of the effectiveness of the course syllabus and offer relevant information for change and improvement.

This study documents the need for more class time devoted to the percussion techniques class in the instrumental music education curriculum. It also offers information the instructor of the class can use to re-examine their text and syllabus. This research is the second attempt to provide this necessary information together with additional detail surrounding class content. Convincing higher education administrations of the need for more time delegated to the percussion techniques class is a task that may be daunting without “proof” in the form of research. Perhaps additional research and continued questioning will result in the accomplishment of the primary objective; improved percussion education.

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APPENDIX A  
QUESTIONNAIRE

### ENSEMBLE CONDUCTOR QUESTIONNAIRE

**Instructions:**

For the following questions, please either check the appropriate box or circle the appropriate response. Please note that the numbers following the responses and found in the tables are for coding purposes only. These numbers have no numerical significance other than to facilitate quick data entry. The questionnaire takes approximately 20 minutes to complete.

Please give the following information which pertains to your background and current teaching assignment.

- 1. a. Age: .....  b. Gender: ..... Male  (1) Female  (2)
- 2. What year did you receive your undergraduate degree? ..... 19 \_\_\_\_
- 3. Check the state where you do most of your teaching. Illinois  (1) Kansas  (2) Missouri  (3) Wisconsin  (4)
- 4. What is your main instrument category? (Select one of the following.)  
Percussion  (1) Brass  (2) Woodwind  (3) Strings  (4) Piano  (5)
- 5. Using the table, indicate which degrees you have received, the type of college you received the degree at, and if you had a percussion techniques/methods class during that degree. (Circle the appropriate response.)

Degree	Type of College				Percussion Techniques Course	
	Private Liberal Arts	Conservatory	Minor State College / Univ.	Major State University	Yes	No
	B.M. Arts	1	2	3	4	1
B.M. Education	1	2	3	4	1	0
B.M. Performance	1	2	3	4	1	0
B. Fine Arts	1	2	3	4	1	0
M.M.E.	1	2	3	4	1	0
M.M.P.	1	2	3	4	1	0
M.F.A.	1	2	3	4	1	0
D.M.A.	1	2	3	4	1	0
Ph.D. Ed.	1	2	3	4	1	0
E.E.D.	1	2	3	4	1	0
Other	1	2	3	4	1	0

- 6. How many students do you work with daily? .....
- 6a. Of those students, how many are percussionists? .....
- 7. Which of the following levels of students do you teach? (Check all that apply.)  
Beginning  Junior High  High School  College
- 8. Do you have a percussion specialist at your school? ..... Yes  No
- 8a. If yes, are you the percussion specialist? ..... Yes  No
- 9. Do you teach percussion lessons separate from the band (i.e. sectionals, private lessons, etc.)? ..... Yes  No
- 9a. If yes, which of the following categories describe the types of lessons you teach? (Check all that apply.)  
Beginning Individuals  Intermediate Individuals  Advanced Individuals   
Beginning Groups  Intermediate Groups  Advanced Groups
- 10. Did you receive training in percussion from any sources other than a percussion techniques course? (Check all that apply.)  
Conducting Class  Marching Band Techniques  Band Methods  Rehearsal Observation   
Private Percussion Lessons  Other  Explain: \_\_\_\_\_

11. What do you wish you would have been taught more about pertaining to percussion during your musical training?

(Check all that apply.)

- |   |   |  |  |
|---|---|--|--|
| Keyboard Percussion <input type="checkbox"/>  | Part Distribution <input type="checkbox"/>      | Rudiments <input type="checkbox"/>         | Standard Methods Literature <input type="checkbox"/>     |
| Marching Percussion <input type="checkbox"/>  | Jazz/Latin Accessories <input type="checkbox"/> | Timpani <input type="checkbox"/>           | Standard Performance Literature <input type="checkbox"/> |
| Snare <input type="checkbox"/>                | Maintenance/Repair <input type="checkbox"/>     | Drumset <input type="checkbox"/>           | Orchestral Accessories <input type="checkbox"/>          |
|   | Percussion Ensemble <input type="checkbox"/>    | Recordings/Videos <input type="checkbox"/> | Organizing a Concert Section <input type="checkbox"/>    |
| Other <input type="checkbox"/> Explain: _____ |   |  |  |

12. Indicate how many percussion techniques courses you have taken. .... 0  1  2  3  4

If one or more, continue on to question 13.

If zero and you have additional comments, please skip to question 95. You do not need to answer questions 13 through 94.

The remaining questions relate to your percussion techniques class. For those who took this class some time ago, there is a box marked DNR on many questions which means Do Not Remember. Although we prefer you try and remember the details of your class, we realize this may not always be possible and offer this box as your last possibility.

13. In what calendar year did you take the class? ..... 19 \_\_\_\_

14. For how many weeks did your class meet? ..... 1 - 5  (1) 6 - 10  (2) 11 - 15  (3) 16 - 20  (4)

15. How many hours per week did your class meet? ..... 1  2  3  4  5

16. Indicate the type of instructor you had: ..... Graduate Instructor  (1) University Faculty  (2) DNR  (9)

17. What text did you use? (Select one)

- |  |  |
|--|--|
| Percussion Manual by F. Michael Combs <input type="checkbox"/> (01)    | Percussion for Musicians by Robert McCormick <input type="checkbox"/> (02)               |
| Guide to Percussion by Payson & McKenzie <input type="checkbox"/> (03) | Guide to Teaching Percussion by Holloway & Bartlett <input type="checkbox"/> (04)        |
| Teaching Percussion by Gary Cook <input type="checkbox"/> (05)         | Percussion Manual for Music Educators by Leach & Feldstein <input type="checkbox"/> (06) |
| Class Percussion Method by McMillan <input type="checkbox"/> (07)      | The Complete Percussionist by Robert Breithaupt <input type="checkbox"/> (08)            |
| Percussion Methods by Robert Schietroma <input type="checkbox"/> (09)  | Other Book: _____ <input type="checkbox"/> (10)  |
| Handouts (Did not have published text) <input type="checkbox"/> (11)   | DNR <input type="checkbox"/> (12)  |

18. What grade did you receive? ..... A  (4) B  (3) C  (2) D  (1) F  (0)

19. In the beginning of the course, was there any preliminary introduction to percussion presented? (history of percussion, instrument classification, etc.) ..... Yes  No  DNR

**Snare Questions**

20. Did you receive any snare drum training during your percussion techniques course? ..... Yes  No

If yes, continue on to question 21.

If no, skip to question 31 and do not answer questions 21 through 30.

21. Were you taught any rudiments? ..... Yes  No  DNR

21a. If yes, was any particular order emphasized? ..... Yes  No  DNR

21b. Which of the following was taught first?

- Paradiddles  (1) Flams  (2) Drags/Ruffs  (3) Metered Rolls  (4) Unmetered Rolls  (5) DNR  (9)

22. What grip were you taught in class? ..... Traditional  (1) Matched  (2) Both  (3)

22a. If both, which one did you primarily use in class? ..... Traditional  (1) Matched  (2)

23. Was there emphasis on learning exercises by rote/ear as opposed to written music? ..... Yes  No  DNR

24. Which of the following did you play in class:  
 Exercises Only  (1) Solos Only  (2) Combination of Both  (3) DNR  (9)
25. How often did you have hands on experience with the actual snare drum?  
 Never  (0) Once during the snare segment  (1) Once a week  (2) More than once a week  (3) DNR  (9)
26. Were you taught the difference between orchestral and rudimental styles of playing? ..... Yes  No  DNR
- 26a. If yes, which did you play in class: ..... Orchestral  (1) Rudimental  (2) Both  (3) Neither  (4)
27. Did you receive any information on beginning method books or solos for the snare drum?..... Yes  No  DNR
28. Were you given any information on specific snare excerpts from the large ensemble literature?..... Yes  No  DNR
29. Were you tested on the snare drum material? ..... Yes  No  DNR
- 29a. If yes, was the test: Immediately following the snare segment  (1) At a different time during the semester  (0)
- 29b. If yes, was the test: ..... Written  (1) Playing  (2) Both  (3)
30. Have you utilized the elements listed in the table in your actual teaching? (Circle the appropriate response)

30a. If yes, how effective was your training over these elements? (Circle the appropriate response)

Element	Utilized Elements		Effectiveness of Training				
	Yes	No	Poor	Below Average	Average	Above Average	Excellent
Rudiments	1	0	1	2	3	4	5
Grip	1	0	1	2	3	4	5
Stroke	1	0	1	2	3	4	5
Rolling	1	0	1	2	3	4	5
Different Styles	1	0	1	2	3	4	5
Exercises	1	0	1	2	3	4	5
Solos	1	0	1	2	3	4	5

**Keyboard Questions**

31. Did you receive any keyboard percussion (marimba, xylophone, vibraphone, bells, chimes, crotales) training during your percussion techniques course? ..... Yes  No
- If yes, continue on to question 32.  
 If no, skip to question 42 and do not answer questions 32 through 41.
32. Were you taught specific sight-reading techniques on keyboard instruments (kinesthetic, peripheral, etc.)?  
 Yes  No  DNR
33. Was there emphasis on learning exercises by rote/ear as opposed to written music? ..... Yes  No  DNR
34. Were you taught a four mallet grip? ..... Yes  No  DNR
- 34a. If yes, which of the following grips did you learn (check all that apply):  
 Cross  Burton  Musser  Stevens  DNR
- 34b. If yes, which one did you primarily use in class?  
 Cross  (1) Burton  (2) Musser  (3) Stevens  (4) DNR  (9)
- 34c. If yes, how many class periods were spent on using a four-mallet grip? (Number of class periods)  
 ½  (1) 1  (2) 1 ½  (3) 2  (4) DNR  (9)
35. Check all the instruments you had hands on experience with:  
 Marimba  Xylophone  Vibraphone  Bells  Chimes  Crotales  DNR

36. Which of the following did you play in class:  
 Exercises Only  (1) Solos Only  (2) Combination of Both  (3) DNR  (9)
- 36a. If you played solos, were they: ..... Transcriptions  (1) Original Keyboard Solos  (2) Both  (3) DNR  (9)
37. Check all the instruments for which you received information about mallet selection.  
 Marimba  Xylophone  Vibraphone  Bells  DNR
38. Did you receive any information on beginning methods books or solos for any keyboard instrument? Yes  No  DNR
39. Were you given any information on specific keyboard excerpts from the large ensemble literature? Yes  No  DNR
40. Were you tested on the keyboard percussion material? ..... Yes  No  DNR
- 40a. If yes, was the test: Immediately following the keyboard segment  (1) At a different time during the semester  (0)
- 40b. If yes, was the test: ..... Written  (1) Playing  (2) Both  (3)
41. Have you utilized the elements listed in the table in your actual teaching? (Circle the appropriate response)

41a. If yes, how effective was your training over these elements? (Circle the appropriate response)

Element	Utilized Elements		Effectiveness of Training				
	Yes	No	Poor	Below Average	Average	Above Average	Excellent
2-Mallet Grip	1	0	1	2	3	4	5
4-Mallet Grip	1	0	1	2	3	4	5
Mallet Selection	1	0	1	2	3	4	5
Stroke	1	0	1	2	3	4	5
Rolling	1	0	1	2	3	4	5
Exercises	1	0	1	2	3	4	5
Solos	1	0	1	2	3	4	5

**Timpani Questions**

42. Did you receive any timpani training during your percussion techniques course? ..... Yes  No
- If yes, continue on to question 43.  
 If no, skip to question 52 and do not answer questions 43 through 51.
43. Which of the following grips were you taught? (Check all that apply.)  
 French  German  American  None  DNR
- 43a. Which one did you primarily use in class? French  (1) German  (2) American  (3) None  (4) DNR  (9)
44. Did you spend time in class learning to tune the timpani? ..... Yes  No  DNR
- 44a. If yes, how many class periods? ..... 1/2  (1) 1  (2) 1 1/2  (3) 2  (4) DNR  (9)
45. Did you have hands on experience with the timpani either during class or outside of class? ..... Yes  No  DNR
46. Were you taught the differences in mallet selection for the timpani? ..... Yes  No  DNR
47. Were you taught the ranges of the timpani? ..... Yes  No  DNR
48. Did you receive any information on beginning methods books or solos for the timpani?..... Yes  No  DNR
49. Were you given any information on specific timpani excerpts from the large ensemble literature? ..... Yes  No  DNR
50. Were you tested on the timpani material? ..... Yes  No  DNR
- 50a. If yes, was the test: Immediately following the timpani segment  (1) At a different time during the semester  (0)
- 50b. If yes, was the test: ..... Written  (1) Playing  (2) Both  (3)

51. Have you utilized the elements listed in the table in your actual teaching? (Circle the appropriate response)

51a. If yes, how effective was your training over these elements? (Circle the appropriate response)

Element	Utilized Elements		Effectiveness of Training				
	Yes	No	Poor	Below Average	Average	Above Average	Excellent
Tuning/Ear Training	1	0	1	2	3	4	5
Grip	1	0	1	2	3	4	5
Ranges	1	0	1	2	3	4	5
Mallet Selection	1	0	1	2	3	4	5
Stroke	1	0	1	2	3	4	5
Rolling	1	0	1	2	3	4	5
Exercises	1	0	1	2	3	4	5
Solos	1	0	1	2	3	4	5

### Accessory Questions

52. Did you receive any training on accessory instruments during your percussion techniques course? ..... Yes  No

If yes, continue on to question 53.

If no, skip to question 57 and do not answer questions 52 through 56.

53. Were you instructed on any particular technique and/or a particular striking implement (mallet) for the instruments listed in the table. Please indicate the type of instruction used. (Circle the appropriate response)

Accessory	Particular Technique			Striking Implement			Type of Instruction			
	Yes	No	DNR	Yes	No	DNR	Hands On	Demonstration	Both	DNR
Bass Drum	1	0	9	1	0	9	1	2	3	9
Bongos	1	0	9	1	0	9	1	2	3	9
Cowbell	1	0	9	1	0	9	1	2	3	9
Gong/Tam-tam	1	0	9	1	0	9	1	2	3	9
Suspended Cymbal	1	0	9	1	0	9	1	2	3	9
Temple Blocks	1	0	9	1	0	9	1	2	3	9
Timbales	1	0	9	1	0	9	1	2	3	9
Tom-toms	1	0	9	1	0	9	1	2	3	9
Triangle	1	0	9	1	0	9	1	2	3	9
Woodblock	1	0	9	1	0	9	1	2	3	9

54. Were you instructed on any particular technique for the instruments listed in the table and was the instruction you received hands on, demonstration or both? (Circle the appropriate response)

Accessory	Particular Technique			Type of Instruction			
	Yes	No	DNR	Hands On	Demonstration	Both	DNR
Cabasa	1	0	9	1	2	3	9
Castanets	1	0	9	1	2	3	9
Conga Drums	1	0	9	1	2	3	9
Crash Cymbals	1	0	9	1	2	3	9
Finger Cymbals	1	0	9	1	2	3	9
Guero	1	0	9	1	2	3	9
Ratchet	1	0	9	1	2	3	9
Tambourine	1	0	9	1	2	3	9
Vibraslap	1	0	9	1	2	3	9

55. Were you tested on the accessory material? ..... Yes  No  DNR

55a. If yes, was the test: Immediately following the accessory segment  (1) At a different time during the semester  (0)

55b. If yes, was the test: ..... Written  (1) Playing  (2) Both  (3)

56. For the instruments you received training on that are listed in the table, how effective was the training? (Circle the appropriate response)

Instruments	Effectiveness of Training				
	Poor	Below Average	Average	Above Average	Excellent
Bass Drum	1	2	3	4	5
Bongos	1	2	3	4	5
Cabasa	1	2	3	4	5
Castanets	1	2	3	4	5
Conga Drums	1	2	3	4	5
Cowbell	1	2	3	4	5
Crash Cymbals	1	2	3	4	5
Finger Cymbals	1	2	3	4	5
Gong/Tam-tam	1	2	3	4	5
Guiro	1	2	3	4	5
Ratchet	1	2	3	4	5
Suspended Cymbal	1	2	3	4	5
Tambourine	1	2	3	4	5
Temple Blocks	1	2	3	4	5
Timbales	1	2	3	4	5
Tom-toms	1	2	3	4	5
Triangle	1	2	3	4	5
Vibraslap	1	2	3	4	5
Woodblock	1	2	3	4	5

#### Drumset Questions

57. Did you receive any drumset training during your percussion techniques course? ..... Yes  No   
 If yes, continue on to question 58.  
 If no, skip to question 67 and do not answer questions 58 through 66.
58. Did you have hands on experience with the drumset either during class or outside of class?..... Yes  No  DNR
59. Were you taught the function of the following components of the drumset (i.e. Hi-Hat functions as a timekeeper)?  
 (Check all that apply.) Hi-Hat  Snare  Toms  Bass  Ride Cymbal  Crash Cymbal
60. Indicate all the styles you were taught.....Jazz  Rock  Latin  Funk  Waltz  None  DNR
61. Was there any emphasis directed toward aural instruction through the listening of drumset players? Yes  No  DNR
62. Were you given a discography of significant drum set players? .....Yes  No  DNR
63. Were you taught how the drumset traditionally functions in the jazz rhythm section? .....Yes  No  DNR
64. Were you given any training with brushes? .....Yes  No  DNR
65. Were you tested on the drumset material? .....Yes  No  DNR
- 65a. If yes, was the test: Immediately following the drumset segment  (1) At a different time during the semester  (0)
- 65b. If yes, was the test: ..... Written  (1) Playing  (2) Both  (3)
66. How effective was your training on the drumset?  
 Poor  (1) Below Average  (2) Average  (3) Above Average  (4) Excellent  (5)

#### Marching Questions

67. Did you receive any marching percussion training during your percussion techniques course?..... Yes  No   
 If yes, continue on to question 68.  
 If no, skip to question 76 and do not answer questions 68 through 75.

68. Were you taught particular **TECHNIQUES** for the instruments, and if yes was the instruction hands on, demonstration, or both? (Circle the appropriate response)

Instrument	Particular Technique			Type of Instruction			
	Yes	No	DNR	Hands On	Demonstration	Both	DNR
Bass Drum	1	0	9	1	2	3	9
Cymbals	1	0	9	1	2	3	9
Snare	1	0	9	1	2	3	9
Tenors	1	0	9	1	2	3	9

69. Were you taught particular **EXERCISES** for the instruments, and if yes was the instruction hands on, demonstration, or both? (Circle the appropriate response)

Instrument	Particular Exercises			Type of Instruction			
	Yes	No	DNR	Hands On	Demonstration	Both	DNR
Bass Drum	1	0	9	1	2	3	9
Cymbals	1	0	9	1	2	3	9
Snare	1	0	9	1	2	3	9
Tenors	1	0	9	1	2	3	9

70. Were you instructed on **MAINTENANCE** for the instruments, and if yes was the instruction hands on, demonstration, or both? (Circle the appropriate response)

Instrument	Maintenance			Type of Instruction			
	Yes	No	DNR	Hands On	Demonstration	Both	DNR
Bass Drum	1	0	9	1	2	3	9
Cymbals	1	0	9	1	2	3	9
Snare	1	0	9	1	2	3	9
Tenors	1	0	9	1	2	3	9

71. Were you instructed on composing and arranging procedures for marching percussion (i.e. drum cadences)?

Yes  No  DNR

72. Were you taught the differences in mallet selection for the following instruments?

Bass Drum: ..... Yes  No  DNR  Tenors: ..... Yes  No  DNR

73. Indicate if you discussed, in class, the following in organizing a drumline. (Check all that apply.)

Ordering Equipment  Use of section leader  Positioning on the field  Interpreting parts  Acoustics  DNR

74. Were you tested on the marching percussion material? ..... Yes  No  DNR

74a. If yes, was the test: ..... Immediately following the segment  (1) At a different time during the semester  (0)

74b. If yes, was the test: ..... Written  (1) Playing  (2) Both  (3)

75. For the instruments you received training on that are listed in the table, how effective was the training? (Circle the appropriate response.)

Instruments	Effectiveness of Training				
	Poor	Below Average	Average	Above Average	Excellent
Bass Drum	1	2	3	4	5
Cymbals	1	2	3	4	5
Snare	1	2	3	4	5
Tenors	1	2	3	4	5

**Miscellaneous Questions**

76. Were you taught how to change a head (snare, timpani, tom-tom, or bass drum)? ..... Yes  No  DNR

76a. If yes, was the instruction: ..... Hands On  (1) Demonstration  (2) Both  (3) DNR  (9)

77. Have you changed a head (snare, timpani, tom-tom, or bass drum) since your class? ..... Yes  No  DNR

78. Were you taught how to repair a broken tambourine or bongo head? ..... Yes  No  DNR

79. Have you repaired a broken tambourine or bongo head since your class? ..... Yes  No  DNR
80. Were you taught how to string a keyboard percussion instrument with a new cord/string? ..... Yes  No  DNR
- 80a. If yes, was the instruction:..... Hands On  (1) Demonstration  (2) Both  (3) DNR  (9)
81. Have you replaced the cord/string on a keyboard since your class? ..... Yes  No  DNR
82. Did you become acquainted with percussion ensemble literature? ..... Yes  No  DNR
83. Did you perform during class as a percussion ensemble? ..... Yes  No  DNR
84. Which types of assignments did you have during the course: (Check all that apply.)  
 Practicing  Reading  Listening  Research Papers  Observation Reports  Composing  Assigning Parts   
 Compiling a Notebook  Class Presentations  History Outlines  Other  Explain: \_\_\_\_\_
85. Did you receive any training on distributing parts to a percussion section? ..... Yes  No  DNR
86. Did you perform as a percussion section, independent from the ensemble, using any large ensemble literature?  
 Yes  No  DNR
87. Did you discuss, in class, ideas for storing percussion instruments? ..... Yes  No  DNR
88. Did you discuss, in class, how to purchase percussion instruments? ..... Yes  No  DNR
89. Did you receive any instruction on the positioning of a percussion section in an ensemble? ..... Yes  No  DNR

90. After your percussion techniques course, how well prepared were you to teach technique on the following instruments at the beginning level? (Circle the appropriate response)

Instrument	Effectiveness of Training				
	Poor	Below Average	Average	Above Average	Excellent
Snare Drum	1	2	3	4	5
Keyboard (Marimba, Xylo, Vibes)	1	2	3	4	5
Timpani	1	2	3	4	5
Accessories	1	2	3	4	5
Drumset	1	2	3	4	5
Marching Percussion	1	2	3	4	5

91. Which type of teaching was the most effective in presenting the material? Hands On  (1) Demonstration  (2) Both  (3)
92. Was the testing of the material adequate to ensure you knew the information?..... Yes  No  DNR
- 92a. If no, which section needed more testing? (Check all that apply.)  
 Snare  Keyboard  Timpani  Accessories  Drumset  Marching Percussion  Miscellaneous
93. How often do you use the information from your percussion techniques course in your teaching?  
 Never  (0) Once a Year  (1) Once a Semester  (2) Once a Month  (3) Once a Week  (4) Daily  (5)
94. Overall, how well did the percussion techniques class help you communicate and function better with the percussionists in the ensembles you currently direct?  
 Poor  (1) Below Average  (2) Average  (3) Above Average  (4) Excellent  (5)
95. Please provide any additional comments concerning your training in percussion.

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APPENDIX B  
WINNERS AND PRIZES IN DRAWING

## DRAWING RESULTS

### Prize

Sabian Educational Cymbal Set  
Mike Balter \$500 Mallet Package  
Mike Balter \$500 Mallet Package  
Mike Balter \$500 Mallet Package  
Set of Evans EQ Bassdrum Heads  
Set of Evans EQ Bassdrum Heads  
Promark Future Pro Bag w/Sticks and Mallets  
Promark Future Pro Bag w/Sticks and Mallets  
Pair of Encore Keyboard Mallets  
Pair of Gambal Keyboard Mallets  
Pair of Gambal Keyboard Mallets  
Gambal Ratchet Drum Key  
Gambal Ratchet Drum Key  
Zildjian T-shirt  
Evans Ballcap

### Winner

D.H., Wisconsin  
J.V., Wisconsin  
B.C., Missouri  
J.H., Missouri  
S.K., Illinois  
M.J., Illinois  
C.J., Missouri  
W.S., Missouri  
W.T., Wisconsin  
A.A., Illinois  
C.K., Illinois  
C.A., Missouri  
P.B., Missouri  
L.M. Jr., Missouri  
J.S., Wisconsin  
E.P., Illinois  
M.L., Missouri  
L.B., Wisconsin  
L.B., Wisconsin  
D.B., Wisconsin  
R.C., Wisconsin  
K.V., Wisconsin  
R.P., Illinois  
S.S., Illinois  
D.R., Illinois  
T.H., Illinois  
B.B., Illinois  
M.B., Illinois  
V.C., Illinois  
G.C., Illinois  
B.L., Missouri  
C.B., Missouri  
J.T., Wisconsin

Evans Ballcap	S.K., Illinois
Evans Ballcap	J.F., Illinois
Evans Ballcap	S.E., Illinois
Evans Ballcap	D.P., Missouri
Evans Ballcap	C.J., Missouri
Evans Ballcap	B.R., Missouri
Pair of Regal Tip Sticks and Brushes	D.K., Wisconsin
Pair of Regal Tip Sticks and Cymbal Mallets	B.V., Wisconsin
Pair of Regal Tip Sticks and Conga Mallets	K.G., Illinois
Pair of Regal Tip Sticks	T.F., Wisconsin
Pair of Regal Tip Sticks	K.K., Missouri

APPENDIX C  
NARRATIVE COMMENTS OF RESPONDENTS

## Ensemble Conductor Questionnaire

**#10. Did you receive training in percussion from any sources other than a percussion techniques course?  
(Check all the apply)  
other - explain:**

- a. names of people and places have been replaced with XXX
  - b. wording is exact replication of respondents handwriting
- 
1. HS director is percussionist and helped to clarify my questions and/or hesitations.
  2. percussion ensemble
  3. summer workshops also
  4. summer workshops and convention clinics
  5. state conference sessions, personal friend's help (PAS member)
  6. seminars
  7. subbing for conductor who is a perc. specialist
  8. various workshops at conventions
  9. I studied percussion techniques at XXX college as a graduate student. I rely heavily on XXX to teach and advise me
  10. ask band director
  11. talking with percussionists
  12. clinics
  13. drum corps experience - through "osmosis" (you live with corps drummers all summer, you absorb alot of knowledge)
  14. workshops at Wisconsin State Music Convention and Wisconsin Youth Band Directors Association
  15. summer workshops at various universities
  16. general music courses/instrumental pedagogy. Since it is twenty years since I took the percussion techniques course, I have to tried to answer as accurately as possible from notes I kept.
  17. workshops, clinics, other directors, reading perc. texts and methods, lots of personal practicing, recordings, DCI attendance, lots of concert attendance and observation
  18. talk to percussionists and ask questions.
  19. seminars
  20. I called the XXX professor when my percussionists got beyond me - he gave me lessons free for 2 years every Saturday so my percussionists would benefit. What a guy!
  21. university summer sessions, graduate school
  22. workshops/clinics
  23. post graduate lessons
  24. played in 2nd wind ensemble on percussion - am a flute player
  25. independent study 1/2 perc and 1/2 conducting plus played percussion in second band
  26. my husband is a percussionist.
  27. advanced techniques; percussion ensemble
  28. summer workshops
  29. mentorship, peer tutoring
  30. state music conventions, summer workshops
  31. jr, sr high teachers - a looong time ago
  32. percussion ensembles
  33. workshops

34. help from friends who are percussionists
35. performance observation; workshops; conference sessions
36. watching and listening carefully to players and conductors has helped me the most
37. percussion workshops
38. instrumental techniques class
39. lots of books and articles and clinics
40. performance in secondary ensembles at university
41. teaching and learning as you do private lessons
42. drum corps, gigs
43. drum corps - as a member and brass instructor, I picked up much from our percussionists.
44. workshops
45. performing on percussion in city bands
46. percussion-minor instrument
47. supervising teacher during student teaching
48. through performance
49. member of XX University Percussion Ensemble
50. student teaching
51. my primary instrument during 1984-1986 in college was percussion (secondary was piano)
52. just pick up on own, had no choice!
53. summer courses
54. summer workshop courses
55. summer symposium, one week of percussion
56. personal research
57. summer workshops, attending solo/ens festival and listening to judge critique of student performance, state music convention sessions
58. my student teaching supervisor showed me a few things
59. graduate workshops beyond masters
60. drum corps
61. my minor instrument
62. student teaching experiences
63. I have returned to college to get my instrumental license. I take most courses with private instructors.
64. perc. tech. workshop
65. no other formal training, other than observations
66. drum corps
67. drum corps
68. conventions, professional reading, communication with percussionists
69. clinic and conferences
70. I play drums in night club act (combo)
71. workshops
72. percussion methods class
73. class snare in high school summer school
74. jazz ped class
75. summer percussion techniques course, percussion workshop
76. convention workshops
77. mid-west band clinics sessions
78. seminars
79. workshops
80. ind. study in perc. ped.
81. XXX college summer course

82. played some perc. in high school
83. performing as an extra percussionist under the supervision of a perc major
84. post grad seminars
85. drumset training in jazz band rehearsal techniques class
86. have played in a community band for 29 years. Some of my best friends are percussionists!
87. speaking w/percussion playing friends during professional performances
88. specific rhythms on drumset - swing, Latin, rock, etc
89. marched bass drum in college marching band
90. reading/experimentation
91. I was a percussion major.
92. clinics
93. Percussion was my main area through both degrees. I now teach orchestra and actively play percussion professionally
94. Percussion in the School Music Program by Payson & McKenzie
95. performance in a lower college band (as a minor instrument)
96. networking and clinics
97. I've been playing perc. in a community band for 3 years.
98. what to do with beginners during their first lessons
99. student teaching
100. My husband is a percussionist and has given me much info in that area.
101. research
102. friend/percussion major
103. All Payson (green)
104. workshops
105. percussion major in college
106. conference sessions
107. drum corps
108. I don't remember receiving any real education about percussion
109. additional course work after graduation
110. a little here - a little there
111. I work for an individual who has taken private drum lessons and has passed on his knowledge.
112. helped play parts when short-handed
113. help from colleagues
114. high school marching band - mallet player
115. percussion minor, played percussion in band 5th grade to now.
116. percussion ensembles
117. playing in percussion ensemble and one year of percussion in band
118. being observed by a percussionist during rehearsals
119. percussionist who is my music shop representative
120. my music shop rep is a percussionist - I'm constantly getting information from him
121. I was a percussionist from 5th-10th grades so I had group lessons from my band directors.
122. percussion methods and practicums
123. workshops at other universities and conventions
124. workshops at IMEA and Mid-west Band & Orch
125. workshops, seminars, etc.
126. personal reading
127. clinics and workshops
128. I am a percussion instructor at a high school.
129. performed on percussion in marching band and concert band

130. percussion seminar
131. clinics at Mid-west, clinics presented by XXX, videos, etc.
132. percussion clinics in summer and at conventions
133. percussion methods
134. 1. summer band as the only one for a while. Main person had accident - another on honeymoon. Instant learning! 2. also asked to play mallets (I knew how) but had to do other things in a big band.
135. jazz ed. workshop
136. clinics
137. clinics
138. I brought in a percussion consultant on a limited basis.
139. gigs
140. professional performance
141. U.S. Percussion Camp Instructors for many years
142. brother is professional drummer in blues/rock field
143. videos; DCI competitions
144. Panic stricken questions and advice from professional performers at beginning of my career
145. percussion ensemble class
146. a friend of mine is a percussionist, I ask him lots of questions.
147. play percussion in 2nd band in college
148. attending clinics/workshops and reading articles in professional journals (Band Director, Instrumentalist, etc)
149. instrument repair course
150. fellow directors/clinicians
151. I had percussion class with XXX
152. Informal questions to dozens of percussionist that I have performed with
153. workshops at Missouri Bandmasters, MMEA conventions. We have percussion experts in our area give a clinic every other year for junior high.
154. workshops
155. Orff Schulwerk workshops and levels courses
156. percussion ensemble member/marching band drumline
157. percussion performing ensemble - college
158. marching band
159. marching band
160. percussion major
161. extensive observation of XXX Symphony rehearsals
162. pedagogy of jazz rhythm section course
163. reading articles, journals, seminar sessions at conventions/conferences
164. 1. bring in percussion clinicians 2. newer beginning band method books are now better to develop strong fundamentals
165. attended percussion clinics
166. percussion master classes
167. percussion ensemble
168. books, seminars, clinics
169. would have liked one semester class and one -two semesters of private lessons
170. former percussionists
171. percussion performance degree as well as B.M.E.
172. graduate special projects: percussion pedagogy class
173. brother played percussion
174. corps clinics - PAS clinics
175. percussion ensemble in college, B.M.E.

176. informal sessions w/colleagues
177. workshops
178. summer camps - ex. Bands of America
179. corps observation and military band
180. workshops
181. clinics
182. my father
183. during student teaching
184. clinics at summer band camps - student's of mine have attended
185. year long small group percussion techniques class
186. attendance at some drum clinics
187. I'm a percussionist, so through lessons and ensemble rehearsals.
188. workshops
189. accompanied a senior percussion recital
190. clinics after college helped the most. I knew what I needed then.
191. individual study
192. videotapes
193. band director colleague - tips
194. performance in percussion section in concert band in graduate school
195. percussion clinics
196. percussion clinics at conferences
197. clinics - jazz fest./guest clinicians
198. clinics and drummer observations

**#11. What do you wish you would have been taught more about pertaining to percussion during your musical training? (Check all that apply) other - explain:**

(wording is exact replication of respondents handwriting)

1. simple percussion ensembles/accompaniments for general music (other than Orff materials)
2. I feel well prepared in all categories.
3. actually, I could stand to learn more about all of it.
4. good quality, age-appropriate instruments (size, weight)
5. particular jazz ensemble drumming
6. All of the above but much of this you simply learn by doing by teaching! I have done zero high school so marching percussion is not applicable but I would have needed more had I done high school.
7. drumset fill/big band playing
8. as a percussion major - this was covered. we were required to take perc tech one semester.
9. had an excellent perc. tech. teacher who covered these topics
10. more of each of these!
11. I taught high school band for 11 years and wished that I had more marching band percussion training.
12. none of the above, since I only teach strings
13. my undergrad curriculum did not require/offer a percussion methods. I would have benefited from this.
14. The course I took was excellent.
15. cymbal, clave, etc.
16. how to read the music and special symbols, correct playing techniques
17. drumset and percussion relating to jazz groups
18. a 'real' percussion ensemble
19. jazz techniques
20. resources (journals) purchasing suggestions
21. stick/mallet selection
22. more detail on how to teach problematic aspects
23. sources to help maintain knowledge and update program - stay current.
24. Latin percussion ensemble - Please tell me where I can find printed parts
25. styles; the language (written symbols) of parts.
26. selecting appropriate mallets, beaters, etc.
27. personalities of drummers
28. adjustments for performance timbres
29. Percussion Ensemble Method/Bartlett
30. 4-mallet work on keyboard
31. developing young percussionists ability and sense of time

**#17. What text did you use? (Check all that apply)  
other - explain:**

- a. names of people and places have been replaced with XXX
  - b. wording is exact replication of respondents handwriting
1. Rubank EL Roum, and handouts
  2. our prof made his own book
  3. Haskell Harr
  4. basic Rubank drum book
  5. blue and white cover - don't remember the title
  6. Chicago symph. per. Instructor Haskell Harr
  7. Accent on Accents, Haskell Harr
  8. studied w//XXX, XXX. My best friend is XXX.
  9. Orchestral Techniques by Anthony Cirone
  10. Percussion Methods - Sherman Hong
  11. Shermon Hong
  12. percussion in the school music program
  13. Haskell Harr
  14. Ludwig drum method
  15. Here's the Drum and Haskell Harr books#17 - Percussion in the School Music Program by Payson and McKenzie
  16. The Performing Percussionist by Jan & Coffin
  17. Haskell Harr
  18. Haskell Harr Book
  19. Percussion in the School Music Program - by Payson and McKenzie
  20. Percussion by Faulmann
  21. Haskell Harr
  22. It was green, spiral bound, timpanist on front
  23. Haskell Harr
  24. Haskell Harr
  25. XXX Books
  26. Haskell Harr
  27. Haskell Harr
  28. Haskell Harr
  29. Haskell Harr
  30. Garwood Whaley
  31. Roy Burns Method Book
  32. Percussion in the School Music Program /Payson and McKenzie
  33. Cirone
  34. Buggert Method
  35. Haskell Harr - Book 1, also Harr timp book
  36. Haskell Harr
  37. also used handouts and teacher's own booklet
  38. the 2 books used for MO All-state auditions
  39. Haskell Harr
  40. Tanner?
  41. right hand method
  42. The Percussionist - Spohn - plus handouts

**#84. Which types of assignments did you have during the course:  
(Check all the apply)  
other - explain:**

(wording is exact replication of respondents handwriting)

1. performance
2. no assignments
3. improvisation
4. conducting percussion ensemble
5. method book reviews
6. performing
7. judging tapes
8. directing perc. ensemble
9. performing
10. arranging a piece for perc. ens.
11. field trip
12. literature review
13. playing "tests"
14. writing a snare solo (rudimental)
15. playing tests
16. performance
17. article reviews
18. playing test

**#95. Please provide any additional comments concerning your training in percussion.**

- a. names of people and places have been replaced with XXX
- b. wording is exact replication of respondents handwriting

1. It's unfortunate that throughout my education I had absolutely no percussion methods. (Two years were as a music education major at XXX University. Then I became a performance major at XXX.)
2. My college professor did an excellent job of working with us to build a great notebook. I use mine real often and it is a reference book for my students. I felt very comfortable teaching percussion after my class. We did have a small class of 12 people which really helped feel pressure to come prepared to test out or what-ever but it also allowed us to clean instruments as a class, etc.
3. Percussion is my main instrument. I received my training during private lessons, percussion ensemble and several percussion classes after graduation from college. My college tech. class covered mostly snare drum and the 13 standard rudiments. The percussion tech. class was taught by a clarinet teacher.
4. I felt my skills were so poor in percussion, I took a summer workshop on percussion following my first year of teaching. That course helped me tremendously. Since that time, I have read many books and talked to colleagues to help with percussion questions. I still feel very weak in drumset technique.
5. The best training I received was in workshops I took after teaching. The percussion tech class didn't allow a lot of time to get into detail on much except snare/bass drum & cymbals. I acquired much more practical and useful training from marching percussion and concert percussion workshops I took at colleges and drum corps workshops. I've also learned by watching professional percussionists in symphonies and jazz bands and by viewing video tapes.
6. My undergraduate percussion fundamentals class was one of the most poorly organized and taught courses of my academic career. This is such an important area universities should consider making it a year long course; one semester on the instruments themselves, one semester on recruiting, teaching, administration, repair, etc.
7. I pursued my interest in percussion education through private study, seminars, workshops, clinics, and readings. I took on the responsibility for my own percussion education. Consequently, for forty-six years, I've been teaching the percussion techniques classes, giving seminars, doing workshops and clinics, writing percussion clinic columns, teaching privately, developing percussionists for lesson programs, college and symphony auditions, developing and directing ensembles of all sizes and ability levels.
8. Currently I teach string orchestra and do not have many opportunities to use percussion.
9. Much of my training came from interaction with the percussion majors and, since graduation, with percussion educators and performers, and by observing professional performers and reading method book notes. Would you consider offering a summer graduate class or seminar? ( in perc. techniques) - workshop-clinic-camp??
10. After my initial percussion tech class, I have attended workshops, clinics and observation and adjudication of many groups. After approximately 40 years of teaching instrumental music I am familiar with most of your questions and have had many students who have moved me to learn more about percussion. Experience has been a great teacher but the "dark ages" percussion class should have been a bigger part of my education.
11. Over the years, I have taken more classes to improve my skills. I have been involved with DCI and 26 of my students have marched with various corps. I have also brought into my schools percussion players to work with my students and myself. The advent of

video tapes has been an extremely useful tool for us.

12. The course I took changed in format after I graduated. We did 7 weeks on snare drum pads and 7 weeks on everything else combined (the class met 4x/week).

13. Playing in an ensemble would have been helpful. Being at a small school we got many opportunities to play and lots of practical information.

14. Instrumental fundamental courses would be more effective if everyone had to play in a band on a secondary instrument. In essence, there would be a music education band with everyone playing a secondary instrument. That way students would understand the whys and hows of all instruments.

15. I wish my college employed a percussion specialist. Our instructor is educated in percussion but plays brass. Having a small class of four made it easier, but 8 a.m. is not a good time for a percussion methods class. I actually learned quite a bit from my students while subbing for a director who is a percussion "goddess" who was on maternity leave.

16. The instructor I had didn't have a clue how to teach a techniques course - he was a performer and didn't care about the fact he was not preparing us to teach in a school setting. Rudiments were not taught as he didn't "believe" in them. Over all, this course was a waste of time. What I've learned, I've learned on the job and through friends who are percussionists. I'm not afraid to ask for help and advice.

17. Before the techniques class, I received some training with marching percussion by playing with a "corps style" drumline. After completing course work, my cooperating teacher for my student-teaching experience helped fill in some of the gaps that existed. This student-teaching experience is where I really learned about percussion.

18. We had a good general overview of things but for a real "band" job we needed more in-depth training. The time allotted (1 ten-week term) wasn't enough. The instructor knew his material but the time wasn't there.

19. The class was very unstructured. Most of the time was spent learning how to do rolls and rudiments. The rest was spent listening to the instructor share his philosophy of life.

20. Again, I have access to a clinician for Yamaha (xxx) and a wide variety of classical, jazz, and marching percussion instructors and performers to whom I go when I need help. I do this frequently!

21. We spent our whole semester banging on music stands. I think I only played a real snare drum once. That was frustrating - but we had 25 students in the class. All the other percussion instruments were briefly discussed with very little hands-on.

22. I feel my techniques class helped a lot and my masters degree percussion class refined my techniques and knowledge. However, I still am inadequate handling percussion on a day-to-day basis. I think percussion techniques could be a 2 semester course.

23. XXX is a good friend of mine. He is a Yamaha Perc. spokesperson and has offered many tips. I perform in all styles of professional groups on trombone, but observe and learn from many people. I continue my education in percussion through workshops and clinics.

24. My training in percussion techniques was very inadequate. Nearly all the time was spent on snare-stroke. I feel ill-prepared to teach percussion, but have worked to overcome this by talking with percussionists and asking questions. I think this study is needed and relevant.

25. I feel I had above-average to excellent training.

26. Set drumming remains my weakness, along with Latin percussion.

27. As you can see, my training was very poor. A lot of what I use I have picked up on my own through reading, asking questions, and trial and error.

28. I needed to take private percussion lessons to get myself able to teach what I needed. The teacher for undergrad spent way too much time just on how he wanted us to strike the drum.

29. I felt very poorly trained by XXX at XXX. We spent more time moving his

percussion equipment around than learning how to play, consequently, I felt very unprepared!

30. Needed instruction on how to teach beginners and how to screen for potential percussion students who have only taken grade school general music. Also, what should be stressed first - keyboard or drums - or should they be equal?

31. Am a retired instrumental music teacher - band/orchestra for 36 years. Directed a high school marching band for 9 years in Iowa. Attended 4 or 5 percussion workshops during summers. Kept drum section to pretty basic stuff - not like today's drum corps. I have been retired 10 years. Most drum students studied privately and played drumset so had no problems when it came to jazz ensemble.

32. I use the knowledge I gained in general music class when teaching orchestral instruments and utilizing rhythm instruments. As a choir director, I sometimes have included accessories/snare drum. There is no band program at our school currently. (I changed my field of music education after graduation) As noted, I also gained knowledge of percussion from other education courses, ensembles, and my own experimentation.

33. Was a percussion ensemble class for non-percussionist educators. Great premise - was to have used different percussion instruments in ensemble. I was the only one enrolled - much effectiveness lost!

34. I feel percussion is my weakest area. In the future, I plan to take some type of "percussion for non-percussionists" class. Some of my students can play rudiments better than I can.

35. My percussion instructor is a brass person. Percussion was his secondary instrument. Overall I felt least prepared to teach percussion. I plan to take a "percussion for non-percussionists" course in the future at a different university.

36. I did not have any college training in percussion. However, when I started teaching I attended every clinic and workshop in sight, read texts, handouts, and use methods, and practiced regularly and hard. I feel that I have become an excellent, knowledgeable perc. instructor and adjudicator, and I am proud of it. I am a PAS member and I have written 14 perc. ensembles, and my perc.ens. was invited to perform them at the 1994 WPAS convention. Bottom line is workshop attendance - absolutely vital for a band director.

37. I really appreciated my class - referred often to my notes in first 6 years of teaching. I had a good teacher. XXX. Taught what I needed as orchestra director. Disassembled tympani and reassembled for repairs in first job.

38. Most of my percussion training has been learned through colleagues who are percussionists. This occurred at graduate school and has continued during my teaching career.

39. Of course, as a student, you never know what you'll really need and what is just reference material - but percussion sections were allies to me. Until I took private lessons - I only knew rhythm, not percussion!

40. It is a continuing education - there is so much material.

41. I had experience playing marching percussion in high school so I knew more things than most when I started the class. I also played xylophone for solo and ensemble in high school. I learned some repair when I worked at the XXX instrument repair shop. My skills have improved greatly since college - especially snare techniques.

42. Cover every little detail for non-percussionists! Let students try every instrument possible.

43. I am fortunate enough to be working with a percussionist (the other band director). The training I received was not nearly enough. Percussion is not one instrument but a mixture of many (snare, tymph, trap set, aux.) Every time they play, each one is a solo instrument that could make or break a performance. Beginning teachers need "hands on" experience with each major percussion instrument then add in marching band and jazz ensemble - completely different styles and use of percussion. We give one semester to

clarinet, flute, etc in college - why not snare, timp, trap?

44. My best training was from private lessons taken 3-4 years after college when I was allowed to ask questions and follow those lines of interest/need dictated by my teaching experiences. My next best training was a band directors practical course and the ability to work in the music department repair and inventory area of my college.

45. I feel as a percussionist that most schools do not provide enough percussion technique since so many of our clinical teachers are so weak in this area. I also do a lot of private lessons from students in neighboring towns.

46. I believe music education students need hands on experience with the types of literature their students are likely to encounter. Percussion parts from class C & B band/orchestra arrangements. Future directors should have experience rewriting, learning the parts, teaching the parts, assigning the parts, and fixing the instruments for this literature.

47. The best training for me was playing in the percussion section of our non-audition (2nd) college band. I feel that the music educators percussion knowledge is paramount to becoming an effective teacher. I am always disgusted when I hear a band director complain about their percussion section for poor ability or discipline, yet the director usually has no idea what to tell the percussion or how to fix the problem because of their lack of knowledge. I would love to discuss this further with you - please call if you want. name and number.

48. Now retired - played in Marine Corps Bands. Taught high school all levels for 36 years. Most instruction at XXX.

49. Unfortunately, my memory does not help this survey. I have learned so much by trial and error. I can't always remember what I learned in techniques and what knowledge I've acquired since.

50. Too much emphasis on snare rudiments and mallet performance (vs. understand the techniques). Point of view should be what a school music teacher needs to know!

51. I felt I had adequate training, but there simply is not enough time in a one-semester course to thoroughly practice everything we learn. I feel that applied percussion (at least one semester) should be required of all instrumental education majors. Much of what we learned was covered quickly and just touched on each area. We played a lot of percussion ensemble literature, but I would have liked more focus on a large-group band rehearsal (school) setting.

52. My instructor at the time focused on teaching the fundamentals of grip and rudiments. I wish I knew more about teaching mallets, marching percussion, timpani technique and aux percussion stuff. I have been able to pick up through workshops.

53. Drumset playing was not nearly as popular 30 years ago. I don't remember even percussion majors using them much - only the few who had their own little "Saturday night" band. Much emphasis was on percussion ensemble playing, however. I loved it! As part of our advanced techniques class, we played in the "big" Univ. Perc. Ens. (some of the easier parts, of course)

54. It was not possible to cover all aspects. Much learning was done by conference sessions and fellow teacher input. This should be a much more in-depth course in undergrad school!

55. I had two classes, each one semester long. Our professor (XXX) was very enthusiastic and encouraged us to "play around" as well as play what we had to for the class. His enthusiasm and encouragement (even of the "klutzy" kids) made what could be a tedious class into a lot of fun. His hands-on approach was a real plus. He'd demonstrate; we'd do. He'd walk around watching and encouraging. My advice to people teaching any methods is - be enthusiastic! Show your students why you love playing your instrument and give them a good technical foundation (as well as you can in a few weeks).

56. Percussion techniques class was lumped with brass technique in college. My best

- instruction was a percussion symposium in XXX for educators and students in about 1970-71-72? since then I have picked up tips from sessions at our state music convention - and our Wisconsin Youth Band Association Retreats when we have guest clinicians. I have also hired percussion specialists to come to our school to work with my groups.
57. My work in junior and senior high before any technique classes make deciding how useful the techniques course was difficult.
58. I was a percussion major and therefore took no percussion techniques course.
59. (same respondent as 58 - re-test) As a percussion major, I had no reason to take the percussion tech. course but I hope this helps you anyway! Peace.
60. I felt very adequately prepared teaching percussion.
61. I felt the class had too many in it to adequately teach all of the facets involved in the percussion section. But then, I learn best by the hands on method.
62. I was fortunate to study percussion with my brother-in-law at the University of XXX and my husband teaches percussion.
63. The courses in percussion need to be longer than one semester because of everything needed.
64. I remember enjoying the class and having the desire to learn more, but specific information about the class is difficult to recall after 20 years! Thank you.
65. My college experience was limited - I believe techniques courses should be expanded to 2 or 3 semesters.
66. Average techniques classes as an undergraduate, and sometimes I question how many college undergraduates absorb all that is given to them ( I know I didn't) However, I did take a great "percussion for non-percussionists" course at a summer clinic with XXX from University of XXX in 1986. I really learned most as I got "on the job".
67. I feel that more time should have been spent on the snare drum and learning more of the rudiments. Overall, percussion techniques was an excellent course with tons of information to remember!
68. The percussion notebook has been very valuable! I refer back to various things on a regular basis!!
69. Much of my knowledge of percussion came outside the techniques class through private study with a percussion major, and subsequent workshops since I started teaching.
70. Do not currently direct an instrumental ensemble
71. My college did not march. We were required to take the percussion techniques courses: 1)snare 2)tympni 3)mallets
72. I would like more training in marching percussion. So much has changed in this realm. New types and designs of instruments.
73. I became competent as a teacher by lots of reading and attendance at clinics.
74. I feel as though my instruction was very strong in the areas that the professor was proficient; timpani, keyboard, and auxiliary percussion. Drumset and marching percussion were not covered much. I do feel very confident instructing students in concert percussion.
75. I would have liked a list of what instruments a percussion section should have at each grade level.
76. As with all method classes, hands on is the best, but time constraints prohibits this from occurring as much as I feel would benefit the student - soon to be teacher. If one does not seek additional help and information about percussion, you will sink!
77. My instrument techniques courses were a semester of strings, one semester of woodwind and one semester of brass and percussion. All were too short and the percussion was not taught well. Instructor was often absent on the few days we had. This I remember after 30 years of teaching. More sessions at music conventions would be helpful and I do attend these whenever presented.
78. My percussion instructor did an excellent job on keyboard, timpani, concert percussion. However, drumset and marching percussion were not as strong. Luckily I

brought some background with me (drum corps, jazz ens.)

79. As you can see, my percussion training was the weakest part of my music education. My real education came the first year in the classroom and through workshops.

80. Percussion is such a broad field! Perhaps the course should be 2 semesters-sequential so more time could be devoted to some areas and things like congas and Latin instruments could be hands-on too.

81. Other than the marching percussion techniques I feel quite confident teaching the percussion section. My more advanced students are taking private lessons from the professor who I took the techniques course from. The learning process still goes on.

82. As a veteran of 34 years - junior high and middle school - I feel percussion (snare) performance as diminished since the promotion of matched grip at elementary level. I have too many one handed drummers. If they can't succeed in six weeks - I switch them to traditional grip. Some kids (ones with one dominant hand) choose and prefer the traditional grip. I feel the matched grip has been greatly oversold. Fine.

83. I have learned that different percussionists have different views of what is important to learn and the method in which this information is taught. I feel I have the knowledge of percussion to handle my present position, but you can always learn more. Two areas I wish I had more training would be #1. marching percussion and #2. use of drum set. Interesting survey!

84. It was difficult learning drumset and marching percussion since I have never performed in these areas. I thought my percussion techniques class was very practical, however, more hands on with the various instruments would have helped.

85. I took a semester private class from a percussion specialist after I started teaching - when I found how inadequately I had been prepared. This is when I learned what I needed to teach elementary and middle school band. I am still playing catch up in the high school.

86. Concerning #90 - I play percussion so I have the ability to relate technique to my students. Often in my methods class, I was asked to take the class through the rudiments. Drumset instruction was a 1/2 day where I played patterns for them.

87. Being a percussionist, most of my training was through private lessons, percussion ensembles, and as part of a percussion section. With my own students, I emphasize keyboard for the first four months, then gradually introduce them to snare drum and other instruments. The best training for students and teachers alike is to actually play in a percussion ensemble and as part of a section.

88. Under the instruction of XXX, I received training on all of the aspects here. I do feel, however, that the music teachers I have associated with know little about percussion (unless they are percussion majors). I believe they need more training - more time - due to the very nature of percussion. P.S. Most students I've seen are categorized as drummers - not well-rounded percussionists. When they enter high school, keyboard and misc. percussion skills are lacking or void.

89. Those classes were 28, 29, 30 years ago - it's tough to remember what I learned in college and what I've picked-up since!

90. Our training was very limited to snare only.

91. I am answering these questions based on my undergraduate percussion techniques class. We were only taught and allowed to play the snare drum in this class. I have since taken a course called "percussion for the Non-Percussionists" which gave me hands on experience with all instruments, talked about ensemble playing, and was much more informational and practical and useful to my current teaching. I also have taken private drum set lessons since my undergraduate studies.

92. The course focused on learning to play the snare drum. I learned more - that was relevant to me as a future strings, orchestra teacher from my university orchestra director, such as how to interpret orchestra percussion parts - where to locate percussion sections for acoustics - different equipment needs for the orchestra as compared to what the average

band student would show up with etc.

93. I would like to update/keep current on percussion equipment and techniques. I feel I could use more training myself and more practice!

94. I find I work on stroke rolls; helps counting better than anything else.

95. I attended a small college in XXX during its period of national prominence for an outstanding music camp. XXX was Dept. Chairman and visiting artists were XXX, XXX, etc. We had an outstanding faculty and XXX, a percussion major and excellent teacher, made sure we KNEW percussion. It has served me well in a long career of starting literally thousands of beginners, and working mostly in junior high with 6, 7, 8 graders. The percussion ensemble I have entered in state solo/ens Festival have been a joy. Percussion is a ball!

96. Most of what I have learned has happened since I've been teaching. I've practiced and read things on my own.

97. (same respondent as 96 - re-test) I learned most on my own - reading, listening, and developing my own common sense techniques and materials.

98. More time on repair. example: pedal on timpani. Please spend time on the purchase of percussion equipment that won't break our budgets. What are the good brands at intermediate costs. Most of us can't afford "Taj Mahal".

99. Much of our time was spent on timpani, with little time for everything else. The other focus was terms in German, Italian, and French - a waste of time considering the time limitations of the class.

100. I'm not sure how valid my responses are - it's been a along time and it's hard to remember what I learned in class and what I learned later from clinics and reading.

101. My best training has come from my teaching. I have had to learn some basics in order to teach them.

102. My percussion methods instructor was too protective of his equipment that we didn't get to practice or have hands on demonstration. He did more lecturing than demonstrating or letting us try. He was too caught up on "philosophy of sound".

103. I have always considered percussion as equal in importance to any other instrument. Careless performance in the percussion section destroys any efforts made by the rest of an ensemble. Only the best in equipment and performance practice will make any effort worthwhile. My mentors and friends have been a great influence: XXX, XXX I attend every percussion demonstration/clinic I have the opportunity to. Have you ever heard a good big band with a lousy drummer?

104. Training was very limited. I use it only during full orchestra situation.

105. Regardless of how much advanced training I receive I continue to search for the best training for my students. Finding the best child for the instrument continues to be hit-or-miss for me. Some take to it naturally, but many seem to get the basics. I hope to read about this in Percussive Notes in the future! Good luck.

106. Thanks for the keychain! Best of luck on the survey! signature

107. (same respondent as 106 - re-test) This is a whole world of information - you can never know enough. Thanks - signature

108. I wish percussion courses were two semesters long. There is so much information and so much you can screw up if you don't get the right information!! I look forward to your article.

109. I attended XXX with XXX. XXX does an excellent job with percussion tech. signature

110. (same respondent as 109 - re-test) I attended XXX with XXX. XXX did and does an excellent job with his percussion students.

111. Since there was no room in perc tech (over-crowded) I was forced to learn by "hook or by crook". I took some lessons from two perc music majors and observed a lot!

112. XXX is a GOD of teaching percussion!

113. I took a percussion minor (2 semesters) so this helped a great deal. In the area of percussion (as in area), there is so much information - it's hard to cover every last thing thoroughly. In my percussion tech class there were many music therapy majors as well - they have slightly different needs than music educators.
114. As a percussionist, I knew the material. I have tried to answer from the point of view of the other class members. We were required to take technique courses in all major areas, even our own. I do believe the major flaw of technique courses is that they fail to address what the percussion section should listen for and do. Too often it is still "watch percussion" and not "listen". If anything should change, it is the concept that percussionists will become musicians by watching and not listening.
115. XXX- excellent source for Latin and jazz styles and instruments. University of XXX
116. My percussion tech teacher was the best teacher I had in my preparation for teaching. He was one of the only professors offering relevant and practical information that was useful in my day to day teaching. Unfortunately, more time would have helped to fill in some of the holes.
117. I had a wonderful instructor but not enough time to get to everything.
118. Most of my training has come through trial and error in teaching. Many of my student have taught me. When we have run into problems I have called university percussionists or friends and gotten answers.
119. Compiling a notebook was very helpful. Even as a percussionist, I refer to it on a regular basis.
120. I've revamped and treated drummers more like individual musicians vs. just a section.
121. I took 3 semesters of private percussion following my percussion tech class. Without that follow up, it would have been difficult to teach effectively for my first several years.
122. name, address, and phone number
123. I teach string orchestra only, so have no contact with percussionists. I am sure I will eventually teach full orchestra and therefore deal with percussion more frequently.
124. Since there are so many instruments to cover, the course should be in two (or maybe 3) parts. It could be broken up into the following groups: 1) battery 2)keyboards 3)marching
125. Could've used more information on technique books for all the percussion instruments - especially keyboard and timpani.
126. Learned most of the percussion from working with a percussionist in private lessons and over the years. Listening to judges and at clinics.
127. As a public school teacher, I find percussion is the most difficult to teach. It is so multi-faceted. I want my students to be "well-rounded" percussionists, but time constraints make it difficult to "cover all the bases". And there seems to be so many schools of thought; r.h. lead or alternate/hand-to-hand playing - matched or traditional. Private teachers can't agree on one method!!!
128. Really learned most of my percussion knowledge outside percussion methods classes through reading, listening, attending seminars and observations.
129. I felt I received a good percussion techniques experience but still need to know more. My biggest question is right hand lead or rudimental technique?
130. (same respondent as 129 - re-test) Rudiments or right hand lead? which is correct today? I wish I knew more about maintenance/repair and purchasing - what is appropriate equipment/make/model for age and size of group.
131. Not only took percussion techniques classes, but also took snare lessons. Although a woodwind major, I did (and continue to do) a great deal of percussion playing.
132. Some of the questions were a little difficult because I'm not sure how much of this I

really remember from techniques class versus on the job training and/or clinics over the last 19 years.

133. It would have been helpful to be part of a percussion section in a concert and/or marching band setting as well as an additional techniques class in marching percussion.

134. Instructor was not well qualified in all areas, as he was really a brass specialist, filling in, using student majors for help.

135. I have learned much more about percussion at workshops at state music conferences. I also have a local university professor work with my students. Good Luck!

136. It was impossible to fit drumset and marching percussion information into the semester class. I feel that I had an excellent professor for percussion methods. If I have any questions concerning percussion I ask my former instructor. He is more than willing to help. I feel that he covered all the practical knowledge that I need for my area and beyond.

137. Great professor - too little time to get all of the percussion instruments into the semesters' time limits.

138. I have been retired from teaching since 1984. I had 38 years teaching experience at all levels - including 25 years in ad hoc percussion at the university level. I have performed professionally on all perc. for 53 years and still know a somewhat limited level. I also had approx. 40 years experience in judging solo, ens., marching band, concert band.

139. (same respondent as 138 - re-test) Please refer to the resume on my previous questionnaire.

140. We have all our percussionists take piano before they can begin Beginner Band (usually 2 years). This helps them get more than just rhythm aspects. I've had as many as 8 mallet players to state in 1 year.

141. Overall, I feel that the percussion class that I had failed to prepare me to teach percussion techniques to my students. After 13 years of being a band director, I still contact friends whose major instruments in college was the percussion section to answer questions and provide assistance. As a result, some of my most successful students (all-state band, music festivals) have been my percussionists.

142. Much of the information discussed in undergraduate techniques class proved to be a "point of departure" for learning through observation and practice in my undergrad large ensemble. Many clinics in my twelve years of teaching (with XXX and XXX) has helped to clarify many of the finer points of good percussion technique.

143. The percussion instructor was gone many class times and mainly taught the snare.

144. I would like to see all methods classes become teaching classes instead of performance. Go out to schools and actually teach and be graded. Watch the experts teach young kids. So many times college students already do a lot right. Teaching college students does not give students the true picture of what is needed.

145. As usually happens in small schools, the instrumental wind person with a free hour gets to teach percussion. My perc class mainly dealt with gaining a basic familiarity with many instruments, and maintenance/upkeep information. I think hiring a percussionist (no matter what) would be a good idea for all schools, not a fill-in brass or wind person. P.S. I love Sabian and think I should win the big prize!!

146. I teach middle school and we don't have that much equipment or money. I'd like to know what kinds of things will get the most mileage - i.e. what can be used in place of things we don't have or cannot afford. Like 2 differently tuned snares in place of concert toms, etc.

147. I had a very hard time learning to play percussion. I am a woodwind for a good reason!

148. I wish we covered the rudiments more thoroughly. More information on counting and sticking.

149. Unfortunately, my training was poor overall in the percussion area. I currently teach

2-3 percussion ensembles daily. I hope this is a push for better collegiate preparation in the percussion realm since this is an area often overlooked. Good luck! signature

150. I believe that it is very important for all directors to know their areas of strength & weakness & to learn as much as they can about all areas of the band. If one course doesn't cover everything; it is important that the individual find supplemental ways to "fill in the gaps". My percussion tech. instructor was very helpful in my first few years of teaching when I needed to call about equipment purchase & repair that just weren't relevant when I was in the class.

151. The course should be a year-long process with hands-on. I have learned techniques by observing other bands and sessions at mid-west band and orchestra. Personalities and discipline of drummers could be covered also. Depending on their level, Nelebeyl or Swearingen selections are good. If one has the room and the maturity, the percussion section could rehearse a percussion ensemble on their own while the band rehearses a selection which calls for only timpani. received survey on May 17, 1997

152. It is important to have hands-on experience playing all the instruments. That is the only way to gain enough knowledge to teach that instrument.

153. I have coached a number of percussion ensembles for contest - We have always received a superior rating. I taught all the percussion until 3 years ago. We now have a percussion specialist. We have 600 students and about 25 percussion players.

154. With such a big section (so diverse) I believe we must do some learning as we go!

155. After college I learned percussion by hands on & workshops. I was prepared enough to do the rest by myself. I would have liked to work on solos and literature more. Still don't know enough. Still learning.

156. My initial undergrad techniques was pretty limited, but my graduate ind. study was comprehensive and thorough. This made answering somewhat difficult. In most cases answers are based on material covered in required methods.

157. My basic course work did not ensure that I was fully prepared to teach percussion at my high school. Only through my experience in performing with percussionists and reading extensively about the medium have I been able to garner enough knowledge to work with this colorful medium. I believe strongly that training in this area must be improved. In particular, experience in percussion ensemble is needed. I work with two percussion ensembles daily and feel that this is the most effective medium to teach young percussionists. I could talk more. Call if needed. number.

158. When getting my BMed., I had adequate training for that time. However, I left teaching for 10 years which was the time of explosive growth in marching percussion, accessories, and Latin instruments. Upon my return to teaching, I send as many of my percussionists out to private instructors as can afford it. The rest I teach myself.

159. I am always learning. Every new work I perform in Band or Orchestra asks for new use of percussion. It is a never ending process I am always asking for help from our percussion teacher.

160. As a keyboard player, I was 'drafted' into my high school percussion section of the band, continued playing through high school, the university and the 113th Army Band. I currently play percussion in our village band during the summer. Winter time I'm principal 2nd violin in the XXX Symphony (and fill-in the percussion section on occasion).

161. Out of all of my methods courses, it was the best, most thorough, and the only one taught by a professor of that instrument.

162. More hands on instruction is necessary with feedback from the instructor to insure that we know how to correctly execute various techniques in order to demonstrate them and help our students perform them correctly. I also would have benefited in learning beginning teaching methods - knowing what a particular style roll is or even knowing how it is done, doesn't necessarily help me teach a student how to do it!

163. As far as I can remember, most of my training was on snare. I can remember feeling

confident on snare when done with my class. I wish I had been given marching percussion training - but my school didn't have a marching band therefore this was not important at that school.

164. You may not want to include this questionnaire. I don't think it is valid considering I graduated over 25 years ago, was a string player and have conducted orchestras (mostly just string orch) ever since. In the rare instance when I add percussion to a group, I get the band director to prepare the kids before joining us.

165. My training was fine for teaching string orchestra and occasionally bringing in a junior high drummer. However, I can see that it would have been inadequate if I had become a high school band director. Good luck my friend!

166. I found my undergraduate training in percussion was limited in scope and once I was out working in the field, I supplemented my training w/many graduate-level percussion symposium/classes. This summer I plan on taking a Latin Percussion seminar to upgrade my knowledge/skills in that arena. Although I am first a woodwind specialist, I love the world of percussion and enjoy working with my drum/percussion students!

167. The percussion class seemed to cover a lot of things in one semester. So many that there wasn't time to really "get good" at anything. The instructor spent a lot of time talking about what it was like to be a percussionist, and didn't give us a lot of relevant information. He taught us as if we were all going to teach in wealthy high schools with huge budgets for percussion and equipment, instead of teaching how to make the most of the minimal equipment.

168. I feel very fortunate to have had good preparation on percussion. It is a unique area and one that needs focused time for music educators. I also played in a percussion ensemble for three semesters to gain more experience, played percussion in the college orchestra and performed several percussion ensemble pieces on my senior piano recital. I am still in contact with my percussion instructor XXX.

169. I have been conducting intermediate bands for 23 years. Most of my percussion experience has occurred since I began teaching. I have learned much by observing and questioning collegiate percussion instructors.

170. I have had to consult w/percussionist friends to learn much of what I needed to know to teach, repair, etc. for percussion. The rest I learned on my own.

171. Just because I was a percussionist doesn't necessarily make me a good teacher. What I wanted was pedagogy, what I got was a hurried group lesson!

172. I was well prepared by my college percussion instructor for high school and college training. signature

173. As with brass and woodwind techniques, there was not enough class time spent on part analysis, rewriting parts and actual performance.

174. Beyond my degrees, I also studied with XXX and XXX, taken several percussion and timpani summer classes. I am the timpanist in the XXX Symphony and freelance on timpani and traps. I started the XXX college percussion ensemble and steel band. I have given numerous clinics on timpani technique, repertoire, and repair, mallet making, and improving rhythm literacy and performing.

175. I feel well prepared for teaching snare drum techniques but I feel inadequately prepared in accessory playing techniques and drum set. In addition, I feel I needed better training on how to teach the mallet instrument techniques.

176. Was basically a beginning techniques class. Much more time needed to be spent on the "percussion needs from a band directors viewpoint" instead of being judged on our performance capabilities!

177. I just finished my Masters at XXX and spent 2 classes this past summer with XXX. He was great and we all learned a great deal. I'm afraid that because I don't teach marching percussion that I didn't pay all that much attention to those topics even though they were covered in detail for the high school directors.

178. This was the first techniques class I took (as a freshman) so my memory isn't great. I do have a notebook and other resources which I've used.

179. I was required to take all instrument methods courses except percussion - a big shortcoming!! As an orchestra director, I often use percussion in both string orchestra and full orchestra situation. A basic understanding of percussion would be most beneficial.

180. This survey reflects my undergrad perc. tech. course at University of XXX while a grad assistant was teaching it because the faculty member was on sabbatical. I consider this training below average to my needs as a director as the person was performance and not education oriented. My 3 later graduate courses at XXX were excellent and much more comprehensive, informative, pertinent, and beneficial. This is the knowledge that I am glad to have and use on a daily basis. Good luck!

181. Since more and more ensembles are using drumset, more attention should be focused here. Also, I know of several non-percussionists that have not had sufficient hands on experience with the equipment to demonstrate techniques properly to their students. I was lucky enough to go to a school where I got that experience and it has helped me a great deal.

182. My degree was music ed vocal emphasis - I did not have a single methods class during college. I teach in a K-8 building general music, band and chorus.

183. As a non-percussion major, I feel there is still too much confusion between orchestral and rudimental styles. More research needs to be done on this issue -

184. More time is needed on how to train and develop well rounded percussionists. Drumset is also an area which I believe needs much more focus.

185. It seems that most of what I use in my teaching was learned on the job. My methods classes were not sufficient to make me an effective percussion teacher.

186. I felt that I had a good training in snare mostly. Like all methods classes, if you don't consistently use the information or practice daily, it is very easily forgotten. I have taught beginning percussion on snare and felt very confident.

187. I am a graduate of XXX University and thankful for my percussion teacher XXX. I had to describe techniques for playing instruments of the percussion section, detail by detail. I had to be very precise. Snare and Bass drum are a must, but I am so pleased that I am very knowledgeable about timpani and percussion accessories.

188. 1. I learned a great deal from my 2 graduate classes (perc. techniques) and from asking questions of people who could help me. 2. My training was very adequate for beg/middle school level teaching which is what I do. I would not have been adequately prepared to teach high school or advanced students.

189. Overall, as you can tell from my responses, my perc class was a very solid one, and prepared me well to be a public school band director/educator

190. I was fortunate in coming into contact with XXX and XXX early in my teaching career. The many free lessons and words of advice through the years have been of great value to me and the students who pass through my classes.

191. Most of my knowledge has come from experience and Carl Orff Schulwerk classes.

192. Times were different 20 years ago ... but .. As a band director, even with access to specialists, I must have command of performance techniques, and must be responsible for complete care, maintenance and purchasing. My current knowledge is the product of learning as situations arose and making many errors. Many of my friends have never taken the time to learn and therefore are very limited.

193. Most "training" I received was through a friend, not the class.

194. I received your questionnaire on 5/21-97. I have completed the form even though I am not now engaged in public school teaching. (early retirement - State of Illinois). Am active as community band/jazz band director and composer/arranger.

195. I received my percussion techniques instruction from XXX at XXX. Get his curriculum and publish it; it was terrific.

196. I feel very well prepared on everything except drumset. I received this survey on 5/20/97 and returned it on 5/21/97 in an attempt to meet the 5/24/97 deadline.
197. I did take additional workshops and clinics on percussion. I think it is important for directors to keep 'up to date' on percussion techniques.
198. Even though I was a woodwind major - some students that I started and work with went on into teaching and a few went into performance as a professional.
199. Although I think my methods class was thorough, I do feel that my private perc. lessons during my Masters degree helped me more. My lessons (2 semesters) enables me to do much "hands on" work, including drumset. There is just so much to know!
200. I am a professional percussionist so I have expertise on the instruments.
201. There are too many instruments to teach in just 1 semester. Most of what I learned was on my own, through reading and practicing. Sometime I feel I'm teaching techniques I made up on my own. We are smart and can handle condensed expectations. With a limit of time, we can handle a lot more.
202. I worked with high school symphonies and youth symphonies. Would have liked more on part distribution and assignment and accessories. Would have liked more association with the German, Italian, French names - I used full symphonic scores 95% of the time and I usually had to do a major search for score directions and instrument names of lesser used equipment. It was a great discipline though! I love the challenge.
203. A video and book would help a teacher get the kids started right. Nearby music stores or colleges offer percussion workshops. Sorry I'm not much help for your research paper - I teach vocal and instrumental grades 1-12. I hope I win. I know very little about percussion yet I'm expected to teach beginner band in 4th grade. It is not easy.
204. It was so long ago. I need to really "brush" up after filling out this questionnaire. Also, you listed a couple of considerations that I had not thought of but will now. Percussion storage is one.
205. My college class (undergrad) was quite poor. However, after taking a course with a high school director at XXX College in XXX, I felt much better prepared. It might be that college professors need to try and remember what needs to be taught to beginners and intermediate level students.
206. I learned more taking private lessons from a grad student for a short time. I asked for "a lesson on snare" "some help on xylophone" etc. The grad and prof instructors never had "enough time".
207. Compared to the knowledge I have learned from teaching and researching on my own, my percussion techniques class was basically useless. I learned quite a bit about snare drum, but that was about it.
208. I had a few opportunities to perform in a large ensemble as part of the percussion section. I found this experience very beneficial to reinforce my training from the percussion methods class.
209. Generally assumed (by faculty) that percussion is "easy" to play - just hit it at correct time. Shortest course (6 weeks, as opposed to 24 for woodwinds, 18 for brass, 24 for strings.) Most needed in my teaching - how to keep percussionists occupied while rehearsing other sections (perc. parts can be so boring, repetitious, and quickly learned.)
210. I have 220 band members 5-8 grades. On a daily basis, I can work with as few as 60 or see everyone w/rehearsals. For my technique classes, we were tested at the end of each section and then a cumulative test at the end of the semester. Thank you for asking me to be part of your survey. I would be interested in your results. I felt my training was excellent, but no matter how much preparation, enough can never be covered. name, address
211. I am basing these answers on the percussion techniques classes I had while working on my Masters. It was very informative!!
212. I feel the training I received was adequate for teaching. I wish that more time had

been spent on maintenance and repair. I've learned most of that by trial and error - but I still won't change a timpani head! Also, I felt more time should've been spent on set, marching percussion, and keyboards. Although I was a woodwind major, I started 5th grade band on drums, so I think that helped me be better prepared to teach snare than most non-percussionists.

213. Like many classes in college, they did not relate well to the "real world". Of course, at the time we didn't know this. I think that anyone who teaches these methods courses should be a person experienced in education - not a fine professional performer like at my college. Perhaps someone who has taught students in a school situation - director, private teacher, etc.

214. My percussion methods class was good but rushed. We did not spend as much time as I would have liked in all the different areas.

215. Many of the shortcomings in my percussion techniques class were caused by lack of time. If universities would budget the music program time a little better, the student would get more out of these methods classes.

216. We had extensive snare drum training - I felt extremely confident on that and bass drum. With the notebook we had to compile, I had a basis for finding other information I needed. I really wish we had been instructed more in repair techniques though.

217. In retrospect, it was a great class - a must for undergrads.

218. I had this class during the teacher's first semester teaching a group methods class. In our evaluation we let him know that this was not an acceptable way of teaching this course. We played on boards - never an instrument. He has since changed his teaching style. I learned more by teaching my first class of beginners with the Best In Class book.

219. I am lucky to have a percussion specialist assist me in all aspects during the school year. I would be lost without him. It really helps me.

220. I wish I knew more about general maintenance and how to keep percussion enthusiasm alive in the students. Most get bored and quit.

221. For information about instruments other than snare, I have much reference material used by both me and junior high percussion students.

222. Our percussion class was taught by an oboe instructor. I had marched snare drum in a corps so I became the snare instructor. After starting teaching I read books and borrowed a set and practiced so I at least was familiar with the concept of set playing. Very little training but I hopefully hold my own - I try to expose them to ensemble playing and pick music that challenges or features their section, but I know that I am still weakest in the percussion section.

223. I'm not sure if I am remembering what I learned in perc tech or what I've picked up in the 22 years since.

224. In addition to taking a percussion techniques class, I studied and took private percussion lessons as well as being involved in several percussion ensembles while in Junior College.

225. Took a mallet techniques course at the graduate level. Found it to be incredibly helpful.

226. I learned most of what I know about teaching percussion from reading articles, and talking with percussionists about techniques, equipment, etc. Although I felt that I learned as much as I could in a semester class, I have learned more from learning as I teach it. I also have a specialist on staff!

227. Given the opportunity, I would advise students to not take percussion methods if they have the option to substitute a semester of private lessons for the methods class. I learned only the very basics of the instruments in class - much more came through volunteering to help fill out the percussion section the semester I student taught. Set training in particular was quite inadequate (but considering the instructor's main focus in his performing is keyboard, that is somewhat understandable).

228. Most of the best training I received was under the watch of a percussionist during rehearsal. It is difficult to attend rehearsals, as an instructor, but there is no substitute for "on the job training."
229. Maintenance, accessory instruments, timpani techniques/mallets, and mallet instrument techniques/mallets needed much more attention.
230. Your questionnaire does not ask about seminars, mini-sessions, coaching, and other ways of assimilating information. Another ambiguity is in surveying daily numbers of students. Some ensembles meet on a rotating basis.
231. College training was nil except for a quarter in private lessons. This weakness has since been corrected at that college. I'm basically self-taught with the help and advice of friends who are percussionists. They've given practical help and recommended materials that help me teach effectively even without much percussion background.
232. I am not a trained percussionist, but I feel at ease and comfortable in my teaching. Because my undergraduate course was not too good, I have attended several clinics about various topics and purchased good textbooks to aid me. I demonstrate and play with my percussionists to keep my performance skills sharp. This is an excellent area to improve upon - good luck w/your project.
233. We were fortunate to have master classes by guest artists (Leigh Stevens). Percussion Methods could and should be a full year course for instrumental music education students. Discussion of manufacturers and products was helpful.
234. My percussion instructor was XXX and he did an excellent job!
235. Tympani teacher was XXX.
236. We focused on snare drum rudiments almost exclusively. I learned from other workshops and from teaching and doing and calling percussion specialists!
237. Needed more drumset information, specifically styles!!!
238. I was trained adequately for beginning and intermediate teaching. I could have been better prepared if I could have had hands on training on all percussion instruments - not just snare. Perhaps percussion techniques needs to be a 2 semester class.
239. I need more training on basics of snare - rudiments, rolling, etc. Marching percussion, maintenance. The handouts I did receive were excellent - a very organized instructor - I refer to them often. The course I had in college was only 1 semester. Alot to cover in that amount of time. I wish it was a year long course.
240. It was very short. I took a refresher independent study before I started to teach - I feel very inadequate.
241. From my experience with other methods classes, the best classes for educators are those which not only show you how to produce a characteristic tone but also how to teach the process of producing that tone. From my teaching experience, students seem to have the most trouble with exhibiting good timpani technique.
242. It got me through; could have been better, especially in marching.
243. As an instrumental/string music educator, I am concerned with the trend that technique courses are taught by applied performance majors who have never been in the public school classroom. It is difficult to be authoritative about something that you have never experienced. I'm also concerned with the lack of priority that undergraduates put on their techniques classes in their overall instrumental music ed program.
244. As I think back, I think I learned most of what I teach from 20 years of observing percussionists and getting hands on experience myself. The performance I did in marching and concert band on percussion as my secondary instrument was the best training I received. Also, I would love a refresher course especially in marching percussion. It has changed so much since I was in a line.
245. Marching percussion equipment was basic snare drum "carried" to do a job. Nothing as is in sections today. This was in 1954. Long before percussion lines of today.
246. My percussion techniques class by XXX at XXX University was the best class

anyone could ever have. My concert, jazz, and marching percussion students win top honors in all of the competitions that we go to and we have never had a percussion specialist with us. I can not believe that he taught us all of the above things in one semester in a way for us to know the importance to remember everything in his class. It has helped me on a daily basis. I continue to learn about percussion at every chance I get, because it is vital.

247. Even though I am a flutist, I played mallet percussion in the college wind ensemble for 2 years also playing accessories and some tom-toms and timbales. I had an excellent education to prepare me to teach at the advanced high school level.

248. The grad assistant at XXX College in XXX taught me how valuable writing out the subdivision of the rhythm above the notes and from that moment on, my understanding and sight reading of new music improved dramatically. I use this technique daily in my teaching with all instrumental music students, not just percussionists.

249. While not being the most comprehensive class, it was just as good as going through the same class for woodwinds, strings, and brass.

250. I studied with XXX at XXX University - and got an excellent education in percussion with the exception that we spent little time on the drumset and marching percussion.

251. I acquired more usable information by talking with professional drummers I have gigged with and my fellow band directors. It's not that the percussion instructor was so poor but that time for class and budget for percussion class was zero.

252. I had strings, brass, and woodwind classes in college. No percussion. I had an excellent high school director who was NOT a percussion person, but had me help him do a lot of things. I also played mallets in high school. Being a fair piano accompanist I played for several percussion majors and was often with them during lessons in college. I've played mallets in many bands and learned by observing. Currently I teach strings, but have had band positions and directed orchestra and had to deal with percussion needs. Also, I'm very curious about construction of things and learned a lot by taking things apart. All of this was rather unusual for a girl in my days.

253. We had an excellent teacher in XXX but there was a huge amount of skills to learn in just one quarter.

254. Thankfully, I have been closely associated (through college and since) as colleagues with XXX, a fine friend, teacher, director and professional percussionist, as well as PAS member. Much of the percussion knowledge I have comes from many conversations and observances of him and colleagues of his, without which I would be lost worse than I probably am.

255. (same respondent as 254 - re-test) I am blessed to have a close friend in XXX with whom I attended as a couple of years of college. We have remained close through the years. XXX has taught high school and now teaches college in the area (he has long been a percussion instructor at the local university.) I have many opportunities to ask for his help and advice as well as colleagues of his.

256. There was too much to learn in the short time. I felt the class was good but more hands on work for more class periods would have been best. We needed one more semester to really do justice to the amount of information we had to cover.

257. I teach rhythm instruments K-3.

258. Much of my training has come from the music dealer who calls on me, self-instruction, and conference clinics.

259. At the time, the percussion class was optional! Later it became mandatory. The teacher was excellent. I feel well equipped to teach percussion because of the excellent training.

260. Mr. XXX, currently on the faculty of XXX College, was my instructor at XXX University. I feel he did a great job at exposing us to many aspects of percussion.

261. Because it was so long ago - I am positive that it has since been reevaluated and improved to meet today's standards. I am concerned that I was not properly trained in timpani, marching percussion, and drumset techniques. I am still weak but usually bring in specialists to help.
262. I enjoyed the class - good instructor (a non-percussionist!!) He knew and I learned a great deal. Students today need a great deal more than I received to avoid "learn as you go". Our specialists work with the drum line - the students enjoy and learn from these sessions.
263. I feel an emphasis needs to be placed on assigning parts - including how personalities come into play (making the parts fair versus who can play the part)
264. My class was one quarter. Met 2x week. We also met frequently outside class. Deficiencies were due to lack of time. Teacher was effective and willing to spend extra time. Since that time period, class has been upgraded.
265. My undergraduate studies were more hands-on; whereas my graduate work required a percussion class that was all reading and demos, and offered a techniques class (not required). I have taken one week sessions on percussion also. I feel very well prepared to teach. Good luck! This is an interesting survey! Well-developed.
266. Of all areas of my teaching, I feel the least comfortable in percussion.
267. I wish I had paid more attention to detail at the time! At least I'm smart enough to hire a good percussionist to come in on a regular basis.
268. Overall, I feel my percussion training was considerably above average and very adequate at that time (early 60's).
269. I believe percussion instruction is presently overemphasized due to the corresponding overemphasis of marching band.
270. (same respondent as 269 - re-test) I think percussion instruction is presently overemphasized. More is needed in strings and double reeds.
271. I went to school prior to corps style marching (quads, etc.) so I was not prepared at first, then things suddenly changed!
272. Much of what I learned is outdated at least in marching drumline. One needs to keep up. That the teacher's own responsibility, not that of his/her alma mater.
273. My percussion training was great in the elementary methods class. My percussion training in the drumming class was average to above.
274. I feel my technique class gave me the basics. Through teaching, exploring ideas with students, asking questions of other directors and percussionists, observing during concerts, my conducting degree courses and interchange with the percussionists who teach at XXX's percussion camp, I have become much better. At this stage of my career, I recognize the weaknesses, and try to obtain extra assistance for my students.
275. Following my first year of teaching, I went back for a semester of private study as my young students knew more than I did about percussion technique.
276. I think there is over-emphasis on marimba study for applied percussion majors in college; I never use this knowledge and I feel that over concentrated instruction of such limits percussionists in versatility (i.e. ability to play in section, knowledge of hand drumming, etc.)
277. As a percussion specialist, I meet a lot of band directors who are uncomfortable with their percussion sections. Recruiting the correct student for their percussion section seems to be the biggest problem. As a band director, I screen my potential percussionists carefully.
278. Percussion has changed a lot since I was in college. I would like to see more seminars and workshops for teachers on marching percussion and keyboard percussion.
279. I was also blessed (and cursed) to have had a percussionist as a roommate for several years. This helped me get more out of the course as well as learn more outside of class (drumset for example).

280. In 26 years of teaching, I have picked up tons of info on most perc. instruments from fellow musicians, teacher, etc. and from attending workshops and clinics at IL IMEA meetings, music stores etc. My strongest influence was having a brother who studied drums through high school and continues as a professional drummer (includes always having a drumset set-up that I could play on!)
281. After this questionnaire, I realize how good my instructor was in college. I just wish I could remember all he taught us.
282. I am currently teaching general music and choral classes. Percussion instruction is limited to the few items I have acquired in the past 5 years. Maracas, finger cymbals, tambourines, castanets, cowbells, triangle, hand drums, xylophones, wood blocks.
283. Because I was a percussionist in the techniques class, I was required to be an "assistant" almost daily and was asked to prepare presentations on drumset and marching percussion.
284. So long ago, percussion was not deemed to be as important and could be done in a summer workshop type course. Our course of study was geared to more orchestra and serious instruments.
285. As a percussion major, we still had to take percussion techniques!! I see many young directors struggling with proper percussion techniques. They simply didn't get it in college these days. After 20 years of teaching, I'm glad I had the teachers I did at XXX and XXX. Also, my original instructor, XXX, who is now (for 15 years) at XXX University in XXX. Kids today need to learn everything you've compiled in this survey!! Bravo - Good Luck with your work, I enjoyed helping you out! signature
286. My percussion training seems very minimal. Much more instruction needed on the endless number of percussion instruments. Also, much more help on maintenance and repair.
287. I've found myself as a teacher having to play drumset at performances. Filling in for students missing on parts, and feeling very uncomfortable about anything on how to teach marching band and cadences to my percussion section. Rudiments are a real challenge that I wish I could have learned better. Three and four bass drum parts and tom parts I feel clueless. Training at XXX.
288. The most useful things that I still have from any of my minor instruments are the notebooks we had to create. Regardless of the quality of instruction, the student simply will not retain all of the information presented. A notebook that is well organized is the most useful component of any superior methods course.
289. Sorry I could not be more helpful, I am a general music and vocal specialist, but am teaching elementary and junior high band.
290. Several of my roommates in college had marched with drum corps. Whatever questions I had I was able to supplement from their knowledge. Many things have changed with percussion even within the last fifteen years.
291. My major in college was percussion. So I didn't really take any percussion techniques classes. I took lessons on keyboard, timpani, some drumset. Marching percussion was very important at my university. I did help teach a percussion techniques class once.
292. Most of my percussion training that is useful was obtained through apprenticeship with master teachers. I pick things up quickly.
293. Most of my useful training has been learning on the job and digging out answers on my own from people who know.
294. Unfortunately, my percussion methods class was taught by a competent but sickly professor. The class was canceled more than it met. The only grades were a couple of instrument history papers and a notebook. As a percussionist, this situation hurt me less than other students in the class.
295. I primarily teach junior high and had no maintenance instruction in my techniques

course. This would be very valuable. I use much of my budget having other people repair my percussion equipment. I wish I would have had more instruction on good technique for accessory instruments, mallet selection, and percussion section set-up. In my daily teaching, I feel I have not done an adequate job with the percussionists - and this is my tenth year of teaching. What I do use, I have learned by asking friends who are percussionists.

296. I learned as much or more from playing in the 2nd band percussion section as from the class.

297. My percussion techniques class was a wasteland. I realized during student teaching I was totally unprepared. During my final undergraduate year, I took private lessons and played in a percussion ensemble. I continued lessons and the percussion ensemble while I worked on my masters degree. I joined PAS and attended percussion clinics when possible.

298. I teach beginning band 4-6 so we have the basics at this level. My college was a conservatory of music and I feel I got the techniques for my beginning classes. I would now like more training on drumset to teach jazz band.

299. My late teacher was super, but was not up on the latest corps style percussion.

300. Being a percussionist, I didn't have to take the courses in my particular curriculum. But I thought it might help anyway. What I learned about was marching percussion. I learned marching in the band and writing for the battery and pit.

301. I am currently teaching a percussion class first semester each year. I try to have clinicians come and teach specialities because - even with training without being a percussionist - we need accurate information and current trends. Current trends and emphasis on continued percussion education is a very important part of music education and needs to be brought in percussion ensemble/techniques classes.

302. 1. Teachers need to be taught how to make the band warm-up time more productive and educational for the percussion section 2. They need to be taught that percussionists learn to play all the percussion instruments including mallets, accessories 3. Teachers need to know which type of mallet is appropriate for each instrument and the type of sound they want to produce

303. XXX was a great teacher but time restricted the scope of his class.

304. Percussion, as in any other discipline, must be lived with ..."practiced" every day to keep skills sharp. I have kept several skills sharp by studying the drummer (set) that I get to play with. That has left certain gaps in my classical techniques. I would benefit from lessons or a class from a pro on a regular basis.

305. As you can see, my percussion techniques class was poor - I had to learn what I know outside of college. Also I refer students to "the experts" who "do it" for a living. I think our college treated percussion only as a "necessary evil" and not with the attention it needs and deserves. Not bad coming from a trumpet player, eh! Cheers! signature

306. Most of what I know (and teach), I gained from experience outside my one hour percussion techniques class taken in college.

307. After graduation, band literature used basic percussion (timp, bd, sn dr, bells, cym). Since then, composers use more variety of equipment and techniques vary - I did do independent studies and private study in percussion to enhance my needs as an educator.

308. Need to emphasize more drumset and marching percussion.

309. I had a good percussion class teacher, but also took private lessons later. A lot of what I learned, I don't use now because I just have beginning or intermediate snare drum students. Since I don't use the training in some areas, I have forgotten it.

310. In the amount of time we had there was a large amount covered. I think the class probably would have been more beneficial or more effective over a year rather than semester.

311. 36 hours of percussion training is not enough to adequately cover the material

needed. 20 students in a class sharing instruments is a concern for the teacher, difficult to teach drumset.

312. My first percussion lessons were with an upperclass student at XXX College when I started teaching part-time while still in college (XXX). He was an excellent percussionist, I played timp in high school and played piano and bells, so I was always looking for a clinic to take.

313. Much more training needed, especially on drumset and marching.

314. I am an orchestra conductor - violin major - with some marching band percussion directing experience in college. Most of what I know has been learned since college.

315. I feel that my percussion classes were adequate in the basics, but not beyond that. I have learned much more by attending percussion workshops, reading percussion articles and experimenting. Any time that I can speak with a percussion specialist and learn something from them, I do. I have been forced to learn and do because I needed to in order to teach and give my students the best I can.

316. We had group percussion where we played on practice pads. We had some book or handouts that were used. To the best of my knowledge, we never did anything on any other percussion instruments. All we did was play what was written.

317. I had adequate training in percussion techniques. However, I really learned through private lessons (not required, I wanted to take them) on snare. A friend (who is a professional jazz drummer) taught me how to play drumset and my best friend (a female!) taught most of the accessories to me outside of school. Basically, I passed the course through information given to me by friends before I even took the course.

318. I have been an elementary music teacher and beginning instrumental teacher for 26 years. My percussion class was one of the best taught and most useful. The repair instruction has been very valuable. The "effectiveness of training" scores did not indicate poor teaching, but rather lack of time to process and practice the material. XXX, University of XXX, did a wonderful job of anticipating each of our needs as we entered our very different career areas.

319. Percussion techniques = one unit in instrument techniques class. All were poorly taught. What I know about percussion, I have taught myself through observation. At this point, I always hire a percussion specialist.

320. Best experience was being able to be in a percussion ensemble that performed. In a semester, it's hard to cover everything, of course. Hands on is best.

321. I had an excellent instructor that taught us what we would need to know. Studied privately for three semesters as well as two years of marching band and four semesters of percussion ensemble.

322. There's so much to cover and comparatively little time to do it in. I wish I'd had more hands-on practice and more training on drumset as it functions in a jazz band. You can't learn everything in a one-semester percussion class, but we can do a better job giving graduates information regarding percussion resources and pedagogy.

323. I perform in several excellent orchestras. I constantly pay attention to the wind and percussion sections to learn as much as I can. I ask questions of all the players (sort of like FREE private lessons). At this point in my career, I feel confident about orchestral percussion techniques but I know nothing about marching band (or who cares?!)

324. Teachers must learn that it is important to impress on each percussionist they have the responsibility to first be musicians, and can add to the quality of rehearsal and performance, or can totally destroy any opportunity for class success by undisciplined behavior or indiscriminate playing during rehearsals.

325. I was an orchestral ed major - a major which doesn't exist anymore. I play piano, flute, and violin. I only marched 1 1/2 years and didn't like it. For the most part, I played in the college orchestra. I am currently teaching string classes, and teach private flute, violin and piano at the junior college where I also teach class piano and music history.

326. I took percussion techniques the first summer out of high school. I don't remember anything. College students should wait till the last 2 years for techniques.
327. The teacher was a musician in an orchestra. He was very good, but didn't seem to include everything you would need to know when working with a beginning percussionist. We had no marching band instruction in this class as I recall. He probably should have dealt more with basic techniques and knowledge of the instruments.
328. Needed to spend more hands on time.
329. This is a much needed survey! Hopefully, it will help with a better percussion class than I had! Thanks!
330. Our class was three times a week (I think) for one semester. I believe we would have been better served by a year-long course. This would have allowed us to get more in depth into the percussion area. We also should have been required to play percussion in some ensemble.
331. The training I received was adequate for those who were going to teach in an "average" band situation in the late 60's and early 70's. Our profession has drastically changed and with more technically demanding literature in all areas of performance, the training I received 25 years ago is not adequate if I desire to have my students really know and understand percussion.
332. The new age of ethnic drumming is not selling well in rural America!
333. Our class focused on snare for a whole semester. We should have had to take another semester covering all the other instruments of the section. What I know now I've learned on my own and through a lot of hard work.
334. The teacher of my percussion methods class was not the percussion instructor at the university. Now that the percussion instructor teaches the class, the subject is more thoroughly explored.
335. A two-hour, one-semester course is not adequate especially without rigorous proficiency testing. Music ed. majors need to be encouraged or required to play in a marching percussion section and in a concert band percussion section or percussion ensemble. I had 4 semesters of string classes and ensembles which I have never used in my teaching. I teach percussion every day. Much of what I know I've picked up from colleagues.
336. I had percussion w/Band Methods. I originally got my degree in voice - band was a minor and picked up later. A lot of percussion knowledge is from high school and learned by teaching it myself.
337. I consider myself a pretty good percussion teacher now. Most of what I know, I learned myself. I think that's the way it is for most of us. Speaking practically, we can't expect to learn all we need to in a semester.
338. Most of the things I've learned about percussion has been through guest clinicians, seminars, workshops & friends who are percussionists. Considering the fact that my perc. tech. class was weak, I feel pretty good about what I do thanks to!! Good luck!
339. I believe that all methods classes should be as in depth as possible - I felt that there should have been more time devoted to percussion - perhaps two semesters instead of one. I do feel as if I need to go back to school and get another course or two in percussion to better meet my student's needs. But who has the time??
340. At the time I started teaching, my percussion training was adequate. Now things have changed greatly (esp. marching perc.) Much of what is taught in technique classes won't be effective until one is out in the "real" world. When the need was there, I asked a lot of questions and learned fast.
341. I would seek out a "refresher" course but we have a percussion specialist on our staff.
342. My bands have earned high ratings over the years - several "I"s but my husband, who is a retired music educator and administrator, was always there to guide one and help

- me if I had any questions. I quit teaching in 1990 when he retired, went back last year (95-96) but decided I really didn't want to do this again. I now teach privately, mostly voice and some piano. He teaches piano and all band instruments.
343. We had no book. We played only on a practice pad. We never saw any percussion instruments, only practice pad. We learned rudiments and were tested on them. Our final was "Downfall of Paris" played individually on practice pad. In all fairness, it was a different time and the instructor was old.
344. I have received the most valuable training by having the local college professors critique performance groups and present workshops for our percussion sections at least twice a year. Another valuable training experience has been presentations at state and national music meetings by percussion specialists and professionals.
345. I was very fortunate to be the only person enrolled in percussion techniques. I had 2 one hour private lessons per week. The most valuable thing for students of this class is to put hands on and take EVERYTHING apart to see how it works. Then learn to read and play. They will be exposed to "literature" soon enough - learn the techniques first and maintenance.
346. My instructor was and is one of the best instructors in the state. My "minor" university prepared me very well for a career in music ed.
347. I felt I had good training, just not enough time. I believe an additional year of private instruction would have been very useful - but there really is not time for that. My best experience has come from on the job training and asking people questions when situations arise. Looking forward to the results! signature
348. I felt that the training I received during percussion techniques was excellent. The problem was that there is way too much to cover in a one-hour course offered one semester. It needs to be extended because this tends to be a neglected area in instruction.
349. A lot of the playing courses were pre-marching/drumset/Latin instruments being brought to the forefront.
350. My percussion experience in college "sucked". I learned all I know from my peers, music company reps, reading, judging, clinicians.
351. I try to go to clinics during MBA or MMEA conventions to pick up as many ideas as I can. It really needs to be an ongoing process.
352. Because I was a percussionist it was very easy. I do feel that some of the other non-percussionists were lost alot of the time. When I was in grad-school we had to teach techniques classes to the over loaded music therapy classes. I really feel I was the one who really learned in that situation.
353. I like percussion so I have taught myself a lot and gotten ideas from percussionist friends as I have discovered what I didn't know that I needed to know.
354. As a brass player I have often had to refer back to my Percussion class notebook or the "Cook Book". I feel my training was as good as it could have been in a semester class. Obviously much more time is needed to adequately prepare students to teach percussion.
355. 1. Students need to learn substitution instruments (i.e. snare drums -off for timbales; low octave bells for chimes etc. 2. teachers (new ones especially) need to know who they can call for assistance 3. stress of grips is vitally important 4. one semester class is not enough to cover all subjects
356. A great deal of my percussion experience over the years has been from listening and talking to the pros. Then practicing what I have picked up on my own.
357. Timpani and drum set are the two areas I felt were not covered that I especially need. Accessory instruments are easier to pick up technique from watching someone but I feel very inadequate on timpani and drumset and those are two areas that I have to use often in middle school. I am a tuba player! Thanks for the survey!
358. Like all techniques classes, you could always have more!
359. Learned the most from post grad clinics - seminars - basic undergrad course was

pathetic - had to get information to survive.

360. A major concern - colleges that allow future teachers to be taught by instructors who have never or who have very little experience teaching in the "real" world.

361. At the 5th grade (beg) level, we teach bells - later, snare.

362. I went to XXX College and feel it is disastrous not to have a percussion techniques class. Hopefully schools today are preparing band directors better than I was trained.

363. Percussion methods class is one of the most important classes future instrumental music teachers will take. There is so much involved, and so much to learn!

364. My training in college was a combination brass/perc class. My knowledge was acquired through colleagues, clinics, methods and materials, etc. I feel that in 28 years of teaching and learning, I have acquired and honed knowledge that works. We may not look pretty, but my students are effective.

365. I feel I had an excellent teacher and a very good percussion course. I do not, however, feel there was adequate time in the semester course to provide a solid foundation of basic percussion techniques.

366. Most of my percussion information came from summer workshops.

367. I had a great percussion methods class!

368. I learned the most important teaching aspects of percussion by teaching, seeking answers to my questions, watching others, and attending summer clinics!

369. Perc. Tech. class did not fit into my schedule and I was allowed to take private lessons instead - this was a big mistake. I know how to play 4 mallet marimba, but that doesn't help me now with my students or with percussion maintenance.

370. My initial percussion training was very limited. Thirty years later it is difficult for me to differentiate what I learned in college and the wealth of information I have learned during my teaching career. signature

371. Must have 2 years piano before testing to play percussion. Then that's a rhythm and pitch test. Good luck! signature

372. Evaluating a percussion course taken over 40 years ago is quite a strain. XXX did an excellent job - at that time - and I've never felt inadequate in preparing - organization or developing a "good" percussion section. I'm just finishing my first year in this school and rudimental drumming is unusual and has been absent for some time. Good Luck. signature

373. I believe that I had an excellent course in percussion. The instructor covered almost everything that I have encountered over the past seven years. Some instruction in "modern percussion technique" i.e. - modern music techniques would have helped!

374. I believe the training I received was outstanding but I also think more time should have been spent on keyboard instruments.

375. My degree program offered only one percussion techniques course. Post degree class was of minimal use in the classroom. I would be interested in a summer class which focuses on many areas mentioned in this survey.

376. Most important thing from my percussion techniques class was the aspect of musical percussion playing - this was stressed and made a big impression on me.

377. XXX and XXX were my instructors. XXX and XXX were marching workshop instructors.

378. Since I was a percussion major, I got the majority of my training from my private lessons and percussion ensembles in college.

379. Most of my knowledge was gained from clinicians that work with my bands. I have also attended several Percussive Arts Society workshops that were of tremendous value. My college technique class did not prepare me for teaching. Biggest obstacle is teaching rolls and rudiments correctly.

380. I have learned a lot of percussion technique on my own by giving private instruction. This has enabled me to develop more of the technique of playing. Percussion repair has been something I've learned more just by having to do it - changing timpani, snare heads,

etc.

381. If there was not a percussion major in my school (who now teaches methods), I would have been lost!

382. Fundamentals are the key.

383. 50% of your year is based on marching band. You don't have to like it, but that is the way it is at most schools. At my school, marching band is very important. It is what the parents want to see. What the administration wants. It is not like this at all schools but I would bet that if more emphasis was placed on their school's marching band, greater support and parent/student involvement would occur. So, why not spend at least 30% or more on marching percussion.

384. Private lessons, steel drum band, percussion ensemble, mallet ensembles, wind ensemble, jazz band. These places as well as marching drumline and trips to PASIC taught me the things I needed.

385. My class was large and taught by demonstration only except for rudiments which we did on practice pads. We did little to no playing of rolls and I remember no discussion of open or closed rolls. Drumset and marching percussion were never discussed and in fact when the students questioned methods of these two aspects of percussion playing the instructor refused to talk about it. We were taught no maintenance or storage or purchasing information. We did take three class periods for lecture and demonstration of the proper technique of triangle! My percussion class was worthless and if it hadn't been for an excellent cooperating teacher during my student teaching I would not be capable at all of teaching what little I know. Our class was a showcase for the professor who taught it.

386. Since my percussion class, I have taken graduate credits in workshops from percussionists which have taught me a lot and made me realize how much I need to still learn. Colleges need to offer more summer percussion classes and or workshops!

387. My percussion training was "average". I think for the early 70's it was just adequate. Since then there has been so much expansion of percussion in all areas, marching, concert, jazz, ensembles, band and orchestra literature that teacher training in instrumental music must include a comprehensive course in percussion. I would welcome a course for us "old guys" to bring us up to speed!

388. It's been a long time!

389. My training has come from my interest in trying to be a better teacher. I have learned a little on my own by reading and attending clinics, as well as from some talented students early in my teaching.

390. I think it's really great that you're doing this. I think directors need more information about proper grip, methods of teaching important rudiments like flams and open rolls, as well as ways of getting students to be able to study mallet music. This is an area I think is underdeveloped. Good luck with your study! P.S. - I want the cymbals!!

391. I took marching percussion at XXX College after I started teaching. Playing piano made it easier for me to pick up keyboard instruments. I feel my percussion students learn a lot today. Teacher was excellent and thorough.

392. (same respondent as 391 - re-test) Excellent teacher

393. When I first started teaching in a small rural high school in 1964 the only percussion the band had were snare and bass and crash cymbals - we marched in a couple of parades played concert band and pep band. I don't recall having problems with percussion. However in 1985, after having been away from high school and instrumental teaching, I went back to another small rural high school teaching K-12 vocal and instrumental and what a change in percussion used in marching as well as concert and pep band. I have had to learn as I go along with my students.

394. (same respondent as 393 - re-test) The use of percussion, especially in marching band is so different now from when I was in college that I have had to learn along with students by observing and talking with other teachers.

395. I went through college before the corps style percussion style hit the high schools. Therefore I was a bit lacking there. I attended many clinics and conferences. I have 4 students needing private lessons. Are you interested?
396. College preparation in percussion skills was inadequate. I didn't learn the advanced skills in percussion until I started teaching - self-taught with individual study.
397. I could have used much more training in marching percussion as well as accessories.
398. My methods for percussion was taught during a summer course as a combination with brass methods. I got very little out of it and still continue to struggle with that section even after 20 years of teaching.
399. The class was excellent, teacher was superior, facilities were excellent, results superior, college literature performed used it all.
400. I went to school long before the "percussion feature" craze - the wildest percussion ensemble within a large ensemble piece was "Variations on a Korean Folk Song". I wish courses were offered now on a workshop/graduate level.
401. A lot of what I've learned I've taught myself. When we got our marching percussion, I got some pointers on tuning over 4 bass drums from XXX who was at XXX then. Other information I gained over the years was by asking questions of other directors I see at conventions or at parades.
402. Probably needed 2 classes. I think a good division might be: Percussion Class I - snare, marching, set; and Percussion Class II - timp, keyboard, accessories. After all, we divide woodwinds into three classes and percussion is much more varied than woodwinds.
403. My percussion techniques class was a three week crash course and did not adequately prepare me for teaching percussion unlike my other methods classes. Since college I have taken private lessons, attended clinics and workshops, and anything else I could do to improve my percussion skills. It is one area I have concentrated on more than any other area in band because of it's importance and my lack of education.
404. As a woodwind player, my percussion techniques class gave general information and preparation. I have taught junior high and elementary bands and can handle basic percussion. Through years as a church music and choral director. I am comfortable with basic percussion scoring and utilization.
405. My techniques class was very inadequate. I have had to learn everything on my own.
406. I felt we should've spent more time on snare techniques and on literature.
407. We do extensive rhythmic exercises in all elementary (3,4, 5) grades. We emphasize playing bongos, tympani, tom-toms, bells, (mallets, xylophone, marimbas, etc.) tambourines, sleigh bells, rhythm sticks. All have been purchased with grants and district funds. Students play different instruments at each class meeting.
408. (same respondent as 407 - re-test) We use an extensive percussion experience in the elementary in all the classes students are given opportunities at each class to play rhythm sticks tambourines, maracas, guiros, bells, ratchets, etc.
409. Most of my current knowledge of percussion comes from my experience of teaching, band method books (Standard of Excellence Bk 1,2, & 3 B. Pearson), other band directors, workshops (MMEA/MENC) and a great deal from my cooperating teacher during my student teaching. My college instructor was a brass player who taught all instrumental methods and applied lessons. I have received a great deal of percussion knowledge from a graduate band directors workshop class and Orff class at XXX.
410. Not being a percussionist, I will never fully know what I will need to have the best percussion section possible - just teach everything you can and make them keep a notebook!
411. I took a 2 hour percussion methods course (undergraduate) in 1979 and a 1-week graduate workshop in 1994. I am in my 5th year of teaching, and I realize that I could use alot more training in percussion. I think that the greatest difficulty I face, is finding

opportunity to work with just percussionists, while the wind players are not waiting.

412. I feel that if percussion is not your main emphasis that more than one semester may be needed to learn everything well. We hurried through all of it too quickly. Percussion is probably my worst section in many ways. I don't feel adequate in this area so I don't push it.

413. XXX at XXX is a wonderful percussion instructor. I feel college students need to be taught how to buy the best percussion equipment with a limited amount of money.

414. I feel there is not enough time in a one-semester methods class to adequately prepare a non-percussionist to be trained as "in-depth" as one needs to be to achieve maximum effectiveness as a band director. I've had to learn a lot from experience (Most of which came from dealing with problems as they arose.)

415. It's hard to gather all the necessary information needed to run an instrumental program in a two hour, one semester percussion methods course, if not impossible.

416. Though it was in the late 50's and early 60's, it was tough for the time and for the equipment that was available. There have been many seminars, clinics, workshops and "questions asked" since the college/community experiences that have led to my percussion education. I feel it must be an "on-going" education to keep up with the new techniques etc. in the world of percussion.

APPENDIX D  
RECOMMENDED CLASS CALENDAR AND TEACHING OUTLINE

## Recommended Class Calendar

The calendar listed below is a recommended class schedule that accommodates the suggested topics listed on pages 98-100 of this document. The schedule is constructed around a 15-week semester where the class meets twice a week for an hour. There are 30 days listed with recommendations for topics under each day including suggestions for handouts and assignments. The text used for this model is Teaching Percussion, 2nd edition by Gary Cook.

### Day 1 - General Introduction to Class and Percussion

- I. Discuss syllabus
- II. Intro to percussion
  - A. Sach's categories (give hands-on examples)
  - B. notational differences (duration difference from wind instrument)
  - C. typical education percussion setting (elementary to high school)
    - a. instruments
    - b. attitude (how director can help at all levels)

Assignment: reading - Introduction and Chapter 1 (Cook book)

### Day 2 - Snare Drum Introduction

Handout:

1. list of different snare drums sold by different companies with prices and recommendations for purchase in a school setting
2. explanation of different types of heads and their functions (similar to Breithaupt pg. 10)
3. explanation of different types of sticks and their functions (use Promark, Vic Firth, or any stick companies promotional material to explain stick types)

- I. Physical aspects of drum
  - A. all outside parts (show with actual drum)
  - B. shell differences (material and related sound quality)
  - C. snare differences (material and related sound quality)
  - D. heads, sticks (differences and functions)
  - E. tuning
  - F. maintenance (cleaning, know when to change a head)
  - G. cases and storage
- II. Typical snare drums used in educational settings (see handout)
  - A. prices, companies
  - B. recommended purchases
- III. Introduce PAS 40 International Rudiments (pgs. 361-362)
  - A. identify standard 26 (pg. 363)
  - B. teach single stroke roll and both paradiddles on legs (no sticks or pads)

Assignment: reading - Chapter 2 up to pg. 37, practice paradiddles

Resources referred to:

The Complete Percussionist by Robert Breithaupt

### Day 3 - Snare Drum Basic Technique

- I. Review parts of snare drum
- II. Matched grip, piston stroke, playing area (physics of circular drum head and nodes)
  - A. \*single strokes
  - B. double strokes
  - C. paradiddles (introduce all paradiddle rudiments)
- III. Introduce written music
  - A. exercises with sticking written in  
ex: Peters pgs. 2-7 or Goldenberg pgs. 3-5
  - B. exercises without sticking written in  
ex: Whaley #1-19
  - C. exercises from Cook Book - pgs. 43-46 and 426-427

\*playing on practice pads with adjustable stands

Assignment: reading - finish Chapter 2, practice all paradiddle rudiments

Resources referred to:

Developing Dexterity for Snare Drum by Mitchell Peters

Modern School for Snare Drum by Morris Goldenberg

Fundamental Studies for Snare Drum by Garwood Whaley

### Day 4 - Snare Drum, Rudimental Style

- I. Warm-up with unwritten and written exercises from previous class
- II. Introduce Rudimental style of drumming
  - A. play recording (audio or video) of drum corps, drumline, rudimental solo, etc.
  - B. significant difference - appearance of rudiments, open sound, specific sticking
  - C. show traditional grip
- III. Metered rolls
  - A. rebound exercises (Cook or Peters)
  - B. long double stroke roll
  - C. 5-stroke, 7-stroke, 9-stroke, 10-stroke, 11-stroke, 13-stroke, 15-stroke rolls
- IV. Introduce Flams
- V. Give Rudimental Method Book suggestions (pg. 78-80)  
(have them available for students to look at)

Assignment: reading - finish Chapter 2, practice Wilcoxson solo No. 1 - identify all rudiments for discussion in next class

Resources referred to:

The All American Drummer by Charley Wilcoxson

### Day 5 - Snare Drum, Rudimental Style (Cook pg. 360-376)

- I. Review metered rolls and unique aspects of rudimental playing
- II. Play Wilcoxson solo No. 1 and analyze for rudiments with students
- III. Review Flams

- A. flam-taps, flam accents, flamacue, flamadiddle
- B. flam exercises (Dexterity or Beck)
- IV. Rudimental solos - discuss types, show examples
  - A. Traditional - Downfall of Paris, Three Camps, Connecticut Half-Time
  - B. Drum Corps influence - Markovich, Hurley solos
  - C. give examples from extensive list on pgs. 80-82 (Cook)

Assignment: reading - finish Chapter 2 and pg. 360-376, practice flams, analyze Tornado for rudiments (for grade)

Resources referred to:  
Flams, Ruffs, & Rolls by John Beck

#### Day 6 - Snare Drum, Concert Style

- I. Turn in Tornado assignment, review flams
- II. Introduce Drags
  - A. single drag tap, double drag tap, drag paradiddles, ratamacue
  - B. drag exercises (Beck)
- III. Buzz Roll
  - A. multiple bounce
  - B. roll-base
  - C. roll exercises, tied and untied (Cook pg. 49-57 and 427-430)
- IV. Concert Solo
  - A. Musical Studies - Whaley pgs. 18-21
  - B. Audition Etudes - Whaley pgs. 7-11
  - C. give examples from extensive list on pgs. 80-82 (Cook)

Assignment: reading - finish Chapter 2, practice drags and buzz roll, start practicing playing test etudes (Cook pgs. 77-78)

References referred to:  
Musical Studies for the Intermediate Snare Drummer by Garwood Whaley  
Audition Etudes by Garwood Whaley

#### Day 7 - Concert Style

- I. Review concert style characteristics
- II. Review Buzz Roll
- III. Sticking Options
  - A. alternating
  - B. lead system (right or left)
  - C. exercises (Cook book pg. 432-435)
- IV. Introduce snare excerpts from beginning band literature (audio and written examples)
  - A. Holst First Suite
  - B. Sousa March (Stars & Stripes)
- V. Give Concert Style Method Book suggestions (pg. 78-80)  
(have them available for students to look at)

Assignment: reading - finish Chapter 2, practice test etude, write in sticking for Holst Suite excerpt (for grade)

## Day 8 - Snare Drum Test

- I. Turn in Holst Suite assignment
- II. Change a Drum Head (teacher demonstrates for class)
- III. Take-home written test
- IV. Sign-up for 15 minutes each for playing test (Cook book pg. 77-78)

## Day 9 - Keyboard Percussion Introduction

Turn in take-home test

Handout:

1. list of keyboard instruments sold by different companies with prices and recommendations for purchase in a school setting
2. explanation of different types of mallets for each instrument (similar to Breithaupt pg. 56)

- I. Physical aspects of instruments (xylophone, marimba, vibraphone, bells, chimes, crotales)
  - A. keys - material, resonators - function, pedal - function
  - B. range
  - C. maintenance (restringing, resonator dents, pedal/motor considerations, cleaning keys)
  - D. covers and storage
- II. Typical instruments used in educational settings (xylophone, bells, vibes, chimes)
  - A. prices, companies (see handout)
  - B. recommended purchases
- III. Mallet selection for all instruments
  - A. core and covering
  - B. shaft

Assignment: reading - Chapter 4 up to pg. 132

Resources referred to: The Complete Percussionist by Robert Breithaupt

## Day 10 - Keyboard Percussion Basic Technique

- I. Review physical aspects of all instruments
  - II. Review mallet possibilities
  - III. Grip, piston stroke (lots of lift), playing area (nodes)
    - A. chromatic scales
    - B. diatonic scales
    - C. skips (arpeggios)
    - D. easy exercises learned by rote (any "pit" type of exercise)
- \*all hands-on actual instruments, no music (focus on hands), switch instruments often

Assignment: reading - Chapter 4 up to pg. 132

## Day 11 - Keyboard Percussion Basic Performance

- I. Warm-up with scales and easy exercises (no music)
- II. Reading exercises (Cook book pg. 116)
  - A. sight-reading by looking at sheet music only - use peripheral vision
  - B. do not memorize music and then look down!
  - C. practice peripheral vision exercises (Cook book pg. 117 #15)
- III. Rolls

- A. metered and unmetered
- B. (Cook book pg. 121 or Peters pgs. 26-29)
- IV. Give Keyboard Method Book suggestions (pg. 152-155)  
(have them available for students to look at)
- V. Two-mallet solos - give suggestions from extensive list on pgs. 155-161
  - A. transcriptions - Cook book, Bach for any instrument
  - B. original solos - Musser, Hatch, etc. (also see state contest solo & ensemble list)

Assignment: reading - Chapter 4 up to pg. 132

### Day 12 - Keyboard Percussion Performance

- I. Difference between wood and metal instruments
  - A. approach
  - B. pedal considerations (pedal exercise books - Samuels, Friedman)
  - C. Cook Book exercises pgs. 150-151
- II. Sticking Rules (pg. 124)
  - A. alternate everything
  - B. when alternate provides problem, back-up and double-stick smallest interval
  - C. keep patterns with same sticking
- III. Introduce keyboard excerpts from beginning band literature (audio and written examples)
  - A. xylophone - Armenian Dances
  - B. bells - Stars & Stripes or King Cotton (Sousa)
  - C. marimba - Rocky Point Holiday (Ron Nelson)
  - D. chimes - Russian Christmas Music (Alfred Reed)
  - E. vibes - "Cool" from West Side Story (Bernstein)

Assignment: reading - Chapter 4 up to pg. 132, Whaley sticking assignment (for grade)

Resources referred to:

Vibraphone Technique - dampening and pedaling by David Friedman  
 A Musical Approach to Four Mallet Technique for Vibraphone, Vol. I by David Samuels  
 Audition Etudes by Garwood Whaley

### Day 13 - Timpani introduction

Handout:

1. list of timpani sold by different companies with prices and recommendations for purchase in a school setting
2. explanation of different types of heads and their sound quality (plastic, calf, Renaissance)
3. explanation of different types of mallets and their functions
4. list of interval hints (i.e. "Here Comes the Bride" = P4)

- I. Turn in Whaley keyboard sticking assignment
- II. Physical aspects of drums
  - A. diameter and ranges
  - B. bowl differences (parabolic and hyperbolic - see Peters pg. 11)
  - C. pedal mechanisms - spring tension, ratchet, friction clutch
  - D. heads, sticks (differences and functions - see handout)
  - E. maintenance (cleaning, adjusting pedal, change a head - pg. 176 or Peters pg. 201-202)
  - G. covers and storage

- III. Typical drums used in educational settings (see handout)
  - A. prices, companies
  - B. recommended purchases
- IV. Ear training
  - A. interval tunes as helpful reminders of sound quality
  - B. range game - pick two notes and ask students which drums those notes would sound best on
  - C. play "Mary Had a Little Lamb" on one drum at a time - get to know ranges

Assignment: reading - Chapter 5, range assignment (for grade)

Resources referred to:

Fundamental Method for Timpani by Mitchell Peters

#### Day 14 - Timpani Basic Technique

- I. Turn in range assignment; Review mallet selection and ranges (see previous handout)
- II. Grip (show all three - recommend French), stroke (lots of lift), playing area (physics of circular drum head)
- III. Basic exercises
  - A. legato strokes (Whaley pg. 7-9 or Peters pg. 32-39)
  - B. staccato strokes (Peters pg. 80-83)
  - C. articulation considerations - Cook pg. 188-190
- IV. Give Timpani Method Book suggestions (pg. 205-206 - Cook)  
(have them available for students to look at)

Assignment: reading - Chapter 5

Resources referred to:

Fundamental Studies for Timpani by Garwood Whaley

Fundamental Method for Timpani by Mitchell Peters

#### Day 15 - Timpani Basic Performance

Handout: review for keyboard and timpani test

- I. Review grip, stroke, and articulations
- II. Rolls
  - A. forte-piano, crescendos
  - B. higher drum, faster roll speed
  - C. metered according to tempo (Cook pg. 193-196)
- III. Dampening/Muffling techniques
  - A. Peters pgs. 62-65
  - B. Cook pgs. 198-199
- IV. Timpani solos - give recommendations from extensive list on pg. 207-209 (Cook)
  - A. virtuoso solos - Firth, Lepak
  - B. orchestral literature solos/etudes - Hochrainer, Peters

Assignment: reading - Chapter 5, marking a dampening timpani etude (for grade) - pick any from Whaley pg. 12-18

Resources referred to:

Etuden Fur Timpani by Richard Hochrainer

Fundamental Method for Timpani by Mitchell Peters

The Solo Timpanist - 26 Etudes by Vic Firth  
Thirty-Two Solos for Timpani by Alexander Lepak  
Audition Etudes by Garwood Whaley

### Day 16 - Timpani Basic Performance

- I. Turn in Dampening assignment, review rolls
- II. Sticking
  - A. when moving up, lead right, when moving down, lead left
  - B. cross-sticking - how to play, how to mark
- III. Introduce timpani excerpts from beginning band literature (audio and written examples)
  - A. March (Sousa)
  - B. Variations on 'America' by Charles Ives
  - C. Three Dance Episodes from 'Spartacus' by Aram Khrachaturian

Assignment: review for test

### Day 17 - Timpani/Keyboard written test

- I. Timpani test should have actual etude or solo and student should mark with sticking (include some cross-sticking), dampening, tuning changes; also indicate which drum notes should be played on
- II. Keyboard test should include sticking segment as well, identifying appropriate mallets for instruments

### Day 18 - Accessory Instruments

Handout: companies, prices, recommendations for purchase

Orchestral accessories: triangle, tambourine, woodblocks, gong/tam-tam

#### Triangle

- I. Physical aspects
  - A. sizes and relevant pitches
  - B. clips - double fishing line (back-up)
- II. Beaters - demonstrate different sizes
- III. Basic technique - demonstrate triangle example on pg. 237 (Cook)
  - A. beating spot: different options, base of triangle most comfortable
  - B. stroke: thumb up (similar to French grip), lots of fingers
  - C. rolling: turn hand palm up, roll in top corner of triangle
  - D. dampening - can use whole hand, can also play triangle w/o clip and use hand as sound effect
- IV. Maintenance - bag, cleaning, when to replace

#### Tambourine

- I. Physical aspects
  - A. shell, head, jingle material
    1. shell: wood or plastic
    2. can have tambourine with or without head
    3. jingles: bronze, copper, silver,
- II. Basic technique - demonstrate tambourine example on pg. 237 (Cook)
  - A. soft and slow - one hand holds, other hand's fingers on edge
  - B. loud and slow - one hand holds, other hand's fist or fingers on head

- C. soft and fast - rest on knee, both hands use fingers on edge
  - D. loud and fast - hand/knee with foot on chair
  - E. rolls - shake roll (loud), thumb roll (soft)
- III. Maintenance - bag, store in dry place, when to replace (jingles or heads), cleaning

### Woodblocks

- I. Physical aspects
  - A. regular woodblocks - different sizes and materials (wood vs. granite)
  - B. temple blocks - standard set of 5 (requires stand)
- II. Mallets
  - A. medium rubber mallet or soft yarn/cord mallet
  - B. sticks only when specifically called for
- III. Basic technique
  - A. beating spot: center of block over opening
  - B. stroke: like snare
- IV. Maintenance - bag/sock for storage, when to replace (cracked)

### Gong/Tam-tam

- I. Physical aspects
  - A. gong - has specific pitch similar to bell
  - B. tam-tam - has a spread of pitches similar to triangle or cymbal
  - C. different types - concert Wu Han tam-tam, opera gong, nipple gong
  - D. stand always necessary
- II. Mallets
  - A. heavy, large, wrapped - for larger tam-tams
  - B. heavy, small, wrapped - for smaller tam-tams
  - C. small gongs - vibraphone mallet equivalent
  - D. bass drum mallets do not work!
- III. Basic technique
  - A. beating spot: tam-tam - just below center, gong - dead center
  - B. warm-up metal before playing with soft hit (get vibrations already started)
  - C. stroke: lots of arm
  - D. rolling: use two mallets
- IV. Maintenance - cover, cleaning, when to replace

Assignment: reading - Chapter 6

### Day 19 - Accessory Instruments

Handout: companies, prices, recommendations for purchase  
 Possible handout: cymbal promotional info (Sabian, Zildjian)  
 both companies will send free educational materials

Orchestral accessories: bass drum, crash cymbals, suspended cymbal

### Bass Drum

- I. Physical aspects
  - A. shell and head material
    - 1. shell: wood vs. plastic/fiberglass
    - 2. head: calf vs. plastic (recommend plastic)
    - 3. lugs, t-rods like any membranophone
  - B. stands
    - 1. suspended - Emil Richards Goldline "V" stand
    - 2. any restaurant type stand

- II. Stick/mallet options
  - A. Gauger models - medium, rollers, chamois covered
- III. Basic technique - demonstrate example on pg. 218 (Cook)
  - A. beating spot: physics of a circular drum head
  - B. stroke: a little arm with lift
  - C. rolling: use two mallets
  - D. dampening (similar to timpani)
- IV. Maintenance - cover, storage, replacements (heads, beaters), cleaning

### Crash Cymbals

- I. Physical aspects
  - A. size, weight = color of sound
    - 1. French - light weight, thin (high overtones) sound
    - 2. German - heavy weight, dark (low overtones) sound
    - 3. Viennese - medium weight, full spectrum of overtones in sound
  - B. straps
    - 1. eliminate any lambswool
    - 2. how to tie (pg. 221 Cook)
- II. Basic technique - demonstrate first half of example on pg. 228
  - A. demonstrate drop technique (allow gravity to help)
  - B. basic principle - plates should flam and ring
  - C. warm-up plates before crashing
  - D. dampening with chest/stomach when repeated strokes
  - E. soft playing - minimize entire motion
- III. Maintenance - bag, cleaning (polish), when to replace

### Suspended Cymbal

- I. Physical aspects
  - A. size, weight = color of sound (see above)
  - B. stand - gooseneck vs. straight stand
- II. Sticks/mallets
  - A. depending on dynamic marking - cord or medium yarn best
  - B. sticks only when called for
- III. Basic technique - demonstrate second half of example on pg. 228
  - A. play on opposite sides near outer edge
  - B. warm-up plate before striking
  - C. dampen with body if necessary
- IV. Maintenance - see above

Assignment: reading - Chapter 6

### Day 20 - Percussion Section Day 1

- I. Perform as percussion section of large ensemble using intermediate (Grade 3 or 4) band literature (see more selections in PAS Source book)
  - A. American Civil War Fantasy by Jerry Bilik (6 players)
  - B. Variations on a Korean Folk Song by John Barnes Chance (6 players)
  - C. Celebration Overture by Paul Creston (4-5 players)
  - D. Scenes from 'The Louvre' by Norman Dello Joio (3 players)
  - E. Tulsa by Don Gillis ( 8-10 players)
  - F. Divertimento for Band by Vincent Persichetti (5 players)
- II. Discussion position in ensemble (Cook pg. 17-18)
- III. Part distribution (when percussion parts are not individually scored, someone must go through and select who plays what)

- A. instrument list/players list
- B. watch for fast instrument changes and set-up considerations

Assignment: part distribution assignment (pick any of above percussion section parts and distribute among “phantom” players) - for grade

Resources referred to:

Percussion Education: A Source Book of Concepts and Information. by PAS

### Day 21 - Accessory Instruments

Handout: companies, prices, recommendations for purchase, discography of a few Latin American players

Latin accessory instruments: bongos, cabasa, castanets, claves, conga drums, cowbell, guiro, maracas, timbales

#### Bongos

- I. Basic technique
  - A. martillo pattern (fingers)
  - B. high drum on left, low on right
  - C. without stand - hand only, with stand - sticks or mallets
- II. Maintenance - storage, replacement heads, tuning

#### Congas

- I. Basic technique
  - A. tones - bass, open, heel/toe, slap
  - B. placement of different drums on floor, on stand (quinto, conga, tumba)
  - C. simple pattern - tumbao
- II. Maintenance - storage, replacement heads, tuning

#### Timbales

- I. Basic technique
  - A. playing on rim (paila), playing on head (vaqueteo)
  - B. high drum on right, low on left
  - C. always with stand, using thin timbale sticks
  - D. common to add cowbell or woodblock in center
- II. Maintenance - storage, replacement heads, tuning

#### Smaller Latin Accessory Instruments

- I. Claves
  - A. cup left hand, hold one stick perpendicular to body so air can move underneath
  - B. stroke with right hand at 90 degree angle
  - C. 3-2 or 2-3 pattern - heartbeat of Latin American music
- II. Cowbell
  - A. hold with mouth facing out, index finger underneath available to dampen
  - B. strike over mouth with large stick
- III. Guiro
  - A. use finger holes, hold guiro perpendicular to body
  - B. scrape in down and up strokes according to duration of note
- IV. Maracas
  - A. wrist stroke, hold either handle or base of gourd
  - B. soft playing can be tapped with fingers on gourd
- V. Cabasa

- A. hold beads in one hand, move handle back and forth with other hand
  - B. short notes=quick motion, long notes=suspend in air
- VI. Castanets
- A. use covered surface or leg to hit against
  - B. machine or paddle

Assignment: reading - Chapter 7

Day 22 - Percussion Section Day 2

Part Distribution Assignment Due

- I. Introduce/Show unusual accessory instruments
  - mark tree, bell tree, finger cymbals, ratchet, vibraslap, slapstick, sleighbells, anvil substitutions, sandpaper blocks, brake drums, marching man, whistles, lion's roar, log drum, thunder sheet
- II. Perform as percussion section of large ensemble using intermediate (Grade 3 or 4) band literature (see more selections in PAS Source book)
  - A. Incantation and Dance by John Barnes Chance (7 players)
  - B. Percussion Espagnole by Robert Prince (up to 15 players, at least 7)

Assignment: reading - Chapter 7

Resources referred to:

Percussion Education: A Source Book of Concepts and Information. by PAS

Day 23 - Drumset introduction

Handout:

1. list of different drumsets sold by different companies with prices and recommendations for purchase in a school setting

- I. Physical aspects and function of all components
  - A. bass drum and pedal
  - B. snare drum
  - C. toms - mounted and floor
  - D. throne
  - E. cymbals - hi-hat, ride cymbal, crash cymbal, effects cymbals
  - F. cases and storage
- II. Typical drumsets used in educational settings (see handout)
  - A. prices, companies
  - B. recommended purchases
- III. Positioning
  - A. body positioning
  - B. drumset position and function in rhythm section
  - C. rhythm section position and function in jazz band

Assignment: reading - Chapter 8

Day 24 - Drumset Basic Technique

Handout:

1. discography of rock and swing players
2. method books for rock and swing

- I. Review drumset components
- II. Styles - rock and swing
  - A. one limb at a time
  - B. learn “time” by rote for each style
- III. sample jazz drum chart for rock and swing tune
  - A. notation of “time”, instruments
  - B. play audio example of written music

Assignment: reading - Chapter 8, listening assignment (all styles)

#### Day 25 - Drumset Basic Technique

Handout:

- 1. discography of Latin and funk players
- 2. method books for Latin and funk

- I. Review drumset components
- II. Styles - Latin and funk
  - A. one limb at a time
  - B. learn “time” by rote as variation of rock beat
- III. sample chart for Latin and funk tune
  - A. notation of “time”, instruments
  - B. play audio example of written music

Assignment: reading - Chapter 8

#### Day 26 - Drumset Basic Performance

- I. Review all styles and unique aspects
- II. Brushes
  - A. slow ballad, figure 8 model
  - B. soft, uptempo swing - LH circles, RH keeps time
  - C. different types - wire, plastic
- III. Chart reading
  - A. section figures vs. ensemble figures
  - B. fills, time notation

Assignment: reading - Chapter 8, write out drumset part from conductor score (for grade)

#### Day 27 - Marching Percussion Introduction

Handout:

- 1. list of different marching drums sold by different companies with prices and recommendations for purchase in a school setting

- I. Physical Aspects of all instruments
  - A. snare drum
  - B. tenors (trios, quads, quint)
  - C. bass drums
  - D. cymbals
  - E. pit (refer to percussion ensemble)
- II. Typical instruments used in educational settings (see handout)
  - A. prices, companies
  - B. recommended purchases

### III. Maintenance - cases and storage

Assignment: reading - Chapter 9

#### Day 28 - Marching Percussion Basic Technique

Handout: university drumline warm-up routine and exercises

I. Review instruments

II. Grip, playing area, level system on all instruments

A. snares - traditional vs. matched, beating spot varies

B. basses - matched, thumbs up, rotate wrist, beating spot dead center

C. tenors - matched, beating spot like timpani

D. cymbals - hands inside straps for visual effect, crash similar to concert crash

III. Basic exercises for individual instruments and full drumline (Cook pgs. 337-356)

A. single hand exercises - 8-on-a-hand

B. alternating singles

C. tap accent

D. double stroke

E. rolls

F. timing exercises

Assignment: reading - Chapter 9

#### Day 29 - Marching Percussion Performance

I. Review technique on all instruments

II. Writing

A. re-writing bass drum or tenor parts - need to make applicable to current band (see Cook example pg. 357)

B. cadences - see scoring "rules" (pg. 376-380)

1. make sure it is "marchable"

2. flams and accents can add a lot of flavor

Assignment: reading - Chapter 9, re-write bass drum and tenor part (for grade)

#### Day 30 - Marching Percussion Performance

I. Review writing possibilities/suggestions

II. Positioning (pg. 389)

A. field - drill concerns

B. use of section leader

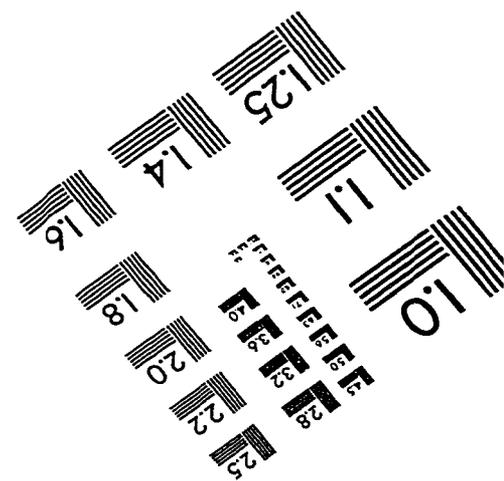
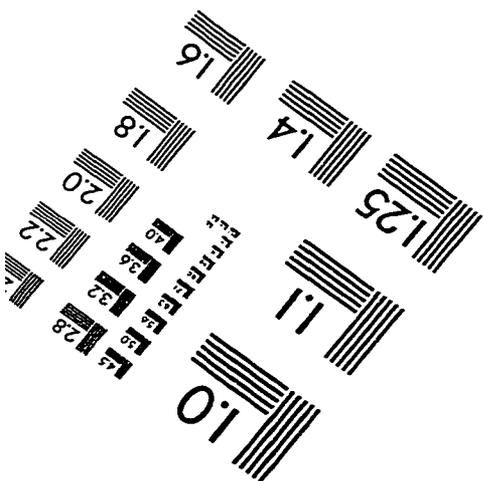
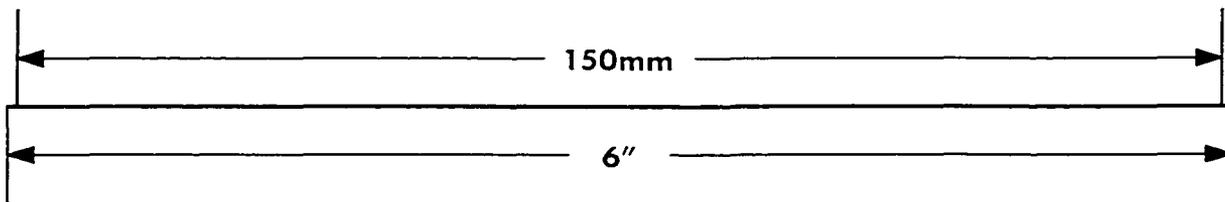
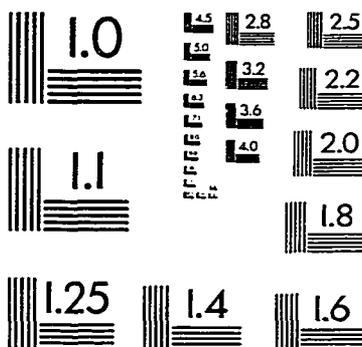
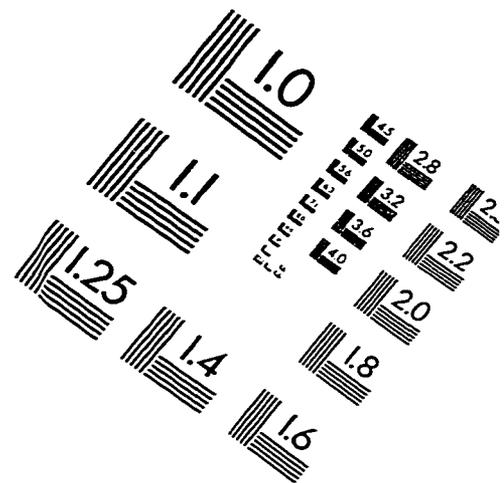
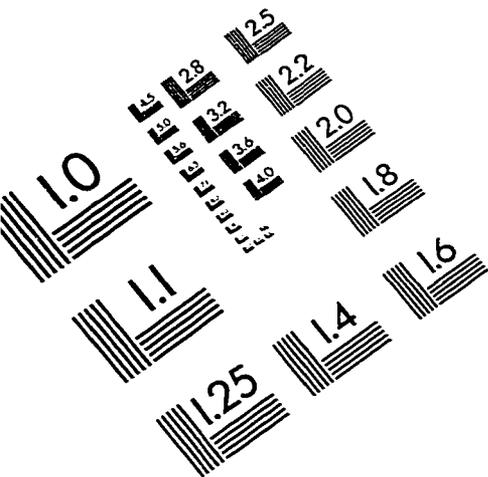
III. Video - show examples of drumlines in marching band/drum corps situations

Assignment: reading - Chapter 9, write a cadence (due at final)

#### Final - Percussion Ensemble Performance

perform beginning/intermediate percussion ensemble pieces

# IMAGE EVALUATION TEST TARGET (QA-3)



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