

LIBERTY UNIVERSITY
SCHOOL OF MUSIC

**More Than Just Drums:
Examining the Effectiveness of Percussion Methods Curriculum in Preparing Instrumental
Music Teachers to Develop Successful Percussion Programs**

A Thesis Submitted to
The Faculty of the School of Music
in Candidacy for the Degree of
Doctor of Music Education

by
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Lynchburg, Virginia
November 2023

More Than Just Drums:
Examining the Effectiveness of Percussion Methods Curriculum in Preparing Instrumental
Music Teachers to Develop Successful Percussion Programs

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A Thesis Presented in Partial Fulfillment
Of the Requirements for the Degree
Doctor of Music Education

Liberty University, Lynchburg, VA

November 2023

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ABSTRACT

The typical instrumental music education major at the university level is required to take hours of methods courses on each of the standard instrument families. These courses are too broad to fit into the timeline of a semester and degree path. Many of these courses include the vast array of techniques and pedagogy that the percussion family includes. Percussion students must learn proper techniques for an infinite number of instruments. This task can be challenging to non-percussionists. This qualitative study examines the existing percussion curriculum at major universities within the state of Georgia as well as the perspectives of new music teachers on their preparedness to teach percussion students. While percussion pedagogy is the focus, this study emphasizes the selection of proper equipment and materials included in the course curriculum. The results of this qualitative study provide a clearer picture of what percussion techniques and pedagogical concepts are being taught to perspective music educators. This study also provides insight into how prepared to teach percussion students new teachers feel once they have completed their respective degree programs. The findings of this study will guide the development of a percussion methods course curriculum that will better equip future music educators to develop successful percussion students within their instrumental music program.

Key words: percussion; curriculum; teaching; methods; standards.

DEDICATION

This degree is dedicated to my wife Allison and my two sons TJ and Mason. To Allison, who has been the one person who has consistently stood by me and believed in me even when I did not believe in myself, from the moment I started this process, you were always there with a word of encouragement all while making sure that our boys were taken care of when I had to spend extra hours working on this document. I am forever grateful for your companionship, guidance, patience, and love.

To my boys TJ and Mason, thank you for being patient with me when I needed to spend time shut up in my office. You both served as inspiration for me when the nights got longer and the mornings earlier, whether you realized it or not. Thank you for always cheering me on each and every day. I hope that you see that you can accomplish your dreams and goals no matter how old you are and that is never too late to start something new or to follow the calling that God places on your heart.

ACKNOWLEDGMENTS

I want to thank my thesis chair, Dr. Thomas Goddard, for his guidance and patience during this process. There were several personal career changes that came about during this writing of this thesis, but your patience with me through it all meant so much. Your steadfastness and encouragement kept motivating me to continue pushing through even when things felt overwhelming. To Dr. Larry Seipp, thank you for reading through this document during this process and providing insight and scrutiny on this study.

To my Mom and Dad, where do I even begin? Thank you for the hours spent taking me to private lessons and all state auditions as a kid. You both unwaveringly supported my love of my instrument and music. I would not have been able to accomplish any of the things I have been able to in my career without your support from day one. Thank you for pushing me become the best musician that I could be. I am forever grateful to you both.

Finally, to all my professors that I had the pleasure of taking classes from throughout the last two years. You have made this degree so enjoyable and enlightening. I came to Liberty University for a Christ-centered education, and you all have provided just that. Thank you for always being available to answer all my questions or to give a perfectly timed word of encouragement. My faith has grown through working with each of you throughout this whole process, and I cannot thank you all enough for that.

LIST OF ABBREVIATIONS

Georgia Professional Standards Commission (GaPSC)

University of Georgia (UGA)

Georgia State University (GSU)

Georgia Southern (GS)

Berry College (BC)

Percussive Arts Society (PAS)

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CHAPTER ONE: INTRODUCTION

Education is a profession that has many obstacles. Some of which might feel overwhelming and insurmountable. They also can cause educators to feel discouraged and isolated at times. In the instrumental music classroom, an educator is asked to teach multiple instruments to learners that are on every level of the developmental scale. This requires a significant amount of knowledge of instructional methods and pedagogy. Playing percussion instruments requires a working knowledge of a completely different skill set than other instruments. This presents a challenge in developing a course of study that prepares new teachers, especially those who are non-percussionists, effectively and efficiently.

Background

Why Percussion Education Matters

Music educators understand the importance of a quality percussion section; in fact, “As directors, we all know that a great percussion section is an enhancement to the overall sound of the band. Unfortunately, the converse is true as well. A poor percussion section is at best limiting, and at worst a severe distraction from the overall ensemble.”¹ This quote from Music educator and percussionist Erik Janners presents the idea that the percussion section can strengthen the success of an ensemble. He further suggests three poignant points in the discussion of percussion education. First, he acknowledges that percussionists are constantly playing solos in a wind band setting.² This may place a level of pressure on the student that is not present in

¹ Erik Janners, “Percussion for the Non-Percussionist Band Director,” *Canadian Winds: The Journal of the Canadian Band Association* 1, no. 2 (Spring, 2003): 28, <https://www.proquest.com/scholarly-journals/percussion-non-percussionist-band-director/docview/201100007/se-2>.

² Ibid.

other sections of the ensemble and may not be an idea discussed in the percussion methods courses that seek to train both percussionist and non-percussionist music educators.

Music educators also understand that percussionists do not face many of the same challenges as a wind player. For example, percussionists do not have to worry about hitting the correct partial, playing the right fingering combination, or maintaining proper breath support to create appropriate tone quality.³ This does not, however, mean that a percussionist does not have unique challenges with their instrument. This also does not mean that music educators should not learn proper ways to incorporate their percussion students into a typical wind band classroom setting.

Colleges and universities require preservice teachers to have a strong foundation of pedagogical knowledge. A music teacher can access this knowledge base during their first years in the classroom.⁴ “There is a concern within the education profession regarding the effectiveness of teacher training programs, specifically that of methods courses. Some feel there is a lack of connection between the content and curriculum of methods courses and the acquisition of knowledge that is essential for preservice teachers.”⁵ Students who enter music education programs typically have the choice to learn skills specific to their specialized areas, such as band, orchestra, chorus, or general music.⁶ In the past, a music educator’s technical knowledge may not

³ Janners, “Percussion for the Non-Percussionist Band Director,” 28.

⁴ Leslie Ann Kupetz, “Perception of Marching Band Skill Acquisition among Pre-Service and in-Service Music Educators.” Master of Arts Thesis, The Florida State University, 2021, 13.

⁵ Warren Haston and Amanda Leon-Guerrero, “Sources of Pedagogical Content Knowledge: Reports by Preservice Instrumental Music Teachers.” *Journal of Music Teacher Education (Online)* 17, no. 2 (Spring, 2008): 48-59.

⁶ Ji-Eun Kim, “Instrumental Music Teachers' Training, Comfort, and Self-Competence in Teaching Choral Music in Public Schools.” (The University of Arizona, 2018), 13, ProQuest Dissertations & Theses Global, ProQuest Central, <https://www.proquest.com/dissertations-theses/instrumental-music-teachers-training-comfort-self/docview/2160655948/se-2>.

have been as essential in determining their initial success in the music classroom. In the current educational climate, however, more and more teachers must teach outside their specialty areas, and music teachers are not exempt from this trend. As a result, music teachers focusing solely on one specific area of music may find themselves inadequately prepared in the classroom.⁷ This lack of preparedness is especially evident in those instrumental music students who graduate and become band directors. For example, an educator is expected to teach all brass and woodwind instruments in the wind band setting.

Tone production in wind instruments utilizes similar fundamental elements to produce a sound. The difference between tone production on a brass instrument, compared to a woodwind instrument, involves the vibration created to produce the sound. The basics of tone production for a reed instrument includes reed placement and embouchure development. An individual who learns to play the clarinet or a saxophone would develop a proper embouchure by rolling a small amount of their lower lip over their bottom teeth, centering the mouthpiece on their lips, and placing it in their mouth about two-thirds of an inch.⁸ They would also learn to place their upper teeth on the mouthpiece and then close their lips around it to create a proper seal, all while simultaneously keeping their chin down.⁹ Similarly, brass players would have their own steps to develop an appropriate embouchure used for tone production. They would learn to moisten their lips, bring the lips together as if they were making the sound of the letter “M,” separate their

⁷ Kim, “Instrumental Music Teachers' Training,” 14.

⁸ Tim Lautzenheiser, et. al, *Essential Elements 2000 Comprehensive Band Method* (Milwaukee: Hal Leonard Corporation, 2004), 20.

⁹ Ibid.

teeth, keep the corners of their mouth firm, and then direct the air stream through the center of their lips.¹⁰

Theoretically, a brass player could play any brass instrument because they should understand the basics of producing a tone on that instrument. Differences in mouthpiece sizes as well as the length and diameter of the tubing, can create barriers, but these do not alter the steps of producing a sound. The same can be said for tone production on woodwind instrument as they all have similar fingering systems. For example, alto, tenor, and baritone saxophones are similar enough where players might know how to play these instruments instantly.¹¹ The same can be true for soprano, alto, and bass clarinet.¹² While these minute differences are present in both brass and woodwind instruments, the basics remain the same. This makes teaching students how to play these instruments much more achievable, especially when dealing with classes that are more homogenous in nature.

In contrast, the percussion instrument family is vastly larger and different from wind instruments. Percussionists must learn proper pedagogy and technical aspects of a seemingly infinite number of instruments. Each instrument utilizes various implements and different tone production techniques. This can leave new teachers, who are not percussionists, feeling underprepared when teaching younger percussion students. While research on the methods courses and their effectiveness is easily found, very little literature exists specifically on percussion methods courses and how well they prepare music students to teach in the classroom.

¹⁰ Tim Lautzenheiser, et. al, *Essential Elements.*, 21.

¹¹ Ibid., 14.

¹² Ibid., 13.

Second, the concept that percussion students do not have direct contact with their instruments creates learning obstacles that are uncommon with wind instruments. Since performers do not hold their instrument to play it, they must rely on a “great kinesthetic awareness of their body position in space.”¹³ Janners also suggests that because of this physical disconnect from the instrument, the conductors’ cues must be even more explicit than those given to the wind players in an ensemble. Lastly is the need for planning time that needs to be dedicated to the percussion section. At times, percussionists must perform multiple instruments within the same musical work. This means that percussionists cannot just “show up and play.”¹⁴ Music educators must understand how to help guide the logistical processes of playing in a percussion section to not only plan out their concert programs but also help develop these skills in their percussion students.

Statement of the Problem

When looking at the percussion course curriculum, this study considers only the methods courses required for music education majors. Music education researcher Bryan Pickering defines these courses as “a standard one to two-semester class taken as part of an undergraduate music education degree, in which collegiate students gain an understanding of percussion techniques and pedagogy.”¹⁵ Depending on the university and music department, these methods courses typically look quite different. This study also provides an analysis of the depth of material being covered in each of the courses, with particular attention being paid to performance

¹³ Kim, “Instrumental Music Teachers’ Training, Comfort, and Self-Competence,” 13.

¹⁴ Janners, “Percussion for the Non-Percussionist Band Director,” 28.

¹⁵ Bryan Caleb Pickering, “Survey and Analysis of Undergraduate Music Education Percussion Methods Courses in Relation to the Practical Needs of Secondary Music Educators in American Public Schools,” (James Madison University, 2020), 14.

components and knowledge of materials. The performance component is essential for new music educators to understand. Demonstrating proper technique and tone is vital to effectively teaching any musical instrument and is not exclusive to percussion instruments. The difference, however, lies in the stark contrast in approach to percussion as opposed to a wind instrument. Whereas wind instruments all share common foundational skills needed to produce characteristic tones and correct pitches, percussion instruments differ depending on what instrument group a percussionist is playing.

Music Educator Colleen Conway divides the construction of undergraduate music courses into four separate categories: Objective-based approach, literature-based approach, skills-based approach, and knowledge-based approach. An objectives-based approach includes activities to meet specific objectives as well as evaluations to determine if learning is taking place.¹⁶ While this approach is how most educational courses are structured, it does not consider how much information can be taught within a given timeline. Most methods courses have more of a skills-based approach. This is evident in the preservice teacher having to learn how to play and manipulate an instrument. While there is not one correct approach to designing a methods course, there are skill sets that are essential for a new music educator to learn to be successful as they enter the music classroom.

The university educators who design and implement methods courses must first and foremost draw from their own experience as undergraduate music majors.¹⁷ This personal reflection can help shape the timeline and depth of material offered within the individual

¹⁶ Colleen M. Conway, *Teaching Music in Higher Education*, Oxford: Oxford University Press, Incorporated, 2020. Accessed October 13, 2022, ProQuest Ebook Central, 18-22.

¹⁷ Conway, *Teaching Music in Higher Education*. 22.

courses' confines. A university's pedagogical approach to its percussion instruction is also essential. Percussionist P.J. Nave separates these different pedagogical approaches into three categories. Totalization is defined as "an approach that places equal emphasis on the core instruments of percussion including snare drum, timpani, keyboard mallet instruments, auxiliary instruments, and drum set."¹⁸ The other two categories, as defined by Nave, are specialization and middle-ground approaches. While important in the conversation, these latter two are not included in the discussion this study provides. This totalization approach closely aligns with the standard percussion instruments that music educators would be responsible for teaching in their respective school band classrooms.

Secondly, the concept of teacher perception and efficacy is foundational in measuring the effectiveness of the percussion methods courses. According to music educator and percussionist Christopher Wilson, more band directors are wind players than percussionists. The profession often assumes that a non-percussionist band director will not have adequate skills to educate young percussionists.¹⁹ The non-percussionist band director's competency to teach percussion rests solely on the training they receive at the university level.²⁰ If this training is, in fact, not sufficient, then it directly affects the teacher's preparedness to teach and develop percussion students in the classroom. This, in turn, has a negative effect on a specific group of students in their respective programs.

¹⁸ P.J. Nave. "A survey of percussion studio curricula in the state universities of the United States and Puerto Rico" (Doctoral dissertation, The Ohio State University, 2001), 4.

¹⁹ Christopher Evan Wilson, "An Analysis of Beginning Percussion Education through Wind Band Repertoire and Method Books," (University of Northern Colorado, 2018), 2.

²⁰ Ibid.

Wilson also maintains that “considering the likelihood of non-percussionists leading public school music classrooms, it is relevant to evaluate their ability to provide a positive educational experience for young percussionists.”²¹ Proper evaluation of the quality of instruction being provided by music educators can only be conducted by first examining the preparation programs that are responsible for training these educators. Since the likelihood of a director being a non-percussionist is high, “it is crucial to recognize that beginning percussionists in public school settings have far different fundamental challenges than their wind, brass, or string playing peers, and that the ensemble director must be ready to remedy this.”²² Learning to ways to “remedy” the issue of teaching percussionists when an educator is a non-percussionist begins with the methods course.

Statement of the Purpose

The purpose of this study is to expand the literature base by investigating the structure and effectiveness of methods courses within existing teacher education programs. This study also points out deficiencies in the university percussion methods curriculum and suggests ways to improve the existing curricular framework benefits future music educators. According to music educator Christa Kuebel, methods courses can directly affect teachers’ perception of how prepared they are to teach in multiple areas of music education.²³ Teaching in multiple areas can be considered teaching students to play instruments outside of an educator’s primary instrument experience. Since the percussion instrument family vastly differs from wind instruments, proper training is essential for an educator stepping into the instrumental music classroom.

²¹ Wilson, “An Analysis of Beginning Percussion Education, 3.

²² Pickering, “Survey and Analysis,” 9.

²³ Christa Kuebel, “‘I Became a Better Teacher’: Music Education Fieldwork in a Secondary Specialization.” *Contributions to Music Education* 46 (2021): 92.

Preservice Teacher Preparation

When an individual is certified to teach music, they are thought to be proficient in a wider developmental range than any other subject matter teaching certification. An undergraduate music degree in the state of Georgia certifies an educator to teach preschool level through high school level students. This certification encompasses an age range of three years of age up to eighteen years of age. This is a massive age range, each with its own developmental learning processes as well. While there are national standards that music education programs must adhere to, there is also a separate set of state standards that are unique to each state respectively. Music education researcher Jerome Bruner maintained that the core element of teacher preparation was rooted in field knowledge.²⁴ This idea of field knowledge refers to the experience gained in a typical student-teacher experience and not knowledge gained from the methods course material.

The goal of any education preparation program is to produce graduates who are equipped to become effective teachers once they graduate. This effectiveness, according to music education author Vannatta-Hall, is “shaped by many complex factors, but of critical importance among them is attitude.”²⁵ She continues, “Teacher attitudes are constructed of such components as beliefs about the subject area, beliefs about their ability to teach effectively in that area, and beliefs about the effectiveness of teaching having any impact on children’s learning.”²⁶ This confidence in oneself, especially as a new teacher, is paramount. New teachers who lack a

²⁴ Jerome S. Bruner, *The Process of Education* (Cambridge, MA: Harvard University Press, 1960), 89.

²⁵ Jennifer Vannatta-Hall, “Music Education in Early Childhood Teacher Education: The Impact of a Music Methods Course on Pre-Service Teachers’ Perceived Confidence and Competence to Teach Music,” (PhD diss., University of Illinois at Urbana-Champaign, 2010), 2, <https://www.proquest.com/dissertations-theses/music-education-early-childhood-teacher-impact/docview/863637974/se.2>.

²⁶ Ibid.

certain level of confidence could create classroom environments that are not conducive to learning and achieving at a high level.

Significance of the Study

This study is important for furthering the research and discussion of training future music educators to teach percussion students effectively. Non-percussionist educators are continually at a disadvantage when it comes to understanding percussion pedagogy and correctly demonstrating proper technique and tone production on the vast array of percussion instruments. The under-preparedness of music teachers in percussion methods can directly affect the classroom experience of young percussion students. Most students in public education are not able to receive private instruction on their primary instrument outside of the classroom setting.²⁷ Supplementing the lack of private instruction by a professional percussionist is the teacher's responsibility. If the instructor's primary instrument is not percussion, then the importance of the methods courses becomes paramount. The depth of material and quality of instruction that music education majors receive in their percussion methods courses can dictate the level of comfort that the teacher has in the classroom, which in turn can affect the experience of the percussion student and the health of the percussion program.

Keeping the vastness of the percussion instrument family in the forefront of one's mind raises the issue of not necessarily what *is* included in the methods courses but rather what is *not* included. Percussionist and university educator Thomas Goddard suggests that "deciding what to exclude from a course can be challenging, primarily when professors are concerned with the content and the academic enrichment the students should receive. The possibility of splitting the

²⁷ Wilson, "An Analysis of Beginning Percussion Education," 15.

percussion methods course into two or three separate classes may prove beneficial to the learning process and digesting the learned content.”²⁸

This statement by Goddard is poignant in its take on percussion methods courses and their construction. Perhaps, there has been too great of a focus on how to condense concepts into a curriculum that only lasts for one semester. If music educators would entertain the idea of restructuring the timeline of percussion methods courses, then the issue of not having the time to cover all aspects of percussion would be less significant. The implications of studies like the one conducted by Goddard and others should serve to take an unbiased analytical look at how effectively the university is producing music educators that are prepared to handle the task of teaching percussion students.

Research Questions

Every year, a new group of students enters schools of music at their respective universities. Each university offers its own collection of methods courses that are intended to provide students with the baseline knowledge to teach instrumental music effectively in an actual classroom setting. These classes are intended not only to teach pedagogical content but also to expose students to proper equipment needs depending on the development of the player. The percussion methods courses are very different because of the vastness of material that is required. Since the percussion family requires such a large amount of pedagogical and technical knowledge, it is imperative that the methods courses for music education students reflect this need.²⁹ According to Pickering, “It is impossible to cover all subset families of percussion in as

²⁸ Thomas Paul Goddard, “Equipping College Students for a Marching Percussion Career in the United States” (D.M.E. diss., Liberty University, 2022), 14, <https://digitalcommons.liberty.edu/cgi/viewcontent.cgi?article=4474&context=doctoral>.

²⁹ Pickering, “Survey and Analysis,” 2.

much depth as they would like; instructors are faced with balancing the issue of depth versus breadth, and consequently, some class topics will receive more coverage than others.”³⁰ This statement is accurate in that it is unrealistic to expect one methods course to provide every facet of every aspect of percussion.

The importance of a proper percussion education, from the perspective teacher, cannot be understated. The effectiveness of these methods courses may determine how prepared the preservice teacher will be to instruct and develop successful percussion students in their instrumental music programs. To better understand the state of the percussion methods classes as well as the perception of new music teachers on how prepared they feel, this study will seek answers to the following questions.

Research Question One: In what ways are the university percussion methods courses in the state of Georgia preparing new teachers to effectively provide instruction to developing percussionists?

Research Question Two: In what ways may new music educators in Georgia feel underprepared to teach percussion students within the band program?

Hypotheses

The following were the specific alternative hypotheses:

Hypothesis One: The University percussion methods courses in the state of Georgia may not be effectively preparing new teachers to provide instruction to developing percussionists by not spending adequate time on proper pedagogy, technical training, and proper materials.

Research Question Two: In what ways may new music educators in Georgia feel underprepared to teach percussion students within the band program?

³⁰ Pickering, “Survey and Analysis,” 2.

Hypothesis Two: New music educators in Georgia may feel underprepared to teach percussion students within the band program by not being able to demonstrate the basic percussion instruments found in the wind band setting, as well as in their knowledge of proper equipment and materials. New music directors might also feel underprepared to manage the logistics of a percussion section as it pertains to the selection and programming of concert literature.

It is important to note that the hypothesis for research question two focuses on aspects of percussion education that are less commonly found in percussion curricula. This, however, does not make them less important. A director's ability to properly program for percussion is a skill set that can be overlooked at times. Proper selection of concert literature must not only consider the developmental ranges of the wind players. A director must select literature that is also appropriate for the developmental skill level of the percussionists in their program as well as literature that only utilizes percussion instruments to which they have access.

The effectiveness of the methods courses being offered at the university level should be directly correlated to how well the university keeps up with the ever-changing educational landscape. The amount of time spent on a pedagogy, materials, and methods need to directly align with the needs of the classroom. Universities could achieve this level of succinctness by fostering healthy relationships between their institution and the public school system. Creating a more professional development style approach to teacher education may yield results that may better support new teachers as they prepare to enter the classroom. Professors should have a working knowledge of what needs to be instructed to be able to properly and effectively teach students in the music classroom. The combination of proper partnerships, and a revised approach

to teacher development and training may influence overall teacher success as well as teacher morale once they enter the classroom for the first time.

Core Concepts

The core concepts of this study revolve around what is currently being included in percussion methods courses in comparison to what is required of teachers once they enter the classroom. To sufficiently answer the research questions, there are some core concepts that must be understood within the context of the study. Data was gathered from university music education departments, along with music teachers, within their first three years of classroom experience. Percussion methods course curriculum and pacing guides were gathered from major university music programs within the state of Georgia. These were examined for the existing depth of content and resources used. Next, the information was gathered from a brief questionnaire from new music teachers. This was structured and inspired by the survey that was taken by the American Orff-Schulwerk Association's "Music Educator Survey: Reflections on Undergraduate Music Education."³¹

The percussion instrument family is unlike any other instrument family that is included in a traditional music education degree tract. Understanding the differences in technique and approach to percussion playing is essential and is an essential concept in this study. Whereas most beginner percussionists will only focus on the basics of snare and keyboard techniques, upper grades students are asked to be able to understand and play much more than just these two foundational instruments. This understanding must first and foremost come from the methods courses at the university level.

³¹ Timothy S. Brophy, "Teacher Reflections on Undergraduate Music Education," *Journal of Music Teacher Education: JMTE (Online)*, Fall, 2002, 10, <https://www.proquest.com/magazines/teacher-reflections-on-undergraduate-music/docview/1509027/se-2>.

The beginner percussionist is essentially where non-percussionists appear on the developmental scale. Due to this inadequacy of experience, most methods courses only focus on what will be found at the beginner level. Aspects such as proper grip on a stick or mallet are the first aspects covered, then followed by how to move the implement. This is where the difference between wind instruments and percussion instrument becomes apparent. Percussion instruments produce a tone by a surface being struck by an implement. This implement can be a stick, a mallet, or even a hand. This is in stark contrast to tone production on wind instruments that all use the same essential element no matter the instrument family.

Also, in contrast to both the brass and woodwind instrument family is the fact that, a percussionist must be proficient on more than one percussion instrument. Perhaps the most widely used beginner percussion instructional book in the state of Georgia is the Essential Elements 2000 series. In the beginning pages of this text, it lists a total of twelve basic percussion instruments but deems the snare drum and keyboard percussion instruments as providing “the basic techniques to play all other percussion instruments in the percussion section.”³² The reality is that there is no way for one methods course to possibly cover every aspect of even a fraction of the percussion instruments that are considered foundational. On top of this, it is not realistic to expect students who take these methods courses to become proficient in all aspects of snare drum and keyboard techniques either.

For the purposes of this study, new teachers will be considered those that are within the first three years of their teaching career. The first three years of an educator’s career in the state of Georgia is the term of their initial certification. This also is a window of time that is close enough to an educator’s completion of their respective teacher preparation program. Teachers

³² Lautzenheiser, Essential Elements 2000, 4-A.

who are more experienced and further away from their program completion date may have already gathered knowledge not obtained in their methods courses. This knowledge may have been gained from a trial-and-error approach to teaching or from surrounding themselves with veteran teachers who serve as mentors and are able to answer any questions that they may have. Focusing on teachers within the first three years of their careers yielded survey responses that were more honest and accurate in terms of their perception of preparedness.

Definition of Terms

To fully understand the goals of this study, there must be an understanding and clear definitions of terms directly related to the context of the material. These include the following terms:

Percussion- A percussion instrument is defined as any instrument that is struck to produce a sound.³³

Methods Course- “A standard one to two-semester class taken as part of an undergraduate music education degree, in which collegiate students gain an understanding of percussion techniques and pedagogy.”³⁴

Preservice Teacher- A music education student who is currently enrolled in a music education program at the university level.

Georgia Professional Standards Commission (GaPSC)- The governing body in the state of Georgia that is responsible for issuing teacher certification.

Wind Band- any concert ensemble that incorporates brass, woodwind, and percussion instrumentation.

³³ *Encyclopedia Britannica Online*, s.v. “Percussion Instrument,” accessed March 19, 2023, <https://www.britannica.com/art/percussion-instrument>.

³⁴ Pickering, “Survey and Analysis,” 4.

Programming- Choosing proper musical works for a concert ensemble that are developmentally appropriate as well as entertaining.

Pacing Guide- A suggested instructional timeline for the information included in the methods course curriculum.

Partnerships- The relationship between the university and public-school systems.

Roll- The way to produce a sustained sound on a drum.

Rudiments- Rudiments are “the vocabulary of percussionists and drummers. They teach stick control and help students develop their technique across all the percussion instruments.”³⁵

Alternate Certification- A nontraditional method of achieving a professional teaching certificate.

Instrumental Music Education- The area of music education which involves the teaching woodwind, brass, percussion, and stringed instruments.

Choral Music Education- The area of music education which involves the teaching of vocal music.

Marching Percussion- Percussion instrument that are designed to be used outside in the marching band activity.

Concert Percussion- Percussion instruments used in the wind band or orchestral setting.

Notation- The way in which rhythmic interpretation and performance is presented in written music for percussion.

Marching Band- Outdoor instrumental activity that contains brass, woodwind, and percussion instruments, as well as color guard.

³⁵ Dave Gerhart, “Snare Drum Rudiments,” accessed October 10, 2023, <https://hub.yamaha.com/drums/d-how-to/snare-drum-rudiments/>.

Comprehensive Band program- A program that offers a wide range of opportunities for students to play instruments in a variety of settings and styles.

Georgia Assessments for the Certification of Educators (GACE)- The testing division of the GsPSC that is responsible for the administration of all assessments required for licensure in the state.

Chapter Summary

The reality of college methods courses is that their sole existence is to train perspective teachers in a certain area of music education. Due to the number of different instruments, an instrumental music educator must understand methods courses are typically broader in scope. Goddard states that “the application of collegiate learning to a quest for employment should be relevant to the current job requirement.”³⁶ In the school wind band setting, there is an immediate need to call upon the training that one received in their college courses. The relevancy and effectiveness of the material learned in methods courses become apparent from the start of a teacher’s career.

According to Arnold, “In addition to instructors’ experience levels, the amount of instructional time in methods courses can impact the preparation of preservice teachers.”³⁷ While Arnold’s study was focused on string players teaching outside of their specialty, the findings can be applied to all music educators who are a product of music education programs. Music educators are being asked to learn the technical landscape of a very large number of musical

³⁶ Goddard, “Equipping College Students,” 17.

³⁷ Amber W. Arnold, “*Teaching Outside a Specialty: An Examination of String-Trained Music Educators Teaching Winds in California*,” California State University, Long Beach, Ann Arbor, 201, *ProQuest*, <https://www.proquest.com/dissertations-theses/teaching-outside-specialty-examination-string/docview/2129771500/se-2>.

instruments. Because of this, the time spent in methods courses is also great. If the depth of content is not appropriate, then the effect on new teacher efficacy is greatly affected.

It is important to note that this study did not seek to make wholesale changes to the current structure of the university methods course curriculum. It did, however, look to serve as a barometer for the effectiveness of the current programs. The goal of this research was to take the existing curriculum and determine its effectiveness. By collecting current curricula and gathering responses from current teachers who are in the classroom, this study provides a picture of what the current percussion methods courses are doing well and what deficiencies there are. This study is intended to spark a discussion of changes that might need to be made to better equip music educators to teach and develop successful percussion students moving forward.

CHAPTER TWO: LITERATURE REVIEW

There are many different variations of percussion methods courses. While there may be similarities between them, they are still different. This lack of uniformity creates a situation where music educators might enter the workforce with differing levels of preparedness depending on where they attended school for their certification. To determine the most effective way to structure percussion methods courses, there must be a clear definition of what a well-rounded percussionist looks like in the context of the modern band program. There are many facets to this issue requiring an investigation into the current structure of instrumental music classrooms within the secondary grade levels. Taking a reflective look into what the current percussion methods courses are teaching perspective music educators is another part of this inquiry that needs to be explored.

The purpose of this study is to investigate the current percussion methods curriculum being taught at the university level in the state of Georgia and determine its effectiveness in preparing new music educators to teach and develop well-rounded percussion students within their programs. While there have been numerous studies relating to teacher preparedness, very few have focused specifically on the percussion section. The studies that do exist focus specifically on percussion methods within the marching band activity. While marching percussion is an important part of a comprehensive band program, there is a need to make sure that teachers are equipped to teach all aspects of percussion. For the foundation of this review and this study, the comprehensive percussion program will be divided into concert band and marching band.

Teaching music as well as pursuing a professional certification in music education is a highly complex endeavor. It is one of the education degrees paths that certifies an individual to teach students from preschool throughout high school. The large span of developmental stages between these age groups creates a unique challenge for how to properly prepare teachers to handle each age group. The final step in the education degree process is student teaching. This is the part where the preservice teacher can put all the knowledge they have gained into practice. This experience is invaluable to the individual but is not uniform across the state. Each educational institutions interpretation of external standards also influences an undergraduate's experience.³⁸

As a music teacher enters the workforce, they will almost assuredly have to instruct a marching band.³⁹ More often, these band programs do not have the funding to hire a dedicated percussion specialist, so the responsibility of teaching marching percussion instruments falls on the band director.⁴⁰ With this being the case for a number of band programs, it supports the need for a diverse and effective percussion curriculum to be taught to perspective teachers before they enter the classroom. The issue of teacher preparation, however, is not one that is new to the education profession. In his doctoral research on high school instrumental music education majors and their overall preparedness to teach, Joshua Lindberg states:

The most common concern with music teacher preparation programs is focused around how to teach music education instead of teaching music. Some policymakers who develop teacher certification standards considered knowledge of pedagogy to be less

³⁸ Lauren Durken, "Exploring Undergraduate Music Education Learning Experiences: The Impact on Pre-Service Teachers' Perceived Confidence to Teach Music," Order No. 3680597, Holy Family University, 2015, In PROQUESTMS Education Database, 1.

³⁹ Gary D. Cook, *Teaching Percussion*, 3rd ed. (Boston: Cengage, 2019), 9.

⁴⁰ Ibid.

important than content knowledge, which ultimately undermined the role of teacher education programs as a necessary route to teacher certification. The shift in promoting pedagogy is a controversial topic as the fundamentals of music education is the understanding of music, not just the pedagogy of teaching.⁴¹

This lack of emphasis on percussion pedagogical knowledge may place teachers in a situation where they might not understand the best practices when teaching their students. This can lead to deficiencies in their understanding which could leave a large section of their band program without proper instruction.

If a new music educator is asked to coordinate the instruction of a beginning band program, then there are specific developmental issues that the educator must understand so they may provide quality instruction. Beginning percussion students have challenges that are unique to their instrument. The likelihood of middle and high school ensemble directors being non-percussionists is high.⁴² This makes it even more crucial that educators are ready to face the unique challenges that are involved with instructing beginning percussion students in the public-school setting.⁴³ Specifically, Pickering discusses that while there are overlapping musical terminology and expressions between instruments, the process of achieving the same performance quality of these aspects of music are different between percussion and wind instruments.⁴⁴

⁴¹ Joshua Glenn Lindberg, "Am I Ready? How High School Instrumental Music Teachers Perceive their Undergraduate Programs Prepared them for a Professional Career," Concordia University, Chicago, 2021, 13 <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/dissertations-theses/am-i-ready-how-high-school-instrumental-music/docview/2600317527/se-2>.

⁴² Pickering, "Survey and Analysis," 9.

⁴³ Ibid.

⁴⁴ Ibid.

Current Degree Plans in the State of Georgia

Every music education program is required to meet the standards set by the National Council for Accreditation of Teacher Education as well as the National Association of Schools of Music. The purpose of this is to standardize and normalize the programs across the nation. These national standards are not the only ones that music programs must follow. Each state also has its own set of music standards that help drive the creation of a training curriculum that is appropriate. Music educator Jackie Wiggins states “excellent teacher education programs provide students with experiences from which they can construct their own understandings of music, education, and music education.”⁴⁵ Education researcher Jerome Brunner believed that the core of education was field knowledge, and that this knowledge was essential for the student to be successful in their field.⁴⁶

The difference in degree plans from seven of the largest schools of music in Georgia is vast. The differences are notable in the hours earned and courses required for a music education degree certification. When examining the degree requirements for the University of Georgia, they place some emphasis on methods courses throughout the degree process. Their music majors are required to take one methods course per semester during their first three years of the degree.⁴⁷ These courses are listed as being worth one credit hour, and they make up only one hour of a seventeen-hour suggested class load.⁴⁸ While there are methods course requirements,

⁴⁵ Jackie Wiggins, "Authentic Practice and Process in Music Teacher Education," *Music Educators Journal* 93, no. 3 (01, 2007): 36-42.

⁴⁶ Jerome S. Bruner, *The Process of Education*, (Cambridge, MA: Harvard University Press, 1960).

⁴⁷ “School of Music: Education-Instrumental,” University of Georgia, accessed March 24, 2023, <https://music.uga.edu/bachelor-music-education>.

⁴⁸ Ibid.

there is a certain level of choice that is left to the student as to which methods courses to take. However, there are significantly fewer methods course requirements in this undergraduate degree as compared to other universities in the state.

Instrumental Music Education Degrees

Georgia State University's (GSU) music education class sequence is clearer and more concise when compared to the other institutions used in this study. This university takes a more modern and holistic approach to training future music educators. For example, four hours of instrumental methods are required for the degree, with each one being one credit hour. GSU does not allow students to choose which methods courses to take. Brass, woodwinds, string, and percussion methods courses are required.⁴⁹ Compared to other universities, GSU also has School of Education courses that specifically focus on teaching not only beginning and intermediate levels of winds and percussion instruments.⁵⁰ This type of pedagogical requirement would benefit the graduates of this program.

At Georgia Southern University (GS), they also have a similar structure to the aforementioned institution as there are multiple methods course requirements. In this program, undergraduate students are required to complete methods courses in percussion, brass, woodwinds, strings, and voice, along with educational methods courses.⁵¹ The educational methods course description states the class "focuses on ensemble development in instrumental and choral settings. Includes lesson planning and assessment, instructional and rehearsal

⁴⁹ "Music, B.M.-Music Education Concentration Emphasis in Instrumental," Georgia State University, accessed March 24, 2023, <https://catalogs.gsu.edu>.

⁵⁰ Ibid.

⁵¹ "Music Education-Instrumental Concentration, B.M.," Georgia Southern University, accessed March 24, 2023, https://catalog.georgiasouthern.edu/preview_program.php?catoid=4&poid=1122.

techniques, motivation and classroom management, Culturally Sustaining Curriculum, vocal and instrumental development, and guitar skills.”⁵² GS also requires an educational methods course that focuses on elementary music classes in the same way as their instrumental methods courses focus on secondary vocal and band classrooms.

Berry College (BC) is the smallest of the music departments sampled for the purposes of this review. Even though its size is smaller, there is a significantly heavier emphasis on methods courses in their degree program. The methods courses are focused on brass, woodwinds, strings, and percussion, but the overall course credit requirements are twice as much as the previously discussed institutions.⁵³ The structure of BC’s program is different in that there is a separation between the music course requirements and the education course requirement. Essentially, they require students to complete two degrees, one in instrumental music and the other in education.

Choral Music Education Degrees

When looking at the methods course requirements for music educators, it is important to consider that not all individuals looking to teach music are instrumentalists. Furthermore, not all music education students looking to teach music are interested in becoming band directors at the middle or high school levels. Music teacher jobs, however, may not be as plentiful when compared to other content areas. Just by default there may potentially be multiple math, science, language arts, and history educators, but only one music teacher position at a school. For this reason, it is important for music educators to be able to teach all areas of music.

⁵² “Music Education-Instrumental Concentration, B.M.,” Georgia Southern University, accessed March 24, 2023, https://catalog.georgiasouthern.edu/preview_program.php?catoid=4&poid=1122.

⁵³ “Music Education, B. Mus.,” Berry College, accessed March 24, 2023, https://catalog.berry.edu/preview_program.php?catdoid=6&poid=518.

GS requires 132 credit hours for a music education degree with a concentration in choral music. Of the 132 hours, only two credit hours of instrumental music methods is required for graduation. The difference in the instrumental methods courses for the choral concentration is that each course is an overview of brass, woodwinds, strings, and percussion. The first instrumental music methods is “Designed for the choral music education student and provides an overview of theoretical and practical knowledge of the woodwind and string families.”⁵⁴ The second instrumental methods course is also designed for the choral students, but it “provides an overview of theoretical and practical knowledge of the brass and percussion families.”⁵⁵ These are the only two required classes that focus on instrumental music throughout the entire degree plan.

GSU combines a concentration in general music with the concentration in choral music. This degree is 134 credit hours total and does not contain any instrumental music methods courses.⁵⁶ There is, however, a heavy emphasis on piano methods both on the individual and group level. This shows a very large deficiency in methods course requirements and a disconnect between the choral and instrumental music education departments. BC also offers a voice major concentration within their music education degree. BC only requires one course in instrumental methods. This class is described as a “general introduction to the basic techniques of performance for string, brass, woodwind, percussion, and fretted instruments for non-

⁵⁴ “Music Education-Choral Concentration, B.M.,” Georgia Southern University, accessed October 10, 2023, https://catalog.georgiasouthern.edu/preview_program.php?catoid=6&poid=2197.

⁵⁵ Ibid.

⁵⁶ “Music, B.M.-Music Education Concentration Emphasis in Choral/General,” Georgia State University, accessed October 10, 2023, <https://catalogs.gsu.edu>.

instrumentalists.”⁵⁷ This requirement stands in contrast to the heavy emphasis on piano proficiency that is required for the degree.

The University of Georgia (UGA) seemingly has the most comprehensive music education degree. They do not designate a difference in concentration and require the same courses for all students who are pursuing a degree in music education. UGA requires the student to pick six hours of secondary methods classes. Of the six, four hours are traditional instrumental music methods classes.⁵⁸ Like the other institutions there are piano requirements, but they are for choral and instrumental music education majors.

General Music Education Degrees

When looking at music education degrees there is rarely a designation between a general (elementary) music, choral music, and instrumental music degree. In the state of Georgia, the teacher certification spans all grade levels within the public school system. This means that when an individual receives certification that allows them to enter a music classroom teaching position at all these levels. None of the universities used for the purposes of this study have required courses that are solely focused on elementary music. Each institution has its own version of a general music education methods class. These courses, however, are concentrated more on ensemble development and directing than actual pedagogy for specific age groups.

It is unrealistic to believe a music degree can adequately prepare new teachers to be successful in all genres of music education. Many universities place a large emphasis on music theory and ensemble performance. This is especially evident in the amount of music theory

⁵⁷ “Music Education, B. Mus,” Berry College, accessed October 10, 2023, https://catalog.berry.edu/preview_program.php?catdoid=6&poid=518.

⁵⁸ “Music Education- B.Mus,” accessed October 10, 2023, <https://bulletin.uga.edu/MajorSpecific?MajorId=119>

credits required for the degree along with the fact that most of the available electives are majority ensembles in which students may enroll.

Music Education Program Requirements in Georgia

To properly illustrate the vastness of the requirements for certification in Georgia, it is imperative that one examine the music education program requirements from the Georgia Professional Standards Commission. Rule 505-3.50 directly pertains to the requirements for music education preparatory programs within the state. It is divided into two sections, the first defining its purpose while the second lays out the requirements in detail. The Purpose section states “this rule states field-specific content standards for approving programs that prepare individuals to teach music in grades P-12, and supplements requirements in GaPSC Rule 505-3-.01 Requirements and standards for approving educator preparation providers and educator preparation programs (see Appendix A).”⁵⁹

The second section pertains to the specific requirements set forth by the GaPSC for music educator preparation programs. To be an approved program in the state, an institution must offer a program that is based on the standards published by the National Association of Schools of Music.⁶⁰ The first subsection within the requirement sections entitled “Performance” and is further divided in the six headings. The first heading requires that a program teaches potential music educator’s technical skills “for artistic self-expression” in a major area of performance. (see Appendix A).⁶¹ One could ascertain that this is referring to an individual’s primary instrument as a player. This section also maintains that additional experiences in music

⁵⁹ Georgia Professional Standards Commission, “Educator Preparation,” <https://www.gapsc.com/Rules/Current/EducatorPreparation/505-3-.50.pdf>.

⁶⁰ Ibid.

⁶¹ Ibid.

performance are recommended. The second section underperformance pertains to the perspective educator having a working knowledge of repertoire in their major area of performance while the third requires a proficient level of sight-reading fluency.

Sections four, five, and six lay out the expectations for the skills that need to be taught in the areas of leadership, keyboard competency, musical interpretation, ensemble rehearsals, and ensemble experience. The interesting fact is, when looking at the requirements, the term “sufficient” is used quite often. This could lend itself to a very open-ended interpretation by music education program providers. Sub-heading number two is entitled “Aural Skills and Analysis” (see Appendix A).⁶² Like the previous subheading, it is further divided into five sections. The first of the five sections states that “programs shall prepare candidates who possess an understanding of the common elements and organizational patterns of music and their interactions (see Appendix A).”⁶³ This section is focused more on the future teacher’s aural skills ability in a rehearsal setting. The second and third subheadings are focused on the educators understanding of musical forms, processes, and structures, as well as the knowledge of historical, cultural, and stylistic contexts in music.⁶⁴

The fourth section under these rules pertains to music history and repertoire. This section is the shortest of the eight and only outline brief specifics on the future educator’s ability of music in a historical context through time as well as the exposure to many different types of musical repertoire. The fifth section is also short in length as it pertains to music technology. This is rather interesting considering that society is trending towards becoming more and more

⁶² Georgia Professional Standards Commission, “Educator Preparation,” <https://www.gapsc.com/Rules/Current/EducatorPreparation/505-3-.50.pdf>.

⁶³ Ibid.

⁶⁴ Ibid.

dependent on technology with each generation. When comparing these rules on for music technology, it is important to note that most of the music programs used in for this study offered little to no required music technology courses within the music education degree. The sixth section, entitled “Synthesis” spans a large number of musical concepts. These range from what is called a “large variety of music problems” to the “basic interrelationships and interdependence among various music professions (see Appendix A).”⁶⁵ The issue lies in that these concepts are theoretical in nature and could present a challenge in terms of measuring if an individual is competent in this area.

The seventh section places its focus on the candidate’s ability to conduct as well as take all the previous skills sets mentioned and apply them in a real-world context. This section is further divided into four smaller sections. The first of which states “programs shall prepare candidates to become competent conductors, able to create accurate and musically expressive performances (see Appendix A).”⁶⁶ The second and third sections of this subheading, lay the expectation for candidates to be prepared to arrange and adapt music to fit the ensembles needs as well as having the ability to demonstrate musical ideas with keyboards and voice.⁶⁷ This aligns with the degree programs examined in that all of the institutions had numerous piano proficiency and voice requirements.

The eighth and final section is the greatest in length and is the only one that focuses on the teaching competencies. This section is further divided into eight separate subsections. The first is requiring the program provider to prepare future teachers to teach music at various levels.

⁶⁵ Georgia Professional Standards Commision, “Educator Preparation,” <https://www.gapsc.com/Rules/Current/EducatorPreparation/505-3-.50.pdf>.

⁶⁶ Ibid.

⁶⁷ Ibid.

This should be done by providing opportunities for the candidate to teach in a “variety of classroom and ensemble settings in ways that develop knowledge of how music works... (see Appendix A)”⁶⁸ All of the music education programs in the Georgia require a student teaching component which directly aligns with this GaPSC rule. This eighth and final section also map out the expectations for the candidate’s ability to asses aptitudes in students, use current methods and materials, adapt methods and materials based on the teaching situation, and the understanding of evaluative techniques and there application.

While the preceding expert, found in Appendix A, it is necessary to understand the full scope of what the certification in the state of Georgia requires. When looking at the courses of study that were examined, it is becomes apparent that the music degree does not cover all that is laid out in the educator preparation rules and regulations from the state. It is also important to note that the requirements found in Appendix A are only the guidelines for acceptance of music educator preparation programs. These rules and regulations are what university music programs within the state should be using to guide the construction and development of their respective teacher training programs. Once an individual graduates from the institution, they will also have to pass all content test requirements for the state in which they are seeking certification. For Georgia, this test is entitled the Georgia Assessments for the Certification of Educators (GACE). This assessment is intended to “measure the professional knowledge of prospective teacher of music in the state of Georgia.”⁶⁹

⁶⁸ Georgia Professional Standards Commision, “Educator Preparation,” <https://www.gapsc.com/Rules/Current/EducatorPreparation/505-3-.50.pdf>.

⁶⁹ Georgia Professional Standards Commision, “GACE Study Companion: Music Assessment,” https://gace.ets.org/s/pdf/study_companions/gace_sc_music.pdf.

Test I Subareas

Subarea	Approx. Percentage of Test
I. Aural Skills and Analysis	30%
II. Composition and Improvisation	20%
III. History and Repertory	20%
IV. Performance Competencies for Music Educators	30%

Figure 1: GACE Music Assessment Study Companion

This content assessment is divided into two separate tests with numerous subsections. The first test includes aspects of music such as aural skills and analysis, composition and improvisation, history and repertory, and performance competencies for music educators.⁷⁰ As shown in figure 1, the first and the last sub content areas are each worth 30% of the overall grade while the other remaining sub areas are worth 20%.⁷¹ This analysis demonstrates an emphasis on mostly performance based skills, which would align its self with the courses found in the music education degree programs used in this study. The later of the subareas in the first test is the only one that any educational pedagogy, but even with this being present the objectives are assessing the individual's knowledge of basic conducting techniques, score study, and preparations for an ensemble rehearsal.

⁷⁰ Georgia Professional Standards Commision, "GACE Study Companion: Music Assessment," https://gace.ets.org/s/pdf/study_companions/gace_sc_music.pdf.6.

⁷¹ Ibid.

Test II Subareas

Subarea	Approx. Percentage of Test
I. Technology	20%
II. Teaching Competencies for Music Educators	60%
III. Professional Knowledge and Synthesis	20%

Figure 2: GACE Music Assessment Study Companion,

The second assessment contains classifications in technology, teaching competencies for music educators, and professional knowledge and synthesis. As shown above in figure 2, the percentages are allocated more towards the teaching competencies with this sub area counting for 60% of the final score. There are multiple objectives contained in the second sub area of this assessment as well. The first objective states that the teacher “understands the elements involved in effectively organizing music instruction.”⁷² This portion of the assessment focuses on aspects of music education like instructional strategies, classroom management, strategies for diverse learners, modifying instruction, and a knowledge of state and national standards. The second objective of the second assessment is focused on the individual’s understanding of a variety of instructional strategies and techniques and how they pertain to music education.

⁷² Georgia Professional Standards Commission, “GACE Study Companion: Music Assessment,” https://gace.ets.org/s/pdf/study_companions/gace_sc_music.pdf, 9.

Subarea II: Teaching Competencies for Music Educators

Objective 1: Understands the elements involved in effectively organizing music instruction

The beginning Music teacher:

- A. Knows instructional strategies for different class settings
- B. Incorporates local, state, and national standards in planning and instruction
- C. Understands classroom management techniques
- D. Understands how to plan and differentiate instruction
- E. Knows strategies for diverse learning styles and abilities
- F. Understands how to modify instruction to accommodate student needs
- G. Understands a variety of assessment strategies that inform the instructional process

Figure 3 GACE Music Assessment Study Companion

The third sub area in the second assessment contains two objectives as well. This first sub area states that the teacher “knows the roles that professional ethics and state and national standards play in music education.”⁷³ This portion of the assessment focuses on the individual’s knowledge of professional ethics and how familiar they are with the state and national standards in music education. Additionally, there is some questioning on current trends and issues that are present in music education along with the knowledge of professional resources and organizations within the profession. This could be problematic since trends and issues might differ depending on when the test was given, so these questions need to be constantly updated to maintain its relevance in music education.

⁷³ Georgia Professional Standards Commission, “GACE Study Companion: Music Assessment,” https://gace.ets.org/s/pdf/study_companions/gace_sc_music.pdf, 10.

Objective 2: Knows a variety of instructional strategies and techniques for music education settings

The beginning Music teacher:

- A. Understands how to select appropriate repertoire for the classroom and for performance ensembles with respect to a variety of factors
- B. Knows how to teach vocal production and performance techniques with respect to a variety of factors
- C. Knows instrumental techniques and how to teach them
- D. Is able to address common vocal and instrumental performance challenges and their causes
- E. Understands organization and preparation of concert programming
- F. Knows and promotes care and maintenance of music program assets
- G. Is familiar with common pedagogical approaches
- H. Understands strategies for developing sight-reading skills
- I. Knows how to teach a variety of musical concepts through performance literature
- J. Is aware of approaches for fostering musically expressive experiences
- K. Understands how to integrate concepts used in the fine arts and other disciplines in music instruction

Figure 3 GACE Music Assessment Study Companion

When examining the GACE assessment and how it aligns with the state standards and the courses of study from state universities, it is apparent that all three of these are not completely in alignment with one another. The course requirements for a music education degree more closely align with the state licensure assessment than they do with the standards for music and arts.

While this might be beneficial for those pursuing a music education degree, it can become problematic when a new teacher enters the classroom. If teachers are expected to use the standards to help them guide instruction, then the preparatory process should sufficiently prepare them. In theory, this would be most effective if the classes taken in the training process aligned more closely with the state standards, which may guide the construction of the state assessment for licensure.

When including all the data gathered regarding degree and licensure requirements in the state of Georgia, it demonstrates a focus on theoretical and performance-based goals. This does not necessarily ensure that the individuals who receive this training are well versed and prepared

in how to practically apply all the knowledge gained within the degree process. The fact that the state of Georgia does not designate between an instrumental, vocal, and elementary music education degree is also a possible roadblock to the goal of providing the most effective music education possible for new teachers. While there are similarities between the three genres, there are many more pedagogical and developmental differences.

Refocus Not Reform

When a student enrolls in a music degree program at a university, they bring their own set of experiences. No experience is the same between individuals, which creates the very challenging task of training them to be successful in the classroom. In 2014, a report was published by the College Music Society stating that “despite the calls for change to assure the relevance of curricular content and skill development to music outside the academy, the academy has remained isolated, resistant to change, and too frequently regressive rather than progressive in its approach to undergraduate education.”⁷⁴ So many factors contribute to the success or failures of students in instrumental music programs. When looking at the public-school setting, music programs, both instrumental and vocal alike, are being scrutinized each year. From an educator’s perspective, one can only focus on the factors that are within their control. The scheduling, budget cuts, and various other factors that influence public schools are constant and have seemingly become issues that educators must resign to and plan their curriculum around. No subject area is exempt from the shortcomings that can accompany public schooling, but few are as defined by them as instrumental music programs.

⁷⁴ College Music Society, “Transforming music study from its foundations: A manifesto for progressive change in the undergraduate preparation of music majors”, p.3.

The goal of the music classroom is to teach and train young individuals to become great musicians. When looking at this task one must ask the question, “What skills are imperative to becoming a great musician?” Standards for reading music are loosely divided in to three skills, reading rhythm, reading melodies, and reading harmonies.⁷⁵ Playing percussion instruments, relies largely on being able to read rhythmic patterns in music. This skill is essential to the overall musical experience for a student. This most basic skill is what allows young musicians to develop and experience familiar as well as unfamiliar musical works. The music education profession considers this skill important, as it is present in the courses of study from the previously mentioned universities. A refocus of the percussion curriculum to include a larger emphasis on how to achieve rhythm reading skills with percussion instruments, could prove to be beneficial for non-percussionist educators.

By definition, a percussion instrument is “a musical instrument sounded by striking, shaking, or scraping.”⁷⁶ If one follows this definition, then the list of instruments that can be considered percussion instruments may be unlimited. A percussion instrument is not just confined to ones that can be played with the hands, feet, or an external implement such as a mallet or stick. It can also be the human body itself. Music Educator and composer Carl Orff understood this at its most elementary level and put it to use within his methods for teaching rhythm.

⁷⁵ Mary Henderson Palmer, “The Relative Effectiveness of the Richards and Gordon Approaches to Rhythm Reading for Fourth Grade Children,” (EdD diss., University of Illinois at Urbana-Champaign, 1974), 13, Accessed May 13, 2023, <http://lib-proxy.jsu.edu/login?url=http://search.proquest.com.lib-proxy.jsu.edu/docview/302686583?accountid=11662>.

⁷⁶ Merriam-Webster.com Dictionary, s.v. “percussion instrument,” accessed April 24, 2021, <https://www.merriam-webster.com/dictionary/percussion%20instrument>.

Rhythm Reading

The debate on rhythm reading what method is the most effective at ensuring the proper development of this element of music. The methodologies that form the music education landscape of today, cover a wide range of ideas. Music education researcher, Edwin Gordon's ideas of audiation to incorporate and understand how movement plays a pivotal role in the understanding of rhythm, is a method that is familiar to some. According to Gordon, rhythm is movement. Gordon, however, states, "I, of course, wonder why my thoughts about rhythm, especially as compared to my positions on other musical and educational matters, have gone largely without notice or critical comment."⁷⁷ This quote is intriguing considering Gordon's ideas on music aptitude and achievement are still being utilized today through his standardized tests. Orff has a somewhat similar methodology to Gordon in that rhythm can best be understood through the kinesthetic experience. The simple un-pitched percussion instruments developed from the Orff Schulwerk method further support the use of a more kinesthetic movement-based approach to rhythm.⁷⁸ Rhythm is the one element of music that all instrument families share. It is what organizes the sounds that a listener hears into a format that can be read and understood.

The issue of developing better musicians in instrumental programs at the beginning level is one of acute importance. The amount of research presented on the topic of bettering the methodology or testing the effectiveness of pre-existing methodology does exist, however it is very singular in scope. Existing studies focus on testing the effectiveness of pre-existing methods much more than proposing specific changes to the fundamental curriculum of teacher preparation

⁷⁷ Edwin E. Gordon, *Rhythm: Contrasting Ideas of Audiation and Notation* (GIA Publications, 2000), 2.

⁷⁸ Kevin A. Mixon, "Helping Percussionists Play Musically," *Music Educators Journal*, 88, no. 4 (January 2002): 53-56, Accessed May 13, 2023, <http://search.proquest.com/docview/1108139?accountid=11662>.

programs in public schools. Gordon maintains that “Although there are some among us who know intuitively what rhythm is, few, if any, have actually put what they feel into words. Too many persons are teaching rhythm without ever coming to musical terms with what it is they are attempting to teach.”⁷⁹ Gordon goes on to define rhythm as movement and that it cannot be understood without movement.⁸⁰ The act of playing a percussion instrument is, at its most basic level, movement. It incorporates a kinesthetic experience and allows the individual to literally feel the rhythm, not just hear or see it.

Orff’s method allowed children a process to use movement as a representation of rhythmic figures. This in turn helped bridge the gap between auditory and tactile learning styles. Percussionists, more so than most instrumentalists, have a significant amount of movement that applies to playing the instrument. The idea of call and response in the classroom is a tool used often by music teachers. This can be seen from the beginning music classes all the way up through upper-level high school classes. A teacher might use an actual word or group of words to represent a rhythm. For example, a two-syllable word can be used to represent two eighth notes and on a more advanced level five note grouping might be represented by the word hippopotamus. Both examples would fit into the idea presented in the Orff methodology by their use of body percussion and language association. Both also provide a more kinesthetic experience. One may feel the rhythm when you clap throughout your arms, and you feel the rhythm in the tip of your tongue when you enunciate those words.

⁷⁹ Edwin E. Gordon, *Rhythm: Contrasting Implications of Audiation and Notation* (GIA Publications, 2000), 2.

⁸⁰ Ibid.

Percussion instruments provide a unique experience and perspective on the learning and interpretation of rhythm. No other instrument provides the instant tactile feedback that percussion instruments provide. An individual with little to no formal training can still produce a sound on a percussion instrument with relative ease. Like other wind or stringed instruments, there is proper technique involved to make true characteristic tones, however, the learning curve with percussion in the beginning stages can be less than its woodwind or brass counterparts. This kinesthetic experience could make rhythm interpretation much easier to understand for music students since one can feel what they are playing.

Percussionist or Non-Percussionist

The playing of any music instrument requires a certain amount of mental and physical development. According to music researchers Talis Gzibovskis and Mara Marnauza, “The technique of learning to play a percussion instrument involves a set of musical and psychophysiological skills that are necessary to achieve the artistic aims of playing a music instrument.”⁸¹ This idea suggests that the learning of a percussion instrument is essential to the development of all instrumentalists, regardless of their primary instrument. With a probability of 95%, the results of their study reflected that speed, stability, and precision had improved within the group being exposed to learning percussion instruments.⁸² Studies have also shown that parts of the human brain develop differently in musicians and non-musicians. Playing music, involves the development of simultaneous functions of the brain which influence factors such as

⁸¹ Talis Gzibovskis & Mara Marnauza “Development of young adults fine motor skills when learning to play percussion instruments” *Music Education Research* 14:3, 365-380 (May 2012): <https://doi.org/10.1080/14613808.2012.685453>

⁸² Ibid.

movement, feeling of rhythm, and coordination.⁸³ If a musician can master the coordination necessary for playing percussion instruments, then the effects of the learning would most certainly transfer into which ever musical medium they choose.

Pickering discovered there were many studies that “suggested music educators whose principal instrument was percussion during their undergraduate studies feel less confident in their ability to successfully teach non-percussion instruments in public school instrumental music settings that their peers who studied other instruments and had the same amount of music education training.”⁸⁴ This is an interesting statement considering the information gathered from the group of music degrees examined in this review. Regardless of the methods course requirements, there is still an equal percentage of course requirements present at each school. This raises the question of why percussion students feel inadequately prepared to teach instruments outside of their principal area? Pickering also discusses how his research discovered that non-percussionist educators felt the same lack of confidence to teach percussion as compared to their principal instrument.⁸⁵ In light of the information gathered, the answer to the question of why there is a lack of confidence in music educators to teach percussion can be found in the lack of depth in the music education degree methods course.

The idea of perspective music educators becoming proficient on the instruments that they teach is not a new concept in music education.⁸⁶ This has been the foundation of a traditional music program for many years. When one attends a school of music to pursue a degree, they are

⁸³ Gzibovskis & Marnauza “Development of young adults fine motor skills,” 365-380.

⁸⁴ Pickering, “Survey and Analysis,” 8.

⁸⁵ Ibid.

⁸⁶ Pickering, “Survey and Analysis,” 10.

expected to engage in applied lessons, play in ensembles, and perform recitals as part of their degree path. Often, there is an overwhelming amount of a music education degree that has little to do with education and more to do with how to master a principal instrument and perform on it at a high level of proficiency. In the programs examined in this review the methods courses consist of only 4-18 hours of a degree that requires 100-120 hours to complete.

With percussion education, there are some factors to consider. At the undergraduate level there must be decisions made regarding which aspects of the percussion instrument family will take priority over others.⁸⁷ The number of topics within the percussion instrument family that can be discussed is vast, however, what is most beneficial to the student's success should guide the discussion. There also remains the factor of the professor's experience in percussion. If the professor at the university has mostly marching percussion experience, then it would stand to reason that marching percussion is where they feel the most knowledgeable. This could have an influence on how they may structure a percussion methods course. The same can be surmised if the professor has more experience in orchestral percussion, world percussion, or drum set. These example of why it is imperative to ensure that percussion methods courses are developed with the success of the non-percussionist music educator in mind.

University and School Partnerships

There are times when an educator will encounter a situation that they do not have the knowledge to effectively navigate. This is where the need to form effective and lasting partnerships becomes essential. When properly established and maintained, these partnerships are an invaluable source of knowledge and support for the educator. A teacher's journey begins

⁸⁷ Joshua M. Bowman, "Four Year Undergraduate Percussion Curriculum" (DM diss., Indiana University 2018), 5. <https://scholarworks.iu.edu/dspace/bitstream/handle/2022/22267/Bowman%2C%20Joshua%20%28DM%20Percussion%29.pdf?sequence=1&isAllowed=y>.

in the training process at the university level. Most required courses focus on method and pedagogy but do not adequately prepare individuals for everything that they might encounter in the classroom. This deficiency can be mitigated through effective collaborative partnerships between the university and the K-12 public school system. Through a collaborative approach, the university could be more in touch with the current state of the public schools, which would better prepare the new perspective teachers in their training process.

One of the most effective tools that a university education department has at its disposal is a positive relationship with the public school system. In fact, a number of universities might even have a public school system either in their town or within close proximity to their campus. It is essential for a partnership, such as this, to be formed to ensure that the training of future music educators is preparing them for what they will encounter on the job.⁸⁸ Additionally, it is also the job of the university to develop a teacher preparation curriculum that will not only provide the subject matter and pedagogical knowledge appropriate for the classroom, but also to provide a perspective teacher opportunities to receive real world experience on the job ahead of their program completion.

There are many ways that universities can partner with the K-12 public school system. The most effective however is a combination of a cooperative and collaborative partnership.⁸⁹ The lines of communication between the school system and university must remain open when it comes to the development of a teacher preparation curriculum. This will allow for the university faculty to be more informed about the current state of the public school system. A collaborative

⁸⁸ "FOCUS: THE PRESENT AND FUTURE OF MUSIC TEACHER EDUCATION: Partnership and Process: Excerpts from the 'Report of the Task Force on Music Teacher Education for the Nineties.'" *Music educators journal*. 73, no. 6 (1987): 51–51.

⁸⁹ Francine Morin. "Developing Collaborative Partnerships for Student Teaching in Music." *Journal of Music Teacher Education* 10, no. 1 (Fall, 2000): 7.

approach will also allow for the development of a more practical approach to in the method courses that are offered within the teacher preparation programs.⁹⁰

A more professional development centered approach to music teacher education has been proven to be greatly beneficial for the perspective teacher.⁹¹ While pedagogical courses have their place in the preparation process, they are not capable of teaching the skill sets that are gained from on-the-job training. This approach to teacher education places the future educator with a school and a specific mentor teacher as well as continually involving the university faculty in the training process as well.⁹² Education researcher Susan Wharton Conkling described the professional development partnership as a pairing of a cohort of preservice teachers with an in-service teacher and a university faculty member.⁹³ This differs from the traditional model of placing a single pre-service teacher with a single in-service teacher.

Universities can also benefit from partnerships with K-12 public school music departments in providing specialized small group instruction. A school music program can allow university faculty and students to be able to teach private lessons to the current music students in the program. The university can also provide students performance opportunities which serves as a benefit to the public-school music students and can act as a recruiting tool for the university. There is a mutual agreement in education for the need for more collaborative partnerships among

⁹⁰ Morin. "Developing Collaborative Partnerships," 8.

⁹¹ Susan Wharton Conkling, Henry, Warren. The Impact of Professional Development Partnerships: Our Part of the Story, *Journal of Music Teacher Education* 11, no. 2 (2022): 8.

⁹² Lisa R. Hunter, "School-University Partnerships: A Means for the Inclusion of Policy Studies in Music Teacher Education", *Arts Education Policy Review* 112, no. 3 (2011): 112.

⁹³ Susan Wharton Conkling & Warren Henry, "Professional Development Partnerships: A New Model for Music Teacher Preparation", *Arts Education Policy Review* 100, no. 4 (1999): 19.

schools and universities.⁹⁴ Through these collaborative relationships the university can better help the school music programs as well as their perspective music teachers that they are training to be the future generations of educators.

Partnerships within the educational community are not exclusive to institutions of higher learning. They also include organizations that provide experiences that go above and beyond the curriculum. No matter the organization, the impact that this type of supplementation has on a music education student should not be understated. The music classroom is unlike other subjects in that the students are all learning different instruments that all have a various set of technical skills. Each student also learns differently, and the teacher is charged with effectively instructing all of these.⁹⁵ It is rare that an educator can teach all aspects of music to every student, so the need to reach out to a professional community is necessary. A professional music organization made up of professional players or a university music program with specialized faculty is a highly effective way to provide the music student with the most enriching experience. The teacher must be willing to be proactive in the pursuit of these types of partnerships to be effective in the education of each generation of students that come through the classroom.

Traditionally, the music education degree does not always mimic the needs of the public-school position that a person will be entering after their graduation. The Georgia Standard of Excellence for music does not include specific benchmark instrumental skill sets that need to be achieved. Rather, it focuses on a very global look at instrumental music education in the state.

⁹⁴ Suzanne L. Burton and Gena R. Greher. "School-University Partnerships: What do we Know and Why do they Matter?" *Arts Education Policy Review* 109, no. 1 (Sep, 2007): 14.

⁹⁵ Matthew D. Luttrell and Adam P. Lynskey. "Music Education and Mutually Beneficial Partnerships: Building a Model for Long-Term Professional Development." *School-University Partnerships* 11, no. 3 (2018): 1-9.

For example, the following course descriptions are taken directly from the Georgia Standards of Excellence:

53.03610

Beginning Band I - Provides opportunities to develop performance skills on a wind or percussion instrument. Emphasizes performance and production. May include analysis, historical and cultural influences, improvisation, and appreciation of music. Organizes objectives for self-paced progress. Stresses individual progress and group experiences.⁹⁶

53.03710

Intermediate Band I - This performance-based class provides opportunities for intermediate level performers to increase performance skills and precision on a wind or percussion instrument. Includes performance and production, analysis and theoretical studies, historical and cultural contributions and influences, creative aspects of music, and appreciation of music. Stresses individual progress and learning and group experiences. Strengthens reading skills. Individual growth and achievement are encouraged through participation in adjudicated solo and ensemble festivals, district honor bands, and private lessons. Participation in concert performances outside of regular class hours is expected.⁹⁷

53.03810

Advanced Band I - This performance-based class provides opportunities for advanced-level performers to increase, develop and refine performance skills and precision on a wind or percussion instrument. Covers performance and production, analysis and theoretical studies, historical and cultural contributions and influences, creative aspects of music, and appreciation of music at advanced levels of understanding. Organizes objectives for self-paced progress. Stresses individual progress and learning strategies, and ensemble experiences. Individual growth and achievement are encouraged through participation in adjudicated solo and ensemble festivals, district honor bands, and private lessons. Participation in concert performances outside of regular class hours is expected.⁹⁸

This excerpt shows a clear focus on performance aspects in the music classroom. However, it does not provide a clear picture of specific standards for the skills that need to be learned on each respective instrument. This would be similar to the standards for a math classroom not focusing

⁹⁶ Georgia Department of Education, “K-12 Music Georgia Standards PDF, 108, <https://georgiastandards.org/Georgia-Standards/Documents/K-12-Music-Georgia-Standards.pdf>.

⁹⁷ Ibid.,” 111.

⁹⁸ Ibid.,” 114.

specifically on multiplication facts in third grade or long division in fifth grade.⁹⁹ Without these periodic developmental benchmarks, a student would not have the tools to solve multistep equations later in their education. The same concept is true in the music classroom. Most of the developmental material that is used in the instrumental music classroom comes from various methods books. This may not be the most ideal source as this information is not always based in research. The standards in the state of Georgia demonstrate a lack of emphasis on the amount of pedagogical knowledge for a music teacher and focuses more on how well they can prepare an ensemble for performance.

The national standards for music education follow a similar path to the state standards. This is to be expected since the state standards should be derived from the national level. The national standards, however, have a large emphasis on the creative and analytical aspects of music education. For example, the general music standards for grades P-8 are divided as follows:

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Anchor Standard 2: Organize and develop artistic ideas and work.

Anchor Standard 3: Refine and complete artistic work.

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

Anchor Standard 6: Convey meaning through the presentation of art work.

Anchor Standard 7: Perceive and Analyze artistic work.

Anchor Standard 8: Interpret intent and meaning in artistic work.

Anchor Standard 9: Apply criteria to evaluate artistic work.

Anchor Standard 10: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Anchor Standard 11: Synthesize and relate knowledge and personal experiences to make art.¹⁰⁰

⁹⁹ Georgia Department of Education, “K-5 Mathematics Georgia Standards PDF, 23, <https://georgiastandards.org/Georgia-Standards/Documents/Grade-K-5-Mathematics-Standards.pdf>.

¹⁰⁰ National Association for Music Educators, “National arts standards,” <https://nationalartsstandards.org/Sites/default/files/2021-11/Music%20at%20at%20Glance.pdf>, 1-11.

Each one of these standards contain a goal for long-term understanding as well as an essential question. These are also the standards which determine the scope of all other national standards. On the national level, there are separate grouping of specific regulations for general music, harmonizing instruments, music technology, composition and theory, and music ensemble.¹⁰¹ The standards on the state level are much more specific, however, this is to be expected as different states offer different music courses within the public schools. Georgia's standards are not only broken down like the national standards, but also include goals and guidelines for specific course offerings. When examining all the national and state standards, it is evident that there is a large emphasis on the creative side of music. This is problematic since these aspects are much less concrete and more difficult to assess in the music classroom.

Music Teacher Preparation

One heavily debated issue in the music education community is the idea that the practicum model of music teacher education is outdated and ineffective. The result of this debate has been the emergence of a more professional development-oriented program that has been implemented in universities across the nation. These programs are focused on the development of the novice music educator, the professional development of the experience music educator, as well as ongoing research into teaching music and learning that might improve the music education profession.¹⁰² Discussion of this new model of music teacher training within the music education research community, suggests a fundamental change needs to be made in the

¹⁰¹ National Arts Standards

¹⁰² Susan Wharton Conkling & Warren Henry, "Professional Development Partnerships: A New Model for Music Teacher Preparation", *Arts Education Policy Review* 100, no. 4 (1999): 19.

traditional university music education program that will allow music teachers to take control of their own development as professionals.¹⁰³

There has been an increasing amount of pressure placed on educators to produce the same high levels of student achievement with significantly less time and resources. Teacher education programs must not only be aware of the current state of public education, but also adapt their programs to meet the needs of the students as they prepare to enter the teaching profession. Music education is particularly susceptible to the ever-changing educational landscape because the requirement for licensure spans such a large developmental range.¹⁰⁴ The goal of music teacher education is to prepare students to become teachers in the public-school classroom. Perhaps the most effective way to achieve this is the development of strong partnerships between the university and the public school system. The collaboration among the university professors and their preservice teachers might help to raise not only the confidence level of perspective teachers, but also awareness of the current state of the music classroom in the schools.

Numerous studies have been conducted about effective partnerships between universities and perspective educators. The findings of these studies all share the similar sentiment that partnerships that are collaborative in nature worked well in the development of teacher skills, knowledge, and self-efficacy.¹⁰⁵ Teacher preparation is important in music education but equally important is the idea of professional development. Once an individual becomes a teacher,

¹⁰³ Conkling & Henry, "Professional Development Partnerships," 23.

¹⁰⁴ Suzanne L. Burton & Gena R. Greher, "School-University Partnerships: Re-Envisioning Music Teacher Education: Foreword", *Arts Education Policy Review* 112, no. 3, (2011): 105.

¹⁰⁵ Lindsay Ibbotson, See Huat, Beng, "Delivering Music Education Training for Non-Specialist Teachers through Effective Partnership: A Kodály-Inspired Intervention to Improve Young Children's Development Outcomes." *Education Sciences* 11, no. 8 (2021): 433

professional development is vital to their progression and is recognized as one of the most important aspects of employment in the music education profession.¹⁰⁶

Considering all the preceding issues with consistency across degree plans along with the lack of specific benchmark standards for each instrument in the public-school music classrooms, reform might be needed to ensure a more well-rounded education. However, this would assume that all aspects of the music education degree process are ineffective. Therefore, a refocus is needed instead of a reform. Shifting the attention of a music education degree program to more pedagogy and less performance could better provide the skill sets needed to fill the gap in confidence between teaching one's own primary instrument and their secondary and tertiary instruments. In the modern instrumental classroom, there is a small difference between teaching music and strictly teaching music performance. Regardless, the need for an in-depth investigation into the music methods courses is apparent, especially when pertaining to the percussion instrument family.

Trends in Music Education

Music education is also similar to other disciplines. There are moments in history where individuals come together to assess the current state of their profession and propose changes that need to be made. Such a gathering took place in 1999 at Florida State University. The results of this meeting named the Housewright Symposium, concluded with the writing of the *Housewright Declaration*.¹⁰⁷ Music educator Eric Branscome states, "Particularly, university music educators must remain cognizant of developments in public school music education so future teachers are

¹⁰⁶ Matthew D. Luttrell, and Adam P. Lynskey. "Music Education and Mutually Beneficial Partnerships: Building a Model for Long-Term Professional Development." *School-University Partnerships* 11, no. 3 (Summer, 2018): 1-9

¹⁰⁷ Eric Branscome, *Vision 2020 and Beyond: Imminent Deadlines of the Housewright Declaration*, 71.

adequately prepared to face the challenges they will face upon entering the teaching workforce.”¹⁰⁸

Music Education researcher and advocate June Hinckley was the catalyst for many of these symposiums that took place. The following is from her introduction to her *Vision 2020* document:

As I traveled across my home state of Florida and our nation giving workshops, and as I prepared to become MENC president, I observed many imaginative practices and youngsters involved in making music in many different ways...Many situations I observed were very different, some were extremely different, and it was always a little disquieting. The constantly changing demography, the advanced information concerning how students learn, and the explosion of technological advances combined with the burgeoning choices within our society seemed to be having profound influences on music education. The changes necessitated by a rapidly expanding information base and a society where students do so many different things and learn in so many different ways were overwhelming. At times it left me breathless... I was sure that things would continue to change, and to change in ways far beyond our current understanding...It was clear that someone needed to look into our future- to look at what these changes would necessitate and what we as music professionals might do to ensure that future generations would continue to experience the deep joy that we know as practicing musicians. The more I thought about this, the more I became convinced that it was time, perhaps even past time, for something to be done.¹⁰⁹

University music education degree programs are the solitary path to teacher certification in states such as Georgia. Since universities are responsible for training and preparing new music teachers, a partnership “between school educators and college faculty should be formed to ensure that the music teacher preparation process addresses the actual needs of the teacher.”¹¹⁰ The questioning of the traditional practicum model of teacher education and its effectiveness is not something new. The 1990’s saw university music programs shift their focus to more professional

¹⁰⁸Eric Branscome, *Vision 2020 and Beyond: Imminent Deadlines of the Housewright Declaration*, 73

¹⁰⁹ June Hinckley, “Introduction,” in *Vision 2020: The Housewright Symposium on the Future of Music Education*, ed. Cliff Madsen (Reston, VA: MENC, 2000), 1-2.

¹¹⁰ Gerald Olson, et al, “Partnership and Process: Excerpts from the ‘Report of the Task Force on Music Teacher Education for the Nineties.’” *Music educators journal*. 73, no. 6 (1987): 51–55.

development-oriented training programs. These programs were focused on the development of the music educator at the novice level as well as the development of more experienced music educators.¹¹¹ These alterations were accompanied by a suggestion that fundamental changes could be made to the traditional music education program to allow future teachers to take control of their own learning and development as professionals.¹¹²

Trends in music education are similar to other professions. There are processes in place that individuals must follow to become proficient in their area of study. One must become a master of their craft to become certified to teach. Music education researcher Joshua Lindberg discusses some popular trends in music education in his doctoral study. He states, “The process of becoming a music educator varies depending on the preparation program one attends. Music education students have the option of a variety of in which program they attend, but the variation among programs may bring up questions as to which one will best prepare them to teach.”¹¹³ In a society where placing things on a fast track and a shorter timeline tends to be the focus, the process of earning a college degree or certification is not exempt from having to adapt to this trend. Individuals are now able to pursue a dual degree path at some universities where they can have the experience of music performance as well as a music education classes. In addition, some universities have students who will earn their education certification as a graduate level master’s degree. A good portion of these degrees do not contain discipline specific classes or classes dealing with specific pedagogy.¹¹⁴ In the state of Georgia, this route to certification allows

¹¹¹ Susan Wharton Conkling & Warren Henry, “Professional Development Partnerships: A New Model for Music Teacher Preparation”, *Arts Education Policy Review* 100, no. 4 (1999): 19.

¹¹² Susan Wharton Conkling, Henry, Warren. The Impact of Professional Development Partnerships: Our Part of the Story, *Journal of Music Teacher Education* 11, no. 2 (2022): 8.

¹¹³ Lindberg, “Am I Ready?,” 13.

¹¹⁴ Ibid., 14.

for an individual to enter the classroom on a master's level which is also higher on the teacher salary scale.

The issue of how to recruit new teachers to the profession is one that was discussed in scholarly meetings like the Housewright Symposium. In fact, statement number eight in the Housewright document directly pertains to teacher recruitment saying, "Recruiting prospective music teachers is a responsibility of many, including music educators. Potential teachers need to be drawn from diverse backgrounds, identified early, led to develop both teaching and musical abilities, and sustained through ongoing professional development. Also, alternative licensing should be explored in order to expand the number and variety of teachers available to those seeking music instruction."¹¹⁵ Branscome states that "the original justification for the need for alternative licensing programs was that working professionals who may demonstrate potential to become excellent teachers usually have financial responsibilities that deter them from returning to pursue teaching licensure through traditional means."¹¹⁶ While providing different certification routes to individuals might seem like a noble endeavor, the reality is that most alternate routes are shorter in length and might omit certain education courses that are vital to the success of the teacher. This, along with the constantly changing educational landscape, present challenges to institutions where [students or professors] might seek to provide various licensures.

The emphasis on marching band is a trend in certain regions that has worked its way up to the top of the priority list in many schools' music programs. This is especially prevalent in areas that place an emphasis in the entertainment value of the instrumental music programs.

¹¹⁵ Eric Branscome, *Vision 2020 and Beyond: Imminent Deadlines of the Housewright Declaration*, 83.

¹¹⁶ *Ibid.*, 84.

While this type of ensemble has always remained part of a well-rounded music program, the challenge lies in the educator's ability to not allow marching band to become the nucleus of their band program. About the role of marching band in school music programs, music educator Wayne Markworth states:

A balanced total band program has the concert band as the heart and foundation. The marching band, however, is a very important element and supports and enhances the goals of the program. Each school is unique with many variations in approach, goals, organization and emphasis. The foundation for all marching programs needs to be the emphasis on music education and the development of student members. Most marching bands function for a substantial part of the year, with rehearsals frequently beginning in the summer. Therefore the band director needs to approach it with a strong commitment to sound music education goals and not treat the marching band as something to endure until concert season begins.¹¹⁷

While Markworth's thoughts are in support of an emphasis being placed on marching band, he also shows an understanding that the concert ensembles are more important to the overall health of the program. When discussing teacher preparedness in the context of percussion education, the marching band activity is an aspect that cannot be completely ignored in the methods courses used to train future band directors.

Marching Percussion

All the major university music programs that were previously discussed have a marching band as one of their major ensembles. This is also the case for most, if not all, public-school band programs as well. The issue lies in the fact that none of the degree programs used for this study require classes on how to properly instruct this aspect of percussion. The issue becomes pivotal in the percussion instrument family because of how essential a marching percussion section is to the success of a marching band ensemble. Marching percussion utilizes both battery and keyboard instruments which are also found in a concert band. The difference involves the

¹¹⁷ Wayne Markworth, *The Dynamic Marching Band*, (Accent Publications 2008), 3.

construction of the battery instruments, implements employed, and the variety found in the rhythmic notation and interpretation.

Performing with a larger implement is necessary when playing marching percussion instruments. The more mass a stick or a mallet has, the more air that it can move through the instrument. Marching percussion battery instruments are constructed of heavier materials. These help the drum withstand the extreme environmental elements as well as produce a louder and darker tone. This contrasts the battery instruments found in a concert ensemble which are not constructed of durable materials. For example, the Yamaha MS-9414 marching snare drum is 14 inches in diameter and 12 inches in depth. It has a high-tension hoop to help it withstand the tuning demands of the modern marching activity and its shell is constructed of six plies of maple wood.¹¹⁸ In contrast, the Yamaha AMS-1460 snare drum has the same 14-inch diameter but is only six inches deep. The main difference is noticeable in the shell which is only 6.2 millimeters thick and is a hybrid of three different types of wood with no high-tension hoops on either the top or the bottom of the drum.¹¹⁹ If a band director has little knowledge about the construction of the battery percussion instruments as compared to the concert battery instruments, the director may not be able to select the correct heads or implements for each instrument.

The various interpretations of notated rhythms may be a challenge to educators who may not be familiar with these unique performance options. While the note values are similar between marching and concert percussion, the interpretation of ornamentations can be different to the untrained instructor. For example, many roll passages in marching percussion compositions are

¹¹⁸ “MS-9414 Series,” accessed May 28, 2023, https://usa.yamaha.com/musical_instruments/marching/drums/ms-9414/specs.html#.

¹¹⁹ “Hybrid Maple,” accessed May 28, 2023, https://usa.yamaha.com/products/musical_instruments/drums/ac_drums/snare_drums/absolute_hybrid_maple/specs.html#product-tabs.

largely based on an open double stroke. This is notated by placing a slash through the note stem which divides the note in half. The following excerpt from a session presented by drum corps educator Bret Kuhn at the Midwest Band Clinic in 2007 illustrates this embellishment. This open roll notation indicated by the slash mark is common in the marching percussion idiom.

Open or Double Stroke Rolls

- 1) Play in the center of the drum.
- 2) Higher stick height/ *mf* dynamic.
- 3) Less pressure in the fulcrum.
- 4) Wrist speed should remain constant between the taps and the double strokes.



Figure 5: Bret Kuhn. "Have No Fear! A Band Directors Guide to Marching Percussion." *Open or Double Stroke Rolls*.

The second half of each line in Figure 5 shows how the same roll would be notated using slashes and ties. These ornamentations are more present in concert literature but can be useful in a rudimental setting to better illustrate the space that a roll needs to occupy within the musical phrase. It is necessary for students to understand and properly execute both ways of notating such skill sets. This means that the educator must also understand the similarities and differences in notation between the concert and marching percussion settings.

The need for educators to have a working knowledge of percussion notation is essential to being able to develop players at all ability levels. University percussion educator Roger Braun states that "rolls present many challenges and can be a confusing issue to educators and

percussionists.”¹²⁰ In his presentation at the Ohio Music Educators Conference, he presents the following on the progression of teaching roll rudiments:

The roll types should be introduced to students in this order. The closed roll on snare drum will be the first roll that the typical percussionist will encounter in the school curriculum. The single stroke roll will be the next roll type required of the percussionist, through the addition of mallets, timpani, and other percussion instruments. Finally, the student will encounter more technical snare drum playing in a rudimental or marching style that will require the open roll. This order is also appropriate from a developmental standpoint. The closed roll, while quite demanding, does not require the speed of the single stroke and open rolls. It focuses more on control than speed. As the player's technical facility develops, the speed to play and control the single stroke and then the open roll will be possible.¹²¹

This progression is important especially when developing younger percussionists. Perhaps even more important that the progression of teaching roll rudiments is the interpretation of how to play the roll. The notation in Figure 3 illustrates a closed interpretation of roll notation in percussion literature. The basis of this method is the multiple bounce of buzz stroke which is indicated by the “Z” shape through the note stem. The closed notation does not change the name of the roll rudiments and maintains the five, seven, and nine stroke designations. These names are derived from the number of literal strokes that are used make up the roll when playing with an open interpretation.¹²² The use of the closed buzz stroke has its place in percussion literature by allowing the player to be able to create sustained sounds on the snare drum specifically. Its use also creates a more uniform and legato tone quality which tends to be used more in concert literature than a rudimental marching percussion setting.

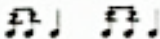


¹²⁰ Roger Braun, “Rudiment Handout PDF,” 11, <http://www.rogerbraunpercussion.com/uploads/2/6/6/9/2669991/rudiments.pdf>.

¹²¹ Roger Braun, “Teaching Total Percussion Through Fundamental Concepts PDF,” https://www.rogerbraunpercussion.com/uploads/2/6/6/9/2669991/omea_handout_2001.pdf.

¹²² Braun, “Rudiment Handout”, 12.

Short Duration Closed Rolls

Z= buzz stroke

26. Five Stroke Closed Roll	
	RLR LRL
27. Seven Stroke Closed Roll	
	RLRL LRLR
28. Nine Stroke Closed Roll	
	RLRLR LRLRL

Adding additional consecutive buzz notes prior to the end of the roll will expand the roll to the eleven, thirteen, fifteen, and seventeen stroke rolls (and beyond).

An essential practice approach is to alternate playing the roll and their base rhythms (using different numbers of repetitions of each).

The names five, seven, and nine are carried over from the terms for open (and single stroke) rolls. These closed rolls are not exactly these number of strokes though because of buzz stroke produces more than two notes.

Figure 6: Roger Braun “Rudiment Handout,” Short Duration Closed Rolls.

An open roll interpretation was illustrated in Figure 5. Figure 6 shows a more concise example of the use of the slash notation and how it manipulates the note value in which it is attached.

Rolls (8th-note)—A slash through a note means that the drum should be struck repeatedly at 8th note (quaver) intervals for the duration of the note. This is usually as a standard double stroke roll.

Rolls (16th-note)—Two slashes through a note indicate that the drum should be struck repeatedly at 16th note (semi-quaver) intervals for the duration of the note, creating a roll.

Rolls (32nd-note)—Three slashes through a note indicate that the drum should be struck repeatedly at 32nd note intervals.



Rolls (triplet)—If a number (eg 3 or 6) is placed above the notehead, the roll should be played as if it were a triplet or group of 6.

Rolls (on longer note values)—

The examples shown previously are all on a quarter note value. The slashes can be applied to any note value, and the roll should be played for the full duration of the note. For example, a half note (minim) with one slash requires four strokes. A dotted quarter note with one slash requires three strokes.

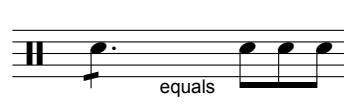
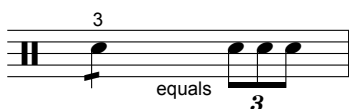


Figure 7: “Guide to Drum and Percussion Notation” Open Roll Slash Notation.

The top three excerpts in this example show how the slash notation is used to divide the quarter note in three different ways. The slash dictates that an even interval should be placed between the notes as they are played on the drum. One slash divides the quarter note into eighth notes, two slashes divide it into four 16th notes, and three slashes divides it into eight 32nd notes. The second half of Figure 4 shows less common ways that the slash can be used; however, it is still important to note that divisions are still at the same even intervals when played. This open slash notation finds its use predominantly in the marching percussion idiom due to the more rudimentary nature of the playing required for marching bands and drum corps.

Another issue that is not exclusive to marching percussion involves tuning. In a wind band setting, intonation is at the forefront of good tone production. It is part of the daily conversations due to its extreme importance in the development of both young and experienced players. Battery percussion instruments also have proper tuning ranges that can and often go unnoticed by band directors who are not percussionists.

Tuning ranges depend on the type of drum, the diameter and thickness of the shell, and the type of drumheads on the top and the bottom of the drum. The excerpt below from Kuhn's marching percussion clinic lays out a list of references for each type of drum. He also suggests proper head selection along with suggested intervals between each of the drums and he emphasizes the importance of tuning the drums daily like tuning wind instruments before each rehearsal. The importance of this connection between wind and percussion instruments is one that cannot be understated. Methods courses should dedicate multiple units on the proper way to tune each instrument as well as the importance of maintaining the same tuning range daily. The non-percussionist band director would directly benefit from the connection between their primary instrument and the percussion instruments they teach their students.

14" SNARE DRUMS (Remo White Max or Black Max Tops /Clear Ambassador snare bottoms)
 Top F-A
 Bottom B flat-D

TENOR DRUMS (Remo Suede or Renaissance Tenor Heads)
 6" shot drum C-F
 8" A flat-D flat
 10" E flat-A flat
 12" C-F
 13" A-D
 14" F –B flat

BASS DRUM (Remo Power Max Heads)
 16" A flat-C
 18" G flat-B flat
 20" E flat-G
 24" B flat-D
 28" F-A
 32" C-E

We usually keep a Perfect 5th between drum 4 and 5, and Perfect 4ths between the other drums. Remember we have a 4" size difference between every drum. I also recommend not going larger than a 28" bass drum with high school students.

THE IMPORTANCE OF TUNING

- 1) Helps the heads last longer by keeping them more in round with equal tension. Unfortunately tuning means higher to most and it should be about maintaining pitch.
- 2) You have the same sound on practice days that you have on show days. Imagine if the band only tuned for competition.
- 3) If you tune every thing different on the day of a show, the balance and blend of the ensemble will be totally different.
- 4) The feel of the drums to the players will not be the same as practice, causing them performance problems.

REMEMBER this is a starting point; find your sound for your group. Every great player on any instrument has his or her own sound. This is what makes art and music so individual and interesting. Enjoy the process.

Figure 8: Bret Kuhn, "Have No Fear! A Band Directors Guide to Marching Percussion," Battery Tuning Ranges.

When a teacher begins their career teaching percussion students, there will invariably be a time when they will encounter certain pitfalls that come along with teaching percussion. If the teacher is not properly advised and equipped to navigate these challenges, then it could create an environment that is not conducive to learning. In 1993, percussionist Robert Snider published a concise chart of common problems on the Percussive Arts Society website. Issues with instrumentation as well as implement choice were included. Figure 4 shows an expert from Snider's chart.

COMMON PROBLEMS

PROBLEM	IS CAUSED BY	WHAT TO DO
Uneven snare drum sounds	1. One stick hitting near the center of the drumhead and the other hitting near the edge 2. One hand playing from a different stick height than the other 3. Cracked and/or taped sticks	1. Align the drum so the snare strainer faces player's belt buckle and play "over the snares" with the sticks the same distance from the edge and striking within one half inch of each other 2. The height of both sticks should be the same unless accents or embellishments are being played. 3. Replace sticks.
Snares buzzing when drum is not being played	Snares left on during rest periods	Release snares whenever possible to avoid sympathetic vibrations.
Thin sound coming from a well tuned snare drum	Sticks too light and thin	Use snare drum sticks of 5A weight or more for general performance
Mallet parts not heard clearly	Mallets used are too soft or light	Try the following types: Bells—hard plastic (Musser M-5) Xylophone—hard plastic or hard rubber (M-5 or M-4) Marimba—semi-hard yarn (M-7) Vibes—hard yarn (M-6).
Mallet parts are played correctly but tones are not heard	Striking the bar over the nodal points (over the "strings")	Strike near the center of the bars and/or at the extreme near edge of the "black keys."
Chimes not heard through full band passage	Chimes sounding louder near player and not projecting to audience	In any passage above a <i>mezzo-forte</i> , perform the part at least one dynamic stronger.
Crash cymbals and bass drum don't enhance a full ensemble entrance	Dampening the sounds before the ensemble release—often due to incorrectly notated parts	Encourage players to match the attack and release of the ensemble, regardless of written note values.
Certain percussion instruments lack their characteristic sound	Students don't have concepts of the sounds the percussion instruments should produce	Imitate the following sounds: Bass drum—boom (not thud) Cymbals—crash (not pow) Triangle—ding (not clang) Tambourine—wild folk dancers Xylophone—dancing skeletons Bells—church handbells Chimes—huge church bells.

Percussion Section Organization Page 3Percussion Section Organization Page 2

Figure 9: Robert Snider, "Percussion Section Organization," Common Problems

The common problems presented in this figure are the more common of the ones included. Understanding what causes uneven drum sounds or why certain instruments are not producing a characteristic sound is key to being able to develop a percussion section that properly supports an ensemble. For instance, in the "caused by" section in the last row of the table, it states that "students don't have concepts of the sounds the percussion instruments should

produce.”¹²³ If the teachers are not well versed in not only what characteristic sounds should come from certain percussion instruments, and how to achieve those sounds, then the students will be lacking a vital foundational piece to their percussion education.

The logistics of setting up and managing a percussion section in a concert band setting can also be a daunting task if the educator does not possess prior knowledge. Snider suggests organizing the section into five areas which he labels “performing stations.”¹²⁴ Snider also states “This setup will work well for performance of standard percussion ensembles and, when set within a band or orchestra, will allow for good ‘ensemble’ and little movement pieces.”¹²⁵ The issue of set up and movement of players within a concert work is one of importance since percussion literature will often contain multiple instruments on the same part. Figure 5 illustrates this ideal setup. While there are many variations of this setup, information such as this would be beneficial to include in the percussion methods course curriculum at the university level.

¹²³ Robert Snider, “*Percussion Section Organization*,” *Common Problems*, 2.

¹²⁴ *Ibid.*, 1.

¹²⁵ *Ibid.*

PERCUSSION SECTION ORGANIZATION

Organize the percussion section into five areas. Each area may consist of several “performing stations.”

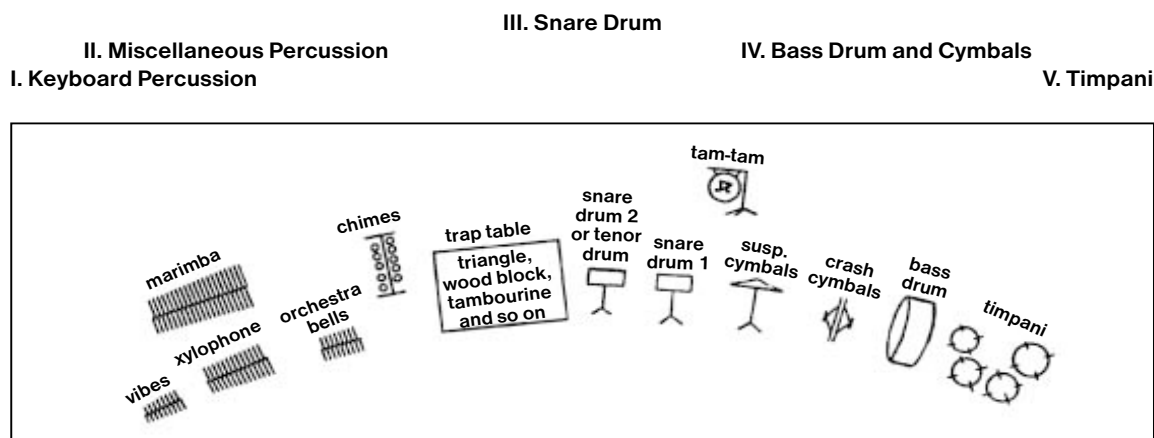


Figure 10: Robert Snider, “Percussion Section Organization,” Setup.

Percussion educator Stephen Hemphill found similar issues to Snider’s in school percussion sections. He made several observations in his research that further support the idea that percussion methods courses are not teaching the skill sets necessary to develop percussion students. Hemphill first observed that the use of improper mallets and stick angles were due to instruments being set at the incorrect playing height for the player.¹²⁶ Problems with stroke such as using too much arm and downstroke playing were also noted as being repeatedly present in music classrooms.¹²⁷ These issues with stroke and approach that Hemphill observed shows a lack of fundamental knowledge that is being taught to the younger players. Issue like this, if not addressed will continue to compound on each other and create much larger issues as the player continues in their program.

¹²⁶ Stephen Hemphill, “Common Technical Problems with Young Percussionists,” *The Instrumentalist* 56, no. 4 (Nov 2001): 56-58.

¹²⁷ Ibid.

Percussion educator and researcher Kimberly Burdett states the following regarding the possible shortcomings of percussion methods courses:

Beyond the published information regarding problems with percussion education in the schools, personal experiences and observations have shown a need for improved percussion methods instruction. Throughout my professional teaching career, I have continued to observe students at all levels struggling with the same aspects of technique and performance from year to year and school to school. Fundamentals such as the function of grip and fulcrum have not been properly addressed and numerous flaws leading to poor execution has been observed. Many young students lack what is commonly referred to as “chops;” they have not developed strength or control and therefore do not have the skills to play rapid or complicated passages.¹²⁸

Burdett continues that “developed musicianship in the percussion section seems almost non-existent, as consistently poor sounds are achieved.”¹²⁹ These bad habits and improper technique is learned, and it stands to reason that this comes from the instruction that the students are receiving from their teacher. The teacher, however, can only be expected to utilize the knowledge that they have been given in their training process. If the percussion methods courses are not including units addressing the above issues, then this is a problem that will not be easily solved.

Music educator and researcher Clifford Madsen wrote the following on trends in music education:

In the *Contemporary Music Education* book written years ago, I wrote an essay describing the ultimate goal of education as having two somewhat mutually exclusive goals: one to acculturate, the other to lead the culture forward. Obviously, this situation presents some curricular difficulties across the entirety of education, including music education. I also advanced the axiom that anything included within the same time-frame necessarily excludes other aspects that are not included. Time is the only constant. So, as we have entered the year 2020 it seems appropriate to assess, and perhaps reassess, how different music education is now compared to then.¹³⁰

¹²⁸ Kimberly Burdett, “A Review of Literature and Texts Relating to the Percussion Methods Course Including a Proposal for a new Text to Meet Concerns About Course Content and Structure,” (D.M.A. diss., The Ohio State University, 2007), 12.

¹²⁹ Ibid.

¹³⁰ Clifford Madsen, “Reflecting on Past, Present, Future: The Vision 2020 Report for Music Education, *Contributions to Music Education*, Vol. 44 (2020), 23.

Reassessing the effectiveness of the status quo in music education is essential to further progress being made towards developing a curriculum that best prepares individuals to enter the music classroom. Institutions that can attempt to break from the traditional methods used in music teacher education, might create a path to the classroom that may be more personal to the student. Conway believed that when students are given a choice in the learning process that they tend to “rise to the occasion and accomplish quite a lot.”¹³¹ This collaboration and sense of personal autonomy could help the recruitment and the overall success of new music educators.

Curriculum Development

When looking at all the previously mentioned issues and the current state of the methods courses, one must analyze how the curriculum is being developed and what exactly is being taught.

Conway states the following regarding curriculum development:

What is Taught? One of the issues that must always be considered when writing curriculum is how to assure that it will be implemented by music teachers. Although this is challenging, if curriculum writing is tied closely to teacher in-service education, there is a better chance that teachers will implement the ideas suggested in the document. Also, if teachers are part of the development process, there will be healthy discussion regarding teaching, which will affect what is included in the document. There will be a disconnect between the written document and what is taught if teachers are not part of the curriculum development process and if they are not given adequate time and in-service education for trying new ideas suggested by the curriculum.¹³²

Perhaps the most compelling piece to this statement is that teachers should be involved in the curriculum development process. The partnership and collaboration between the universities and the teachers who are currently in the classroom is essential to the development of a curriculum

¹³¹ Colleen M. Conway, *Teaching Music in Higher Education* (New York: Oxford University Press, 2020), 174.

¹³²Colleen Conway, "Curriculum Writing in Music." *Music Educators Journal* 88, no. 6 (2002): 54-59, <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/curriculum-writing-music/docview/197185896/se-2>.

that would be applicable to preservice teachers. Conway goes on to say that “one of the greatest difficulties for many teachers writing a music curriculum is where to start.”¹³³ This starting point can be the gathering of current methods course requirements and curriculum on a national scale.

If developing an effective curriculum is the goal, then alignment with national and state standards is essential. It is the job of the university to train teachers to be successful in the classroom upon graduation. A collaborative approach to continuing the development of methods course curriculum, would need to begin at the local level. Examining the curriculum in context of the local state standards would then allow the subject matter experts to connect where local standards align with national standards. This process, however, is not one that guarantees a successful outcome. Many other factors can affect the implementation of any changes whether they are small or large. Conway maintains that time constraints and the lack of certain levels of expertise on the part of the teacher can have a negative effect on any curriculum change.¹³⁴ Issues such as these should be considered when looking at how the university prepares future educators.

Regarding the development of new curriculum music educator Janet Barrett states, “the complexity, diversity and ambiguity of postmodern curricular discourse can overwhelm teachers and professors alike, prompting us to search for some kind of compass or global positioning system to maintain our balance.”¹³⁵ This search for a guide in the music community does not always point teachers and professors in the same direction. Due to this misdirection, there can often be a disconnect between the university and the public school system. The success of both

¹³³ Colleen Conway, "Curriculum Writing in Music." *Music Educators Journal* 88, no. 6 (2002): 54-59, <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/curriculum-writing-music/docview/197185896/se-2>.

¹³⁴ Ibid.

¹³⁵ Janet R. Barrett, “Graduate music education as a site for reconfiguring curriculum development,” *Research Studies in Music Education* 31, no.1 (2009): 12, <https://doi.org/10.1177/1321103X09103625>.

sides, however, is directly dependent on one another. Without the input of current educators in the classroom, the development of new curriculum at the university level is conceptual at best. There must be a collaborative effort made to first assess the effectiveness of the current methods course curriculum.

Sensible reasoning suggests that a quality teacher education program should be directly correlated to the quality of the teacher educators.¹³⁶ If this is accurate then the development of the teacher education programs should include the training of not only future educators, but those who responsible for teaching them how to instruct. This is an aspect of the university music department that is seldomly refined. How can a professor effectively teach a person to teach when they may have little to no significant experience in the classroom themselves? This lack of real classroom experience can lead to a curriculum that is disconnected form the ever-changing public educational landscape.

The education system today is becoming increasingly more scrutinized with public confidence waning every day. This, along with high stakes testing and accountability makes the education profession one that is constantly changing. The music classroom, while only recently considered in the discussion of academics, is not exempt from the effect of these changes. This makes it even more imperative that the training of new teachers be as relevant as possible. The aim of sweeping policy changes in education are to “ensure that all students attain high levels of academic achievement.”¹³⁷ This can be at the expense of the teachers who are tasked with implementing new policies within the classroom settings.

¹³⁶ Lin A. Goodwin, Laura Smith, Mariana Souto-Manning, Ranita Cheruvu, Mei Ying Tan, Rebecca Reed, and Lauren Taveras. “What Should Teacher Educators Know and Be Able to Do? Perspectives From Practicing Teacher Educators.” *Journal of Teacher Education* 65, no. 4 (September 2014): 284–302. <https://doi.org/10.1177/0022487114535266>.

¹³⁷ Christopher Peirce Brown, “Children of reform: the impact of high stakes education reform on preservice teachers,” *Journal of Teacher* 61, no. 5 (2010): 477, <https://link.gale.com/apps/doc/A250470340/BIC?>

Chapter Summary

There has been a historical trend among music educators that many of the issues that might have a negative impact on the profession can be addressed with a one-time solution.¹³⁸ This mindset can apply not only on the wide perspective but the micro level as well. Efforts to make substantial changes in the curriculum may not always succeed due to the unique situations present in each instrument family. The percussion family is one that is multifaceted where there is not an efficient way to cover all the aspects of playing percussion adequately and fully that a teacher must teach their students. A change in approach to percussion methods courses can more effectively serve individuals who are aspiring to teach developing students.

Looking at the trends in the music education classroom, along with establishing a clear picture of how a well-rounded band program may appear provides a priority list that can be used to develop effective methods courses. It can be a daunting task to think that one can anticipate all the issues that might arise when teaching all levels of percussionists. Altering the allocation of time spent on various aspects of percussion methods courses may allow teachers to deeply explore the subject matter. The reality is that what might provide a solution to the current problem might not apply in the future due to the ever-changing educational landscape in music.¹³⁹ Learning how to think independently and how to effectively solve problems are invaluable skills for the music education student.¹⁴⁰ An educator, especially a first-year teacher, must possess these two skills. It is the university's responsibility to help teach and develop these skills in perspective teachers. While music theory, history, or ensemble playing is important in the

¹³⁸ Eric Branscome, *Vision 2020 and Beyond: Imminent Deadlines of the Housewright Declaration*, 85.

¹³⁹ *Ibid.*, 85.

¹⁴⁰ Conway, *Teaching Music in Higher Education*, 175.

development of a music educator, these aspects alone might not be able to fully prepare students to teach in a music classroom.

CHAPTER THREE: METHODOLOGY

Throughout one's college education, instrumental music education students are required to take methods courses on every instrument family since they need to have experience with all instruments in the traditional music program. Most of these instruments are similar in approach except for percussion instruments. The percussion instrument family is much larger in number and each percussion instrument has its own proper technique required to achieve proper tone production. This specifically creates an issue when developing the methods courses used to train non percussionist band directors to teach this idiom. One cannot expect to cover all the intricacies in the percussion family, so a change in approach must be taken to make sure that new teachers enter the classroom fully prepared so that may teach all levels of percussion students. This chapter includes the methodology and approach used for this study as well along with the research design, procedures, and methods used for data analysis.

Research Design

The focus of this study was to determine how prepared new teachers felt they were to teach percussion students. Since the answer to this question was a matter of individual opinion and it takes place in what would be considered their natural setting, it was determined that a qualitative research design was most appropriate for this study.¹⁴¹ Education researchers John and J. David Creswell describe qualitative research as “purposeful sampling, collection of open-ended data, analysis of text or images (e.g., pictures), representation of information in figures and tables, and personal interpretation of the findings.”¹⁴² Qualitative research is focused on

¹⁴¹ John W. Creswell, and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 5th ed. (Los Angeles: SAGE Publications, 2018), 295.

¹⁴² *Ibid.*, 39.

participants perceptions and experiences.¹⁴³ This type of research is also “focused on the process that is occurring as well as the outcome.”¹⁴⁴ In this study, the individual opinions of the participants experiences in music education were gathered. Due to the open-ended nature of the questions, a survey format was used to help construct a general picture of how prepared these music educators felt they were to teach percussion students.

The literature reviewed in Chapter Two serves as a foundational piece to illustrate the need for this type of study. Utilizing current music education degree requirements shows what is being required of music education students who are currently going through the preservice teacher training process. Identifying aspects of percussion instruments that are unique to the idiom, is essential to understanding where the possible challenges could be for non-percussionist educators. The mixture of the current music degree curriculum previously conducted scholarly research studies, and current industry instrument construction and notation standards, may help to better understand changes that need to be made to the teacher training process at the collegiate level.

Research Questions

Creswell states that “in qualitative research, we see major characteristics at each stage of the research process.”¹⁴⁵ Identifying and exploring a central problem as well as using existing literature to help identify the problem and provide justification for research centered around the

¹⁴³ Creswell, *Research Design*, 278.

¹⁴⁴ *Ibid.*

¹⁴⁵ John W. Creswell, *Educational Research: Planning, Conducting, and Evaluating Quantitative and Qualitative Research*, (Boston: Pearson Education, 2012), 26.

problem are driving factors for a qualitative study.¹⁴⁶ The subsequent answers to the following research questions help provide a glimpse into the perceptions of how prepared music educators, who are currently in the classroom, feel to teach percussion students.

Research Question One: In what ways are the university percussion methods courses in the state of Georgia preparing new teachers to effectively provide instruction to developing percussionists?

Hypothesis One: The university percussion methods courses in the state of Georgia may not be effectively preparing new teachers to provide instruction to developing percussionists by not spending adequate time on proper pedagogy, technical training, and proper materials.

Research Question Two: In what ways may new music educators in Georgia feel underprepared to teach percussion students within the band program?

Hypothesis Two: New music educators in Georgia may feel underprepared to teach percussion students within the band program by not being able to demonstrate the basic percussion instruments found in the wind band setting, as well as in their knowledge of proper equipment and materials. New music directors might also feel underprepared to manage the logistics of a percussion section as it pertains to the selection and programming of concert literature.

Participants

John Creswell states that in “qualitative research, we identify our participants and sites on purposeful sampling, based on places and people that can best help us understand our central

¹⁴⁶ John W. Creswell, *Educational Research: Planning, Conducting, and Evaluating Quantitative and Qualitative Research*, (Boston: Pearson Education, 2012), 26.

phenomenon.¹⁴⁷ The selection of participants was conducted using Creswell's idea of purposeful sampling which is when researchers intentionally select individuals and sites based on how "information rich" they are.¹⁴⁸ It is common that a sample size be smaller size in a qualitative study. This is because "the overall ability of the researcher to provide an in-depth picture diminishes with the addition of each new individual or site."¹⁴⁹

Anonymous participants were the subjects in this study. They had to be current music educators in the state of Georgia as well as be in there first three years teaching experience in the state. This time frame was selected to maintain a smaller and thus more purposeful sample size. The three-year timeline also helps to ensure that the participants are close enough to their degree completion, that the knowledge gained would still be the foundation of their teaching. Anything outside of this short period, there would possibly be techniques learned from ongoing professional development. This could make it hard for participants to answer the survey questions accurately based on what they learned in their music education degree programs. Surveys were sent out to all music educators in the state with the guidelines for participation attached to the sent document. No incentives were provided to individuals and participation in the study was completely voluntary.

Setting

The study took place on the Google platform in the form of a Google Form. The Google platform was used due to the security aspects that the platform has in place for data gathering

¹⁴⁷ Creswell, Educational Research, 205.

¹⁴⁸ Ibid., 206.

¹⁴⁹ Ibid., 211.

such as this. The questionnaire was formatted in such a way that it would be easily accessible and completed on both mobile and desktop interfaces. The sharing settings were created in such a way that anyone could complete the form whether they had an account with Google or not. The form was made available for study participants to begin responding on June 9, 2023, and was available for the following seven days. The responses to the survey were more than adequate in number, even in leu of most educators being on summer break throughout the state.

Procedures

In qualitative interviews or questionnaires, it is best to use open-ended questions.¹⁵⁰ By doing this, it allows participants to be able to “best voice their experiences unconstrained by any perspectives of the researcher or past research findings.”¹⁵¹ For the survey used in this study, a combination of open-ended multiple-choice questions and questions on a Likert scale were utilized. There is an advantage of using both open and closed-ended questions. The advantage lies in that closed-ended responses can help produce useful information to support theories and concepts that are found in the existing literature.¹⁵² The responses to the open-ended questions can help provide reasoning for the responses gathered form the closed-ended questions.¹⁵³ Creswell maintains that there are disadvantages to using this type of questioning including varying lengths in responses as well as a possible disconnect from any context.¹⁵⁴ In all, there were a total of three questions that incorporated a Likert scale (eg., not prepared, somewhat

¹⁵⁰ Creswell, *Educational Research*, 218.

¹⁵¹ *Ibid.*

¹⁵² *Ibid.*, 220.

¹⁵³ *Ibid.*

¹⁵⁴ *Ibid.*

prepared, neutral, prepared, very prepared). Four questions were open-ended in that they required a response other than just a 'yes' or a 'no.' Finally, the remaining questions involved a dichotomous response. The use of questions such as these provided a way to easily gather and analyze the data. In this dichotomous response type question, it does not allow for the respondent to give greater detail in their answer.

Data Analysis

When analyzing the data gathered from the responses to this survey questionnaire, there were two types of techniques that were deemed appropriate. A mixture of descriptive statistics and thematic analysis were used to analyze the outcomes of the surveys. Descriptive statistics “are used to summarize and describe numerical data gathered in quantitative research.”¹⁵⁵ This data can come from several sources including questionnaire responses.¹⁵⁶ In this research study the use of a Likert scale on select questions required the participant to select an answer on a scale of 1 (not prepared or no time spent) to 5 (very prepared or significant time spent). The researcher was able to summarize the most “representative or most typical single value” by determining the mean, median, and mode of a distribution.¹⁵⁷ The numerical response provided a data point to better understand the participants opinion about the inquiry. The free response questions in the survey, constituted the need for a Thematic analysis. The answers to each of these questions were carefully examined for similarities. These commonalities included but were not limited to word choices and subject matter. From these responses and the structure of the analysis a

¹⁵⁵ Peter Miksza, *et. al*, *Music Education Research: An Introduction*, (Oxford University Press 2023), 284.

¹⁵⁶ Ibid.

¹⁵⁷ Ibid., 289.

narrative was revealed that told a clear story of how prepared the participants felt they were to teach percussion students.

Chapter Summary

The goal of this study was to seek ways to improve the training provided to new teachers when it comes to percussion students. Bruner states that “The first object of any act of learning, over and beyond the pleasure it may give, is that it should serve us in the future. Learning should not only take us somewhere; it should allow us later to go further more easily.”¹⁵⁸ Through the response data gathered in the process of this study and examining the current percussion methods course curriculum, a clearer image of the state of percussion education training was attained. The individual responses from current music educators may help the researcher uncover common themes that answer the research questions. The journey to discovering what is and is not effective in the training of percussion educators may have a positive effect on the future for music teacher education across all disciplines.

¹⁵⁸ Bruner, “The Process of Education,” 48.

CHAPTER FOUR: RESULTS

It is a priority to ensure that the quality of education percussion students receive in the classroom is at the highest level. The current educators in the music classroom must be trained in such a way to where they feel adequately prepared to teach their percussion students once they enter the music classroom. This chapter contains an analysis of the survey question responses as they pertain to the research questions. The results involving research question one are broken down by institution and provides a clear picture of what is currently being taught in university music programs. The survey results were gathered and analyzed to provide an adequate answer to research question two. This chapter is organized into three parts: research question one, research question two, and finally a discussion of the relationship between the current curriculum in comparison to the survey answers.

Research Question One

When looking at the current requirements for music educators who are pursuing a music education degree, four institutions were highlighted. The first research question asks: In what ways are the university percussion methods courses in the state of Georgia preparing new teachers to effectively provide instruction to developing percussionists? This question was seeking to discover what current requirements were in place for future educators as well as the amount of time spent in the respective classes. Special interest was taken in the area of percussion methods. While this does not provide specific analysis of each unit taught within the classes, it provides an overarching view of how equitable the course work is divided. The first hypothesis provides a less than favorable response to the question: The University percussion methods courses in the state of Georgia may not be effectively preparing new teachers to provide

instruction to developing percussionists by not spending adequate time on proper pedagogy, technical training, and proper materials.

The University of Georgia

The University of Georgia is the largest university in the state and boasts the largest school of music enrolment numbers of the institutions examined in this study. When analyzing the degree requirement for music education certification, it was found that the time spent on methods courses was minimal. Students were required to take one methods course per semester with the exception being their final year of study where they were not required to take any. Each one of the methods courses are one credit hour, with a full suggested class load being seventeen hours. This means that methods courses are only approximately 5.88% of a music students class load per semester. Students are also allowed a certain level of autonomy when choosing which methods courses that they take. This does not guarantee that they will take the appropriate percussion methods course during their time in the program. These numbers were similar between students that were pursuing the music education degree with an instrumental focus and those that were pursuing the degree with a choral focus. UGA was by far the more comprehensive program and did not designate a instrumental or vocal music track within their degree program.

Georgia State University

Georgia State University provided the most clear and concise course of study of all the institutions used in this study. The programs approach to training music educators is also different in that it does not allow as much freedom of choice when it comes to the methods courses that are required for the degree. Like UGA, each methods course is worth one credit hour. This means that the percentage of the class load per semester is the same. The difference is

that GSU dictates which methods courses a student must take, which guarantees that a percussion methods course is included in the scope of the degree. Students are also required to take courses which teach best practices of how to teach percussion and wind players at all levels. This class sets GSU apart from the others as well. GSU was one of the institutions that provided a different course of study depending on whether a student was involved in instrumental music when compared to vocal music. The vocal music track eliminated all the methods course requirements for the music education degree but did contain a large amount of piano proficiency courses.

Georgia Southern University

Georgia Southern University requires a similar number of methods courses as the other universities examined in the study. Like Georgia State, GS dictates which methods courses are taken within the degree process. Dictating which methods courses are required also guarantees that all music education students are receiving a percussion methods course at some point in their training. These methods courses focus on ensemble development in instrumental classrooms, as well as covering instructional and rehearsal techniques.¹⁵⁹ It was not determined how this was divided into individual unit lessons. In the choral track at GS, there were only two classes that focused on instrumental music methods. Each one was a semester long and was a broad overview of the different instrument families. The first of which included woodwind and string instruments, while the second included the brass and percussion instrument families. Like the previous institution, the instrumental methods courses were replaced with piano proficiency requirements.

¹⁵⁹ “Music Education-Instrumental Concentration, B.M.”

Berry College

The smallest of the institutions utilized in this study was Berry College. It was interesting to note that despite its size and enrollment disparity, the emphasis on methods courses is significantly higher than the much larger universities. The course credit hours at BC were each worth two hours of the suggested full load making the methods courses 11.76% of the total class load each semester. While this is a small percentage increase, it demonstrates a different overall focus and approach to training future music educators. This, however, was not the case in the vocal track at BC. If a student is pursuing a music education degree with a concentration on vocal music, the methods course requirement is significantly less than that in the instrumental music track. BC only requires students in the vocal track to complete one course that is an overview of all brass, woodwind, percussion, and stringed instruments. This course is only for one semester and is the only requirement of its kind within this track of the music education degree for vocal music students.

Research Question One Summary

The results of examining the existing course of study in four of the most prominent schools of music in the state of Georgia, showed that there is a need to increase the percentage of time spent in methods courses. This is evident in the weight that is placed on each class when compared to a total class load. With such a small time spent on instrumental methods and only one class specifically dedicated to percussion, it stands to reason that there is not adequate time being spent teaching music students about the percussion instrument family. Having a larger percentage of time spent on the methods courses would provide the opportunity to expand the amount of information that is conveyed which would have a direct effect on the knowledge gained.

Research Question Two

The second research question explores the practical application of the knowledge gained in the methods courses. This specifically focuses on the individual teacher by asking: In what ways may new music educators in Georgia feel underprepared to teach percussion students within the band program? The second hypothesis presents an unfavorable response to the question: New music educators may feel underprepared to teach percussion students within the band program by not being able to demonstrate the basic percussion instruments found in the wind band setting, as well as in their knowledge of proper equipment and materials. The hypothesis also adds that new educators might also feel underprepared to manage the logistics of a percussion section as it pertains to the selection and programing of concert literature. Feedback from the surveys provides insight into this inquiry.

Methods Course Requirements

Questions four and five in the survey asked the participants how many percussion methods courses were required in their degree process as well as what amount of time was spent on various aspects of percussion. Of the total respondents 90% were only required to take one percussion methods course during their four-year degree. These individuals were all non-percussionists and listed other wind instruments as their primary instrument. The remaining 10% of respondents were percussionists and were required to take more percussion classes than the non-percussion playing individuals.

Question five of the survey asked what amount of time was allocated to marching percussion within their percussion methods courses. This was an important part of the survey process as marching percussion is a large portion of the modern band program. The responses to this question were constructed with a Likert scale where 1 represented 0-3 class sessions and 5

represented 10 or more class sessions. The overwhelming majority of respondents fell into the 0-3 class sessions category. This created a parallel response in question eight which asked which aspects of teaching percussion the respondents felt prepared to teach. 85% of the responses mentioned something other than marching percussion in answer to this inquiry. This percentage also carried over into the response to question nine which asked what the respondents did not feel adequately prepared to teach with the responses again running parallel to the previous question. It was evident that marching percussion was not a focus in percussion methods courses creating a knowledge gap in the participants.

Preparedness

The participants in this study were all within their first three years of professional classroom experience. This was important in determining the effectiveness of the percussion methods courses as they were not too far removed from their undergraduate experience. Seven of the ten survey questions were open ended which allowed the respondents to give meaningful thoughts on the inquiries. All of the respondents expressed that there were aspects of teaching percussion that they felt underprepared to teach. Of the total responses, 75% felt that insufficient time was spent in their percussion methods courses on pedagogy and even less time was exhausted on marching percussion pedagogy. This creates a knowledge gap that can have a negative effect on new teachers' ability to develop and maintain this part of a percussion program.

Research Question Two Summary

Chapter Two provides a discussion about the importance of marching percussion in the overall comprehensive band program. Because of marching percussion being an integral part of the band experience, it is evident that the percussion methods courses should also align with

more realistic classroom scenarios. The overwhelming majority of survey responses dictated that marching percussion was rarely discussed in their training process which led to them feeling underprepared to manage the many details in a marching percussion program.

Chapter Summary

The results of this survey and the examining of current university methods course requirements warrants the need for a refocusing of what is required in a music education degree. The traditional structure of a music education degree requires methods courses be taken, but only one per instrument family (brass, woodwinds, percussion, strings). While historically this has been the requirement for music educators, it does not necessarily reflect a model that is the most effective for the modern music classroom. The survey results speak to the current population of new music educators being unready to teach their percussion students. A restructuring of percussion methods courses that aligns with current educational standards and real-life classroom scenarios would help ensure that new teachers were able to adequately service their percussion students as well as provide quality instruction for a well-rounded and comprehensive band program.

CHAPTER FIVE: CONCLUSION

This final chapter discusses the findings of the study within the context of how well the current percussion methods classes are preparing teachers to teach percussion students. Bruner's idea that learning should serve the learning in the future and that it should allow the learner to go further served as a foundational concept in the structuring of this research study.¹⁶⁰ More often, music educators are placed in charge of a band program where they are the sole provider of instruction. This means that teachers must have, at minimum, a working knowledge of both wind and percussion instruments. Individuals who are not percussionists by trade are at a disadvantage when it comes to teaching percussion students. This chapter looks to further solidify the areas of percussion that should be included in college level methods courses. The discussion consists of a summary of the findings from the survey results and the gathering of the courses of study. This then leads to the significance of the results as well as possible research limitations, and recommendations for further studies. A conclusion will be included at the end to bring the project to a close.

Summary of Findings

The courses of study from the universities sampled were the first step in answering the research questions. The first research question was seeking to discover what was currently being required of music students in terms of methods courses. Most of the process of this research study was qualitative in nature. There was, however, a descriptive component in the gathering of the survey results. The findings from the gathering of the existing courses of studies, at select universities in the state of Georgia, supported the first hypothesis by showing that there is little emphasis placed on methods courses. The findings also showed that there are different

¹⁶⁰ Bruner, "The Process of Education," 48.

approaches to the course offerings, depending on the university. Research question two sought to find out how underprepared new music educators in the state felt to teach percussion students. The outcomes of the survey responses received supported the second hypothesis by confirming that new music educators in fact did not feel adequately prepared to teach and develop percussion students. The literature reviewed in Chapter Two shows that the nature of the percussion instrument family is far more vast and unfamiliar when compared to that of most wind instruments.

Marching Percussion Focus

Two of the survey items revealed that percussion methods courses at the college level were not spending time on marching percussion. More than 80% percent of the respondents stated that they did not receive enough time learning about the marching percussion aspect of a band program. This is an issue when new teachers enter a high school teaching position because most high school band programs have a marching band component. The concern of percussion methods courses and their effectiveness has been a point of discussion for quite some time. In 1978, Percussionist Donald Gilbert published an article about percussion classes at the university level in which he presented three reasons for the inadequate training of music teachers to teach percussion. These three reasons include: “too much focus on marching percussion, non-percussionists teaching the course, and instructors who are percussionists but have little to no public-school experience, leaving them unaware of the needs of the school music educator.”¹⁶¹ The results of this study show that there is no longer too much emphasis being placed on marching percussion. The last point presented by Gilbert, however, is an issue that is still of concern. Percussion methods courses must teach the skill sets that are applicable to the current

¹⁶¹ Donald Gilbert, “Class Percussion in the University – Its Function,” *Woodwind World, Brass and Percussion* 17, no. 3 (May-June 1978): 30-31.

state of the music classroom and if university professors have little to no experience in the classroom, then it can create a percussion methods course that is not useful to new music teachers.

Learning Through Experience

Markworth's idea of developing the total band program places the marching band properly in its place as a tool to teach the skills needed for the whole program.¹⁶² The marching band, however, in Georgia has found its way to the top of the priority list for public-school band programs. The issue with this being a current trend in band programs, is that it makes the developing of well-rounded percussion students more difficult. Using marching band as a tool to introduce concepts to percussion students can be effective if the students are able to learn how to properly play a more diverse set of percussion instruments. Marching band needs to be a focus in percussion methods courses, but it cannot be the only focus.

Percussion educator Anthony Cirone maintains that students in a percussion methods course would best benefit from spending time playing the percussion instruments.¹⁶³ He believed that methods courses should teach the students how to play the instruments that they were going to encounter in the music classroom.¹⁶⁴ The results of the surveys received show that new teachers do not feel adequately prepared to teach their percussion students. Perhaps an emphasis being placed on providing teachers in training the kinesthetic experience of playing the percussion instruments would help them be able to understand how to properly teach others.

¹⁶² Markworth, *The Dynamic Marching Band*, 3.

¹⁶³ Anthony J. Cirone, "The Percussion Methods Class," *Percussive Notes* 21, no. 5 (July 1983): 55.

¹⁶⁴ *Ibid.*

Cirone states that if students “heard the proper sounds from the instruments and now can demand the same from their students.”¹⁶⁵ He also believed that a quality textbook that could be useful beyond the course was an essential aspect of effect percussion methods courses.¹⁶⁶

Percussion educator and researcher Kimberly Burdett stated the following about the idea of experiential awareness:

Percussionists face a disadvantage other beginning instrumental students do not from the very first day they are introduced to the instrument. Unlike their wind and string counterparts, the percussionist is physically disconnected from the instrument being played. They cannot feel the instrument keys or strings with their fingers and the vast majority of the percussion instruments young players are introduced to are played using an intermediary implement to produce sound. The spacing of keys, valves, and strings remains constant with wind and string instruments; each time the instrument is brought to the body everything is in the same position. The height of some percussion instruments, as well as the distance and position in relation to the body, must be considered and reset each time the percussionist sets up to play.¹⁶⁷

The idea of a percussionist being disconnected from their instrument is one that can prove to be an educational roadblock for teachers in the classroom. This is especially evident when the teacher has not been properly trained on which implements are acceptable and which are not. One might become very overwhelmed when trying to navigate the vast world of percussion sticks and mallets. Because of this, the percussion methods courses need to have more focused time spent on implement selection just as much as the subject of pedagogy.

Chapter Two outlines the aspects of teaching and playing percussion that are unique to the instrument family. Not only are there, issues in the production of sound, but also the interpretation of musical notation and even the setup of the percussion section in the classroom. While the respondents were not all non-percussionists, the majority stated that they were not

¹⁶⁵ Cirone, “The Percussion Methods Class,” 55.

¹⁶⁶ Ibid., 55.

¹⁶⁷ Burdett, “A Review of Literature and Texts Relating to the Percussion Methods,” 74.

prepared to handle one or more of the unique facets of percussion playing. This was due to a lack of time spent on delivering a percussion methods course that is not ideal for what the modern music educator is going to have to navigate in the classroom setting.

Significance

This study is essential in the process of developing percussion methods courses that are capable of training educators to develop their percussion students once they enter the classroom. Although it is nearly impossible to spend adequate time of every facet of percussion within a college course, more focus should be spent on developing a course that is useful beyond just the credit hours. The issue lies in the way that the methods courses are structured and planned. In Chapter Two it is seen that not every university music program places the same emphasis on the methods course. Some institutions used in this study even gave more choice to the student as to which methods courses were taken in the degree process. If an individual is pursuing a degree in music education, there must be a requirement for them to learn how to properly navigate the world of percussion, especially if the individual is not a percussionist by trade.

The music classroom is ever changing. Each year teachers must start with a new group of students all of which have different personalities as well as different learning styles. Teachers must learn to not only be masters of pedagogy, but also experts of differentiated instruction. Music teachers are unique in that their classrooms are constantly heterogeneous in composition which calls for the educator to manage the delivery of material to all developmental stages within the same class simultaneously. The similarities between wind instruments makes this delivery somewhat easier. Percussion instruments, however, utilize a completely different set of skills from the player. These abilities take just as much time to develop as those needing to be successful on a wind instrument. If the teacher is not a percussionist by trade and is not properly

trained, then they may have a distinct disadvantage when they enter the classroom. This study serves as an example of the need for a refocusing of how educators are being trained to teach percussion.

Music programs in public-school systems around the nation are not all similar. Many factors contribute to the health of these music programs. The robustness or lack thereof is determined by what aspects of music are being taught within the existing program structure. With funding and scheduling issues abound, there is no guarantee that a new music educator will have the necessary resources to effectively instruct instrumental music students. Due to this issue of uniformity, there is no way to ensure that every aspect of teaching music can be addressed in university music courses. One can only hope to prepare future educators for as many of the obstacles they may encounter. This study calls for a transformation of the percussion methods course curriculum that is being taught. Conway states that “one of the greatest difficulties for many teachers writing a music curriculum is deciding where to start.”¹⁶⁸ The question needs to be asked: Where does the redesign need to begin? The answer to an inquiry such as this is found in a detailed look into what is being required of music educators within the state. The methods courses that prepare teachers to teach instrumental music, especially percussion, must reflect the current modern music program.

As teachers gain experience on their own throughout their careers, they begin to build a knowledge base that is founded on real-world experiences more than what was learned in their university courses. In fact, Conway maintains that good teachers may adjust their teaching to the needs of the students and the specific content.¹⁶⁹ Real classrooms do not necessarily fit into a

¹⁶⁸ Colleen Conway, “Curriculum Writing in Music,” *Music Educators Journal* 88, no. 6 (2002): 54–59. <https://doi.org/10.2307/3399806>.

¹⁶⁹ Conway, *Teaching Music in Higher Education*, 18.

linear pattern of learning. This objectives-based curriculum model, however, is what most teachers are familiar with.¹⁷⁰ Real classrooms are also “multi-dimensional, and forcing curriculum into a linear model is a compromise.”¹⁷¹ For the reformation of percussion method courses that is sought in the study, it is most beneficial to take a more skills, knowledge, and age-related approach. All three of these aspects of percussion education work cooperatively together. Conway defines the skills-based curriculum as one that “refers to what students will do musically”¹⁷² Also, these competencies should not be confused with what the students might be expected to know.¹⁷³ What the students should master, such as musical terms or knowledge of music theory, is what Conway labels as “Knowledge-Based Curriculum.”¹⁷⁴ Both of these learning models, however, would only be effective if they were designed for specific grade levels of students. The grade level and experience of the player would need to directly determine the sequence of the curriculum design.¹⁷⁵ These structures presented by Conway layout the roadmap for the reformation of the percussion methods curriculum so that it would be most effective for the future teacher, but also help ensure the relevancy of the material being taught.

Limitations

Limitations in this study, like all research studies, were unavoidable. The way the survey structure was designed presents the first limitation in the study. Of the questions asked, there

¹⁷⁰ Conway, “Curriculum Writing in Music,” *Music Educators Journal* 88, no. 6 (2002): 56.

¹⁷¹ Ibid.

¹⁷² Ibid.

¹⁷³ Ibid.

¹⁷⁴ Ibid.

¹⁷⁵ Ibid.

were few that allowed the respondent to freely write their thoughts and opinions in any detail. Even when a free response was solicited, it was still guided and limited to one aspect of their percussion education. The use of a Likert scale in the survey helped provide a numerical value to the process but significantly limited the specificity of the responses from each participant. Surveys do not typically “capture emotions, behavior and changes of emotions of respondents over a period of time.”¹⁷⁶ The use of a survey in general, as a source of data for this study, also limited the amount of “detailed data” that was gathered from the respondents.¹⁷⁷

The second limitation that was placed on this process only involved music education degree requirements from universities within the state of Georgia were gathered. Of these degree requirements, only instrumental music methods courses were considered as a part of the literature review. Because of this smaller sample size, the findings of the study can only suggest changes based on what it currently being implemented with the state. The third limitation can be found in the participants themselves. Survey responses were only gathered from educators in the state of Georgia that were within their first three years of teaching experience. While this was intentionally focused on this subgroup of teachers, it limits the response data gathered to a much smaller sample size. Finally, the setting of the survey had its own limitations. By using a google form as the format for delivery, it was only available to those who had access to the technology. In addition to the technological requirement, the survey was only open for responses for a finite window of time.

¹⁷⁶ André Queirós, Daniel Faria, and Fernando Almeida, “Strengths and Limitations of Qualitative and Quantitative Research Methods,” *European Journal of Education Studies* 3, no. 9 (September 2017): 381, <http://dx.doi.org/10.46827/ejes.v0i0.1017>.

¹⁷⁷ *Ibid.*, 379.

Recommendations

When examining the data gathered and the significance of a successful percussion program in the overall health of a band program, the overarching recommendation for future study involves the continued examination of the current state of the music classroom as it pertains to percussion. This examination should be inclusive in nature. All schools, regardless of the geographical location and size, should be observed to best determine what is being successfully taught. The goal is to use what is happening in the modern instrumental music classroom to help guide the development of a refocused curriculum at the university level.

The literature reviewed in Chapter Two demonstrates the need for more research specifically focused on percussion education. While there are existing studies which unpack the issue of the effectiveness of method courses, they are more globally engaged. Even fewer are focused on the development of new curriculum. Educator and former president of the Music Educators National Conference, June Hinckley states that “sometimes it is easier to simply keep on doing what we already know than to take our ever-diminishing unscheduled time to make discriminating curriculum choices.”¹⁷⁸ While there is value in maintaining the status quo, it cannot be at the expense of progress. Studies such as this one stand as a catalyst for future inquiries into how to prepare future teachers more efficiently for what they will encounter in the modern era classroom.

To further develop percussion methods course curriculum at the university level, the person teaching the course should be considered. Furthermore, the qualifications of who is instructing the methods courses must be identified as well. If a university professor has little experience in the public education classroom, then they may not be as knowledgeable of what

¹⁷⁸ June Hinckley, “Why Vision 2020,” *Music Educators Journal*, 86, no.5 (2000): 22.

music educators are encountering daily. It is not commonplace for music educators with years of extensive classroom experience to transition to the university level. However, if more research and development is to take place concerning this topic, then the universities must partner with the current music educators in the public-school system. Classroom surveillance may be a highly effective way to collect data without interfering with the daily proceedings.¹⁷⁹ Queiros, Faria, and Almeida state observation is “an unobtrusive and very flexible method, oriented to the discovery of knowledge.”¹⁸⁰ This partnership would allow for alterations or considerable changes to the curriculum that may mirror the needs of the teachers in the music classroom.

Finally, a percussion methods curriculum study might encompass the development of a new set of standards for percussion. Instead of maintaining the status quo and focusing the methods courses mostly on the beginner level, it may be beneficial to include unit lessons on how to teach percussion at a more advanced level. For instance, teachers entering the classroom at the high school level are more likely to have more advanced players. If this is the case and the teacher has only been exposed to beginner level knowledge, then it may create a situation where the teacher is ill equipped to continue moving their advanced percussion students any further. If the program has the resources to bring in outside instruction for the percussion students, then this may help mitigate the issue. Budgetary restrictions and limitations would potentially handicap certain programs from capitalizing on this kind of supplemental resource. Even though these recommendations are presented, the research base for changes in percussion methods course curriculum can always stand to be expanded. With more research conducted by current educators

¹⁷⁹ André Queirós, Daniel Faria, and Fernando Almeida, “Strengths and Limitations of Qualitative and Quantitative Research Methods,” *European Journal of Education Studies* 3, no. 9 (September 2017): 381, <http://dx.doi.org/10.46827/ejes.v0i0.1017>.

¹⁸⁰ *Ibid.*, 376.

in conjunction with university professors it will help the development of a course that will better prepare teachers.

Implications for Practice

The percussion family of instruments is seemingly endless, with each percussion instrument requiring proper technique to produce characteristic tones. This stands in contrast to wind and string instruments which all have similar approaches to tone production. As presented in Chapter Two, the areas of marching percussion, percussion notation, and logistics of a percussion section are often neglected in a percussion methods course. These are three aspects of a percussion program that can determine its success. While there are few research studies focusing on these aspects, there are numerous resources that may help educators supplement their possible lack of knowledge. These resources range from textbooks to digital online sources, such as the Percussive Arts Society (PAS) and Vic Firth. Both PAS and Vic Firth have a copious number of educational resources on their web sites that are available to the public.

In terms of the marching percussion genre, perhaps the best source of knowledge is experience. This experience can be gained from observing other groups who are consistently achieving at a high level or even having the chance to be on the instructional staff with such programs. The knowledge that is gained from actual teaching in the marching percussion activity is invaluable and can serve as the best form of education for new music educators in the field. The second and third points mentioned are both best served by an educator gaining real classroom experience. There are minimal educational opportunities that further advance a teacher's knowledge and confidence better than experience. While method and pedagogy courses can help an educator learn best practices, they do not always prepare teachers for everything that they may encounter. The teacher's engagement in their professional learning community can

help supplement any deficiencies they might possess upon entering the classroom. This can also be said for the professors who are tasked with teaching each new group of music educators who make their way through their programs. It is exceedingly more difficult to effectively prepare future teachers for the classroom when the professors themselves do not have adequate experience in the public school system.

Additionally, the continued development of healthy partnerships between university music programs and the public school system is vital to the success of teachers entering the profession. Creating such partnerships allows the music education student to have a sense of personal ownership of their own training process and this is pertinent to creating an environment that is conducive to learning from both the university professors' and students' perspective.¹⁸¹ While the literature presented in Chapter Two shows there is a body of research present on this aspect of music teacher education, there is always more that can be conducted. With music specifically being a part of well-rounded education and recognized as an academic subject for public school students, there is a need for the music education community to look past what is currently considered best practices and find more creative ways to effectively train future educators.

Conclusion

In the early stages of this research study, the objective was to assess the effectiveness of percussion education at the university level. As the current data was being gathered, it became clearer that there were specific aspects of percussion that were not being addressed when compared to others. This realization helped shape the format and direction of this inquiry.

¹⁸¹ Alden H. Snell, II, Wilson, Jill, Cruse, Carolyn S., "Cooperating Teachers' Perceptions of Hosting and Mentoring Music Student Teachers", *Journal of Music Teacher Education* 28, no. 2 (2019): 84-97.

Goddard states, “Even though the traditional music degree includes many aspects of the percussion family, it often does not give enough academic, creative, and practical provision for one to pursue employment in marching percussion.”¹⁸² While his study was focused on marching percussion, his sentiment can be applicable to all aspects of percussion. The evidence presented in this research study not only demonstrates the vast knowledge base required to effectively teach percussion students, but also a need for change in the current curriculum.

One of the details that emerged from the research conducted within the context of this study was the stark contrast in degree requirements between the instrumental music and vocal music track. This was an unexpected result from the data gathered. As of the completion of this research study there are fourteen music jobs that are open in the state of Georgia. Of these fourteen, only four are for a chorus position. All the others are either general music positions or instrumental music positions. The uncovering of the lack of a comprehensive music education degree that includes all aspects of music makes it very clear that the experience in a music degree is very different depending on what the individual is focused on. This can produce graduates that might not have the proper skill sets to provide effective instruction in any music classroom situation. In the state of Georgia, the professional teaching certificate covers preschool through twelfth grade and does not designate between instrumental, vocal, or general music concentration. The lack of a designated certificate means that an individual can apply for a music teaching position in any genre even if they have a lack of preparation and background in that area. This can create dissatisfaction for the new teacher as well as an inefficient educational experience for the music student.

¹⁸² Goddard, “Equipping College Students,” 112.

Teaching, in any subject, can be difficult at times. Teaching can also be the one of the most rewarding experiences. Learning in a music classroom can change the trajectory of a student's path in life. The process of learning to read and perform music teaches skills such as hard work, perseverance, and the ability to collaborate with others to achieve a common goal. This is why it is of vital importance that the way teachers are trained is effective. While this study scrutinized only the effectiveness of percussion education, future studies should not only continue this examination, but expand it to all subject areas. Future studies should also examine the differences in instrumental and vocal music education degree tracks and suggest changes that can be made to better ensure that all music teachers are prepared for any music classroom. It impossible to "totally be ready for the future but thinking ahead to what the future might hold can help us be better prepared."¹⁸³

The effectiveness of the music profession and thus the longevity is directly on the shoulders of music educators. While this study focused on the methods courses within the percussion instrument family, there is a broader picture that was also revealed. Educators must continue to always question and evaluate the current situation in music education. There must be a constant line of communication open between the university and public schools. This relationship must be fostered to ensure that the graduates of a music degree program are as prepared as possible for awaits them in the public-school classroom. For instrumental music teachers, that means that they must be prepared to effectively develop and maintain musicians that play a varying array of instruments.

There is guidance and wisdom for the future found in the twelve points of agreement from the Housewright Declaration. The second point reads "The integrity of music study must be

¹⁸³ Hinckley, "Why Vision 2020," 21.

preserved. Music educators must lead the development of meaningful music instruction and experience.”¹⁸⁴ Educators both past and present must be the ones that lead the progress into each new generation. This is not limited to the integrity of what happens in the public schools, but also the validity of what happens at the university level and how teachers are being prepared to teach. While there are many truths in these statements, perhaps the most influential is the eighth. It states that “recruiting prospective music teachers is a responsibility of many, including music educators. Potential teachers need to be drawn from diverse backgrounds, identified early, led to develop both teaching musical abilities, and sustained through ongoing professional development. Also, alternative licensing should be explored in order to expand the number and variety of teachers available to those seeking music instruction.”¹⁸⁵

More efficiently and effectively preparing new teachers to enter the classroom should always be the goal of the university degree programs, however, each year brings new innovations and changes in education. These changes can alter the landscape of the music classroom. Hinckley said it best by stating “we seem to overcome one hurdle only to find yet another standing in the way of quality music education.”¹⁸⁶ Even though educators encounter these “hurdles” they must continue to take the time to find ways to prepare future educators more effectively. Music teachers “are essential to ensuring that students have access to dynamic, holistic, culturally responsive, and meaningful music learning experiences in schools.”¹⁸⁷ Without

¹⁸⁴ Marie McCarthy, “The Housewright Declaration: A Lens for Viewing Music Education in the Early Twenty-First Century,” *Contributions to Music Education* 45, (2020), 50.

¹⁸⁵ *Ibid.*, 51.

¹⁸⁶ *Ibid.*

¹⁸⁷ Deborah A. Confredo, Carlos R. Abril, Cecil L. Adderley, “A Blueprint For Strengthening the Music Teacher Profession,” 10, https://nafme.org/wp-content/uploads/2023/09/NAfME-MTPI-Blueprint_Full-Report_9-27-23.pdf.

the music teacher, music education would become irrelevant and eventually nonexistent.¹⁸⁸ This is precisely why it is imperative to constantly be reevaluating the teacher preparation process, especially in the music education genre.

¹⁸⁸ Confredo, Abril, Adderley, “A Blueprint For Strengthening.” 10.

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APPENDICES

Appendix A: Georgia Music Educator Program Rules

505-3-.50 MUSIC EDUCATION PROGRAM

(1) Purpose. This rule states field-specific content standards for approving programs that prepare individuals to teach music in grades P-12, and supplements requirements in GaPSC Rule 505-3-.01 REQUIREMENTS AND STANDARDS FOR APPROVING EDUCATOR PREPARATION PROVIDERS AND EDUCATOR PREPARATION PROGRAMS and in GaPSC Rule 505-3-.03 FOUNDATIONS OF READING, LITERACY, AND LANGUAGE.

(2) Requirements.

(a) To receive approval, a GaPSC-approved educator preparation provider shall offer a preparation program described in program planning forms, catalogs, and syllabi addressing the following standards based on the competencies published by the National Association of Schools of Music (2015):

1. Performance.

- (i) Programs shall prepare candidates who possess technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration. Experiences in additional performance areas are recommended.
- (ii) Programs shall prepare candidates who possess an overview understanding of the repertory in their major performance area and the ability to perform from a cross section of that repertory.
- (iii) Programs shall prepare candidates who possess the ability to read at sight with fluency.
- (iv) Programs shall prepare candidates who possess knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration.
- (v) Programs shall prepare candidates who possess keyboard competency. Providing opportunities for candidates to gain guitar competency in addition to keyboard competency, while not required, is highly recommended.
- (vi) Programs shall prepare candidates who possess growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.

2. Aural Skills and Analysis.

- (i) Programs shall prepare candidates who possess an understanding of the common elements and organizational patterns of music and their interactions, the ability to employ this understanding in aural, verbal, and visual analyses and the ability to take aural dictation.
- (ii) Programs shall prepare candidates who possess sufficient understanding of musical forms, processes, and structures to use this knowledge in compositional, performance, scholarly, pedagogical, and historical contexts, according to the requisites of their specializations.
- (iii) Programs shall prepare candidates who possess the ability to place music in historical, cultural, and stylistic contexts.

3. Composition and Improvisation.

- (i) Programs shall prepare candidates who possess a rudimentary capacity to create derivative or original music both extemporaneously and in written form.
- (ii) Programs shall prepare candidates who possess the ability to compose, improvise, or both at a basic level in one or more musical languages. These may include, but are not limited to, the creation of original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources including digital/electronic the imitation of various musical styles, and manipulation of the common elements in non-traditional ways.

4. History and Repertory.

- (i) Programs shall prepare candidates who possess a basic knowledge of music history through the present time.
- (ii) Programs shall prepare candidates who possess an acquaintance with repertoires beyond the area of specialization. All students must be exposed to a large and varied body of music through study and attendance at recitals, concerts, opera and musical theater productions, and other performances.

5. Technology.

- (i) Programs shall prepare candidates who possess a basic overview understanding of how technology serves the field of music as a whole. These may include, but are not limited to, digital recording, sound engineering and music production.
- (ii) Programs shall prepare candidates who possess a working knowledge of the technological developments applicable to their area of specialization.

6. Synthesis.

- (i) Programs shall prepare candidates who work independently on a variety of music

problems by combining their capabilities in performance; aural, verbal and visual analysis; composition and improvisation; and repertory and history.

- (ii) Programs shall prepare candidates who form and define value judgments about music.
- (iii) Programs shall prepare candidates who demonstrate the tools to work with a comprehensive repertory, including music from various cultures of the world and music of their own time.
- (iv) Programs shall prepare candidates who understand basic interrelationships and interdependencies among various professions and activities that constitute the music enterprise.

7. Music Competencies for Teachers.

- (i) Programs shall prepare candidates who are competent conductors, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations.
- (ii) Programs shall prepare candidates who are able to arrange and adapt music from a variety of sources to meet the needs and ability levels of school performing groups and classroom situations.
- (iii) Programs shall prepare candidates who demonstrate functional performance abilities in keyboard and voice, as well as in instruments appropriate to the candidate's teaching specialization.
- (iv) Programs shall prepare candidates who demonstrate the ability to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities.

8. Teaching Competencies for Teachers.

- (i) Programs shall prepare candidates who teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This competency includes effective classroom and rehearsal management.
- (ii) Programs shall prepare candidates who demonstrate an understanding of child growth and development and an understanding of principles of learning as they relate to music.
- (iii) Programs shall prepare candidates who demonstrate the ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the

nature of subject matter, and to plan educational programs to meet assessed needs.

- (iv) Programs shall prepare candidates who demonstrate knowledge of current methods, materials, and repertoires available in all fields and levels of music education.
 - (v) Programs shall prepare candidates who demonstrate the ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.
 - (vi) Programs shall prepare candidates who demonstrate an understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.
- (b) Field Experiences/Clinical Practices. (1) Programs shall prepare candidates who complete field experiences or clinical practices in choral, instrumental, and general music.
- (c) The program shall prepare candidates who meet the P-12 standards for the teaching of reading as specified in Rule 505-3-.03 FOUNDATIONS OF READING, LITERACY, AND LANGUAGE (paragraph (3) (g)).

Appendix B: Survey Questions

5/31/23, 12:50 PM

Survey Questions for Thesis

Survey Questions for Thesis

More Than Just Drums:

Examining the Effectiveness of
Percussion Methods Curriculum in Preparing Instrumental

Music Teachers to Develop
Successful Percussion Programs

* Indicates required question

1. What is your primary instrument? *

5/31/23, 12:50 PM

Survey Questions for Thesis

2. How prepared did you feel to teach percussion students in your first professional teaching position? *

Mark only one oval.

Not prepared

1 ☐

2 ☐

3 ☐

4 ☐

5 ☐

Very prepared

5/31/23, 12:50 PM

Survey Questions for Thesis

3. How often do you refer back to material learned in your percussion methods courses? *

Mark only one oval.

Never

1

☐

2

☐

3

☐

4

☐

5

☐

Very Often

4. How many percussion methods courses were you required to take in your undergraduate degree? *

5/31/23, 12:50 PM

Survey Questions for Thesis

5. How much time was spent discussing marching percussion techniques in your methods courses? *

Mark only one oval.

0-3 class sessions

1 ☐

2 ☐

3 ☐

4 ☐

5 ☐

10+ class sessions

6. Do feel like there was enough time spent on pedagogy in your percussion methods courses? *

7. Should more undergraduate courses in percussion methods be required for a music education degree? *

8. What aspects of teaching percussion students in the classroom did you feel adequately prepared for? *

5/31/23, 12:50 PM

Survey Questions for Thesis

9. What aspects of teaching percussion students in the classroom do you feel underprepared for?

*

10. How can one be more successful at teaching and developing percussion students?

*

This content is neither created nor endorsed by Google.

Google Forms

Appendix C: Recruitment Letter

Dear Music Educator:

As a graduate student in the School of Music at Liberty University, I am conducting research as part of the requirements for a Doctor of Music Education degree. The purpose of my research is to examine the overall effectiveness of percussion methods courses and how well they prepare teachers to teach percussion students and I am writing to invite eligible participants to join my study.

Participants must be certified teachers in the state of Georgia who are within their first three years of experience. Participants, if willing, will be asked to complete a brief 10 question survey online within 7 days of receiving which should take approximately 10 minutes to complete. Participation will be completely anonymous, and no personal, identifying information will be collected.

To participate, please click here <https://forms.gle/tVck1Lu7S8oHjhfK7> complete the attached google form.

A consent document [is provided as the first page of the survey/is attached to this email. The consent document contains additional information about my research. After you have read the consent form, please click the link to proceed to the survey. Doing so will indicate that you have read the consent information and would like to take part in the survey.

Sincerely,

Tab Brown

Appendix D: IRB Approval Letter

LIBERTY UNIVERSITY

INSTITUTIONAL REVIEW BOARD

June 8, 2023

Thomas Brown
Thomas Goddard

Re: IRB Exemption - IRB-FY22-23-1641 More Than Just Drums: Examining the Effectiveness of Percussion Methods Curriculum in Preparing Instrumental Music Teachers to Develop Successful Percussion Programs

Dear Thomas Brown, Thomas Goddard,

The Liberty University Institutional Review Board (IRB) has reviewed your application in accordance with the Office for Human Research Protections (OHRP) and Food and Drug Administration (FDA) regulations and finds your study to be exempt from further IRB review. This means you may begin your research with the data safeguarding methods mentioned in your approved application, and no further IRB oversight is required.

Your study falls under the following exemption category, which identifies specific situations in which human participants research is exempt from the policy set forth in 45 CFR 46:104(d):

Category 2.(i). Research that only includes interactions involving educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures, or observation of public behavior (including visual or auditory recording) if at least one of the following criteria is met:

The information obtained is recorded by the investigator in such a manner that the identity of the human subjects cannot readily be ascertained, directly or through identifiers linked to the subjects;

Your stamped consent form(s) and final versions of your study documents can be found under the Attachments tab within the Submission Details section of your study on Cayuse IRB. Your stamped consent form(s) should be copied and used to gain the consent of your research participants. If you plan to provide your consent information electronically, the contents of the attached consent document(s) should be made available without alteration.

Please note that this exemption only applies to your current research application, and any modifications to your protocol must be reported to the Liberty University IRB for verification of continued exemption status. You may report these changes by completing a modification submission through your Cayuse IRB account.

If you have any questions about this exemption or need assistance in determining whether possible modifications to your protocol would change your exemption status, please email us at [REDACTED]

Sincerely,

[REDACTED]
Administrative Chair
Research Ethics Office

Appendix E: Doctoral Thesis Defense Approval

Doctor of Worship Studies or Doctor of Music Education

Doctoral Thesis Defense Decision

The thesis Advisor and Reader have rendered the following decision concerning the defense for

Thomas Arthur Brown

on the Thesis

More Than Just Drums:

Examining the Effectiveness of Percussion Methods Curriculum in Preparing Instrumental
Music Teachers to Develop Successful Percussion Programs

as submitted on 11/14/23

 X **Full approval to proceed with no proposal revisions.**
The document should be prepared for submission to the Jerry Falwell Library.

 Provisional approval pending cited revisions.
The student must resubmit the project with cited revisions according to the established timeline.

 Redirection of project.
The student is being redirected to take MUSC/WRSP 889 again, as minor revisions will not meet the expectations for the research project.

		11/14/23
Print Name of Advisor	Signature	Date
		11/14/23
Print Name of Reader	Signature	Date