

LIBERTY UNIVERSITY

SCHOOL OF MUSIC

**Pedagogical Influences of Ethnic Percussion**  
**Among Virginia Middle and High School Band Directors**

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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## DOCTOR OF MUSIC EDUCATION THESIS DEFENSE DECISION

The committee has rendered the following decision concerning the defense for

Chad Wayne Brooks

on the Thesis,

Pedagogical Influences of Ethnic Percussion

Among Virginia Middle and High School Band Directors

- a. \_\_\_\_\_ Full approval to proceed with no revisions. The document should be prepared for submission to the Jerry Falwell Library.
- b. \_\_\_\_\_ Provisional approval pending cited revisions. The student must resubmit the project with cited revisions according to the established timeline.
- c. \_\_\_\_\_ Redirection of project. The student is being redirected to take MUSC 889 again, as minor revisions will not meet the expectations for the research project.

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## **Abstract**

Traditional wind band and Western art classics are standard repertoire in the instrumental curriculum, as ethnic percussion is rarely incorporated. The inclusion of ethnic percussion can emerge as an alternative to concert programming, rehearsal techniques, and applications, enhancing the learning and aesthetic experience. This mixed-method study examined the inclusion of ethnic percussion pedagogy in the instrumental music curriculum. The research findings did indicate that the use of ethnic percussion is present within instrumental music programs in Virginia. A large percentage of directors were unsure of the aesthetic influences such as cultural awareness and peer interaction. This study also discussed methodologies, practices, teacher preparation, professional development, and challenges when including ethnic music elements alongside traditional wind band literature. Results indicated that repertoire selection was the primary influence in concert band and percussion ensemble settings. The study also suggests the various types of ethnic percussion instruments most used and any commercial opportunities that are presented. The methodology included an online survey and qualitative content analysis.

*Keywords:* ethnic music, curricula, diversity, inclusion, secondary school, instrumental classroom, percussion

## **Dedication**

This thesis and degree are dedicated to my wife, Christa, whose love, prayers, support, and encouragement serve as a constant reminder of who I strive to be. When this degree and study seemed overwhelming and sometimes impossible, she encouraged and pushed me to give my best. God has truly blessed me with a best friend, soul mate, and lifelong companion who is my absolute everything.

I would also like to dedicate this document to the memory of my father, James Roosevelt Brooks, who passed away the winter before starting this degree. I know he would not exchange places with anyone, as he is directing a most majestic angelic choir beside his Lord and Savior, Jesus Christ. To my father, I hope that I made you proud. You are greatly missed, and I look forward to our great reunion, *Heaven's Jubilee*.

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And finally, without the mercy, grace, and love of God, through his son, Jesus Christ, I would not be who or where I am today. I am so grateful for the eternal promise that everything is possible through Him and His son, a greater place awaits those who believe, trust, and serve Him. Thank you, Lord and I pray I can serve as a light unto others that is most pleasing to you.

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## **Abbreviations**

AMEP	Africana Music Experiential Pedagogy
AMTA	American Music Therapy Association
CERMUSA	Center of Excellence for Remote and Medically Under-Served Areas
IRB	Institutional Review Board
ISME	International Society for Music Education
MENC	Music Educators National Conference
NAfME	National Association for Music Education
NASM	National Association of Schools of Music
PAS	Percussive Arts Society
SBO	School Band and Orchestra
SEM	Society for Ethnomusicology
VBODA	Virginia Band and Orchestra Directors Association
VHSL	Virginia High School League

## Chapter One: Introduction

Ethnomusicology and music education are two fields of study that have merged since the 1960s. This collaboration has generated eclectic interests in music cognition, pedagogy, and research practices.<sup>1</sup> The study of music in North America, for instance, is deeply rooted in colonial history, which exemplifies the influences of European methodologies and further leads to the collaboration of diversity, inclusion, and equity.<sup>2</sup> This collaboration was influenced by the American Civil Rights Movement as the music of African, Latin, Native, and Asian Americans began to be included in the music curriculum.<sup>3</sup>

Traditionally, middle and secondary school band directors have emphasized band works by classic band composers such as Elliot Del Borgo, Percy Grainger, and John Philip Sousa. Gradually, newer pieces by contemporary composers such as Frank Tichelli, Mark Camphouse, and Jack Stamp have been incorporated into wind band repertoire. Grainger's pioneering efforts to merge the two fields established a belief that music can influence social action while becoming a universal method of communication and musical knowledge among the general public.<sup>4</sup>

The early collaboration between ethnomusicology and music education can be found in two essays by Grainger, "Collecting with the Phonograph" (1908) and "Impress of Personality in

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<sup>1</sup> Patricia S. Campbell, "Ethnomusicology and Music Education: Crossroads for Knowing Music, Education, and Culture," *Research Studies in Music Education* 21, no. 1 (2003): 16, <https://doi.org/10.1177/1321103X030210010201>.

<sup>2</sup> Patricia S. Campbell, "At the Nexus of Ethnomusicology and Music Education: Pathways to Diversity, Equity, and Inclusion," *Arts Education Policy Review* 121, no. 3 (2020): 107, <https://doi.org/10.1080/10632913.2019.1709936>.

<sup>3</sup> Ibid.

<sup>4</sup> David Josephson, "A Common-Sense View of All Music: Reflections on Percy Grainger's Contribution to Ethnomusicology and Music Education by John Blacking," *Ethnomusicology* 35, no. 2 (1991): 263, <https://www.jstor.org/stable/924736>.

Unwritten Music” (1915).<sup>5</sup> These essays led to the establishment of the International Music Society and the Museum at Melbourne University serving as a research center for world music.<sup>6</sup> Grainger’s contributions to both fields are relevant, but pale when compared to those of his contemporaries, Béla Bartók and Zoltán Kodály, who traveled to villages in Hungary and Romania around 1910.<sup>7</sup> During their visit, Bartók and Kodály recorded folk songs to better understand the ways and beliefs of the locals.<sup>8</sup>

Though the works of Bartók and Kodály were collaborative for ethnomusicology and music education, John Blacking states about Grainger, “his feeling for folk music and musicians and his conception of the scope of music education were in some respects broader and more perceptive.”<sup>9</sup> Grainger’s arguments concerning the performance of world music did not specifically address those in music education but rather expressed his universalist theory. Helen Reeves explained:

Music as a universal language is not an end in itself but is seen as a vehicle for world peace and the unification of mankind. This should not be interpreted as music being a *cosmopolitan* expression of mankind-as-a-whole. Grainger says that, as a musician, he always tried to play all the world’s music...<sup>10</sup>

Kodály supported the music education theories of Grainger but practiced a more nationalist approach.<sup>11</sup>

Blacking emphasized that schools are not to encourage cultural studies that already exist indigenously but rather introduce to their students “new *artistic* experiences, which may or may

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<sup>5</sup> Josephson, “Common-Sense Reflections,” 263.

<sup>6</sup> Ibid.

<sup>7</sup> Campbell, “Ethnomusicology and Music Education,” 18.

<sup>8</sup> Ibid.

<sup>9</sup> John Blacking, *A Common-Sense View of All Music* (New York: Cambridge University Press, 1987), 1.

<sup>10</sup> Blacking, “Common-Sense View,” 138.

<sup>11</sup> Ibid., 144.

not generate new social experiences.”<sup>12</sup> The views of Blacking, alongside those practices of Kodály and Bartok, reiterated the need for the introduction of ethnic music in the instrumental classroom.

### Background

The inclusion of ethnic music within public schools has primarily been present in the study of children’s musical cultures. Blacking introduced this inclusion in his 1967 collection of Venda children’s songs.<sup>13</sup> Since this publication, research on this topic has remained limited. The need for additional research led to opportunities to research diverse musical cultures.<sup>14</sup> Since the Society for Ethnomusicology (SEM) was established in the mid-1950s, comparing the cultural study of music to musicology became more of its origin. Additionally, more students of non-Western music in higher education became more familiar with the contribution of ethnomusicology to musical studies.<sup>15</sup>

American influences conceptualized early curricula in ethnomusicology compared to that of Europe, which included the classical traditions of India, the Middle East, Indonesia, and China.<sup>16</sup> As seen in the general music curriculum, research regarding the “decolonization” of ethnomusicology and music education remained limited until the beginning of the Twenty-first century, when disciplines such as anthropology, folklore, sociology, and sociology and

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<sup>12</sup> Blacking, “Common-Sense View,” 138.

<sup>13</sup> Andrea Emberly, “Ethnomusicology Scholarship and Teaching – Ethnomusicology and Childhood: Studying Children’s Music in the Field,” *College Music Symposium* 54, no. 1 (2014): 2, <https://www.jstor.org/stable/10.2307/26574374>.

<sup>14</sup> Emberly, “Ethnomusicology Scholarship,” 2.

<sup>15</sup> Luis Chávez and Russell P. Skelchy, “Decolonization for Ethnomusicology and Music Studies in Higher Education,” *Action, Criticism, and Theory for Music Education* 18, no. 3 (2019): 123, <https://doi.org/10.22176/act18.3.115>.

<sup>16</sup> Chávez and Skelchy, “Decolonization for Ethnomusicology,” 124.

performance studies were included within the field of ethnomusicology.<sup>17</sup> Within the instrumental curricula, there needs to be more mention of ethnomusicology in instrumental music programs that promote multicultural practices, because the influence of Western art music and traditional wind band classics still hold precedence over new cultural music. Few programs mention the use of ethnic percussion. Jeff Torchon discussed authenticity as a sense of belonging to a particular person or culture; therefore, music educators who present authenticity to their ensembles work to discover the essential features of various cultures.<sup>18</sup> Even though ethnic music has not been fully explored in instrumental repertoire, music educators should engage the students in a genuine experience with cultural music, which cultivates an in-depth understanding.

Charles Leonhard and Robert House's *Foundations and Principles of Music Education* states that "the primary objective of music education must be to develop the innate musical responsiveness of every individual to the highest possible level and to nurture and expand his potential for aesthetic experience."<sup>19</sup> Multicultural music played an essential role in American music education during the twentieth century, although the influences of Western art music placed too many restrictions upon a growing and cultural nation of immigrants. The ethnic restrictions motivated music educators to utilize a new genre to understand one another better.<sup>20</sup> Events such as the civil rights movements during the 1960s and 70s, and the Tanglewood Symposium continued to encourage educators to incorporate ethnic music into their programs.<sup>21</sup>

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<sup>17</sup> Chávez and Skelchy, "Decolonization for Ethnomusicology," 124.

<sup>18</sup> Jeff Torchon, "Teaching Music Authentically: Strategies for Successful Implementation in the Music Classroom," *Music Educators Journal* 108, no. 3 (2022): 31, <https://doi.org/10.1177/00274321221087742>.

<sup>19</sup> Thomas W. Goolsby, "Music Education as Aesthetic Education: Concepts and Skills for the Appreciation of Music," *The Journal of Aesthetic Education* 18, no. 4 (1984): 15, <https://www.jstor.org/stable/3332624>.

<sup>20</sup> Michael Mark and Patrice Madura, *Contemporary Music Education* (Boston: Cengage Learning, Inc., 2014), 141.

<sup>21</sup> Mark and Madura, *Contemporary Music Ed.*, 142.

Bennett Reimer similarly suggests that musical benefits should be shared across different genres.<sup>22</sup> Reimer continued, “if music education in the present era could be characterized by a single, overriding purpose, one would have to say that this field is trying to become ‘aesthetic education.’”<sup>23</sup> Goolsby emphasized that music educators get so preoccupied with the notion of incorporating ethnic music that no result is achieved.<sup>24</sup> Geneva Gay’s research on the knowledge of cultural differences within specific communities suggests a re-evaluation of the curriculum, classroom environment, pedagogical methods, and teacher-student relationships. Gay described three significant findings: celebrate cultural differences, establish empathetic learning communities, and address social injustice.<sup>25</sup>

Regina Carlow continued Gay’s research by addressing certain goals in undergraduate courses that included: safe spaces for all learners, culturally responsive pedagogy, non-Western music traditions, various social justice perspectives, and special populations.<sup>26</sup> Carlow concluded that seven components of multicultural music education must always emerge: anti-racist, basic, important for all students, pervasive, social justice, process, and critical pedagogy.<sup>27</sup> The significance of these findings provided a greater understanding of eclectic pedagogy, appreciation of non-Western music traditions, and the development of unique learning methodologies.

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<sup>22</sup> Mark and Madura, *Contemporary Music Ed.*, 142.

<sup>23</sup> Goolsby, “Music Education as Aesthetic,” 15.

<sup>24</sup> Ibid.

<sup>25</sup> Sarah Mattern, “Keeping Our Doors Open: Diversity, Equity, and Inclusion in Music Education for 2019,” *Contributions in Music Education* 44, no. 1 (2019): 208, <https://www.jstor.org/stable/26724267>.

<sup>26</sup> Mattern, “Keeping Our Doors,” 208.

<sup>27</sup> Ibid.



## Problem Statement

Wind band repertoire in the United States includes numerous “folk song-themed” suites and overtures. Most of these pieces reflect American ideas and do not expose the students to ethnic musical styles. Past SEM president Mantle Hood stated, “Ethnomusicology is an approach to the study of *any* music, not only in terms of itself but also about its cultural context.”<sup>28</sup> About Hood's statement, “popular and commercial music” have been included under the ethnomusicology umbrella and are included within many instrumental music programs.<sup>29</sup> Sinae Wu stated that music teachers fear a lack of “authenticity,” as most are trained solely in Western classical music.<sup>30</sup> The lack of authenticity is believed to be a product of the absolutism of Western culture in general, particularly during the eighteenth century and beyond. This directs a focus entirely on Western classical music.<sup>31</sup>

Numerous wind band selections have been influenced by jazz music, beginning with Ferde Grofé’s 1924 arrangement of George Gershwin’s “Rhapsody in Blue” for concert band.<sup>32</sup> Still known today as the “third stream,” the combination of Western art music and jazz is prominent among composers and arrangers. While rock music was a product of rhythm and blues, which was a product of jazz, this practice of fusing genres to create quality band works is

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<sup>28</sup> Nathan Hesselink, “Western Popular Music, Ethnomusicology, and Curricular Reform: A History and a Critique,” *Popular Music and Society* 44, no. 5 (2021): 562, <https://doi.org/10.1080/03007766.2021.2000280>.

<sup>29</sup> Hesselink, “Western Popular,” 562.

<sup>30</sup> Sinae Wu, “Reflecting on the Implications, Problems and Possibilities raised by the Entrance of ‘World Musics’ in Music Education,” *British Journal of Music Education* 29, no. 3 (2012): 307, <http://ezproxy.liberty.edu/login?url=https%3A%2Fwww.proquest.com%2Fscholarly-journals%2Freflecting-on-implications-problems-possibilities%2Fdocview%2F1326413597%2Fse-2%3Faccountid%3D12085>.

<sup>31</sup> Wu, “Reflecting on the Implications,” 307.

<sup>32</sup> Devin Otto, “Beyond Third Stream: Examining Wind Band Repertoire Influenced by Rock Music,” *Journal of Band Research* 54, no. 2 (2019):11, <http://ezproxy.liberty.edu/login?url=https%3A%2Fwww.proquest.com%2Fscholarly-journals%2Fbeyond-third-stream-examining-wind-band%2Fdocview%2F2216788058%2Fse-2%3Faccountid%3D12085>.

still debated in the term "third stream."<sup>33</sup> As rock music is considered under the umbrella of other cultural genres, the influences of popular music in wind band repertoire also reflect social, political, and economic societies. Though the band arrangements today are more straightforward, composers continue to merge traditional band repertoire with popular music by utilizing standard band instrumentation in the concert band. The use of ethnic instruments in wind band repertoire is rare, except for ethnic percussion.

Cultural music and diversity were gradually acknowledged throughout Europe following the 1950s as children of Eastern and Southern European immigrant workers entered schools.<sup>34</sup> The 1981 Anthony Rampton report, "West Indian Children in Our Schools," and the 1985 Michael Swann report, "Education for All," influenced the use of pop and world music in the music curriculum. The National Curriculum in England was a product of the Education Reform Act of 1988 and has since introduced students to world music that strengthens their cultural understanding, as well as musical range, and theory.<sup>35</sup>

Music educators suggest that the best way of learning music is by making music.<sup>36</sup> Cultural inclusiveness is better achieved by a multicultural approach where the students are introduced to ethnic music in the classroom. Conversely, the pluralistic approach is based on the concept of Western art music as the music itself, which is based upon structure and expression, as cultural music is usually transmitted orally through generations. The use of notation in Western art music provided accuracy and a level of interpretation from the performer, which

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<sup>33</sup> Otto, "Beyond Third Stream," 11.

<sup>34</sup> Wu, "Reflecting on the Implications," 305.

<sup>35</sup> Ibid.

<sup>36</sup> Torchon, "Teaching Music Authentically," 31.

enabled various interpretations of the music contrary to multicultural music traditions.<sup>37</sup>

According to Heidi Westerlund, a music professor at the Sibelius Academy, Finland, the understanding of music is not an aesthetic experience but rather “closely connected to other lived experiences and conceptions.”<sup>38</sup> Westerlund’s statement reinforces that educators must understand cultural music and support the difference from traditional band music rather than take a traditional pedagogical approach to learning the entire culture.

### **Purpose Statement**

The purpose of this study was to investigate the ethnic and cultural gaps in middle and high school instrumental music curricula in the state of Virginia. This study also addressed the challenges presented to new and veteran teachers who attempt to incorporate ethnic percussion within their curriculum. The incorporation of ethnic music into an instrumental curriculum has numerous advantages as students have the potential to enhance their learning styles, social interactions with peers, and knowledge of their cultural background. Students may also have opportunities to expand their performance techniques outside of the classroom.

### **Significance of the Study**

This study may increase middle and secondary school band directors' awareness of the benefits of ethnic percussion in instrumental instruction. A secondary use is to raise awareness among instrumental teachers about ethnic music. As most music education teacher preparation is

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<sup>37</sup> Wu, “Reflecting on the Implications,” 307.

<sup>38</sup> Ibid., 309.

steeped in Western art traditions, minimal attention is given to multicultural music within an instrumental music program.<sup>39</sup>

From a music industry perspective, students who learn ethnic percussion methods may have numerous performance and commercial opportunities. Several musical genres use ethnic percussion, including Contemporary Christian, Pop, and Rock, and Latin Jazz. These and other musical genres have utilized these instruments since the early nineteenth century. This study may help directors better prepare students for these marketplace opportunities.

### **Research Questions**

This study will seek to answer the following questions:

Research Question One: How can middle and high school band directors incorporate ethnic percussion into the instrumental music curricula?

Research Question Two: How can the use of ethnic percussion influence an instrumental music student's learning, social interaction, and cultural background?

Research Question Three: What are the most common ethnic percussion instruments used in instrumental music instruction at the middle and high school levels?

### **Hypotheses**

RQ 1: How can middle and high school band directors incorporate the use of ethnic percussion into the instrumental music curricula?

H: Ethnic percussion can be successfully incorporated into the instrumental music curriculum through small ensembles and concert band repertoire.

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<sup>39</sup> Maggie Brown, "Cultivating Music Educators for Engaging in Varied Pedagogy Within an Increasingly Pluralistic Society," *Honors Projects* 850, no. 1 (2022): 4, <https://scholarworks.bgsu.edu/honorsprojects/850>.

Middle and high school band directors in the United States can model their curricula after European classrooms, as instrumental music students can perform on an instrument or voice or submit a composition portfolio that exhibits cultural practices and diverse musical traditions.<sup>40</sup> These programs also incorporate orchestral, keyboard, band, and other instruments indigenous to Africa, India, and Trinidad, while directors within the school systems engage in music instruction which is at least a Grade 5 equivalent. This practice is regulated by governing bodies such as the Associated Board of Royal Schools of Music, Trinity College of London, and Unisa.<sup>41</sup> Music theory and history are based on Western art and Jazz influences, with minimal discussion on those genres indigenous to ethnic cultures.<sup>42</sup>

The Percussive Arts Society, a non-profit music service organization of over 5,000 members in sixty-eight chapters internationally, has promoted appreciation for musical elements such as timbre, form, style, and expression.<sup>43</sup> PAS has also provided support for percussion ensembles, including various African drumming circles, steelpan drum bands, and Gamelan ensembles. James Barbre stated that percussion as an educational practice in today's instrumental classroom displays many qualities outside the spectrum of musical understanding but more for the aesthetic experience.<sup>44</sup> Previous research has shown that participants in these types of

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<sup>40</sup> Alethea Cassandra de Villiers, "(Re)organizing the Music Curriculum as Multicultural Music Education," *International Society for Music Education* 39, no. 4 (2021): 387, <https://www.doi.org/10.1177/0255761420986219>.

<sup>41</sup> de Villiers, "(Re)organizing the Music," 387.

<sup>42</sup> Ibid., 388.

<sup>43</sup> Herbert D. Marshall, "The Classroom Percussionist," *General Music Today* 20, no. 1 (2006): 41, <https://doi.org/10.1177/10483713060200010110>.

<sup>44</sup> James Barbre, "Middle School Drum Ensemble: An Unlikely Experience in Classroom Democracy," *Ethnography and Education* 8, no. 1 (2013): 79, <https://doi.org/10.1080/17457823.2013.766435>.

ensembles can establish relationships that welcome and encourage participation and positive risk-taking.<sup>45</sup>

Huib Schippers describes an approach to cultural music education that includes the diversity and inclusion of traditions, history, and language.<sup>46</sup> Schippers's system, which was developed in 2000, states "[Pedagogy] was designed to deliver an alternative to geography-based introductions to world music."<sup>47</sup> Ethnomusicologist Cornelia Fales's essay, "The Paradox of Timbre" focused on the expressive power of non-Western music and "perceptualization," the notion of timbre as a thing forged in the listener's head.<sup>48</sup> Fales's theory aligned with other contemporary composers such as Steve Reich's minimalistic phenomena, as characterized in his chamber percussion works "Clapping Music" and "Pieces of Wood." These works are embedded with African influences. Reich's works can be emphasized in small secondary ensembles, introducing students to another facet of multiculturalism.

RQ 2: How can the use of ethnic percussion influence an instrumental

music student's learning, social interaction, and cultural background?

H: Ethnic percussion may provide experiences outside of the music itself by allowing students opportunities to research and discover other cultural traditions, actively promoting broader social awareness while deepening their ethnic heritage.

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<sup>45</sup> Barbre, "Middle School Drum," 79.

<sup>46</sup> de Villiers, "(Re)organizing the Music," 389.

<sup>47</sup> Ibid.

<sup>48</sup> Rebecca Leydon, "Clean as a Whistle: Timbral Trajectories and the Modern Musical Sublime," *Music Theory Online* 18, no. 2 (2012): 1, <http://ezproxy.liberty.edu/login?url=https%3A%2F%2Fwww.proquest.com%2Fscholarly-journals%2Fclean-as-whistle-timbral-trajectories-modern%2F1619630161%2Fse-2>.

Musical performance is a requirement in most curricula through an orchestra, band, choir, small ensemble, or musical theatre.<sup>49</sup> The inclusion of ethnic music has also been present, but sparingly, as music teachers are usually not fully trained outside the realm of Western art music, jazz, and popular music.<sup>50</sup> Simon McKerrell noted that ethnomusicology has emerged as a discipline characteristic of “artistic research” challenges, including the absence of a central canon of repertoire, adequate training, and professional development among ethnomusicologists.<sup>51</sup>

RQ3: What are the most common ethnic percussion instruments used in instrumental music instruction at the middle and secondary school levels?

H: The most common ethnic percussion instruments used may include marimbas, xylophones, claves, congas, maracas, and possibly traditional African instruments.

Ethnomusicology has utilized performance as the primary means to analyze global cultures and values. Practitioners must learn an instrument, vocal part, or dance indigenous to the studied culture, in the same way that an instrument methods class is required for instrumental music teacher training.<sup>52</sup> Edward McClellan asserts that instrumental music teacher training demonstrates a better understanding of the needs of minority students today, as well as the concerns of practicum teachers.<sup>53</sup> He continued by stating:

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<sup>49</sup> Mary Lennon and Geoffrey Reed, “Instrumental and Vocal Teacher Education: Competencies, Roles, and Curricula,” *Music Education Research* 14, no. 3 (2012): 293, <https://doi.org/10.1080/14613808.2012.685462>.

<sup>50</sup> Jui-Chang Wang and Jere T. Humphreys, “Multicultural and Popular Music Content in an American Music Teacher Education Program,” *International Journal of Music Education* 27, no. 1 (2009): 27.

<sup>51</sup> Simon McKerrell, “Towards Practice Research in Ethnomusicology,” *Ethnomusicology Forum* 31, no. 1 (2022): 11, <https://doi.org/10.1080/17411912.2021.1964374>.

<sup>52</sup> Williams, “Ethnomusicology as Interdisciplinary,” 87.

<sup>53</sup> Edward R. McClellan, “Multicultural Teacher Education: Methodology for the Future Instrumental Music Teacher,” *Contributions to Music Education* 29, no. 2 (2002): 87, <https://www.jstor.org/stable/24127104>.

Research regarding the needs of minority students indicates that understanding the backgrounds from which the students come, their values toward various achievements, and the kind of lifestyle to which they aspire to are important factors that contribute to successful teaching in all environments. Training in ways to build trust and respect between student and teacher, and among students must occur before learning will take place, especially for working-class minority children.<sup>54</sup>

Anita Prest and Katie Tremblay reinforced the notion of decolonization in the context of instrumental music education. According to Anita Prest, it is vital to question the concept of Western art music and traditional wind band repertoire's superiority over other music-making forms.<sup>55</sup> Instrumental music teachers must address the need for multicultural music education.<sup>56</sup>

### Core Concepts

A mixed-method approach and a relational content analysis design were applied to this study. This study investigated the validity and effectiveness of ethnic percussion instruction in middle and secondary school band programs. This study emphasized the collaboration between ethnomusicology and music education in the instrumental music setting using ethnic percussion. Additional data was collected through an online survey that targeted band directors and percussion instructors in the state of Virginia. Randall Allsup indicated that qualitative research could remain more practical in music education by aligning beliefs about knowledge with ideas about culture.<sup>57</sup> Music educators must replace theories of “what isn’t there” with “what could be there” regarding understanding students and their cultures.

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<sup>54</sup> McClellan, “Multicultural Teacher Education,” 88.

<sup>55</sup> Anita Prest and Katie Tremblay, “Shall We Do This Together? Decolonizing Instrumental Music Education in Canada,” *The Journal of the Canadian Band Association* 20, no. 1 (2021): 29, <http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fscholarly-journals%2Fshall-we-do-this-together-decolonizing%2Fdocview%2F2623463180%2Fse-2%3Faccountid%3D12085>.

<sup>56</sup> Prest and Tremblay, “Decolonizing Instrumental Music,” 29.

<sup>57</sup> Randall Everett Allsup, “Ifs, Ands, and Buts: A Polyphonic Vision of Qualitative Research in Music Education,” *Bulletin of the Council for Research in Music Education* 0, no. 214 (2017): 10, <https://www.jstor.org/stable/10.5406/bulcouresmusedu.214.0007>.



Ethnomusicology and music education have been practiced jointly since the mid-twentieth century. The collaboration of fields has provided world music studies combined with eclectic methodologies, that are practiced primarily in the general music curriculum. Music educators such as Carl Orff and Zoltán Kodály have provided a foundation for instrument study, creativity, interpretation, and performance techniques. Orff's nationalist approach to maintaining the aesthetics of the music and the instrument-making process reflected numerous music cultures globally. Ethnomusicology, which is also classified as a multi-disciplinary field, can be described as a "humanistic social science." The field is also a product of musicology and anthropology and includes the structure of music and the study of humans within societies and cultures.<sup>58</sup>

To better describe the relationship between the two fields, Patricia S. Campbell explained, "To be sure, there is evidence of a harmonic convergence between the fields, as one field draws from the other and breathes new life into the next ventures that arise."<sup>59</sup> Both fields carry an applied nature as both involve a music-making process that incorporates community music, a concept relevant to communal music-making experiences.<sup>60</sup>

The presence of ethnic percussion in the instrumental classroom has remained limited compared to general music curricula. The challenges of utilizing ethnic percussion in the instrumental classroom may include instrument selection and repertoire availability and may be due to budgeting, school environment, and teacher training. A study conducted by Adria R. Hoffman and Bruce A. Carter presented ethnic ensembles to both an African-American and White student population in an attempt to analyze the introduction of ethnic music in a non-

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<sup>58</sup> Campbell, "Nexus of Ethnomusicology," 106.

<sup>59</sup> Ibid.

<sup>60</sup> Ibid.

traditional curriculum. Their findings displayed a more thorough musical understanding from the student population regarding how they felt their teacher represented them and their community through music selection.<sup>61</sup> Hoffman and Carter concluded that the African-American student-teacher relationship could contribute to retention within the music program.<sup>62</sup>

### Definition of Terms

For a better understanding of this study, the following terms are defined in the context of this research:

**Aesthetic** - Any practice or belief that justifies and appreciates its existence.<sup>63</sup>

**Anthropology** - The study of human societies and cultures.<sup>64</sup>

**Colonial Music** - Early music from the colonial era during the teachings of Lowell Mason.<sup>65</sup>

**Community Music** - A musical practice that involves participation regardless of experience and ability.<sup>66</sup>

**Cultural Music** - Music indigenous to native cultures and society.<sup>67</sup>

**Curricula** - A comprehensive collection of courses in a school or college.<sup>68</sup>

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<sup>61</sup> Adria R. Hoffman and Bruce A. Carter, "Representin' and Disrespectin': African-American Wind Band Students' Meaning of a Composition-Based Secondary Music Curriculum and Classroom Power Structures," *Music Education Research* 15, no. 2 (2013): 142, <https://doi.org/10.1080/14613808.2012.685458>.

<sup>62</sup> Hoffman and Carter, "Representin' and Disrespectin'," 147.

<sup>63</sup> Mark and Madura, *Contemporary Music Ed.*, 48.

<sup>64</sup> Chávez and Skelchy, "Decolonization for Ethnomusicology," 115.

<sup>65</sup> Hesselink, "Western Popular Music," 559.

<sup>66</sup> Mark and Madura, *Contemporary Music Ed.*, 233.

<sup>67</sup> Carlos R. Abril, "Responding to Culture in the Instrumental Music Programme: A Teacher's Journey," *Music Education Research* 11, no 1 (2009): 79, <https://www.doi.org/10.1080/14613800802699176>.

<sup>68</sup> Lennon and Reed, "Instrumental and Vocal Teacher," 301.

**Decolonization** - Departing or withdrawing from a former state or practice.<sup>69</sup>

**Diversity** - About a variety of social and ethnic backgrounds.<sup>70</sup>

**Eclectic** - Anything that is diverse and unorthodox.<sup>71</sup>

**Equity** - The practice of being fair and impartial.<sup>72</sup>

**Ethnic Music** - Music from a large society with a common ancestry focused on one or more symbolic elements.<sup>73</sup>

**Ethnomusicology** - The study of music across all cultural contexts and historical periods.<sup>74</sup>

**Fantasy** - An instrumental piece liberal of form and inspiration.<sup>75</sup>

**Folk Music** - Music derived from a particular culture, usually passed down from generation to generation.<sup>76</sup>

**Inclusion** - The practice of including into a larger group or structure, especially those that are generally not included.<sup>77</sup>

**Instrumental Music** - A curriculum comprising student instrumentalists, separate from a general music or choral perspective.<sup>78</sup>

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<sup>69</sup> Chávez and Skelchy, "Decolonization for Ethnomusicology," 115.

<sup>70</sup> Campbell, "Nexus of Ethnomusicology," 121.

<sup>71</sup> Mark and Madura, *Contemporary Music Ed.*, 97.

<sup>72</sup> Campbell, "Nexus of Ethnomusicology," 121.

<sup>73</sup> Adelaida R. Schramm, "Ethnic Music, the Urban Area, and Ethnomusicology," *Sociology* 29, no. 1 (1979): 4, <https://www.jstor.org/stable/43645101>.

<sup>74</sup> Blacking, *Common-Sense View*, 1.

<sup>75</sup> *Ibid.*, 76.

<sup>76</sup> *Ibid.*, 1.

<sup>77</sup> Campbell, "Nexus of Ethnomusicology," 121.

<sup>78</sup> Carlos, "Responding to Culture," 78.

**Multicultural** - Relating to several cultural or ethnic groups within a given society.<sup>79</sup>

**Musicology** - The study of the history of Western art music.<sup>80</sup>

**Pluralistic** - A belief that recognizes more than one principle.<sup>81</sup>

**Western art music** – Classical music centered in Europe from the Baroque (circa 1750 through the mid-20<sup>th</sup> century).<sup>82</sup>

### Chapter Summary

According to Roger Mantie and Lynn Tucker, cultural insensitivity and stereotypes present challenges within the classroom.<sup>83</sup> The authors stated that it is normal for music educators to assume that all students, regardless of their cultural background, should share the love of traditional band composers such as Grainger, Del Borgo, and Sousa. Still, those students from other nations are excluded from music indigenous to their culture.<sup>84</sup> Music educators must create and maintain a safe and hospitable space for students of all cultures with equitable music and conversation.

Sara Sulyma indicated that repertoire must be selected to represent various backgrounds and cultures. The educator must be willing to understand better and serve each student's preferences. Sulyma suggests that students would benefit from this type of inclusion.<sup>85</sup> Deborah

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<sup>79</sup> de Villiers, "(Re)organizing the Music," 383.

<sup>80</sup> Williams, "Ethnomusicology as Interdisciplinary," 82.

<sup>81</sup> Wu, "Reflecting on the Implications," 305.

<sup>82</sup> Blacking, *Common-Sense View*, 1.

<sup>83</sup> Roger Mantie and Lynn Tucker, "Pluralism, the Right, and the Good in Choirs, Orchestras, and Bands," *International Journal of Music Education* 30, no. 3 (2012): 263, <https://www.doi.org/10.1177/0255761411433724>.

<sup>84</sup> Mantie and Tucker, "Pluralism," 263.

<sup>85</sup> Sara Sulyma, "Kaleidoscope Repertoire: Respectful and Community-Minded Programming in the Band Room," *Canadian Winds: The Journal of the Canadian Band Association* 19, no. 1 (2020): 21, <http://ezproxy.liberty.edu/login?url=https%3A%2F%2Fwww.proquest.com%2Fscholarly-journals%2Fkaleidoscopic-repertoire-respectful-community%2Fdocview%2F2613085862%2Fse-2%3Faccountid%3D12085>.

Smith stated, "The value of studying music is to learn about our cultural music and to carry it outside the classroom."<sup>86</sup> The incorporation of ethnic percussion within an instrumental music program may provide those opportunities.

. The ability to understand musical cultures will facilitate a means for more creative music-making in the classroom. As Nicholas Cook defines, "Musical cultures are not simply cultures of sounds, not simply cultures of representations of sounds, but cultures of the relationship between sound and representation."<sup>87</sup> The merger of ethnomusicology and music education will continue to broaden the appreciation, diversity, and musicality among communities, students, and educators.

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<sup>86</sup> Deborah Smith, "Trains and Terrains: The Integration of Canadian Music into a Multicultural Grade 9 Instrumental Music Classroom," *Canadian Music Educator* 50, no. 1 (2008): 22, <http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fscholarly-journals%2Ftrains-terrains-integration-canadian-music-into%2Fdocview%2F1029192%2Fse-2%3Faccountid%3D12085>.

<sup>87</sup> Floris Schuiling, "Notation Cultures: Towards an Ethnomusicology of Notation," *Journal of the Royal Musical Association* 144, no. 2 (2019): 433, <https://doi.org/10.1080/02690403.2019.1651508>.

## Chapter Two: Literature Review

### Introduction

This chapter examines the use of ethnic percussion in the instrumental music classroom. The literature includes methodologies and evidence of the scarcity of ethnic music in school band programs. This chapter also highlights the status of instrumental programs in the United States and examines music teacher preparation and professional development.

### Instrumental Music Curricula in the United States

Marissa Silverman defines instrumental music education as, “the education of music through the learning and playing of musical instruments.”<sup>88</sup> An instrumental music curriculum in the United States typically consists of performance-based ensembles that include Concert and Symphonic Bands, Wind Ensemble, Orchestras, Jazz Band, and Chamber Ensembles. Although American schools continue to support students' academic success, instrumental music programs usually do not include stylistic diversity in their repertoire. This limitation may prevent students from experiencing more enriching opportunities to enhance their performance ability and their cognitive and social skills.<sup>89</sup> Eric Clarke stated:

Playing music at a high level represents a remarkable human achievement in terms of the combination of skills that it requires—physical, cognitive, interpretative, social, and emotional. These separable components are all thoroughly intertwined in the reality of playing music.<sup>90</sup>

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<sup>88</sup> Marissa Silverman, “Sense-Making, Meaningfulness, and Instrumental Music Education,” *Hypotheses and Theory* 11, no. 1 (2020): 1, <https://doi.org/10.3389/psyg.2020.00837>.

<sup>89</sup> Kayla M. Peard, “The Case for Instrumental Music Education: The Academic, Physical, and Social Benefits for Students,” *Honors College* 23 (2012): 2, <https://digitalcommons.library.umaine.edu/honors/23>.

<sup>90</sup> Peard, “The Case for Instrumental,” 2.

As Clarke stated, the collaboration between music and academics will benefit the student's interest in both as well as structure their learning process and understanding.

Silverman's study examined the understanding of the nature and values of instrumental music education and included the investigation of the meaningfulness behind the curriculum.<sup>91</sup> Students were more engaged as instrumentalists because the more one can perform, improvise, and compose, the more internal good they will possess.<sup>92</sup> Silverman stated, "When instrumental music students enter into musical praxes as active, reflective practitioners, they not only potentially develop 'a certain kind of life' through musics. Their teachers also create conditions for a sustained development of their students' personhood."<sup>93</sup> Her study concluded that instrumental learning and performing are valuable for the sake of the self and others.

Depending on the individual school district, students can join an instrumental music program as early as in their fourth-grade year. Students who enroll have varying musical backgrounds, from piano lessons or a general music class.<sup>94</sup> Martina Vasil conducted a study that was featured in a 2013 issue of *Update: Applications of Research in Music Education* on why students join and continue to stay in instrumental programs. Her research also included the extrinsic motivators involved and what specific musical activities were experienced.<sup>95</sup> The findings indicated that family, environment, social factors, and finances were the extrinsic motivators, yet intrinsic motivation was also an influence in their participation and retention.<sup>96</sup>

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<sup>91</sup> Silverman, "Sense-Making, Meaningfulness," 1.

<sup>92</sup> Ibid., 8.

<sup>93</sup> Ibid.

<sup>94</sup> Martina Vasil, "Extrinsic Motivators Affecting Fourth-Grade Students' Interest and Enrollment in an Instrumental Music Program," *Update: Applications of Research in Music Education* 32, no. 1 (2013): 79, <https://doi.org/10.1177/8755123313502345>.

<sup>95</sup> Vasil, "Extrinsic Motivators," 74.

<sup>96</sup> Ibid., 80.

The purpose of her study, like many programs both large and small, was to foster a more positive family and community view of instrumental music education in the United States and increase parent involvement.

In 2008, the academic journal *Philosophy of Music Education Review*, Randall E. Allsup and Cathy Benedict stated that in 1939, music educator Theodore Normann initiated ten basic principles of instrumental music instruction. Some of these included rote teaching, imitative drills, student activity, and the idea that young students have a short attention span.<sup>97</sup> Music education magazine *The Instrumentalist* published a 1999 article where a California band director stated, “I follow the 10-second rule, meaning I rarely stop for more than 10 seconds.”<sup>98</sup> Music educator John Manfredo argued this philosophy by saying, “A general rule for maximizing student attentiveness and time-on-task is to limit the director’s comments to ten-to twenty-second intervals.”<sup>99</sup> Music scholars refer to the philosophy of Fordism or an assembly line approach to teaching music. College band director Eugene Corporon, known as “The Quantum Conductor,” endorses this strict and efficient type of instruction.<sup>100</sup> Corporon writes, “Keep the tempo of the rehearsal moving. Use instructions that are simple and doubt free. Avoid confusion.”<sup>101</sup>

The term “musical independence” has been around since the 1960s when music educators attended gatherings such as the Yale Seminar (1964), the Tanglewood Symposium (1967), and

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<sup>97</sup> Randall E. Allsup and Cathy Benedict, “The Problems of Band: An Inquiry into the Future of Instrumental Music Education,” *Philosophy of Music Education Review* 16, no. 2 (2008): 159, <https://www.jstor.org/stable/40327299>.

<sup>98</sup> Allsup and Benedict, “The Problems of Band,” 159.

<sup>99</sup> Ibid.

<sup>100</sup> Ibid.

<sup>101</sup> Ibid.



the Comprehensive Musicianship Seminars (1973).<sup>102</sup> These events were organized to address the problems concerning music education in American society, including curriculum design and development and pedagogical advancements in performance.<sup>103</sup> Within traditional large ensembles such as bands and orchestras, independent musicianship is defined as "the individual's ability to engage in musical activity on one's own."<sup>104</sup> This representation in the instrumental music curricula includes instruction on a one-to-one basis, which expands the opportunity for more advanced musical learning in musical styles and cultures. This criterion is present among each state's music Standards of Learning.

Music educator Matthew Clauhs' article, "Beginning Band without a Stand," discussed how to foster creative musicianship in early instrumental programs. Clauhs stated, "We do a disservice to students if we do not equally develop comprehensive musicianship and creative thinking at a young age."<sup>105</sup> Beginning band composers Sandy Feldstein and Larry Clark took this same approach when they wrote their method book, *The Yamaha Advantage: Musicianship from Day One*. Feldstein and Clark's band method focuses on correct note length, line direction, and phrasing while using some of the most familiar musical examples.<sup>106</sup>

Music education researcher Chad West debated this methodology by saying that rhythmic, tonal, notation, and creative skill-building exercises, also known as "The Big 5"

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<sup>102</sup> Brian N. Weidner, "A Grounded Theory of Musical Independence in the Concert Band," *Journal of Research in Music Education* 68, no. 1 (2020): 53, <https://www.doi.org/10.1177/0022429419897616>.

<sup>103</sup> Mark and Madura, *Contemporary Music Ed.*, 32.

<sup>104</sup> Weidner, "A Grounded Theory," 54.

<sup>105</sup> Matthew Clauhs, "Beginning Band without a Stand," *Music Educators Journal* 104, no. 4 (2018): 39, <https://www.jstor.org/stable/10.2307/26588653>.

<sup>106</sup> Sandy Feldstein and Larry Clark, "The Method," *The Yamaha Advantage: Musicianship from Day One*, Google, last modified August 2023, <http://www.playintimeadvantage.com/themethod/>.

should be carefully balanced with Clauhs' executive skills mentioned above.<sup>107</sup> Clauhs reiterated the idea that learning music by ear is very common in many cultures and genres of music but is often overlooked in the United States, as most programs emphasize method books. He stated:

Many scholars have examined the value of learning to play by ear first, especially when it comes to developing musicianship in young instrumentalists. The development of musical skills in many ways similar to the acquisition of language skills, and others have suggested that students should learn to "listen and speak" music before reading and writing it.<sup>108</sup>

Clauhs also collaborated with fellow music educator Mara E. Culp in the article, "Factors that Affect Participation in Secondary School Music: Reducing Barriers and Increasing Access," and listed the following influences of secondary school music: economic considerations, parents/guardians, traditional ensembles/repertoire, and scheduling.<sup>109</sup> These types of barriers are the most common according to Culp and Clauhs and music educators must examine ways to inspire students to continue their musical instruction at the secondary level.<sup>110</sup>

In his article, "Successful Career Wind Band Literature Contributions Originating from the Young Composers Project," music educator and conductor Christian Zembower stated, "When related to education and teaching students subject matter, involvement is paramount, and when you involve students in a musical ensemble setting, great learning happens from collaboration."<sup>111</sup> Zembower's research indicated that many music educators are deficient in the

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<sup>107</sup> Clauhs, "Beginning Band," 40.

<sup>108</sup> Ibid.

<sup>109</sup> Mara E. Culp and Matthew Clauhs, "Factors that Affect Participation in Secondary School Music: Reducing Barriers and Increasing Access," *Music Educators Journal* 106, no. 4 (2020): 44, <https://www.doi.org/10.1177/0027432120918293>.

<sup>110</sup> Culp and Clauhs, "Factors that Affect Participation," 43.

<sup>111</sup> Christian Zembower, "Successful Career Wind Band Literature Contributions Originating from the Young Composers Project," *Journal of Band Research* 56, no. 1 (2020): 1, <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/successful-career-wind-band-literature/docview/2469843972/se-2>.

training of selecting contemporary repertoire for their programs. In 1959, composer Norman Dello Joio contributed to the development of musicianship by uniting composers and instrumental programs with the Young Composers Project (YCP.)<sup>112</sup> As a result of this collaboration, composers were provided a creative outlet, music libraries were replenished in the public schools, and students developed respect and appreciation for contemporary repertoire.<sup>113</sup> Students today can develop the same respect and appreciation as repertoire continues to be composed that incorporates ethnic percussion.

Silverman's article, "Sense-Making, Meaningfulness, and Instrumental Music Education," addressed the meaning and purpose in the context of instrumental music education.<sup>114</sup> Silverman stated that instrumental music education was simply "the education of music through the learning and playing of musical instruments," however, her study was designed to view the various meanings and practices behind the term, "instrumental."<sup>115</sup> Silverman took a *praxial* approach and stated:

Fundamentally, then, instrumental musicing is something worth doing for the *sake of the self* and others, and because of this—note: there is both subjective and objective “value”—instrumental musicing provides a potential vehicle for meaningfulness.”<sup>116</sup>

Instrumental music curricula in the United States presents opportunities for students to develop a particular way of life as well as allowing music educators an opportunity to create experiences for their students that will enhance their life and purpose in society.<sup>117</sup>

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<sup>112</sup> Zembower, "Successful Career Wind Band Literature," 1.

<sup>113</sup> Ibid.

<sup>114</sup> Silverman, "Sense-Making, Meaningfulness," 837.

<sup>115</sup> Ibid.

<sup>116</sup> Ibid., 843.

<sup>117</sup> Ibid.

Another aspect of the curriculum is the location of the program. Kate R. Fitzpatrick states that research confirms that schools in urban areas may offer more of these opportunities but face unique challenges like smaller, rural programs.<sup>118</sup> In 2011, 57% of American schools were in large or midsize cities serving more than two-thirds of public school students.<sup>119</sup> Until the 2010s, research within the field of music education addressing the challenges in urban areas was scarce. Two publications by the Music Educators National Conference (MENC), *Teaching Music in the Urban Classroom, Vols. 1-2*, reinstated the interest in the urban music context.<sup>120</sup> Culp and Clauhs commented, “students whose families have a lower SES (socioeconomic status) are less likely to persist in school music or participate in school music at the secondary level.”<sup>121</sup> When music educators are faced with declining numbers due to the SES, ways to provide materials and activities either at a reduced cost or for free must be acquired. Examples may include instrument and uniform donations, fundraising, grant writing, and booster organization contributions.<sup>122</sup>

Urban areas present numerous challenges as music educators identify issues such as discipline, musical training, parental support, cultural diversity, musical interest, and home stability.<sup>123</sup> Other educators identified with rehearsals outside the school day, secondary school program enrollment, lack of funding, and the inclusion of special needs students into the music program.<sup>124</sup> Once instrumental programs are established, retention must follow. Isbell stated that

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<sup>118</sup> Kate R. Fitzpatrick, “A Mixed Methods Portrait of Urban Instrumental Music Teaching,” *Journal of Research in Music Education* 59, no. 3 (2011):229, <https://www.doi.org/10.1177/0022429411414912>.

<sup>119</sup> Fitzpatrick, “A Mixed Methods,” 230.

<sup>120</sup> Ibid.

<sup>121</sup> Culp and Clauhs, “Factors that Affect Participation,” 44.

<sup>122</sup> Ibid., 45.

<sup>123</sup> Daniel S. Isbell, “Start Me Up: Experiences of First-Year Teachers Beginning New Instrumental Music Programs in Urban Public Schools,” *Journal of Music Teacher Education* 32, no. 3 (2023): 72, <https://www.doi.org/10.1177/10570837221148167>.

<sup>124</sup> Isbell, “Start Me Up,” 72.

there is no correlation between what grade a student starts and performance success. He explained that most students who decide to remain in the band also take into consideration scheduling, other commitments, musicianship, and the relationship between their peers, parents, and teachers.<sup>125</sup> According to Isbell, instrumental programs within some parts of the United States take on an “ancillary” role, a term used to label fine arts classes and a practice that evaluates how the fine arts are regarded as secondary to other subject areas, most specifically concerning standardized testing.<sup>126</sup>

As with teaching in urban areas, rural settings can present similar challenges. According to Catheryn Foster and Melody Causby, approximately 30% of American students are enrolled in rural schools.<sup>127</sup> Music educators in rural areas identified challenges as low socioeconomic status, limited resources, and lower standardized test scores. Other educators identified limited access to instruments, geographic isolation, low enrollment, and inadequate rehearsal and performance space.<sup>128</sup> The community expectations in these areas also presented challenges as low student enrollment made it difficult to fulfill performance requests.<sup>129</sup>

Another area of concern among rural teachers is having to teach at both the middle and high school levels, or having to travel between multiple, smaller schools. Foster and Causby noted that music educators in this type of setting have realized that most curricula is designed for large urban schools.<sup>130</sup> Their study within the rural setting determined that music educators must

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<sup>125</sup> Isbell, “Start Me Up,” 72.

<sup>126</sup> Ibid., 75.

<sup>127</sup> Catheryn Shaw Foster and Melody Causby, “Instrumental Music Education in Rural Mississippi: A Descriptive Study,” *Journal of Music Teacher Education* (2023): 1, <https://www.doi.org/10.1177/10570837231182401>.

<sup>128</sup> Foster and Causby, “Instrumental Music,” 2.

<sup>129</sup> Ibid.

<sup>130</sup> Ibid.

be adequately prepared to teach in any situation as well as possess personality traits that exhibit a sense of humor, flexibility, assertiveness, and marketability.<sup>131</sup> Regardless of demographics, the use of ethnic percussion can provide recording and performance opportunities within the world music genre.

Several factors can influence a student's interest in an instrumental music program. A study conducted by Kenneth Elpus and Carlos Abril involved a national demographic profile of secondary-level band, choir, and orchestra students. A significant association was established between performing in music ensembles and gender, race/ethnicity, socioeconomic status, cultural background, and standardized test scores.<sup>132</sup> As students reach the secondary level, they are presented with other factors that may prevent them from continuing in the program. Culp and Clauhs stated:

[Music educators] should continue to consider ways their ensembles and practices reflect students' personal and varied identities and individual preferences. Enacting changes that meaningfully consider potential obstacles and the community may help to increase student involvement in secondary music by reducing barriers to access.<sup>133</sup>

Music professor Bryan E. Nichols' article, "Secondary Ensembles: What Directors Are Noticing about the Popular Music Movement," indicated that music classes were the most popular out of school and the least popular in school.<sup>134</sup> Nichols commented that "ensemble offerings in a school typically reflect teacher expertise, curriculum priorities by the teacher, and less so, student

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<sup>131</sup> Foster and Causby, "Instrumental Music," 2.

<sup>132</sup> Kenneth Elpus and Carlos Abril, "High School Music Ensemble Students in the United States: A Demographic Profile," *Journal of Research in Music Education* 59, no. 2 (2011): 128, <https://www.jstor.org/stable/23019481>.

<sup>133</sup> Culp and Clauhs, "Factors that Affect Participation," 48.

<sup>134</sup> Bryan E. Nichols, "Secondary Ensembles: What Directors Are Noticing about the Popular Music Movement," *Music Educators Journal* 109, no. 2 (2022): 12, <https://www.doi.org/10.1177/00274321221139192>.

interest... particularly in genres that might promote students' musicianship after the formal PK-12 years of schooling—are deserving of inclusion in the curriculum.”<sup>135</sup>

In 2007, the National Association for Music Education (NAfME) stated that the study of music can provide numerous benefits ranging from higher test scores to a higher lifetime earning potential.<sup>136</sup> Elpus and Abril referenced that family composition and academic achievement predicted the enrollment in the band in urban school districts, and further commented, “students from two-parent/guardian homes and those with higher academic achievement were more likely to enroll in band than were their peers from single-parent/guardian homes and with lower academic achievement, respectively.”<sup>137</sup>

Anita Prest and J. Scott Goble suggest that music educators adopt a praxial philosophy, where the action of music making may be emphasized over the music. This approach will reflect the focus on learning the music of other cultures on the student's terms.<sup>138</sup> This philosophy, along with relationships with community members, allows music educators to strengthen relationships among fellow musicians, between musicians and audiences, and between musicians and land that celebrates indigenous music-making.<sup>139</sup> An example is the establishment of drum circles and other specialty percussion ensembles among community members. In smaller music programs, community members are invited to participate in concerts to expand and fill gaps in instrumentation.

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<sup>135</sup> Nichols, “Secondary Ensembles,” 12.

<sup>136</sup> Elpus and Abril, “High School Music,” 129.

<sup>137</sup> Ibid., 130.

<sup>138</sup> Anita Prest and J. Scott Goble, “Language, Music, and Revitalizing Indigeneity: Effecting Cultural Restoration and Ecological Balance via Music Education.” *Philosophy of Music Education Review* 29, no 1 (2021): 31, <https://muse.jhu.edu/article/786577>.

<sup>139</sup> Prest and Goble, “Language, Music,” 31.

Alethea Cassandra de Villiers' article, "(Re)organizing the Music Curriculum in Multicultural Music Education" published by the *International Society for Music Education* stated that specialized music curricula are organized around performance, music history, and music theory.<sup>140</sup> The three components are influenced by the style or genre of the music studied, which is also true for ethnic music. de Villiers states that current multicultural methodologies continue to be based around the standard musical components including aural and theory, composition and arrangement, performance, and historical analysis.<sup>141</sup> Within the instrumental music curriculum, questions of decolonization arise regarding the superiority of Western art-influenced repertoire over ethnic music. Ian Cull defines this as "the process of deconstructing colonial ideologies of the superiority and privilege of Western thought and approaches."<sup>142</sup>

In the *Alberta Journal of Educational Research*, Chi Kai Lam reinforced that the 1967 Tanglewood Symposium was held to address the various issues in music education.<sup>143</sup> Lam's study investigated the influence of the Tanglewood Declaration, a document that originated from symposium discussions, that included implication statements and recommendations for music curricula. The study focused on the musical aspects of multiculturalism, individualization, and technology.<sup>144</sup> Within the eight statements of implications, the second one read as follows:

Music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde music, American folk music, and music of other cultures.<sup>145</sup>

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<sup>140</sup> de Villiers, "(Re)organizing the Music," 386.

<sup>141</sup> Ibid., 387.

<sup>142</sup> Prest and Tremblay, "Decolonizing Instrumental Music," 29.

<sup>143</sup> Chi Kai Lam, "Reflecting on the Junior High Instrumental Music Curriculum in Alberta through the Lens of the Tanglewood Declaration," *Alberta Journal of Educational Research* 69, no. 3 (2023): 430, <https://www.doi.org/10.55016/ojs/ajer.v69i3.77141>.

<sup>144</sup> Lam, "Reflecting on the Junior High," 430.

<sup>145</sup> Ibid., 431.



Music scholars continue to debate the idea that the declaration statements encourage the inclusion of music from all periods, which includes the inclusion of cultural and popular music. This argument suggests that curricular content expands beyond Western art music thus presenting traditional teaching challenges.<sup>146</sup>

Roger Mantie and Lynn Tucker discussed a 'common curriculum' that embodies social cohesion and functioning. Examples included large Western-style ensembles compared to drum circles.<sup>147</sup> Prest and Tremblay suggest that music educators recognize "quality" cultural music not in the Western context of rhythm, melody, and harmony but rather by sociocultural contexts that produce their musical expression.<sup>148</sup>

### **The Benefits of Ethnic Music in Instrumental Music Instruction**

Since the Tanglewood Symposium, multiculturalism appeared within the music curricula via general music, band, orchestra, and choir programs. The practice of 'engaged' teaching has allowed teachers to incorporate academic, behavioral, and social concepts into their curriculum, resulting in solid community relationships in a cultural context.<sup>149</sup> Melissa Cain and Jennifer Walden suggest that students display a more in-depth understanding of cultural music as their “interest, curiosity, attention, optimism, and passion” is reflected in the learning process.<sup>150</sup>

T.M. Volk’s methods and materials research among instrumental music teachers and their desire to incorporate multicultural music in the instrumental program indicated a

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<sup>146</sup> Lam, “Reflecting on the Junior High,” 430.

<sup>147</sup> Mantie and Tucker, “Pluralism,” 266.

<sup>148</sup> Ibid.

<sup>149</sup> Melissa Cain and Jennifer Walden, “Musical Diversity in the Classroom: Ingenuity and Integrity in Sound Exploration,” *British Journal of Music Education* 36, no. 1 (2019): 5, <https://www.doi.org/10.1017/S0265051718000116>.

<sup>150</sup> Cain and Walden, “Musical Diversity,” 5.

recommendation for training in world music and pedagogical techniques.<sup>151</sup> Adelaida Schramm suggested that music educators clearly define "ethnic" appropriately while presenting to students.<sup>152</sup> By defining the term accurately, students are more receptive to ethnic music. R.A. Schermerhorn's definition provides a starting point for further research:

a collectivity within a larger society having real or putative common ancestry, memories of a shared historical past, and a cultural focus on one or more symbolic elements of their peoplehood. Examples of such symbolic elements are: kinship patterns, physical continuity ... religious affiliation, language ... or any combination of these. A necessary accompaniment is some consciousness of kind among members of the group.<sup>153</sup>

General music curricula normally include basic percussion instruments within the Orff family of instruments such as xylophones, bells, and timpani. This use denotes a simplified representation of culture and ethnicity as these types of instruments are constructed on a smaller scale and are normally diatonic in nature.

The inclusion of chamber ensembles gained a greater popularity because of the global pandemic in 2020.<sup>154</sup> Music educator Aaron Yackley's article, "Developing Musicianship through Chamber Ensembles: A Sequential Unit Design," mentioned the development of a curriculum designed especially for chamber music.<sup>155</sup> Yackley's "independent musicianship" design was comprised of independence, self-evaluation, communication, and rehearsal strategies.<sup>156</sup> Yackley utilized the methodologies of Edwin Gordon and Zoltán Kodály in ways of the whole-part-whole model and the Kodály-based sequence of prepare, make conscious,

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<sup>151</sup> McClellan, "Multicultural Teacher Education," 87.

<sup>152</sup> Schramm, "Ethnic Music," 4.

<sup>153</sup> Ibid.

<sup>154</sup> Aaron Yackley, "Developing Musicianship through Chamber Ensembles: A Sequential Unit Design," *Music Educators Journal* 108, no. 1 (2021): 34, <https://www.doi.org/10.1177/00274321211027628>.

<sup>155</sup> Yackley, "Developing Musicianship," 34.

<sup>156</sup> Ibid.

reinforce, and assess.<sup>157</sup> The use of these eclectic methodologies can assist a student in participating in smaller ensembles, especially those of an ethnic genre as Yackley concluded: “Chamber music can play a critical role in the development of students’ musical independence... The sequence for developing musical independence and problem solving-skills could also be transferred to nonclassical or informal music ensembles.”<sup>158</sup>

In 2019, the *School Band and Orchestra* (SBO) publication noted that approximately 80% of students are not involved in their instrumental music program.<sup>159</sup> Marty Steiner stated, “Music makes lives better for students, and we applied music in their lives, whatever it takes to get them there. That includes embracing new programs that bring music into the lives of students in that other 80%.”<sup>160</sup> During the 1950s, specialty ensembles included marching bands and percussion ensembles.<sup>161</sup> These ensembles were not present within the curriculum and teachers had to join outside drum and bugle corps for the opportunity to march themselves, which is still practiced today. Also during this time, marimba virtuosos traveled to schools and performed in school assemblies as variety and novelty acts. This lack of support and opportunity motivated educators and percussionists to speak at the 1960 Midwest Band and Orchestra Clinic, which led to the founding of the Percussive Arts Society in 1961.<sup>162</sup>

According to *SBO*, a former ensemble member of the award-winning Science Hill High School Percussion Ensemble from Johnson City, Tennessee added, “Being part of the percussion

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<sup>157</sup> Yackley, “Developing Musicianship,” 34.

<sup>158</sup> Ibid., 40.

<sup>159</sup> Marty Steiner, “Percussion Ensembles are a Hit!,” *School Band and Orchestra* 5, no. 1 (2019): 8, <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/magazines/percussion-ensembles-are-hit/docview/2247533663/se-2>.

<sup>160</sup> Steiner, “Percussion Ensembles,” 8.

<sup>161</sup> Ibid.

<sup>162</sup> Ibid.

program was one of the highlights of my life. We weren't just a team, we were family. We were with each other day in and out for hours at a time. But at the end of the day we truly cared for and about each other.”<sup>163</sup> Steiner mentioned that one of the challenges of directing a percussion ensemble is the broad diversity of instruments. He commented, “There are dozens of ensemble formats. Instruments may include the traditional band and orchestra bass and snare drums, crash cymbals, tympani, bells, and xylophone. Almost any percussion instrument from around the world may be included.”<sup>164</sup> Row-Loff Productions president Chris Crockarell explained that percussion music from a publisher's standpoint is “educational, yet fun, and entertaining...and PLEASING to the ear...music that is focused on festivals, holidays, novelty, Latin, and more.”<sup>165</sup>

In a 2003 study by Jui-Chang Wang and Jere T. Humphreys, instrumental music majors were positive about incorporating multicultural music into the instrumental curriculum. They had spent more time with twentieth-century music versus other musical periods due to the use of non-traditional instruments by avant-garde composers and conductors.<sup>166</sup> Their findings revealed that only 23 percent of the instrumental music majors' time was spent on non-Western music (African, Asian, Native American.)<sup>167</sup> The future of music education relies on attracting highly-qualified candidates to undergraduate music education programs. The experiences that secondary band directors provide for their students has the greatest influence on their choice to become a band director.<sup>168</sup> Tiger Robinson et al. stated that students are most influenced by the music

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<sup>163</sup> Steiner, “Percussion Ensembles,” 9.

<sup>164</sup> Ibid.

<sup>165</sup> Ibid., 11.

<sup>166</sup> Wang and Humphreys, “Multicultural and Popular,” 21.

<sup>167</sup> Ibid., 23.

<sup>168</sup> Tiger Robinson et al., “Inspiring the Next Generation of Music Educators: A Multiple Case Study of High School Music Experiences and Career Choice,” *Journal of Research in Music Education* 69, no. 2 (2021): 208, <https://www.doi.org/10.1177/0022429420975787>.

teacher/student relationships and the experiences in the classroom which led to such comments as “These guys are my family away from home. It’s awesome” and “I feel like we all talk with our hands.”<sup>169</sup> Robinson et al. concluded that high school experiences such as non-traditional ensembles will benefit students as they connect to other musically focused students and college recruiters.<sup>170</sup>

In addition to Volk’s theory, Carlos R. Abril and Nicole R. Robinson’s study of training culturally responsive music educators suggested that teachers must first recognize their own cultural identities, values, and knowledge, which will result in the practice of “reflexivity” or self-reflection.<sup>171</sup> By utilizing this practice, teachers can identify how life experiences and aesthetic methodologies influence their relationships with students. Cultural diversity is also recognized through repertoire via traditional folk music or exotic fantasies of a foreign land.<sup>172</sup> The benefits of these types of repertoire may result in improvements in students' attitudes toward music and culture unfamiliar to them, including their cultural background. However, Abril also mentioned that these experiences might develop cultural, social, and political controversies the teacher needs to be properly trained to address.<sup>173</sup>

The belief statement of The International Society for Music Education states that “all learners should have the opportunity to develop their abilities to comprehend the historical and

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<sup>169</sup> Robinson et al., “Inspiring the Next Generation,” 214.

<sup>170</sup> Ibid., 220.

<sup>171</sup> Carlos R. Abril and Nicole R. Robinson, “Comparing Situated and Simulated Learning Approaches to Developing Culturally Responsive Music Teachers,” *International Journal of Music Education* 37, no. 3 (2019): 4414, <https://www.doi.org/10.1177/0255761419842427>.

<sup>172</sup> Abril, “Responding to Culture,” 78.

<sup>173</sup> Ibid.

cultural contexts of the music they encounter.”<sup>174</sup> Abril noted that even though students have the opportunities to experience ethnic music as mandated by national and state standards, the students may still lack multicultural music education.<sup>175</sup> To achieve a better experience for both the teacher and student, he states, “A sociocultural approach to teaching music considers the selection and use of culturally diverse musics and the ways they can be contextualized in the curriculum.”<sup>176</sup> According to Abril, other researchers argue that this approach to teaching music offers the students a more authentic understanding of ethnic music and the ability to relate it to their personal lives.<sup>177</sup>

As part of her ongoing research of ethnomusicology and music education, Patricia S. Campbell presented the research question, "Can a humanistic music policy be generated from an emerging nexus of ethnomusicology and music education?"<sup>178</sup> The consideration of diversity, equity, and inclusion presents an eclectic approach to the current curriculum. Campbell's findings reiterated that the collaboration of ethnomusicology and music education presents opportunities for students to experience human relationships through music and cultural understanding through their participation in the learning and performance of cultural music.<sup>179</sup>

In continuation of Campbell's research, Sarah Mattern reflected on the principle of equity as music educators can benefit the same as students, for they serve as musical facilitators during the learning process.<sup>180</sup> Mattern concluded by listing Sonia Neito's components of multicultural

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<sup>174</sup> Carlos R. Abril, “Responding to Culture in the Instrumental Music Programme: A Teacher’s Journey,” *Music Education Research* 11, no. 1 (2009): 78, <https://www.doi.org/10.1080/14613800802699176>.

<sup>175</sup> Abril, “Responding to Culture,” 78.

<sup>176</sup> Ibid.

<sup>177</sup> Ibid.

<sup>178</sup> Campbell, “At the Nexus,” 106.

<sup>179</sup> Ibid., 110.

<sup>180</sup> Mattern, “Keeping Our Doors Open,” 210.

music education as tools for music educators in the classroom: anti-racist, basic, important for all students, promoting social justice, a process, and critical pedagogy.<sup>181</sup> Simon McKerrell discussed the importance of teachers using performance to better understand the social and cultural side of music, which focuses on the aesthetics of performance artistry.<sup>182</sup> Deborah Smith stated, “The value of studying music is to learn about our cultural music and to carry it outside the classroom.”<sup>183</sup> Students who realize the value of their own culture will also adapt to appreciate other cultures and communities through performance.

Tina Beveridge’s article, “Equity in Music Education: Avoiding Cultural Appropriation in the Music Classroom,” referenced the 2020 Black Lives Matter movement as certain topics in music education were affected.<sup>184</sup> Cultural appropriation was defined by Richard Rogers as “using or adopting artifacts from another culture, without consent, and in a way that causes harm,” also referring to it as “cultural exploitation.”<sup>185</sup> Rogers also divided cultural appropriation into the categories of cultural exchange (groups in power have equal power), transculturation (cultural elements that have created something new), cultural exploitation (dominant group adopts practices of a subordinate group), and cultural dominance (subordinate group adopts practices imposed on them).<sup>186</sup>

Beveridge noted that directors who refrain from a curriculum based on strict Western art content are more likely to avoid accusations of this type of appropriation or racism.<sup>187</sup> Prior to

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<sup>181</sup> Mattern, “Keeping Our Doors Open,” 210.

<sup>182</sup> McKerrell, “Towards Practice,” 10.

<sup>183</sup> Smith, “Trains and Terrains,” 22.

<sup>184</sup> Tina Beveridge, “Equity in Music Education: Avoiding Cultural Appropriation in the Music Classroom,” *Music Educators Journal* 109, no. 1 (2022): 60, <https://www.doi.org/10.1177/00274321221126222>.

<sup>185</sup> Beveridge, “Equity in Music Education,” 60.

<sup>186</sup> Ibid.

<sup>187</sup> Ibid.

instruction, music educators must assess their own reasonings behind the cultures being introduced and whether or not it is relevant. *Remixing the Classroom* by Randall Allsup stated “the reality of today’s pluralistic society makes it imperative that we multiply the methods and modalities employed in the pursuit of meaning.”<sup>188</sup> Allsup suggested that directors focus on how the students are being represented, honored, and respected while expanding the curriculum so that ethnic students feel included, but also for non-ethnic students to appreciate cultures not indigenous to their own.<sup>189</sup>

Allsup and Benedict addressed the issues of social history such as the Civil Rights Movement by stating that wind bands and instrumental ensembles should become social institutions.<sup>190</sup> The authors also assert that students who are unwilling to experience ethnic music whether it is presented in a wind band or percussion setting, are unwilling to confront their role in their community. Also, they will not accept their teacher’s practices which may seem uncharacteristic or non-traditional.<sup>191</sup> Beveridge commented:

Students are not a blank canvas to impose the teacher’s aesthetic preferences... Listening to the students and honoring their expertise, experience, and knowledge can go a long way in avoiding appropriation in the negative sense and turn it into a positive by collaborating with the students and allowing their voice and unique cultures to shine through.<sup>192</sup>

Music professor Josef Hanson and music educator Cameron Ross continued this topic in their article, “Honor the Quiet Listeners: Foundations and Approaches for Supporting Introverted Music Students” by addressing the fact that music educators are responsible for teaching a

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<sup>188</sup> Beveridge, “Equity in Music Education,” 61.

<sup>189</sup> Ibid.

<sup>190</sup> Allsup and Benedict, “The Problems of Band,” 162.

<sup>191</sup> Ibid., 163.

<sup>192</sup> Beveridge, “Equity in Music Education,” 61.



variety of students with mixed personalities, traits, and learning abilities.<sup>193</sup> Their study was aimed at helping students with less outgoing personalities and giving them opportunities in small ensembles. This practice gives students more time to process information and alleviates any stress from extroverted peers in a larger setting.<sup>194</sup> Hanson and Ross commented on the “think-pair-share” technique that is used by many directors, “Much in the way chamber music differs from a large-ensemble experience, pairs and small groups provide more ‘breathing room’ for all voices to be heard.”<sup>195</sup>

Music educator Jennifer Mellizo stated that the development of school music curricula has become more standardized due to the adoption of the national music standards in 1994.<sup>196</sup> To better serve disadvantaged music programs, Mellizo compiled five curricular strategies toward equity:

1. Start with the Music Content/Experience (not the Learning Outcome)
2. Choose Culturally Informed Materials and Resources
3. Identify Essential Knowledge, Skills, and Dispositions
4. Write Culturally Informed Learning Outcomes
5. Assess Student Learning/Achievement Accordingly<sup>197</sup>

According to Mellizo, an equitable curriculum design was better facilitated by utilizing an experience-based approach versus an outcome-based approach towards the musical experience which is first and foremost.<sup>198</sup>

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<sup>193</sup> Josef Hanson and Cameron Ross, “Honor the Quiet Listeners: Foundations and Approaches for Supporting Introverted Music Students,” *Music Educators Journal* 108, no. 4 (2022): 23, <https://www.doi.org/10.1177/0027432122107007>.

<sup>194</sup> Hanson and Ross, “Honor the Quiet Listeners,” 27.

<sup>195</sup> Ibid.

<sup>196</sup> Jennifer Mellizo, “Music Education, Curriculum Design, and Assessment: Imagining a More Equitable Approach,” *Music Educators Journal* 106, no. 4 (2020): 59, <https://www.doi.org/10.1177/0027432120917188>.

<sup>197</sup> Mellizo, “Music Education,” 61.

<sup>198</sup> Ibid., 59.

In 2008, the Center of Excellence for Remote and Medically Underserved Areas (CERMUSA) pursued a study on the positive effects of percussion on a variety of clinical, psychological, and social disorders.<sup>199</sup> Throughout the study, Guzik found that rhythm was a powerful tool to treat these conditions because rhythm permeates the entire brain. She commented, “Drumming synchronizes the frontal and lower areas of the brain, integrating non-verbal information from lower brain structures into the frontal cortex, producing feelings of insight, understanding, integration, certainty, and truth.”<sup>200</sup> CERMUSA’s findings can be applied to the placement of ethnic percussion in the instrumental curriculum as rhythms alone can provoke the creativity, confidence, and comprehension of cultural music.

Nathan Hesselink stated that if ethnic music was to be a part of the modern curricula, then continual research projects and publications, including those of personal views, must remain active.<sup>201</sup> Randall E. Allsup's theory of taking a "polyphonic" approach to musical research highlights structural content as well as the musical content.<sup>202</sup> Allsup stated, "We write into existence something or someone that once existed."<sup>203</sup> This can also reflect the inclusion of ethnic music into the curriculum as a proactive tool in students performing music of different social classes and geographics and including the local multicultural communities.<sup>204</sup> John Blacking noted that the power of music as music relies on the phenomena from the listener's

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<sup>199</sup> Brenda L. Guzik et al., “Using Percussion to Improve Attention-to-Tasks in Children with Autism,” *The Exceptional Parent* 3, no. 1 (2011): 18, <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/magazines/using-percussion-improve-attention-tasks-children/docview/867093439/se-2>.

<sup>200</sup> Guzik et al., “Using Percussion to Improve,” 18.

<sup>201</sup> Hesselink, “Western Popular,” 569.

<sup>202</sup> Allsup, “Ifs, Ands,” 7.

<sup>203</sup> Ibid., 16.

<sup>204</sup> Hesselink, “Western Popular,” 570.

perception of melody, rhythm, and texture, and also examines social influences within a given culture or community.<sup>205</sup>

There are many benefits of incorporating African drum music into a music curriculum. As a result of the over-analysis, creative stagnancy, and artificial aesthetics of music today, Meki Nzewi commented, “people no longer understand or experience what music means, or how and what music contributes to human essence.”<sup>206</sup> In Dawn Joseph’s article, “A Shared Energy: West African Drumming Fosters Cross-Cultural Understandings in Australia,” African music is described as a central element to African life and culture, contributing to the lives of its people.<sup>207</sup> This type of ethnic music has been stereotyped by its beats and rhythm, but also functions as a form of communication in African society.

The African drum-speaking phenomenon known as the *Ese* drum *cum* music is derived from the Ngwa group of the Igbo in Nigeria. The practice is centered around ancient wisdom about basic, musical living, and understanding the fundamentals of African musical thought and customs.<sup>208</sup> Joseph noted that most African music is passed down orally and aurally and stated, “[Teaching] is an important mode of transferring musical arts especially drumming in Yorubaland from one generation to another using [an] informal education method.”<sup>209</sup> By doing

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<sup>205</sup> Blacking, “Common-Sense View,” 30.

<sup>206</sup> Meki Nzewi, Israel Anyahuru, and Tom Ohiauraumunna, “Beyond Song Texts: The Lingual Fundamentals of African Drum Music,” *Research in African Literature* 32, no. 2 (2001): 90, <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/beyond-song-texts-lingual-fundamentals-african/docview/207628566/se-2>.

<sup>207</sup> Dawn Joseph, “A Shared Energy: Weast African Drumming Fosters Cross-Cultural Understandings in Australia,” *World Leisure Journal* 64, no. 1 (2022): 79, <https://www.doi.org/10.1080/16078055.2021.1915862>.

<sup>208</sup> Nzewi, Anyahuru, and Ohiauraumunna, “Beyond Song Texts,” 91.

<sup>209</sup> Joseph, “A Shared Energy,” 81.

so, the master teacher incorporates movement, interpretation, and vocalization to make the teaching the most effective.<sup>210</sup>

The simplicity of drum-speaking allows anyone who participates the opportunity to improvise rhythms in the same manner as using a language to communicate. If resources are sufficient, directors can offer this type of experience to their students as a means of social interaction and appreciating the history, culture, and traditions indigenous to Africa. The most common instruments used for this purpose can include djembes, slit drums, bells, and other non-pitched instruments.<sup>211</sup>

In his article, “Effective and Engaged Followership: Assessing Student Participation in Ensembles,” Douglas C. Orzolek noted that all music educators want their students to be completely engaged in musical participation.<sup>212</sup> Orzolek referenced author and educator Robert Kelley as he defined effective followership as “What distinguishes an effective from an ineffective follower is enthusiastic, intelligent, and self-reliant participation—without star billing—in the pursuit of an organizational goal.”<sup>213</sup>

Christine A. Guzzetta conducted a study by presenting a group of students in a steel drum ensemble with the opportunity to choose between a formal teacher-style pedagogy and an informal student-led approach.<sup>214</sup> Guzzetta mentioned that music educators should explore the attitudes of students and encourage a lifelong involvement in music by providing instructional

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<sup>210</sup> Joseph, “A Shared Energy,” 82.

<sup>211</sup> Ibid., 93.

<sup>212</sup> Douglas C. Orzolek, “Effective and Engaged Followership: Assessing Student Participation in Ensembles,” *Music Educators Journal* 106, no. 3 (2020): 47, <https://www.jstor.org/stable/10.2307/27000782>.

<sup>213</sup> Orzolek, “Effective and Engaged,” 48.

<sup>214</sup> Christine A. Guzzetta, “Learning Method Preferences in a Steel Drum Classroom: Exploring a Learner-Centered Pedagogy Through Composition, Peer Teaching, and Student-led Modern Band Projects in a Middle School Setting,” *International Journal of Music Education* 38, no. 2 (2020): 267, <https://www.doi.org/10.1177/0255761419877575>.

options that facilitate a student-oriented rehearsal space by allowing them to be more musically decisive, comprehensive, and attain a deeper learning experience.<sup>215</sup> By participating in small ensembles such as African drum circles and steel drum groups, the student gets to experience ethnic percussion on a simple, yet cultural and creative context.

### **Evidence of the Absence of Ethnic Percussion in the Instrumental Music Curricula**

In the field of music education, ethnic music has been overlooked due to Western art influences and demographics. Andrea Emberly states, "There is no universal musical culture of childhood and even with communities, children's musical cultures are diverse and often rapidly shifting."<sup>216</sup> This is likely true as schools change due to the increasing enrollment of ethnic students. Students of all cultures have distinct ideas about their musical culture and identity, which may contradict the traditional styles found in today's band repertoire. Research has shown that students prefer genres of music that are more popular than those that are less familiar to them.<sup>217</sup> Additional studies indicate that students prefer vocal to instrumental music only if it's familiar to them, however, if the music is unfamiliar to them, students tend to prefer instrumental to vocal music.<sup>218</sup> Abril and Flowers stated that these results were part of a *social identity theory*, which is defined as "a major portion of individuals' social and personal identity is defined by their group membership."<sup>219</sup>

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<sup>215</sup> Guzzetta, "Learning Method Preferences," 280.

<sup>216</sup> Emberly, "Ethnomusicology Scholarship," 2.

<sup>217</sup> Carlos R. Abril and Patricia J. Flowers, "Attention, Preference, and Identity in Music Listening by Middle School Students of Different Linguistic Backgrounds," *Journal of Research in Music Education* 55, no. 3 (2007): 205, <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/attention-preference-identity-music-listening/docview/214476226/se-2>.

<sup>218</sup> Abril and Flowers, "Attention, Preference," 205.

<sup>219</sup> Ibid., 206.

In 1950, the first percussion ensemble course was established by percussionist and pedagogue Paul Price at the University of Illinois-Urbana Champaign.<sup>220</sup> It was the first of its kind in the United States, and Price lobbied for collegiate standards and accreditations to officially make percussion an art form worthy of ‘Golden Age’ percussion composers Michael Colgrass and Vivian Fine.<sup>221</sup> The ‘Golden Age’ of percussion lasted from 1950-1979 and it was no longer considered to be an avant-garde entity.<sup>222</sup> Outside of general music, ethnic percussion is used within music therapy as the music of other cultures is used in most clinical settings.<sup>223</sup> Some popular ethnic percussion instruments include djembes, frame drums, ganza, Orff xylophones, and metallophones. These instruments are used for improvisation, recreation, composition, and listening.<sup>224</sup>

Music standards and traditional methodologies have taken precedence over the introduction of ethnic music due to the demands of district auditions and state assessments. Due to these demands, little to no attention may be given to musical understanding, appreciation, expression, and cultural influence.<sup>225</sup> According to Hoffman and Carter’s study on African-American wind band students, during the next three decades, most students enrolled in the

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<sup>220</sup> Haley J. Nutt, “Paul Price and American Percussion Practices During the ‘Golden Age’ of Higher Education,” *Journal of Historical Research in Music Education* 0, no. 0 (2023): 1, <https://www.doi.org/10.1177/15366006231188386>.

<sup>221</sup> Nutt, “Paul Price and American Percussion,” 1.

<sup>222</sup> Ibid., 2.

<sup>223</sup> Knight and Matney, “Music Therapy Pedagogy,” 83.

<sup>224</sup> Ibid.

<sup>225</sup> Hoffman and Carter, “Representin’ and Disrespectin’,” 136.

United States will be identified as an ethnicity other than Caucasian, thus increasing the importance of ethnic music in the classroom.<sup>226</sup>

In the United States, students are presented with general music classes that help them understand musical concepts such as melody, rhythm, and form either by singing or playing on classroom instruments.<sup>227</sup> Secondary instrumental teachers will then continue their study by applying those skills on band or orchestral instruments. A methodology that is practiced in the United States is whole-class instrumental learning. This approach involves a group of students who learn to play a musical instrument at the same time.<sup>228</sup> The whole-class method has a long history in the United States because prior to the 1920s, school ensembles were very basic in nature as the value of instrumental music in public schools was not adopted until 1923 by the Music Supervisor's National Conference.<sup>229</sup> During this time, ensembles were heavily influenced by military traditions that can be linked back to the Civil War (1861-1865) and World War I (1914-1918.)<sup>230</sup>

In the state of Virginia, whole-class learning is practiced by band directors who have individual wind and percussion classes for both beginner and intermediate-level students (i.e., flutes, clarinets, etc.) Another common curriculum is classes that include only woodwinds, brass, and percussion which is somewhat contrary to the whole-class methodology. The primary

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<sup>226</sup> Hoffman and Carter, "Representin' and Disrespectin'," 136.

<sup>227</sup> Daniel Johnson and Martin Fautley, "Assessment of Whole-Class Instrumental Music Learning in England and the United States of America: An International Comparative Study," *Education* 3, no. 13 (2017): 701, <https://doi.org/10.1080/03004279.2017.1347131>.

<sup>228</sup> Johnson and Fautley, "Assessment of Whole-Class," 701.

<sup>229</sup> Ibid., 702.

<sup>230</sup> Ibid.

student focus among band directors during beginning instrumental instruction includes proper tone production, posture, and hand position. The secondary focus is directing their ensembles.<sup>231</sup>

In the journal *Education*, Johnson and Fautley noted that some state standards expect directors to include the comprehension of historical and ethnic aspects of music. The authors commented, “American instrumental music education focuses on building upon students’ elementary understandings and experiences with music elements (i.e., rhythm, melody, harmony, form, timbre, texture, dynamics, and form) through the medium of an instrumental performance ensemble.”<sup>232</sup> This statement reflects the primary goal among band directors: lifelong musicianship is established and students experience positive social experiences and ethnic performance opportunities.<sup>233</sup> However, due to various time restraints, class schedules, and instrument resources, the absence of ethnic percussion may be inevitable.

In the article “Historic and Ethnic Music Found to Increase Geographic Understanding: A Quasi-Experimental Study,” the 1967 MENC encouraged that all periods, styles, forms, and cultures of music be included in the curriculum.<sup>234</sup> Ronald Richardson and Liane Brouillette stated, “Such diversity allows students to develop understanding of different but equally valid forms of musical and artistic expression.”<sup>235</sup> Other researchers noted that this type of music education offers students a broader understanding of cultural and ethnic music which is also an essential part of their American culture, in the sense of learning diverse musical genres and

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<sup>231</sup> Johnson and Fautley, “Assessment of Whole-Class,” 703.

<sup>232</sup> Ibid., 701.

<sup>233</sup> Ibid.

<sup>234</sup> Ronald Richardson and Liane Brouillette, “Historic and Ethnic Music Found to Increase Geographic Understanding: A Quasi-Experimental Study,” *Journal for Learning through the Arts* 9, no. 1 (2013): 2, <https://www.doi.org.10.21977/D99116259>.

<sup>235</sup> Richardson and Brouillette, “Historic and Ethnic,” 2.



language.<sup>236</sup> Richardson and Brouillette's study investigated the role of music within the general school curriculum, particularly the effect on cognition and student learning. In its resemblance to mathematics and its ability to recognize patterns and relationships, they concluded that the aesthetic involvement of ethnic music assists the student with focus and the ability to memorize.<sup>237</sup> The use of ethnic percussion could also be utilized as a metaphor as they represent diverse nationalities and cultures. In the same way that students get to know their peers, ethnic percussion provides students an opportunity to learn about different cultures and more about themselves. Richardson and Brouillette reflected on the aesthetic aspect of including ethnic percussion with middle school students allowing them to explore ways that American culture can be linked to a broader world.<sup>238</sup>

Cornelia Fales' essay "The Paradox of Timbre" presented the concept of "perceptualization," the notion of timbre as a thing largely forged in the listener's head.<sup>239</sup> Fales focused on non-Western music but also addressed interpretative approaches to Western art music, like those present in today's classroom. Music educators, especially those with a percussion background, can reflect on eclectic methodologies like Fales and create cultural introductions such as within African drum ensembles. To better address the absence of ethnic percussion in the instrumental curricula, the Africana Music Experiential Pedagogy (AMEP),

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<sup>236</sup> Richardson and Brouillette, "Historic and Ethnic," 2.

<sup>237</sup> Ibid.

<sup>238</sup> Ibid., 15.

<sup>239</sup> Leydon, "Clean as a Whistle," 1.

was founded and designed to demonstrate multi-sensory learning. This curriculum enables the students to discuss their own culture, make instruments, and perform.<sup>240</sup>

James Barbre states that percussion as an educational tool is multifaceted, as many qualities do not reside within musical learning.<sup>241</sup> An example is that the experience itself is a critical component. Barbre commented, "creative musical expression has been shown to serve as a catalyst for overall quality of life improvement."<sup>242</sup> Percussionist and music professor Gareth Dylan Smith noted that rhythm is the primary factor in most of the music in modern culture.<sup>243</sup> Smith indicated that music educators and students are neglected not only in the vitality of rhythm, but also the power of groove.<sup>244</sup> Smith included, "A percussive groove entrains one to feel, to embody, to become one with a group in spirit and soul."<sup>245</sup>

Kevin Lucas provided insight on how to use the marimba to reflect a specific cultural characteristic of a work. He demonstrated the use of various mallets, which included those with maracas in the heads of the mallet, known as rattle mallets. Other demonstrations included using the mallet shaft as one composer requested a "bamboo" effect on the instrument.<sup>246</sup> Herbert D. Marshall explained that the use of ethnic percussion in the classroom "may be a close second to

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<sup>240</sup> Quintina Carter-Ényi, "How We Got Into Drum Circles, and How To Get Out: De-Essentializing African Music," *Intersections* 39, no. 1 (2019): 82, <https://go.openathens.net/redirector/liberty.edu?url=https://www-proquest-com.ezproxy.liberty.edu/scholarly-journals/how-we-got-into-drum-circles-get-out-de/docview/2479069913/se-2>.

<sup>241</sup> Carter-Ényi, "How We Got Into Drum Circles," 79.

<sup>242</sup> Ibid.

<sup>243</sup> Gareth Dylan Smith, "Groove and Percussion in the Music Classroom," *Music Educators Journal* 109, no. 1 (2022): 22, <https://www.doi.org/10.1177/00274321221110228>.

<sup>244</sup> Smith, "Groove and Percussion," 23.

<sup>245</sup> Ibid.

<sup>246</sup> Kevin Lucas, "Special Effects with Percussion and Marimba," *School Band & Orchestra* 7, no. 1 (2021): 24, <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/magazines/spcial-effects-with-percussion-marimba/docview/2553576917/se-2>.

singing in terms of ubiquitous classroom music activities."<sup>247</sup> According to Marshall, the popularity of percussion in Western art music and the new wind band repertoire happened at about the same time, which provided increased listening, moving, and performance opportunities.<sup>248</sup>

Lucas also expressed a concern that traditional African drums and music are typically not introduced to band students due to their complex rhythms and polyrhythms.<sup>249</sup> Drums such as the *djembe*, *dundun*, *bata*, and *bougarabou* reflect the history, honor, and heroes of the African culture, as well as display strong spiritual beliefs and practices.<sup>250</sup> According to Ping Ho, this drumming style is a non-verbal activity that universally establishes a collectivistic collection of diverse cultures.<sup>251</sup> Research has indicated that students who participate in African-style drumming make significant improvements in several contexts of socioeconomic behavior as well as establish a more vital teacher-student collaboration.<sup>252</sup>

Brazilian percussion in the general music classroom became popular following the 1990 Music Educators National Conference (MENC) preconference symposium on Multicultural Approaches to Music Education.<sup>253</sup> Ney Rosauro's publication, *The ABCs of Brazilian Percussion*, played a significant role in allowing advanced performing ensembles at the

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<sup>247</sup> Marshall, "The Classroom," 41.

<sup>248</sup> Ibid., 42.

<sup>249</sup> Kevin Lucas, "African Drums in Percussion," *School Band & Orchestra* 23, no. 9 (2020): 31, <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/magazines/african-drums-percussion/docview/2441884218/se-2>.

<sup>250</sup> Lucas, "African Drums," 31.

<sup>251</sup> Ping Ho et al., "The Impact of Group Drumming on Social-Emotional Behavior in Low-Income Children," *Evidence-Based Complementary and Alternative Medicine* 1, no. 1 (2011): 1, <https://www.doi.org/10.1093/ecam/neq072>.

<sup>252</sup> Ho et al., "The Impact of," 1.

<sup>253</sup> J. Bryan Burton and Ann L. McFarland, "Multicultural Resources," *General Music Today* 22, no. 2 (2009): 30, <https://www.doi.org/10.1177/1048371308328386>.

secondary level to participate in cultural ensembles non-characteristic of the instrumental music curricula.<sup>254</sup> The focus of this practice was proper performance technique and style for a specific set of instruments representative of a single culture or group. The most common instruments included the *chocalho*, *reco-reco*, *surdo*, and *caixa*. According to Burton and McFarland, music educators must first learn the basic feel of the music so that they can teach it accurately, as what is notated is not how it should sound.<sup>255</sup>

Sara Sulyma described in “Kaleidoscope Repertoire: Respectful and Community-Minded Programming in the Band Room” that being a music educator in the twenty-first century means fostering an environment where students can represent various backgrounds and cultures.<sup>256</sup> Her use of the term *kaleidoscopic* depicted a continually changing scene of cultures, religions, skin colors, life experiences, and backgrounds. The author expressed concerns regarding tokenism, “a symbolic effort made in order to create the appearance that a shift in practice/values has occurred.”<sup>257</sup> Music educators must then research the collection of instruments and presented music, which offers a broadened community participation and appreciation of ethnic percussion.<sup>258</sup>

Jacqueline Kelly-McHale discussed multicultural issues in music education and stated that teachers need to be empathetic and attentive to the diversity that is present in their

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<sup>254</sup> Burton and McFarland, “Multicultural Resources,” 30.

<sup>255</sup> Ibid.

<sup>256</sup> Sulyma, “Kaleidoscope Repertoire,” 21.

<sup>257</sup> Ibid.

<sup>258</sup> Ibid.

classrooms.<sup>259</sup> Though music educators may support the incorporation of ethnic music, their lack of experience prevents them from offering it to their students. Kelly-McHale commented, “It has been shown that the inclusion of culturally responsive teaching strategies in the classroom improved student academic achievement and attitude toward schooling.”<sup>260</sup> According to Kelly-McHale, the absence or resistance to include ethnic music into any curriculum and to focus solely on notation and American works is known as the “color-blind” approach to musical teaching.<sup>261</sup> In response to her approach, the lack of cultural understanding will not assist in the development of musicianship but will isolate various learning and performance opportunities.

Another reason for the absence of ethnic percussion in the instrumental music curricula is the lack of authenticity. Music educators who include authenticity in their programs strive to discover the contexts of musical culture.<sup>262</sup> Jeff Torchon states that students must be connected to the culture being presented, and care must be adhered to by the teacher, as the primary concern in introducing ethnic music is cultural appropriation.<sup>263</sup> This connection will deter a music educator from including ethnic music in the curriculum, whether the concerns come from the student, parent, or administrator. Additional reservations may include time restraints, concert programming, and instrument availability.

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<sup>259</sup> Jacqueline Kelly-McHale, “The Influence of Teacher Beliefs and Practices on the Expression of Musical Identity in an Elementary General Music Classroom,” *Journal of Research in Music Education* 61, no. 2 (2013): 196, <https://www.jstor.org/stable/41999577>.

<sup>260</sup> Kelly-McHale, “Expression of Musical Identity,” 197.

<sup>261</sup> Ibid.

<sup>262</sup> Torchon, “Teaching Music Authentically,” 31.

<sup>263</sup> Ibid.

Band expert and motivational speaker Tim Lautzenheiser once said that “education is just a fraction (25%) of what we do.”<sup>264</sup> His comment was taken from the title of his text, “The Essential Element to a Successful Band: The Teacher, The Conductor, The Director, The Leader.”<sup>265</sup> Lautzenheiser reinforces that music educators must provide an environment where instrumental students can take initiative and move forward musically instead of waiting for an external source to manipulate their behavior that may create a desired result.<sup>266</sup> In his study, Allsup introduced H. Owen Reed’s *La Fiesta Mexicana* to reflect the culture and music of Mexico. He described the various rhythmic challenges and ways for directors to move past institutional standards and teaching methods, therefore allowing students to experience a greater variety of ethnic music.<sup>267</sup>

Sinae Wu's views on the incorporation of ethnic percussion in the classroom align with that of Torchon, as he stated, “If cultural understanding is not the basis of teaching or learning world music, there is no reason for the existence of world music in the classrooms.”<sup>268</sup> In the *British Journal of Music Education* article, “Reflecting on the Implications, Problems, and Possibilities Raised by the Entrance of ‘World Musics’ in Music Education,” Sean Williams addressed the issues of undergraduates’ lack of training in non-Western music and he notes that several colleges take a non-interdisciplinary approach to cover as much material as possible; therefore, any training in ethnic music is absent from the curriculum.<sup>269</sup> Williams' ideas about the

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<sup>264</sup> Allsup and Benedict, “The Problems of Band,” 164.

<sup>265</sup> Ibid.

<sup>266</sup> Ibid.

<sup>267</sup> Ibid., 167.

<sup>268</sup> Wu, “Reflecting on the Implications,” 306.

<sup>269</sup> Ibid.

interdisciplinary approach can also be applied to the public school classroom in that the amount of material presented to the students will enhance their ethnic understanding and performance-related experiences.

### **Methodologies, Teacher Preparation, and Professional Development**

Ethnic percussion is primarily used in ethnomusicology and music therapy and its presence can be dated as far back as 5600 BC.<sup>270</sup> Alan Merriam described 10 categories of music function in *The Anthropology of Music* including physical response, communication, emotional expression, symbolic representation, enforcing social norms, validating through ritual, stability of culture and society, aesthetics, and entertainment.<sup>271</sup> These various functions of ethnic percussion rarely occur in the music education field mainly due to the lack of training, performance experience, and interest. Bill Matney described this incorporation to promote accessibility, rhythmic expression, sensory stimulation, physicality, expressivity, interactivity, cultural diversity, and aesthetic experience.<sup>272</sup>

The methodologies presented require a greater knowledge of ethnic instruments outside of the traditional drums, shakers, xylophones, and “auxiliary percussion.”<sup>273</sup> The understanding of student needs as well as the collaborative efforts between music educators will lead to a new

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<sup>270</sup> Bill Matney, “The Use of Percussion in Therapy: A Content Analysis of the Literature,” *Nordic Journal of Music* 25, no. 4 (2016): 373, <https://www.doi.org/10.1080/08098131.2015.1084027>.

<sup>271</sup> Matney, “The Use of Percussion,” 374.

<sup>272</sup> Ibid., 375.

<sup>273</sup> Matney, “The Use of Percussion,” 393.

form of curriculum design and pedagogy that will reflect the use of ethnic percussion in the instrumental classroom.<sup>274</sup> Weijia Liu and Aspalila bt. Shapii noted:

The process of learning musical instruments is also an important way to cultivate students to feel and discover beauty. The purpose of improving the aesthetic consciousness is to learn the national music culture more comprehensively and deeply as to improve the performer's performance skills and the emotion expressed in the performance.<sup>275</sup>

Liu and Shapii pointed out that implementing this type of aesthetic pedagogy can improve the students' appreciation and comprehension of the instrument, however, all universities need to support the teaching of ethnic instruments to upcoming music teachers.<sup>276</sup>

As diversity continues to proliferate in the United States, music teachers have turned to the internet as a source of teaching world music and the instruments from those cultures.<sup>277</sup>

Hyesoo Yoo and Sangmi Kang developed the World Music Educational Website Checklist that addresses the need to monitor instructional websites, utilizing the 4Cs model:

- (a) Content (information)
- (b) Control (navigation)
- (c) Consistency (readability)
- (d) Corroboration (accountability)<sup>278</sup>

Practices that involve instructional websites such as YouTube continue to be a popular choice among music teachers when teaching world music. Yoo and Kang commented, "To nurture students' tolerance and openness to various cultures and deepen cultural understanding, it is

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<sup>274</sup> Matney, "The Use of Percussion," 393.

<sup>275</sup> Weijia Liu and Aspalila bt. Shapii, "Study on Aesthetic Teaching Methods in Ethnic Music Teaching in Universities in the Context of Intelligent Internet of Things," *Scientific Programming* 1, no. 1 (2022): 1, <https://www.doi.org/10.1155/2022/7901855>.

<sup>276</sup> Liu and Shapii, "Study on Aesthetic Teaching," 1.

<sup>277</sup> Hyesoo Yoo and Sangmi Kang, "Development of a Checklist to Evaluate Music Education Websites for World Music Inclusion," *Contributions to Music Education* 45, no. 1 (2020): 187, <https://www.jstor.org/stable/10.2307/26974523>.

<sup>278</sup> Yoo and Kang, "Development of a Checklist," 187.



imperative to introduce diverse human practices within music that are not biased by hegemonic tendencies.”<sup>279</sup> This methodology style may include the music’s program (meaning), stylistic differences, and societal functions while reinforcing that only dominant styles of music are valuable to the student’s interest and instruction.<sup>280</sup>

Xinyue Lee noted in “Multicultural Music Education in Chinese Middle School General Music Classes,” that multicultural studies in the United States “highlight racial, ethnic, class, gender, religious, and linguistic differences.”<sup>281</sup> These studies, however, can change based on culture and historical background. Xinyue Le noted, “Some of [music educators] believe that the core idea of multicultural music is to challenge the concept of ‘Western Music-centrism’ and value music culture of all nationalities in the world.”<sup>282</sup> John L. Vitale’s article, “Challenging Eurocentric Pedagogies in the Music Classroom,” mentioned that many students cannot relate or connect to a formal and proposed type of pedagogy.<sup>283</sup>

The incorporation of ethnic percussion into an instrumental curriculum reflects a culturally responsive methodology as it connects the students’ cultural frames and experiences, empowers the students’ knowledge of art, and opens the students to multiple viewpoints on

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<sup>279</sup> Yoo and Kang, “Development of a Checklist,” 188.

<sup>280</sup> Ibid.

<sup>281</sup> Xinyue Le, “Multicultural Music Education in Chinese Middle School General Music Classes, 1978-1988,” *Journal of Historical Research in Music Education* 45, no. 1 (2023): 100, <https://www.doi.org/10.1177/15366006221123906>.

<sup>282</sup> Le, “Multicultural Music,” 100.

<sup>283</sup> John L. Vitale, “Challenging Eurocentric Pedagogies in the Music Classroom,” *The Canadian Music Educator* 65, no. 3 (2024): 14, <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/challenging-eurocentric-pedagogies-music/docview/3030876619/se-2>.

world music.<sup>284</sup> Vitale continued by stating, “Drum circles get participants to think about interconnected relationships to each other, their community, their environment, and the larger global village, cultivating many spiritual, emotional, mental, and physical benefits.”<sup>285</sup> Catherine Bennett explains that music teachers today are utilizing state of the art methodologies which allows them to be more culturally responsive to their students.<sup>286</sup> This type of pedagogy has the potential to enrich the lives of students regardless of background, enabling a society that’s culturally aware and responsive. Bennett concluded, “In the United States, calls grow louder on the need for progress and openness in music education so that more students can have meaningful music experiences and more meaningful lives through music.”<sup>287</sup>

Both new and veteran music teachers may experience challenges when incorporating music and instrument pedagogy outside the normal wind band repertoire. Independent music learning has remained the primary methodology practiced by music teachers despite the continuous advances in music technology.<sup>288</sup> Rena Uptis and Julia Brook stated, “It is clear that technology has the potential to reduce isolation for both music students and their teachers by providing the means for students and teachers to interact between weekly lessons.”<sup>289</sup> Although this study was conducted to address challenges for private studio teachers, this study can be used to address the same challenges within the rehearsal hall.

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<sup>284</sup> Catherine Bennett, “A Grounded Theory of Culturally Responsive Responsible Music Teaching,” *Journal of Research in Music Education*, 71, no. 2 (2023): 229, <https://www.doi.org/10.1177/00224294231165681>.

<sup>285</sup> Vitale, “Challenging Eurocentric Pedagogies,” 18.

<sup>286</sup> Bennett, “A Grounded Theory,” 71.

<sup>287</sup> *Ibid.*, 255.

<sup>288</sup> Rena Uptis and Julia Brook, “How Music Professional Development is Enough? Meeting the Needs of Independent Music Teachers Learning to Use a Digital Tool,” *International Journal of Music Education* 35, no. 1 (2017): 93, <https://www.doi.org/10.1177/0255761415619426>.

<sup>289</sup> Uptis and Brook, “How Music Professional,” 94.

In the article, “Examining Ensemble Requirements for Music Education Majors,” Stuart Chapman Hill et al. addressed the issues concerning the lack of ensemble experiences other than those of large ensembles required for undergraduate music majors.<sup>290</sup> The authors suggested that music departments, especially those that recognize the NASM standards, “continue to diversify ensemble offerings and encouraging or requiring students in all degree specializations to develop their musicianship through a variety of ensemble experiences...”<sup>291</sup> As society and trends continue to evolve, the option to expand beyond the larger ensembles to include chamber and ethnic music ensembles continue to be evaluated by the NASM and institutions in the United States.<sup>292</sup> Uptis and Brook addressed the lack of professional development opportunities for music teachers and described professional development as, “specific reference to content knowledge and general pedagogical knowledge, including explicit attention to effective teaching strategies for particular content areas.”<sup>293</sup>

The No Child Left Behind Act of 2001 accelerated the need for advanced professional development among all teachers, but music teachers in rural areas faced the challenges of time and distance.<sup>294</sup> Time restraints, especially when teachers must travel to multiple schools, pose issues when rehearsal set-up is scrutinized. Eugenie I. Burkett referenced this type of challenge as: “True professional practice requires a continual in-depth investigation into what is and isn’t working locally, with ongoing adjustments to instruction on the basis of analysis and best

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<sup>290</sup> Stuart Chapman Hill et al., “Examining Ensemble Requirements for Music Education Majors,” *Journal of Research in Music Education* 71, no. 2 (2023): 174, <https://www.doi.org/10.1177/00224294221144254>.

<sup>291</sup> Stuart Chapman Hill et al., “Examining Ensemble Requirements,” 174.

<sup>292</sup> Ibid., 177.

<sup>293</sup> Uptis and Brook, “How Music Professional,” 96.3

<sup>294</sup> Eugenie I. Burkett, “A Case Study of Issues Concerning Professional Development for Rural Instrumental Music Teachers,” *Journal of Music Teacher Education* 21, no. 1 (2011): 51, <https://doi.org/10.1177/1057083710393152>.

practice.”<sup>295</sup> Together with technology and performance-based activities, Burkett stated that music teachers with graduate degrees can be closer to meeting the classification of *highly qualified* as indicated in the No Child Left Behind Act.<sup>296</sup> Band directors who teach in smaller communities should seek out local performing arts groups and institutions to better aid them in their specialty areas. This will also provide professional support and relate the experience to their students.<sup>297</sup> In relation to the use of ethnic percussion, professional development must be relevant to the area. It must also initiate a continuing curiosity of learning and self-development as teaching in rural areas has led to complacency and a re-direction of career paths.<sup>298</sup>

Views regarding professional development can differ between new and experienced music educators. In “Professional Development and the Beginning Music Teacher,” Colleen Conway and Stephanie Christensen targeted first-year instrumental music teachers in a 2001 study that included programs offered by the school district, state music organizations, and informal musical experiences that teachers found beneficial.<sup>299</sup> This study found that first-year teachers tend to become dissatisfied with a lack of teacher induction programs, preschool year in-services, and performance schedules outside of their normal school day.<sup>300</sup> Conway suggested that these types of professional development should include guidance on performing administrative duties, choosing traditional and non-traditional repertoire, obtaining mentors,

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<sup>295</sup> Burkett, “A Case Study of,” 52.

<sup>296</sup> Ibid.

<sup>297</sup> Ibid., 63.

<sup>298</sup> Ibid.

<sup>299</sup> Colleen Conway and Stephanie Christensen, “Professional Development and the Beginning Music Teacher,” *Contributions to Music Education* 33, no. 1 (2006): 9, <https://www.jstor.org/stable/24127197>.

<sup>300</sup> Conway and Christensen, “Professional Development,” 10.

attending masterclasses, and researching content areas and higher education.<sup>301</sup> Professional development in ethnic percussion falls under the self-taught category. As a result, music organizations and communities must collaborate and be open to alternative methodologies and topics for instrumental music teachers.

William Bauer discussed the professional development views of experienced music teachers which included issues relative to those of beginning music teachers. These topics included technology, assessment, instrumental literature, standards, creativity, and grant writing.<sup>302</sup> Bauer noted that the top four activities for instrumental music teachers were masterclasses, peer observation, music conferences, and concert attendance.<sup>303</sup> An area that Bauer mentioned to be greatly effective was *cognitive apprenticeship*, where participants “are immersed in situations of practice, which provides authentic contexts in which to develop skills and dispositions of practice.”<sup>304</sup> This example from Bauer’s study could be most effective in incorporating ethnic percussion into a curriculum regardless of the teacher’s experience on the instrument.

### Chapter Summary

Instrumental music teachers, like regular classroom teachers, spend extended hours with their students. This may include musical and educational objectives and learning contexts, artistic genres, and pedagogical practices.<sup>305</sup> Ethnic music has been primarily experienced in the

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<sup>301</sup> Conway and Christensen, “Professional Development,” 10.

<sup>302</sup> William I. Bauer, “Research on Professional Development for Experienced Music Teachers,” *Journal of Music Education* 17, no. 1 (2007): 12, <https://doi.org/10.1177/10570837070170010105>.

<sup>303</sup> Bauer, “Research on Professional,” 13.

<sup>304</sup> *Ibid.*, 14.

<sup>305</sup> Lennon and Reed, “Instrumental and Vocal Teacher,” 291.

general music classroom via the methodologies of Carl Orff, Émile Jaques-Dalcroze, and Zoltán Kodály. Susan Hallam, Andrea Creech, and Hilary McQueen stated that music teachers can create extra-curricular opportunities that will allow them to influence and control content.<sup>306</sup> Known as the Musical Futures approach, this was designed to create new and creative ways to engage students in musical activities that included ethnic and popular music.<sup>307</sup>

Ethnic percussion has been featured alongside the general music methodologies, however, its presence in the advanced ensembles of secondary schools has been limited. This absence can be due to the lack of teacher training, location, and accessibility of ethnic percussion instruments. Hallam, Creech, and McQueen reinforced that these types of extra-curricular activities for non-traditional band students will enhance academic achievement and musical progress.<sup>308</sup>

Music education and ethnomusicology scholars have agreed that teachers need to utilize culture as an educational tool, as it applies to the student's life and overall musical experience.<sup>309</sup> The inclusion of ethnic percussion could close the gap between cultural diversity and community, parents, administration, and curricula. As McHale stated, "students who identified themselves as musicians had more positive experiences in extracurricular-based activities... and did not recognize their experiences as being related to the development of self as a musician."<sup>310</sup> In response, students need to be presented with non-traditional music standards and teachers

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<sup>306</sup> Susan Hallam, Andrea Creech, and Hilary McQueen, "What Impact Does Teaching Music Informally in the Classroom Have on Teachers, and Their Pedagogy?" *Music Education Research* 19, no. 1 (42), <https://dx.doi.org/10.1080/14613808.2015.11227.49>.

<sup>307</sup> Hallam, Creech, and McQueen, "What Impact," 43.

<sup>308</sup> Ibid.

<sup>309</sup> Kelly-McHale, "The Influence of," 197.

<sup>310</sup> Ibid., 198.

must continue to research professional development opportunities to better accommodate the inclusion of ethnic percussion.

## Chapter Three: Methodology

### Introduction

The purpose of this study was to investigate the ethnic and cultural gaps in the middle and high school instrumental music curriculum. This study also addressed the challenges presented to new and veteran teachers who attempt to incorporate ethnic percussion within their curriculum. The collaboration of ethnomusicology and music education has become more common in larger school systems. It has remained less prevalent within rural education systems, but mainly due to the need for more training among music educators. This chapter contains the methodology and practices used to conduct this study, including the research design, participants, setting, procedure, and data analysis.

### Research Design

This mixed-methods study was designed to investigate what ethnic percussion instruments are currently used in an instrumental music curriculum; therefore, a quantitative approach was taken as participants were surveyed about ethnic instruments of African, Indonesian, and Latin origin. Creswell and Creswell stated, “The historical origin for qualitative research comes from anthropology, sociology, the humanities, and evaluation.”<sup>311</sup> This study included an aesthetic background on these instruments that are utilized in modern wind band repertoire, as opposed to the ensembles during the School Band Movement when standard repertoire was comprised of works by Sousa, Grainger, and Fennell. A qualitative content approach was then utilized to obtain the aesthetic context of including these instruments, and how they may affect the learning process, social interaction, and cultural background of the

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<sup>311</sup> John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 5th ed. (Los Angeles: Sage Publications, Inc., 2018), 13.



student. These traits mirrored the eclectic methodologies of Carl Orff and Zoltán Kodály. Creswell and Creswell stated, “The historical origin for qualitative research comes from anthropology, sociology, the humanities, and evaluation.”<sup>312</sup> The ethnomusicological views of Percy Grainger were also analyzed and discussed regarding the collaboration of instrumental music and ethnic percussion instruments.

The literature review includes authors who suggest that ethnic music influences the aesthetic experience and how it should be introduced to students. Research also included praxial philosophies, which is the practice of learning based on the “doing” versus the actual music itself. David Elliott reinforced that the praxial philosophy debates the idea that music and music education require a more social and artistic approach, which contradicts the “absolutist” origins.<sup>313</sup> This philosophy presents a more personal experience of learning about a student’s culture and the associated music.

### **Research Questions and Hypotheses**

The following research questions and hypotheses were presented:

Research Question One: How can middle and high school band directors incorporate ethnic percussion into the instrumental music curricula?

Hypothesis One: Ethnic percussion can be successfully incorporated into the instrumental music curriculum through small ensembles and concert band repertoire.

Research Question Two: How can the use of ethnic percussion influence an instrumental music student’s learning, social interaction, and cultural background?

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<sup>312</sup> Creswell and Creswell, *Research Design*, 13.

<sup>313</sup> David J. Elliott, *Praxial Music Education: Reflections and Dialogues* (New York: Oxford Academic, 2010), <https://doi.org/10.1093/acprof:oso/9780195385076>.

Hypothesis Two: Ethnic percussion may provide experiences outside of the music itself by allowing students opportunities to research and discover other cultural traditions, actively promoting broader social awareness while deepening their ethnic heritage.

Research Question Three: What are the most common ethnic percussion instruments used in instrumental music instruction at the middle and high school levels?

Hypothesis Three: The most common ethnic percussion instruments used may include marimbas, xylophones, claves, congas, maracas, and possibly traditional African instruments.

### **Participants**

Participants for the anonymous survey included 198 licensed instrumental music teachers throughout Virginia, which is comprised of sixteen districts. This group also included veteran teachers who were recently retired. Sarah Kim stated that evaluation in music education is based on the opinions of highly trained musicians who can interpret performance-based material objectively.<sup>314</sup> Participants were not granted compensation for completing the survey, and anonymity allowed for unbiased responses.

District representatives are assigned as liaisons between the executive board of the Virginia Band & Orchestra Directors Association (VBODA) and individual districts. The researcher sent an email to these representatives to distribute to all band directors in the state. This email invited anonymous participation in the survey, and a link was provided (Appendix D.) Participants were required to provide consent before they began the survey, and those electing not to participate were immediately exited from the survey. The online survey inquired about the

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<sup>314</sup> Sarah Kim et al., “Quantitative Analysis of Piano Performance Proficiency Focusing on Difference between Hands,” *PloS One* 16, no. 5 (2021): 2, <https://doi.org/10.1371/journal.pone.0250299>.

use of specific ethnic percussion instruments and how these instruments influenced learning, social interaction, and overall musical and cultural interpretation. The full survey is available in Appendix B.

### **Setting**

The survey took place on Google Forms, and a template was provided by the Liberty University Institutional Review Board that included the survey link. The survey was formatted to be completed on any tablet, smartphone, or computer with internet access. Participants were able to access the survey on March 23, 2023, for the duration of one month.

### **Instrumentation**

The instrument was an online, anonymous survey that consisted of eleven questions. The survey was structured in a multiple-choice format and allowed the participants to write additional comments. Six of the eleven questions were *yes* or *no* questions, which also included a *not sure* response. Response choices were provided for the remaining five survey items that inquired about performance setting, learning approach, cultural background, and commercial performance opportunities.

### **Procedures**

All questions were composed by the researcher based on previous research regarding the use of ethnic percussion in the instrumental curricula. Questions regarding learning styles, social and cultural objectives, and post-classroom commercial opportunities were also included. The survey was designed to assist music educators in assessing their methodologies and procedures.

## Data Analysis

Aaron Williamon stated that research analysis involves systematic creativity and interpretation. Researchers “use their creativity, insight, and knowledge as tools for making sense of the complexity of the critical world concerning the experiences and perceptions of individuals and groups of people.”<sup>315</sup> Once the basic information regarding instrument type was gathered, the aesthetic portion of the survey was approached via a relational content analysis based on the non-biased selections from questions regarding learning environment, methodology, inclusion, and culture. To better analyze this portion of this type of mixed-methods study, the relational content provided an additional layer of interpretive analysis.<sup>316</sup> Jared Rawlings and Jacob Young referenced that qualitative research in music education reports the social strata that are present within secondary music ensembles.<sup>317</sup> The aesthetic survey material allowed for further research regarding peer group influences.

A quantitative survey research method was utilized, and multilevel modeling was incorporated as data was recorded and assessed via charts and graphs. Martin Bergee and Kevin Weingarten stated that this type of modeling within survey research, “account for correlated observations found in the nesting of individuals within higher units (multi-level) and the presence of random and fixed effects (mixed.)”<sup>318</sup> An objective approach was taken as the

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<sup>315</sup> Aaron Williamon et al., *Performing Music Research: Methods in Music Education, Psychology, and Performance Science* (Oxford: Oxford University Press, 2021), 231.

<sup>316</sup> Daniel Politz, “What is Relational Content Analysis in Qualitative Research? Step-by-Step Guide,” Delve, April 14, 2023, accessed March 8, 2024, <https://delvetool.com/blog/relational-content-analysis>.

<sup>317</sup> Jared R. Rawlings and Jacob Young, “Relational Aggression and Youth Empowerment within a High School Instrumental Music Program,” *Psychology of Music* 49, no. 5 (2021): 1103, <https://www.doi.org/10.1177/0305735620923140>.

<sup>318</sup> Martin J. Bergee and Kevin M. Weingarten, “Multilevel Models of the Relationship Between Music Achievement and Reading and Math Achievement,” *Journal of Research in Music Education* 68, no. 4 (2021): 404, <https://www.doi.org/10.1177/0022429420941432>.

numerical data did not reflect personal influences such as experience, belief, or opinions relating to the aesthetic properties of utilizing ethnic music.<sup>319</sup> The participants had an option to add comments on select questions, but responses were very minimal. Complete survey results can be assessed in Appendix C.

### **Chapter Summary**

This study explored ways to incorporate ethnic percussion instruments into instrumental music curricula. The response options provided in the survey introduced additional cultural objectives to directors who have yet to become familiar with ethnic possibilities within modern wind band repertoire and chamber settings, such as African drum circles, Gamelan, and Steelpan ensembles. The literature and the survey responses assisted the researcher in acquiring a summary of the data collected.

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<sup>319</sup> Muhammad Hassan, “Quantitative Research – Methods, Types, and Analysis,” Strategies, Processes, and Techniques utilized in the Collection of Data, January 4, 2024, <https://www.researchmethod.net/quantitative-research/>.

## Chapter Four: Research Findings

This chapter describes the analysis and examination of the hypotheses relating to the research questions. The online, anonymous survey was comprised of eleven questions on the use of ethnic percussion in the instrumental classroom and the various aesthetic opportunities students may experience. The survey results are defined, discussed, and correspond to each hypothesis and research question. These results will reflect the issues common in today's instrumental classroom, including ethnic instrument selection, repertoire, and the academic, cognitive, social, and cultural effects on band students.

### Research Question One

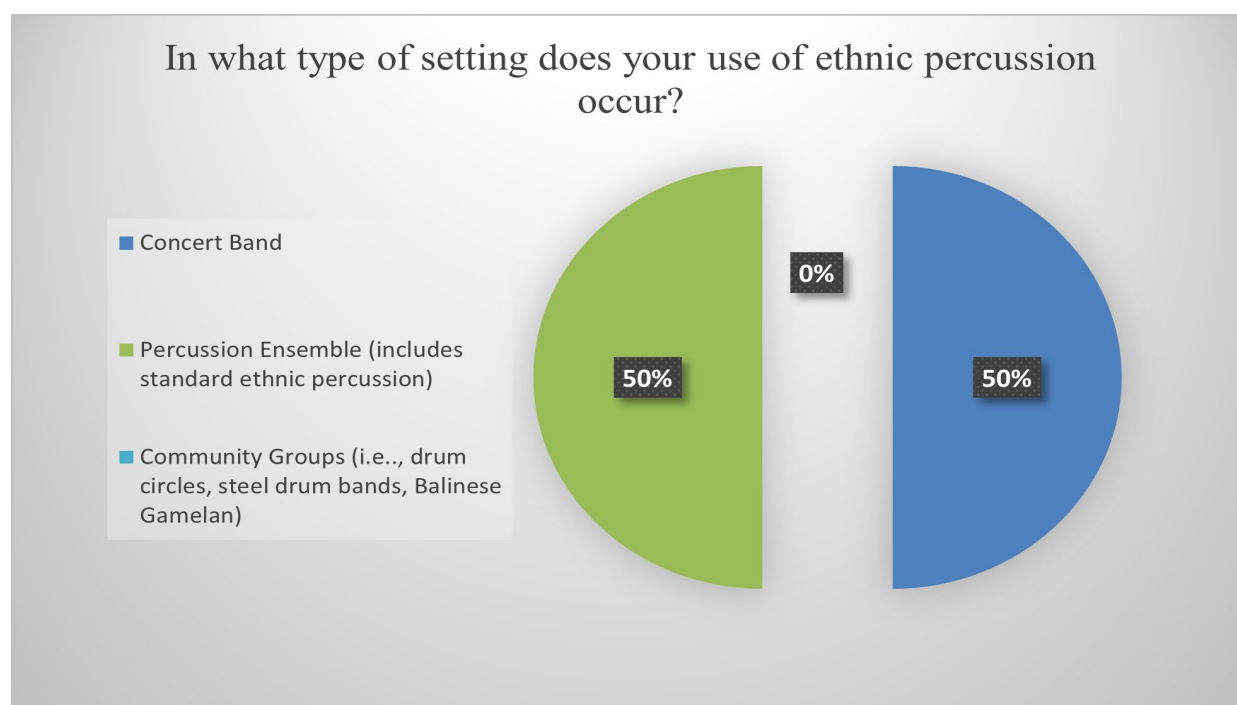
#### Results

The first research question asked, “How can middle and high school band directors incorporate ethnic percussion into the instrumental music curricula?” The survey questions and responses emphasize the potential collaboration between ethnomusicology and music education among band directors in Virginia. This relatively new collaboration was present throughout 16 districts as directors and instructors incorporate a variety of ethnic percussion instruments into their instrumental curriculum by means of small and large ensembles and appropriate concert band repertoire. Francis Awe commented, “My mission in life is not only to make the *dùndún* a universal instrument, but also to transmit the family aspect of African life to all people of the universe...”<sup>320</sup> The first hypothesis is: “Ethnic percussion can be successfully incorporated into the instrumental music curriculum through small ensembles and concert band repertoire.”

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<sup>320</sup> Jesse Ruskin, “Talking Drums in Los Angeles: Brokering Culture in an American Metropolis,” *Black Music Research Journal* 31, no. 1 (2011): 85, <https://www.jstor.org/stable/10.5406/blacmusiresej.31.1.0085>.

Survey item two asked about the type of setting where ethnic percussion occurs (concert band, percussion ensemble, community groups.) The results indicate a balanced outcome between the concert band and percussion ensemble, as no community groups were involved as shown in Figure 1.

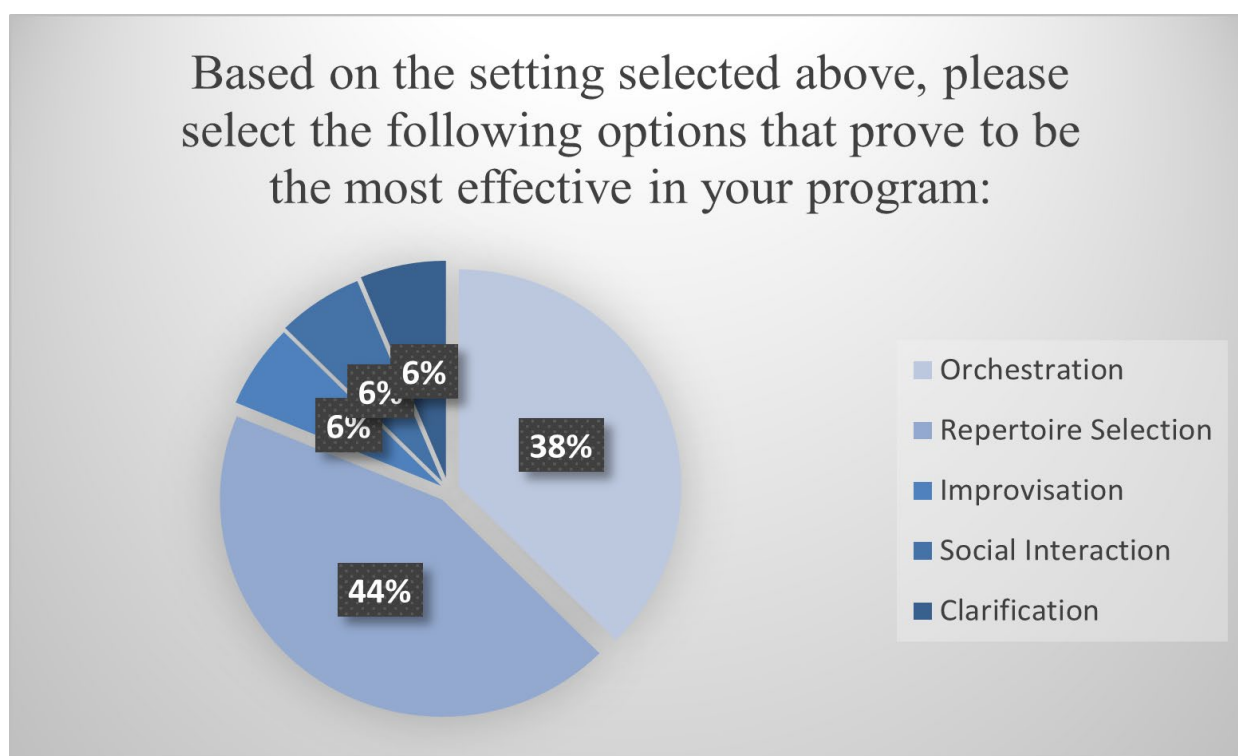


**Figure 1: Survey Question 2**

The lack of community groups utilized in this study suggests that a potential cultural gap is present. A curriculum that exemplifies ethnic music as something indigenous to that specific demographic may be neglecting an opportunity for community groups such as drum circles, steel pan bands, and Balinese groups.<sup>321</sup> Survey item three asked what options (orchestration, repertoire selection, improvisation, social interaction) seem to be the most effective when

<sup>321</sup> Kelly Laurilla and Lee Willingham, "Drum Circles and Community Music: Reconciling the Difference," *International Journal of Community Music* 10, no. 2 (2017): 143, <https://www.doi.org/10.1386/ijcm.10.2.139.1>.

incorporating ethnic percussion. The results (Figure 2) suggest that repertoire selection is the main factor involved in incorporating ethnic percussion by band directors. 38% of directors selected orchestration. Improvisation and social interaction received 6% and one director commented that ethnic percussion was only used when required in standard repertoire.



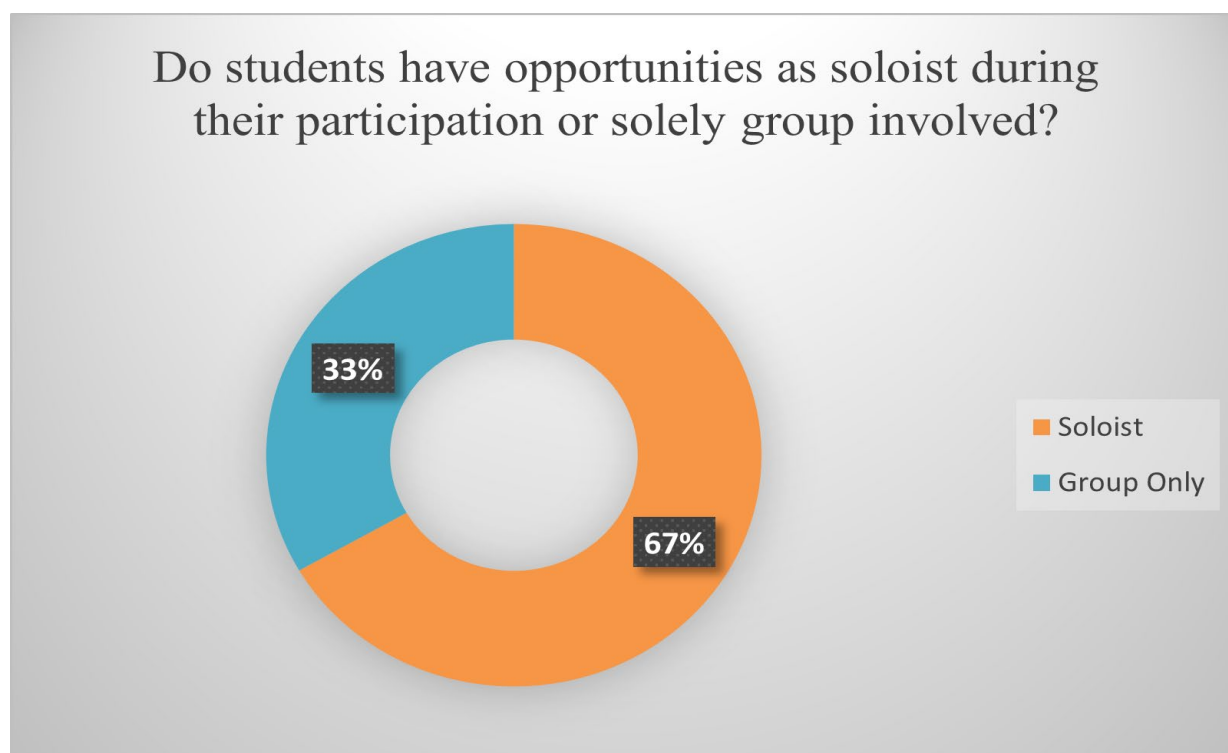
**Figure 2: Survey Question 3**

Survey item four inquired about the student's opportunity to be a soloist while performing on ethnic percussion instruments. This question was chosen from a musicianship standpoint as it is common for students not to receive adequate instruction in improvisation while soloing.<sup>322</sup> Improvisation is usually employed when ethnic instruments are soloing as this fosters

<sup>322</sup> Dave Marowitz, "Closing the Quality Gap: Ensemble Playing and Jazz Soloists in the School Ensemble," *JAZZed* 09, (2009): 14, <https://www.proquest.com/magazines/closing-quality-gap-ensemble-playing-jazz/docview/1143849765/se-2>.



greater listening, rehearsal strategies, and creative problem solving.<sup>323</sup> Depending on state standards and semester programming, full ensemble rehearsals take precedence over ear training and improvisation instruction.<sup>324</sup> The opportunities for students to be soloists may be the only time they can perform or improvise independently, compared to their participation in a larger ensemble.<sup>325</sup> The majority (67%) of directors reported that students have soloist opportunities, as seen in Figure 3:



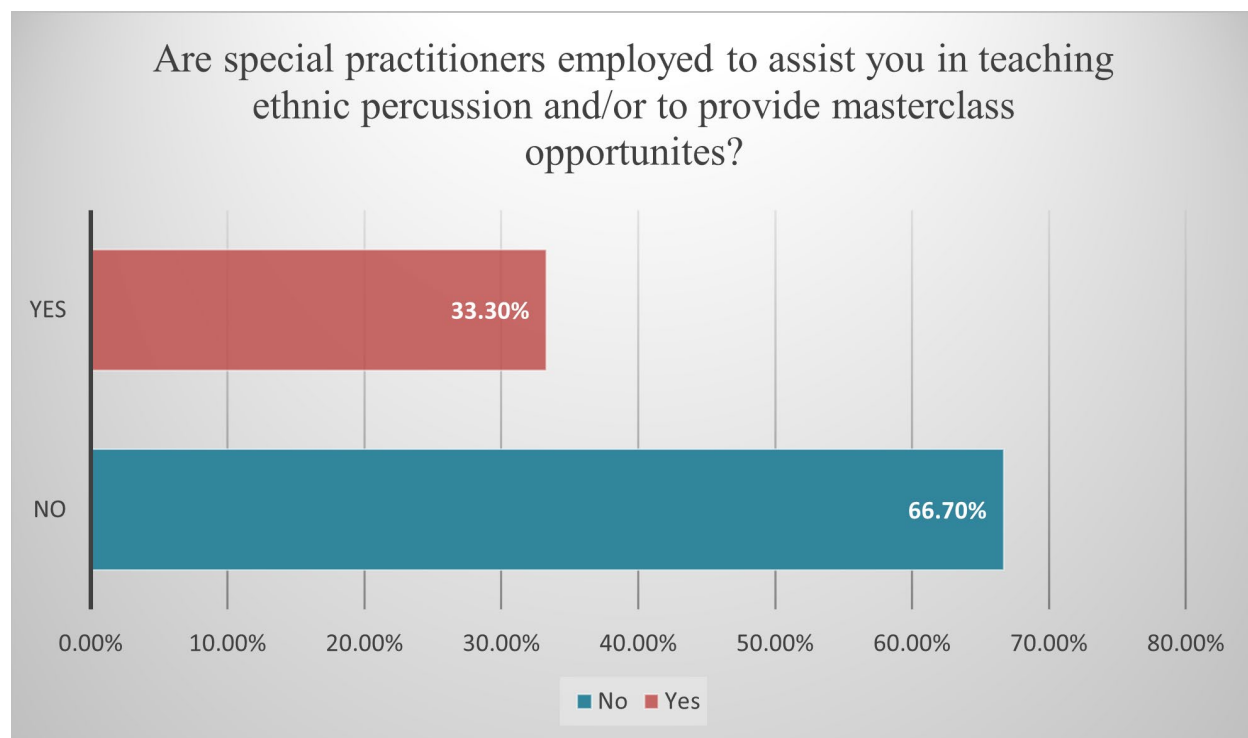
**Figure 3: Survey Question 4**

<sup>323</sup> Brian D. Meyers, "Attitudes of High School Band Directors in the United States toward Solo and Ensemble Activities," *Bulletin of the Council for Research in Music Education* 216, no. 1 (2018): 47, <https://www.jstor.org/stable/10.5406/bulcouresmusedu.216.0047>.

<sup>324</sup> Marowitz, "Closing the Quality Gap," 14.

<sup>325</sup> Meyers, "Attitudes of High School Band Directors," 47.

Survey item five asked if any special practitioners are employed to assist in instruction and/or to provide masterclass opportunities. Figure 4 displays that 33% of directors utilize instructors outside of their programs.



**Figure 4: Survey Question 5**

### Discussion

Percussionists in public school instrumental programs have often been stereotyped as the “lesser of talents,” and the target for many jokes.<sup>326</sup> Percussionist and author Jeffery Crowell contributed to this stereotype by saying, “When playing percussion and engaging in the act of being “percussive,” it’s not necessarily the most musically capable or nuance-oriented interaction

<sup>326</sup> Jeffery Crowell, “The Musical Percussionist,” *School Band & Orchestra* 11, no. 1 (2012): 22, <https://www.proquest.com/magazines/musical-percussionist/docview/1288708814/se-2>.

one can have with an instrument.”<sup>327</sup> The results from survey item two suggest that students were presented with opportunities to participate in both chamber (50%) and large (50%) ensemble settings. Additional research is needed where participants are divided into percussionists and non-percussionist band directors. This separation could potentially determine whether band directors who are percussionists have more resources that enable them to present a more authentic and multicultural selection of repertoire.

The participants who answered “no” did not comment further as the option to do so was offered. Survey items two, three, four, and five reveal that while ethnic percussion is offered, potential gaps remain regarding teacher repertoire selection and the use of guest artists and clinicians. Additional research is needed in order to gain a better understanding of why directors use outside practitioners which may include the reasons of director experience and primary instrument.

James Barbre stated that the use of percussion in the classroom is a multifaceted educational tool, yet the critical component is the experience that it offers.<sup>328</sup> Though most ethnic percussion performances display rote learning and improvisation, the repertoire does not have to be notated the same way as Western music. Selections can include traditional music which can also involve dance and storytelling, which creates a program of cultural possibilities.<sup>329</sup> This current survey did not investigate if directors are incorporating these additional components, but even though gaps might be present in the proper use of ethnic percussion in the classroom, the

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<sup>327</sup> Crowell, “The Musical Percussionist,” 22.

<sup>328</sup> Barbre, “Middle School Drum,” 79.

<sup>329</sup> Diane Baxter, “Ethnomusicology and Alchemy,” *The American Music Teacher* 69, no. 5 (2020): 16, <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/trade-journals/ethnomusicology-alchemy/docview/2388003788/se-2>.

majority of band directors who participated in this survey are providing students with opportunities for practical experience in ethnic percussion.

Multicultural music has been included in nine national music standards as well as various curriculum guides approved by the United States Department of Education.<sup>330</sup> Standard 2 states, “performing on instruments, alone and with others, a varied repertoire of music.”<sup>331</sup> The standard is then divided into the sub-categories of Novice, Intermediate, Proficient, Accomplished, and Advanced.<sup>332</sup> The repertoire that the student performs is based on interest, music reading skills, theoretical understanding, and technical skills.<sup>333</sup> These standards are distributed to each state, however, they are not necessarily monitored. In 1972, the National Association of Schools of Music (NASM), the primary accrediting agency for American schools and departments of music, included in their standards a required list of multicultural repertoire for undergraduate music majors.<sup>334</sup>

## Research Question Two

### Results

The second research question asked: “How can the use of ethnic percussion influence an instrumental student’s learning, social interaction, and cultural background?” The hypothesis for this question states: “Ethnic percussion may provide experiences outside of the music itself by

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<sup>330</sup> Wang and Humphreys, “Multicultural and Popular Music,” 20.

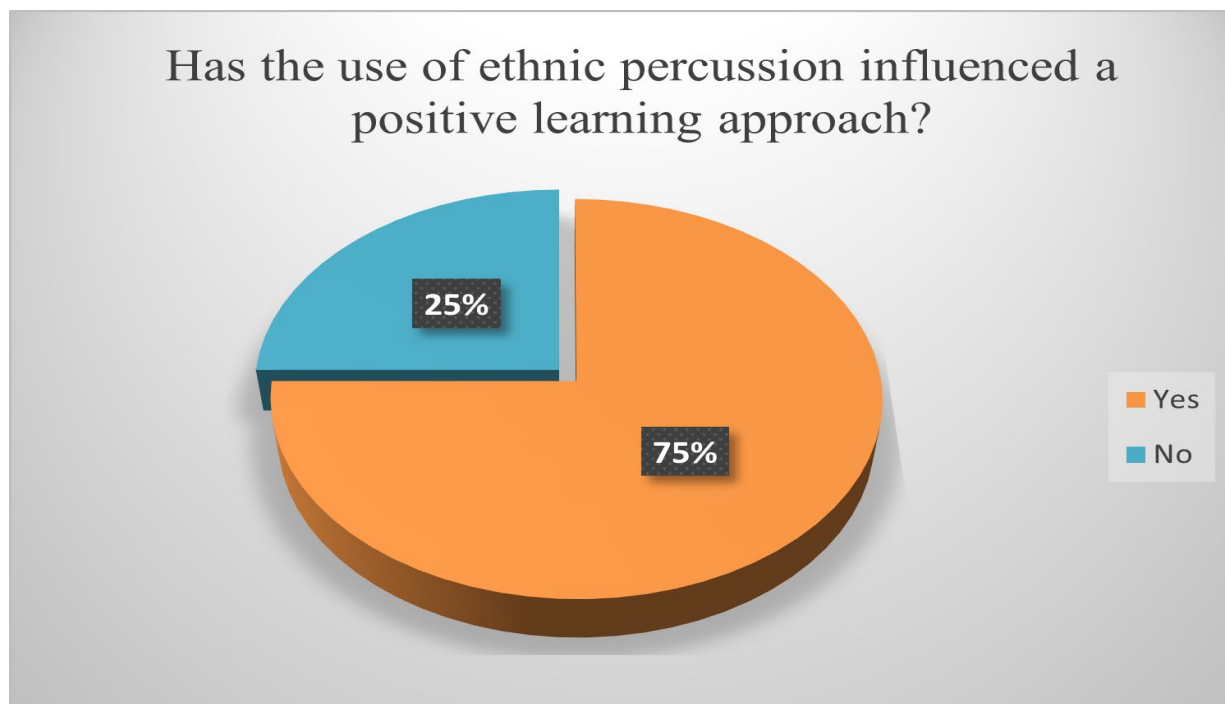
<sup>331</sup> Ibid.

<sup>332</sup> “2014 Music Standards,” Google, last modified March 21, 2024, <https://nafme.org/wp-content/uploads/2023/04/2014-Music-Standards-Ensemble-Strand.pdf>.

<sup>333</sup> “2014 Music Standards.”

<sup>334</sup> Wang and Humphreys, “Multicultural and Popular Music,” 20.

allowing students opportunities to research and discover other cultural traditions, actively promoting broader social awareness while deepening their ethnic heritage.” Survey item six presented the question, “has the use of ethnic percussion influenced a positive learning approach?” Figure 5 shows that 75% of directors noticed a positive learning experience.



**Figure 5: Survey Question 6**

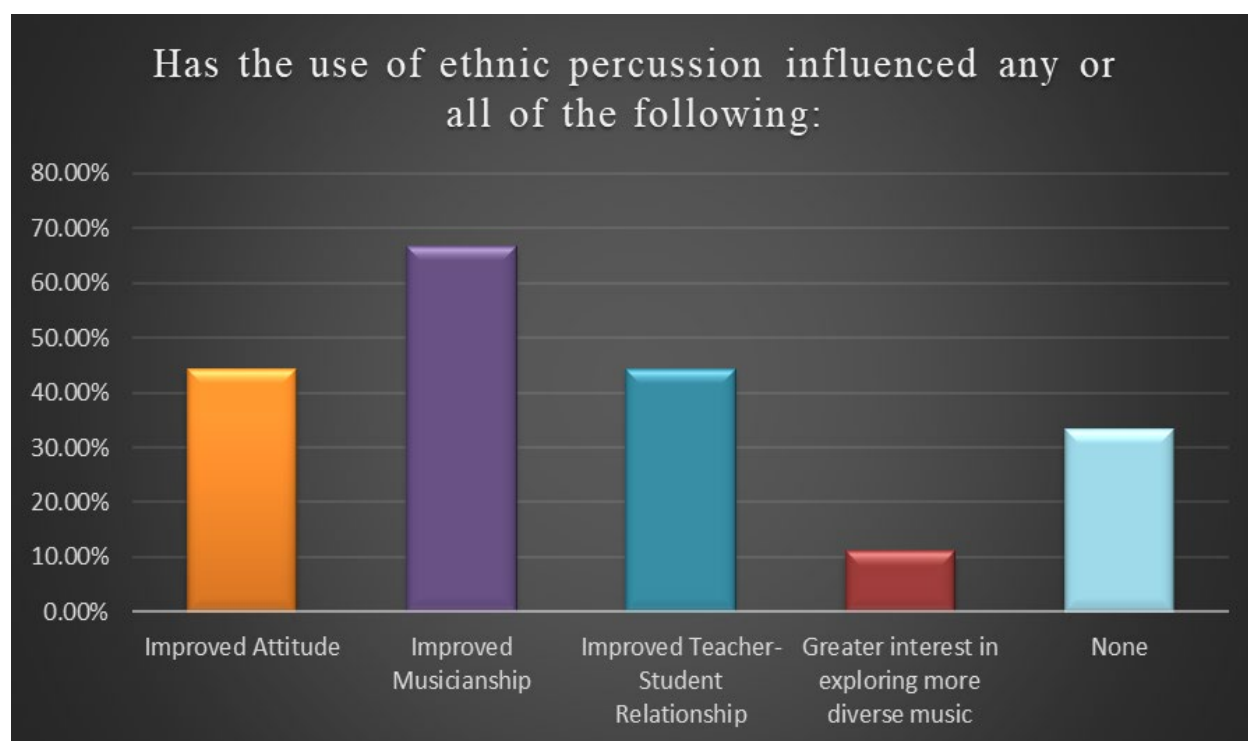
Survey item seven inquired about specific influences such as improved attitude, musicianship, and teacher-student relationship. Music educators experience unique student behaviors due to class size, scheduling conflicts, and performance assessment.<sup>335</sup> The methodologies used to address these challenges can be acquired in secondary methods courses, pre-service and in-service teacher training sessions.<sup>336</sup> Music educators can also be trained to

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<sup>335</sup> Paul Caldarella, et al., “Managing Student Behavior in an Elementary School Music Classroom: A Study of Class-Wide Function-Related Intervention Teams,” *Update* 35, no. 3 (2017): 23, [www.doi.org/10.1177/8755123315626229](http://www.doi.org/10.1177/8755123315626229).

<sup>336</sup> Caldarella et al., “Managing Student Behavior,” 28.

teach social skills which will influence the teacher-student relationship.<sup>337</sup> Figure 6 displays that directors noticed the most change in the student's musicianship (65%), while attitude and relationship carried a lower percentage of 45%. One director commented that it created a greater interest in a more diverse music selection.



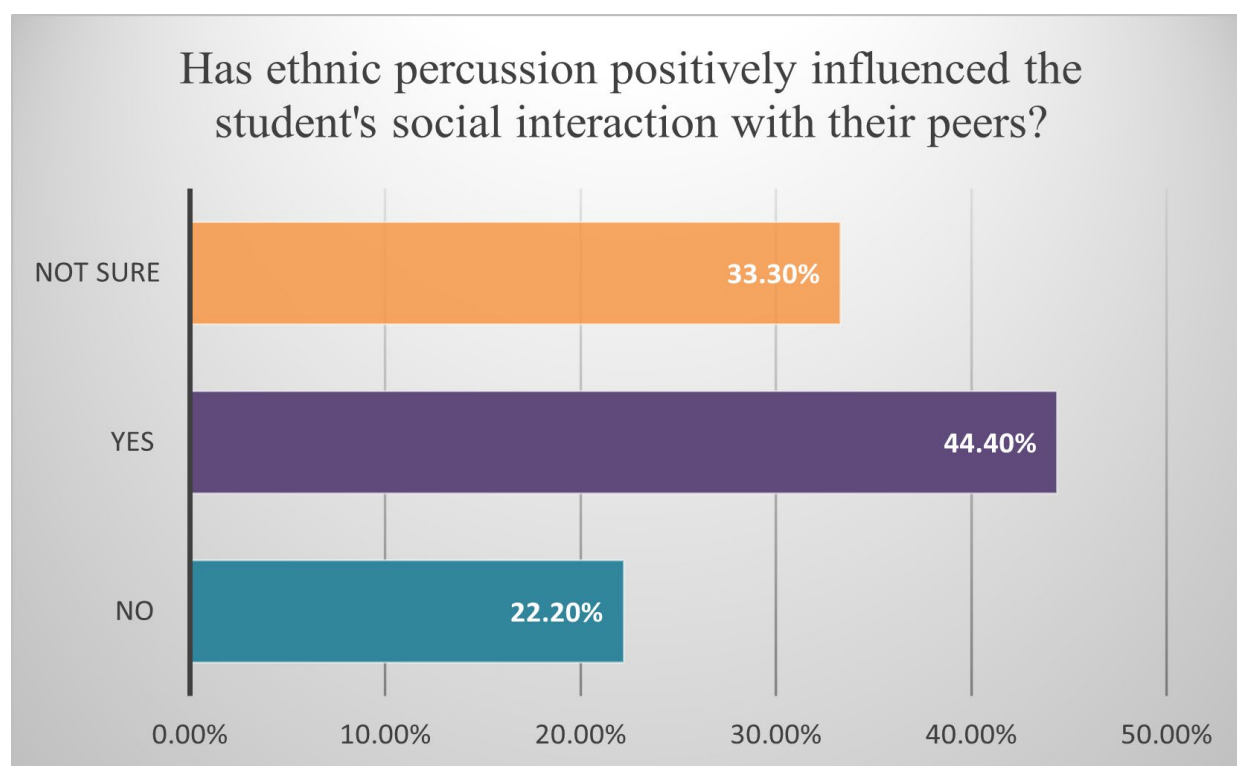
**Figure 6: Survey Question 7**

Survey item eight asked if ethnic percussion had a positive influence on the student's social interaction with their peers. Previous studies suggest that instrumental music students in both large and small-based ensembles tend to be more engaged in school and are more connected to their peers.<sup>338</sup> When students participate in parades and sporting events, they commonly feel as

<sup>337</sup> Caldarella et al., "Managing Student Behavior," 28.

<sup>338</sup> Jared R. Rawlings and Sarah A. Stoddard, "Peer Connectedness in the Middle School Band Program," *Research Studies in Music Education* 39, no. 1 (2017): 39, <https://www.doi.org/10.1177/1321103X17703575>.

though band is a “home away from home.”<sup>339</sup> Older band students will have a greater peer connectedness because they have been in band with the same students since beginning band.<sup>340</sup> The results of this study displayed that 44% of directors answered “yes,” 22% answered “no,” and 33% answered “not sure.” (See Figure 7)



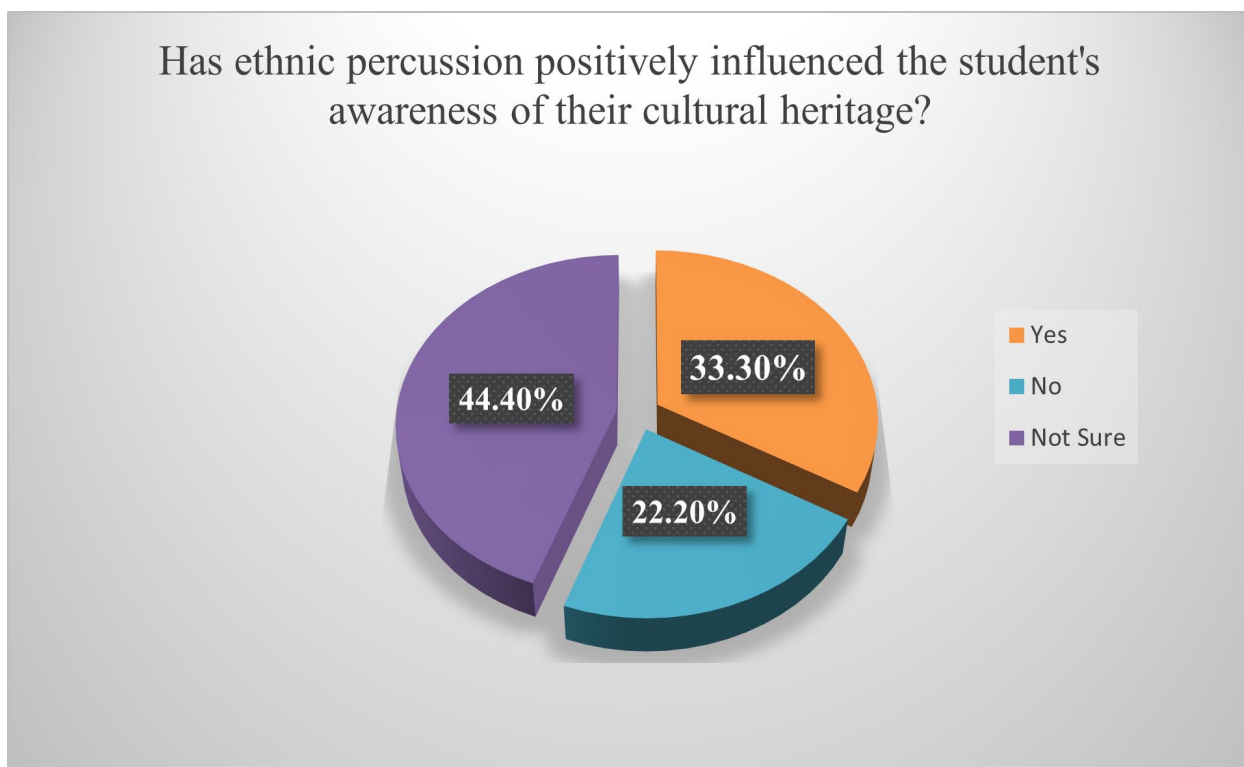
**Figure 7: Survey Question 8**

Survey item nine asked the question: “Has ethnic percussion positively influenced the student’s awareness of their cultural heritage?” Music educators can be challenged at times by the risk of “social exclusion,” as students occasionally feel isolated from a peer connection based

<sup>339</sup> Rawlings and Stoddard, “Peer Connectedness in the Middle School,” 122.

<sup>340</sup> Ibid., 128.

on their cultural background.<sup>341</sup> Students are motivated by a musical experience that will bring recognition to their cultural background.<sup>342</sup> The results from this question were not easy to analyze, as they displayed a larger percentage of directors (44%) who seemed unsure if the inclusion of ethnic percussion made a difference in the student's heritage awareness. Figure 8 shows that 33% answered that their students were affected culturally by the experience, while 22% answered "no."



**Figure 8: Survey Question 9**

Public schools today aim to serve all students equally in egalitarian and liberal democracies; however, music ensembles tend to neglect the inclusion of ethnic music in the

<sup>341</sup> Pamela Burnard et al., "Inclusive Pedagogies in Music Education: A Comparative Study of Music Teachers' Perspectives from Four Countries." *International Journal of Music Education* 26, no. 2 (2008): 110, <https://www.doi.org/10.1177/0255761407088489>.

<sup>342</sup> Burnard et al., "Inclusive Pedagogies," 119.

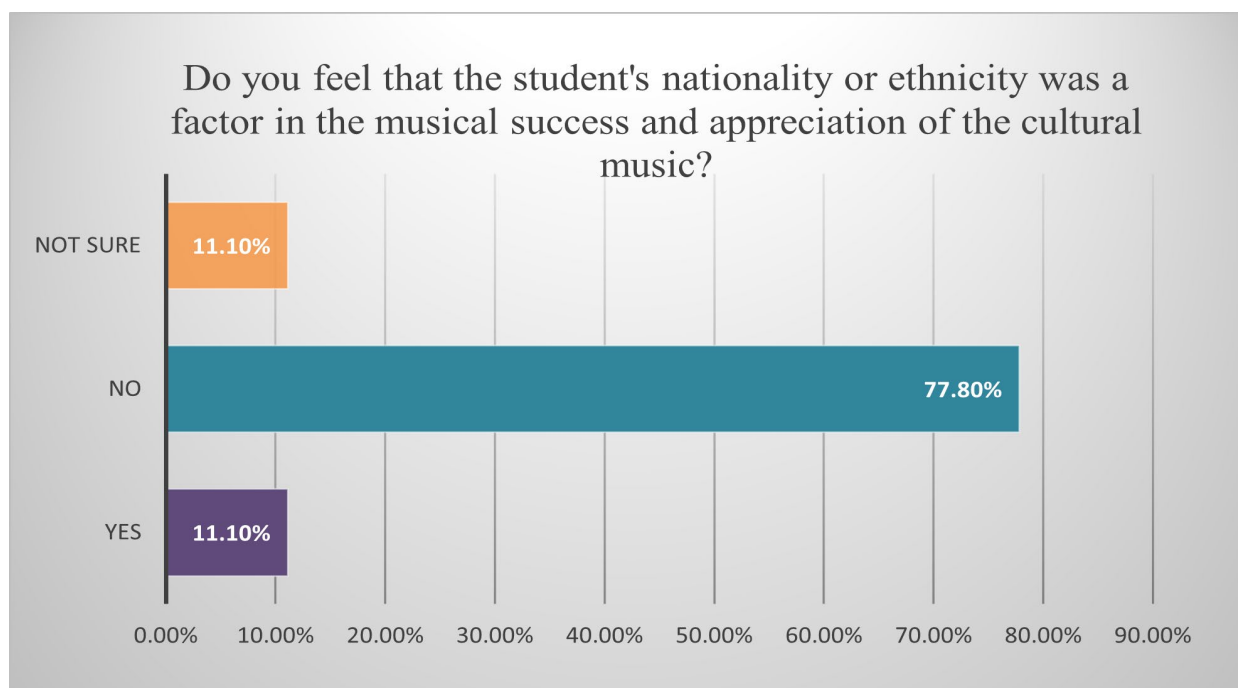


attempt to address current socio-demographic patterns in the United States.<sup>343</sup> Mantie and

Tucker commented:

We argue that traditional school music ensembles fall short in their mandate on two counts: First, because secondary school ensembles generally do not reflect the wider socio-demographics of society, they cannot foster an inclusive sense of cultural identity... Second, state schools in Western democracies are assumed to operate on behalf of everyone equally; if non-Caucasian cultural groups do not partake in school music, schools serve only the values of the dominant majority.<sup>344</sup>

Survey item ten reflected upon the student's nationality or ethnicity as it pertained to the musical success and appreciation of cultural music. The results demonstrated that the student's nationality or ethnicity was not a factor, but a small percentage (11.10%) of directors answered "yes" or "not sure."

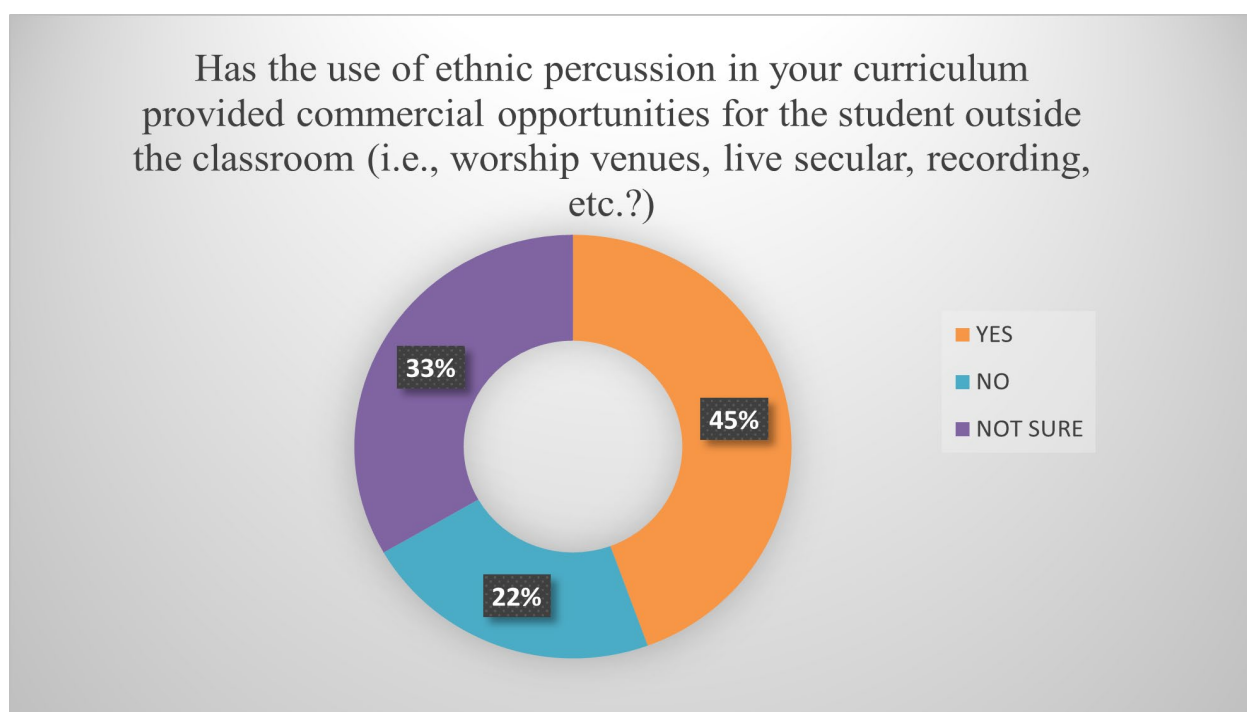


**Figure 9: Survey Question 10**

<sup>343</sup> Mantie and Tucker, "Pluralism," 260.

<sup>344</sup> Ibid.

Survey item eleven suggests that students who participate in school-based ensembles may have more opportunities outside the program “commercially.” These opportunities tend to be in worship venues as well as community orchestras, bands, and popular ensembles. This type of participation is mainly seen in adult musicians and community music, however, learning situations that occur in after-school programs and community centers give students a professional type of performance experience.<sup>345</sup> The final survey item asked directors if these types of commercial opportunities were a result of their exposure to ethnic percussion. Figure 10 displays that 45% of directors answered that their students were provided with this opportunity outside of the rehearsal hall, while 33% were unsure.



**Figure 10: Survey Question 11**

<sup>345</sup> Evan S. Tobias, “Crossfading Music Education: Connections Between Secondary Students’ In-and Out-of-School Music Experience,” *International Journal of Music Education* 33, no. 1 (215): 18, <https://www.doi.org/10.1177/0255761413515809>.

## Discussion

The role of applied ethnomusicology within the field of music education continues to expand as more training opportunities are offered in the development of ensemble technique and repertoire selection.<sup>346</sup> Ethnic percussion instruments may seem like a novelty to students as they are not traditional instruments commonly seen in the band room. Student can be interested in the unique appearance of ethnic percussion, especially if programs can afford authentic instruments. Directors can offer ethnic percussion experiences moreso in a chamber setting, but less traditional concert band literature by new composers such as Randall Standridge, an accomplished percussionist, can be presented in the concert band setting as well.

Robert H. Woody's study on intrinsic and extrinsic motivation in a multicultural setting stated that younger musicians tend to be more interested in and motivated by creative experimentation.<sup>347</sup> The focus on social interaction presents a concern as some directors were unsure of their student's interaction with one another. Based on Question 8 responses, it is difficult to assess directly if repertoire selection has a positive effect on student's interactions with one another. Further research is needed to accurately examine why this could not be identified.

Jeiran Hasan noted that it is important for directors to have an honest assessment of themselves about their personal background, interests, and what shapes them as an individual before approaching students.<sup>348</sup> Previous research has indicated that music students can develop

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<sup>346</sup> Campbell, "Ethnomusicology and Music Education," 17.

<sup>347</sup> Robert H. Woody, "Music Education Students' Intrinsic and Extrinsic Motivation: A Quantitative Analysis of Personal Narratives," *Psychology of Music* 49, no. 5 (2021): 1322, <https://www.doi.org/10.1177/0305735620944224>.

<sup>348</sup> Jeiran Hasan, "Teaching Students of Diverse Backgrounds," *The Flutist* 47, no. 1 (2021): 32, <https://flutistquarterly.org/teaching-students-of-diverse-backgrounds-basic-principles-to-guide-enrich-and-shape-our-students-unique-diverse-lives/>.

both a musical and social understanding based on curricular design and repertoire selection.<sup>349</sup> Howard's study focused primarily on introducing younger instrumental students to multicultural music while introducing performance techniques and historical aspects of the music.<sup>350</sup> This approach suggests that students in smaller ensemble settings can understand the cultural context as it relates to ethnic repertoire.<sup>351</sup> Howard stated that when students can understand certain elements behind the music, they are more receptive to identifying their own opinions as positive and respectful views.<sup>352</sup> Additional research is recommended to further examine why directors are unsure of the cultural influence associated with the student's ethnicity and nationality.

Demographics play a crucial role as many districts throughout the rural, southwestern portion of Virginia are mainly white, while the ethnic influences may be more predominant in the mid-to more northern section of the state due to the increase in student population.<sup>353</sup> The lower percentages in the survey results could be a product of varying pedagogical practices as directors have tendencies to predict how or who the student should be based upon their preferences.<sup>354</sup> One perspective may be that directors automatically assume a student's musical interest as well as their view on ethnic values. Another factor is stereotypical assumptions made resulting in a decision to conform to preconceived notions on ethnicity, class, race, and

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<sup>349</sup> Karen Howard, "The Emergence of Children's Multicultural Sensitivity: An Elementary School Music Culture Project," *Journal of Research in Music Education* 66, no. 3 (2018): 261, <https://www.doi.org/10.1177/0022429418784594>.

<sup>350</sup> Karen Howard, "The Emergence of Children's," 261.

<sup>351</sup> Ibid.

<sup>352</sup> Ibid., 274.

<sup>353</sup> Google, "Quick Facts Virginia," United States Census Bureau, last modified July 1, 2022, <https://www.census.gov/quickfacts/fact/table/VA/PST045222>.

<sup>354</sup> Mantie and Tucker, "Pluralism," 262.

demographics.<sup>355</sup> This scenario could possibly reflect the higher percentage of directors (33%) who answered “yes” to the student’s cultural awareness. To better serve the purpose of this question, additional research in the form of student interviews may demonstrate more accuracy over director perception.

Isbell and Stanley conducted a study related to survey item eleven, which is also known as “code-switching.” This is the practice of students going back and forth between formal school-based ensembles and their rock, digital, and ethnic groups.<sup>356</sup> Isbell and Stanley stated that directors who can incorporate diverse styles of music into their curriculum can “bridge in- and out-of-school” musical worlds.<sup>357</sup> They commented, “While many countries productively use popular music materials and pedagogy in schools, their inclusion does not guarantee the representation of diverse styles, nor automatically mean that *multiple* musical traditions are authentically represented.”<sup>358</sup> As directors continue to review and practice the inclusion of ethnic percussion, the demand for these instruments in recording sessions are due to globalization and the rise of world music. Students who learn to play ethnic percussion instruments may have these kinds of professional opportunities in the future.

### Research Question Three

#### Results

The use of ethnic percussion in the classroom includes mostly traditional instruments such as marimba, xylophone, maracas, claves, and other similar auxiliary instruments found in

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<sup>355</sup> Mantie and Tucker, “Pluralism,” 262.

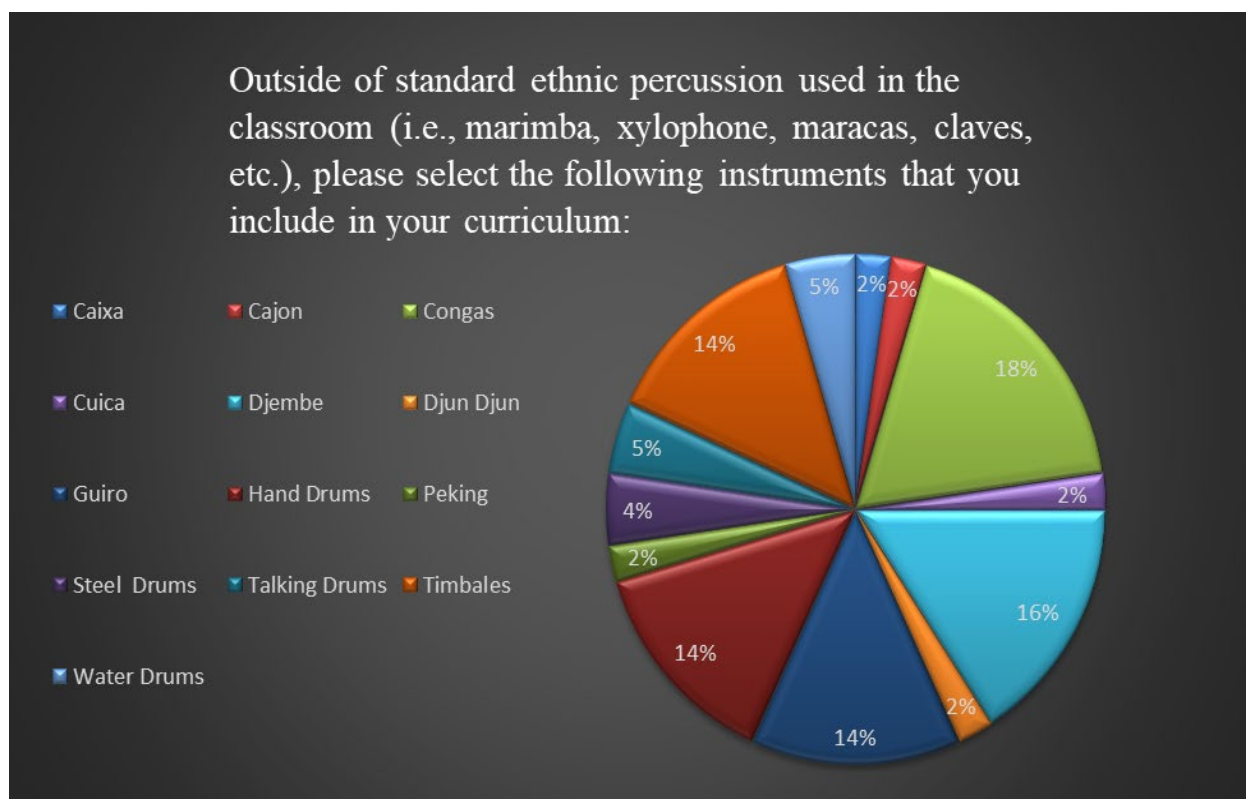
<sup>356</sup> Daniel S. Isbell and Ann Marie Stanley, “Code-Switching Musicians: An Exploratory Study,” *Music Education Research* 20, no. 2 (2018): 145, <https://doi.org/10.1080/14613808.2016.1238061>.

<sup>357</sup> Isbell and Stanley, “Code-Switching Musicians,” 145.

<sup>358</sup> Ibid.

standard wind and percussion literature. Culturally authentic instruments usually include the djembe, tupan drums, cuica, and peking from the African, Gamelan, and Latin cultures. The first survey item reflected the final research question: “What are the most common ethnic percussion instruments used in instrumental music instruction at the middle and secondary school levels?” The following hypothesis provided the answer: The most common ethnic percussion instruments used may include marimbas, xylophones, claves, congas, maracas, and possibly traditional African instruments.

As shown in Figure 11, the results agreed with the hypothesis that congas (18%) and guiros (16%) were the most widely used. No further conclusion was drawn regarding the idea that concert band repertoire was the reason for those specific percussion instruments being used.



**Figure 11: Survey Question 1**

Timbales were also used (14%), with no conclusion of a type of setting. Djembes alongside the djun djun showed a higher percentage (16%) in the African genre. A narrow percentage of Native American instruments were used including talking, water, and hand drums.

## Discussion

The results show that 21% of directors reported the use of Native American drums. Further research is needed to reveal if that is mainly in rural or urban districts in Virginia. Anita Prest researched how to bring multiculturalism through music education to more rural communities. Her research aimed to examine the economic declines due to increased urbanization and intercultural barriers between various ethnic groups.<sup>359</sup> Prest's findings displayed the need for music educators to be *socio-ecological* and commented:

[Music education] Requires that we become more attentive to much of what we are currently and mistakenly inclined to regard as "context" or "extramusical," and that we have become much more resistant to attempts to separate music from the social ecology to which it owes its very existence.<sup>360</sup>

The above statement suggests that programs in rural and indigent demographics can also benefit as administrators, board executives, and community members can be educated alongside the student and be involved in the continuation of incorporating cultural music in the programs. The role of ethnic music continues to reflect a praxial philosophy that emphasizes music's overall place in society; including the purposes of therapy, ritual, communication, and entertainment.<sup>361</sup> The ability to engage in musical activities on one's own, or musical

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<sup>359</sup> Anita Prest, "Cross-cultural Understanding: The Role of Rural School-Community Music Education Partnerships," *Research Studies in Music Education* 42, no. 2 (2020): 209, <https://www.doi.org/10.1177/1321103X18804280>.

<sup>360</sup> Prest, "Cross-cultural Understanding," 222.

<sup>361</sup> *Ibid.*, 212.

independence, remains a constant goal among music educators, yet further research to investigate which instruments have the most effect is greatly encouraged.<sup>362</sup>

### **Chapter Summary**

The survey results reveal how band directors incorporate ethnic percussion, what instruments are more likely used in those contexts, and how the use of these instruments influences the students' learning, social interaction, and cultural background. As new composers continue to demand diverse percussion, directors need to be aware and proficient outside of the normal requests for traditional instruments. Percussion method classes need to incorporate potential cultures that may be addressed whether by choice, national standards, or community-based partnerships. The survey items aimed to identify any social and cognitive influences and the likely setting in which they occur. The findings may encourage further research for anyone supporting the collaboration of applied ethnomusicology and music education.

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<sup>362</sup> Weidner, "A Grounded Theory," 53.



## Chapter Five: Conclusion

This chapter includes a discussion of the findings, limitations of the study, and potential topics for future research on ethnic percussion in the instrumental classroom. Grainger's advice to new composers included his statement: "modern geniuses and primitive music unite in teaching us the charm of wrong notes that sound right."<sup>363</sup> The concept of "right and wrong" in musical aesthetics can have ethnic components. Microtonal tuning or polychronic cycles may sound "wrong" to Western ears but are acceptable in other ethnic settings.

The inclusion of ethnic percussion in new band works reflects Grainger's statement as students are exposed to a broader selection of instrument choices. This can lead to chamber and group settings that involve numerous creative opportunities. As new composers continue to emerge, this inclusion becomes more popular. Unless new and veteran teachers are percussionists, the concept of incorporating a variety of standard ethnic percussion instruments into their curriculum can be challenging. This challenge may include more authentic and traditional instruments such as the *djembe*, *djun djun*, *sangba*, and *caixa*. This chapter intends to display the collaboration between ethnomusicology and music education. The topics discussed include a summary of the survey findings, the significance of the results, potential limitations, and recommendations for inclusion.

### Summary of Study

This study aimed to encourage music directors to promote the benefits of ethnic percussion instruments in the instrumental classroom. Ethnomusicology or music in world cultures courses could be beneficial to introduce ethnic percussion instruments to public school

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<sup>363</sup> Blacking, "Common-Sense View," 15.

students. The opportunity to study ethnic percussion instruments outside of those found in undergraduate methods courses can benefit instrumental programs by continuing to expose students to literature beyond the traditions of the composers mentioned in Chapter One.

de Villiers comments, “The purpose of multicultural education is to change the dominant hegemony and bring about transformation in policy, attitudes, curriculum, assessment, the language of instruction, and strategies for learning and teaching.”<sup>364</sup> The use of ethnic percussion in the instrumental classroom reverberates de Villiers’s comment as students can experience new opportunities to create, understand, perform, and explore ethnic percussion. Campbell confirms that workshops in world music alongside the continuing expansion of repertoire are at a record high because ethnomusicologists and music educators are traveling abroad to study various cultures.<sup>365</sup> She also concluded that an increasing number of music educators are taking an ethnomusicological approach to instrumental pedagogy and analysis, as a further indication of this growing trend.<sup>366</sup>

A versatile music educator will lead students to thrive beyond music fundamentals. Ethnic percussion can enhance concert programming and community involvement. Knoke and Prensky defined voluntary associations (i.e., as in community involvement), a term established by German sociologist, Max Weber as, “formally organized named groups, most of whose participants do not derive their livelihoods from the organizations’ activities, although a few positions may receive pay as staff or leaders.”<sup>367</sup> Mantie and Tan based their study of community

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<sup>364</sup> de Villiers, “(Re)organizing the Music,” 383.

<sup>365</sup> Campbell, “Ethnomusicology and Music,” 16.

<sup>366</sup> Ibid.

<sup>367</sup> Mantie and Tan, “A Cross-Cultural Examination,” 108.

music groups on organizational theory to inform music educators about other means of “expressive” involvement leading to lifelong participation.<sup>368</sup> The versatility shown in the expansion of one’s program not only educates the community but also brings forth another facet of cultural music. This practice may lead to recruiting and patronage for the music program. Involving the community internally (concert invitations) or externally (community band or percussion ensemble) may benefit students and directors.

According to Barbre, the experience of making music is the most predominant component, yet the ideas of originality, pedagogy, and audience interaction play a crucial role.<sup>369</sup> In this context, experiencing new instruments and repertoire may be a catalyst for the general musical development of students in the instrumental classroom. Experiencing new musical styles and ethnic instruments together may promote the fraternal aspect of making music collectively. The student may gain a greater awareness of their inherent worth, attention to peer interaction, and cultural heritage.<sup>370</sup> Following the study, a gap remains regarding the most effective methodology for the incorporation of ethnic percussion instruments in the classroom. The data suggests that music directors are still unsure about the best application of ethnic percussion instruments in small and large ensembles.

### **Summary of Findings and Prior Research**

The results of the eleven survey questions suggest that music directors use a variety of ethnic instruments in small and large ensembles. The results also suggest various aesthetics and pedagogical benefits from the incorporation of ethnic percussion. The project was primarily

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<sup>368</sup> Mantie and Tan, “A Cross-Cultural Examination,” 108.

<sup>369</sup> Barbre, “Middle School Drum,” 79.

<sup>370</sup> Ibid., 80.

quantitative in design, with qualitative inserts that reflect the aesthetic and pedagogical purposes that use ethnic music in the classroom. The quantitative data was interpreted in the context of the ways that ethnic percussion can also influence learning, attitude, and promote further participation outside of the rehearsal hall.

This study sought to investigate how middle and high school band directors include ethnic percussion in their curriculum. The survey results corroborate hypothesis one as they indicated that ethnic percussion can successfully be incorporated into the instrumental music curriculum through small ensembles and concert band repertoire. These results suggest that most of the music directors in Virginia recognize the validity of popular and non-Western musical traditions. New directors will likely use traditional band repertoire as they start their careers based on their high school and undergraduate experiences. Wang and Humphrey commented on the taboo of “other genres,” as:

[Musicians’] tendency to exclude or devalue works by composers of popular music, in certain styles or genres, or by certain composers ... fails to recognize and validate music’s cultural and social role as an expression of a particular time and place, or those musics that lie outside the purview of the Western classical tradition.<sup>371</sup>

The confirmation of hypothesis one relied solely on director’s answers. In order to understand whether a student’s exposure to ethnic percussion increases their awareness of the validity of ethnic music, further research is needed.

Research question two sought to investigate how the use of ethnic percussion can influence a student’s learning, social interaction, and cultural background. The survey findings support hypothesis two as music directors reported that ethnic percussion may provide experiences outside of the music itself by allowing students opportunities to research and

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<sup>371</sup> Wang and Humphreys, “Multicultural and Popular Music,” 30.

discover other cultural traditions. These opportunities for growth are suggested by solo appearances, improvements in attitude, and musicianship. 44% of the participants also reported that students demonstrated an enhancement of their social interaction with their peers.

Research question three investigated ethnic percussion instruments in middle and high school band programs that are used the most. This survey item inquired on what specific ethnic instruments were currently being employed. The question listed 27 ethnic percussion instruments of African, Latin American, Gamelan, and Native American descent as options. The use of congas and guiros was the most widely used, however, the use of African djembes and Native American hand drums were noted. A small percentage (2%) of directors noted that cajons were also used, without specifying the context. The findings supported the third hypothesis as marimbas, xylophones, claves, congas, and maracas were included as widely used. The participants also reported that other ethnic instruments were introduced to a lesser extent, particularly those of African and Native American origin.

Three survey items inquired about the ways music directors utilize ethnic percussion. These included the performance settings of concert band, percussion ensemble, and community groups. According to the responses, concert band and percussion ensembles were the preferred settings for the inclusion of ethnic percussion. The participants did not include community group involvement as a positive effect of ethnic percussion. The reasons for using ethnic percussion included orchestration, repertoire, improvisation, and social interaction. Survey item five revealed that 67% of the music directors provide solo opportunities for students playing ethnic percussion. This result validates that ethnic percussion and non-Western music is important to the school body and community. In addition, this result may be a reflection of how contemporary

composers have written more appealing concert works for the percussion section that introduce instruments not used in traditional repertoire.

Survey item six indicated that 33% of participants invited staff and clinicians to introduce ethnic percussion instruments to their students. This result may suggest that these music directors do not feel properly prepared to introduce ethnic percussion in their classrooms. Further research is needed to clarify this finding. Five survey items were pedagogical in nature as they inquired about positive learning approaches, improved attitudes, musicianship, and teacher-student relationships. The same five items also aimed to investigate student's social interaction, cultural heritage awareness, and ethnicity. Survey item seven revealed that 75% of the participants indicated that ethnic percussion influenced a positive learning approach, improved musicianship, and improved attitude.

James Barbre commented, "Therefore, the independent nature of social experience with education is critical as they both continually inform one another."<sup>372</sup> Barbre's statement of a collaboration between education and social interaction was not reflected entirely in this study as survey item nine revealed that 33% of directors were unsure of the student's social influences. Previous research has suggested that the study of music has provided significant social benefits as students who were involved in extended music education such as small and commercial ensembles were more satisfied with school life.<sup>373</sup>

44% of music directors seemed unaware of any cultural heritage influence experienced by their students. The final survey question aimed to investigate nationality or ethnicity

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<sup>372</sup> Barbre, "Middle School Drum," 77.

<sup>373</sup> Päivi-Sisko Eerola and Tuomas Eerola, "Extended Music Education Enhances the Quality of Life," *Music Education Research* 16, no. 1 (2014): 98, <https://www.doi.org/10.1080/14613808.2013.829428>.

influences from the use of ethnic percussion, and 77% of directors stated that no influence was experienced. A similar study conducted in 2018 by Karen Howard demonstrated that the more teachers know about their students' backgrounds, the more potential in repertoire selection is available, which will produce a stronger cultural self-awareness from the students.<sup>374</sup> Students can learn by modeling and listening to their peers, while some students may learn from direct instruction in small ensemble settings.<sup>375</sup> The use of ethnic percussion may also serve as a cohesive component to bring students together musically and culturally.

### **Limitations**

James Nissen states, "Multicultural music education has been defined in various ways, but it is fundamentally the development of multicultural values within music education, which means recognizing cultural diversity, fostering sensitivity and respect, and encouraging different social groups within diverse populations to coexist equitably."<sup>376</sup> Nissen continues to explain that multicultural music education includes a wide variety of music cultures and the ability to appreciate both "cross-cultural" and cultural specific characteristics of music fundamentals.<sup>377</sup> This perspective promotes critical insight into improvement of the curriculum, especially for those students from socially minority cultures. In this context, ethnic percussion is a potentially viable option to introduce this multicultural component in the instrumental classroom.

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<sup>374</sup> Howard, "The Emergence of Children's," 273.

<sup>375</sup> Judith Jellison, Laura Brown, and Ellary Draper, "Peer-Assisted Learning and Interactions in Inclusive Music Classrooms: Benefits, Research, and Applications," *General Music Today* 28, no. 3 (2015): 19, <https://www.doi.org/10.1177/1048371314565456>.

<sup>376</sup> James Nissen, "Aspirations and Limitations: The State of World Music Education in Secondary Schools in Multicultural Manchester," *British Journal of Music Education* 1, no. 1 (2023): 385, <https://www.doi.org/10.1017/S0265051723000098>.

<sup>377</sup> Nissen, "Aspirations and Limitations," 385.

Three of the eleven survey items were open-ended questions that allowed the participants to include a response other than what was provided. Because the data collection design was predominantly quantitative, the option for the inclusion of open-ended questions was a limitation to this study. Outside of four inquiries, the rest of the survey was in closed-ended format including questions requiring only a *yes* and *no* answer, and four which included a third response of *not sure*. Survey item four gave directors the option to comment on effective components other than the choices of orchestration, repertoire selection, improvisation, and social interaction. One director commented, “I only use ethnic percussion when called for.” This response created the limitation of uncertainty as to why this director only utilizes ethnic percussion on an “as needed” basis. Nissen stated that the lack of classroom materials and appropriate repertoire restrict teachers from properly introducing world music, as well as having been educated in a system that favors European classical music.<sup>378</sup>

Time and availability were also limitations of this study. For certain schools within the state, band is on an extra-curricular basis versus having an actual class. Instruction that is solely extra-curricular may potentially restrict curricula standards such as music fundamentals, performance technique, opportunities, and the introduction of cultural music. The 1995 National Urban Music Leadership Conference and the 2005 and 2007 MENC Southwestern Division Symposiums in Urban and Rural Schools focused on geographical contexts for music education.<sup>379</sup> Catherine Hunt stated, “rural and urban music education remains a key area for

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<sup>378</sup> Nissen, “Aspirations and Limitations,” 390.

<sup>379</sup> Catherine Hunt, “Perspectives on Rural and Urban Music Teaching: Developing Contextual Awareness in Music Education,” *Journal of Music Teacher Education* 18, no. 2 (2009): 35, <https://www.doi.org/10.1177/1057083708327613>.



music educators' professional development.”<sup>380</sup> The music programs and pedagogy in urban and rural areas can differ as not all districts offer the same scheduling, funding, and enrollment prerequisites.<sup>381</sup> The demographics of the state created a limitation as the survey did not inquire about urban and rural areas.

The final limitation involves the purpose of the introduction of ethnic percussion. The inquiries did not allow for information such as the director's primary instrument, which would potentially explain the incorporation of ethnic percussion. While teaching materials may serve as a barrier to utilizing more authentic ethnic percussion, the lack of training may be the greatest barrier. Undergraduate music education students need to be prepared in all facets of instrumental music. Western art music is important, but future band directors must be trained to recognize all instrumentation requested by modern composers. This concern could be further researched by investigating standards regulated by NASM.

### **Recommendations for Future Study**

Kate R. Fitzpatrick stated that a theoretical lens of culture-based music education can shape an ethnic study as it emphasizes an increased awareness of cultural restoration research within indigenous communities.<sup>382</sup> Fitzpatrick commented, “To engage ethically within such research spaces requires thoughtful consideration of our own positionality and accountability with regard to the cultures, musics, and people with whom we are engaging and attention to

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<sup>380</sup> Hunt, “Perspectives on Rural and Urban,” 34.

<sup>381</sup> Ibid., 35.

<sup>382</sup> Kare R. Fitzpatrick, “Finding the Other-Half of Me: Culture-Based Approaches to Music Education in Hawaii,” *Journal of Research in Music Education* 70, no. 1 (2022): 22, <https://www.doi.org/10.1177/00224294211018667>.

methodological responsibility.<sup>383</sup> A recommendation for a future study on the inclusion of ethnic percussion could include a broader demographic, such as expanding nationally versus on the state level. This recommendation may also involve separating rural and urban areas, which would allow for the development of studies pertaining to indigency ratios and related curricula.

Graduate research in music education has evolved since its emergence in the 1920s, alongside the help of the Music Educators National Conference (MENC,) which has since changed its name to the National Association for Music Education (NAfME.)<sup>384</sup> D. Gregory Springer suggested the following implications for music teaching and learning:

1. Music education faculty should find ways to narrow the gap between P-12 practitioners and university researchers by encouraging students to make transfers between research and authentic teaching/learning contexts, creating school-university partnerships, and engaging undergraduate students with research.
2. Music educators should engage in action research to gain hands-on experience with research that addresses questions that are relevant to their teaching situation.
3. Music educators should read research journals to remain up-to-date on current research.<sup>385</sup>

In reference to Springer's suggestions, music educators with ethnic percussion experience may consider further research in other areas that may include ethnomusicology and music therapy. Music scholar and founding editor of the *Bulletin of Historical Research in Music Education*, George N. Heller, felt that qualitative research resulted in storytelling with the proof behind it.<sup>386</sup>

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<sup>383</sup> Fitzpatrick, "Finding the Other-Half," 27.

<sup>384</sup> D. Gregory Springer, "The Role of Research in Music Education Master's Programs: Examining Students' Attitudes," *Update* (2023): 1, <https://www.doi.org/10.1177/87551233231184835>.

<sup>385</sup> Springer, "The Role of Research," 1.

<sup>386</sup> *Ibid.*

Additional research on the aesthetics of ethnic percussion is recommended as the inclusion may influence a student's experience in ways of language, dance, and improvisation, rather than solely fulfilling the instrumentation requested by the composer. Ronald Moore indicated that "young people are not only capable of understanding aesthetic issues, but even need aesthetic inquiry and enjoy it."<sup>387</sup> Moore also mentioned that children often state that their instruction in music is too easy and not important.<sup>388</sup> He encourages that aesthetics can raise the likelihood of student interest and pedagogy.<sup>389</sup> Jennifer Walden stated that one of the challenges that band directors face is always instilling a fundamental joy of music and a sense of accomplishment in each ensemble, large or small.<sup>390</sup> Walden included author Christopher Davies' comment, "If we can bring our students into an exciting and different setting then any work that goes on will be enhanced."<sup>391</sup>

In David Elliott's *Music Matters*, he criticized what he referred to as "music education as aesthetic education," and noted that the notion of music is an object, musical perception, and musical experience.<sup>392</sup> Elliott believed that the focus on the aesthetics of music tends to restrict musical understanding and experiences.<sup>393</sup> He commented, "People the world over have various objectives and motivations for engaging in one of many different musical practices: social,

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<sup>387</sup> Alexandra Kertz-Welzel, "Mendelssohn's Last Wish or Case Studies about Aesthetics in Music Education," *Philosophy of Music Education* 16, no. 2 (2008): 196, <https://www.jstor.org/stable/40327301>.

<sup>388</sup> Kertz-Welzel, "Mendelssohn's Last Wish," 197.

<sup>389</sup> Kertz-Welzel, "Mendelssohn's Last Wish," 197.

<sup>390</sup> Jennifer Walden, "A Pile of Drums: Putting Theory Into Practice in Culturally Diverse Music Education," *International Journal of Music Education* 38, no. 1 (2020): 81, <https://www.doi.org/10.1177/02557614871358>.

<sup>391</sup> Ibid., 81.

<sup>392</sup> Constantijn Koopman, "Aesthetic or Praxial?", *The Journal of Aesthetic Education* 32, no. 3 (1998): 1, <https://www.jstor.org/stable/3333302>.

<sup>393</sup> Koopman, "Aesthetic or Praxial?", 2.

political, religious, moral, and so on.”<sup>394</sup> An expanded survey to include more open-ended questions may suggest a more comprehensive theory of aesthetic and praxial methodologies.

### Implications for Practice

James Barbre stated, “Put aptly, drumming is not something that only a small number of people do. It is for everyone.”<sup>395</sup> As more young directors enter the field, the ability to coordinate instrumentation in band works today is of great importance. Composers continue to expand the percussion section via the use of hand drums, congas, timbales, shakers, castanets, and even steel pans. Students can be skilled in Western art repertoire and methodologies on instruments such as the marimba, xylophone, and vibraphone. These same instruments can equally be applied to the music of Western Africa, Southeast Asia, and the multiple variations of jazz.

Schippers’ term, *cultural immersion*, is reflected whenever teachers introduce the music of Western Africa, as it is presented as Indigenous, cultural, and connected to ritualistic practices, in contrast to wind band repertoire and literature for percussion ensemble.<sup>396</sup> Before Paul Price’s contribution to the recognition and literature of the percussion ensemble in 1950, drums and auxiliary percussion were composed experimentally, and keyboard percussion was still a part of the popular music industry.<sup>397</sup>

A well-versed percussionist skilled in various percussive cultures has the advantage of integrating ethnic percussion into their curriculum. To some directors, the teaching of ethnic music has become a “practice-aesthetics-practice” methodology, whereas before 1950 music

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<sup>394</sup> Koopman, “Aesthetic or Praxial?”, 2.

<sup>395</sup> Barbre, “Middle School Drum,” 80.

<sup>396</sup> de Villiers, “(Re)organizing the Music,” 387.

<sup>397</sup> Nutt, “Paul Price and American Percussion,” 20.

education was solely practice.<sup>398</sup> This approach may be more common among directors who are non-percussionists, as those interested in using ethnic percussion within their program will more than likely research the culture and instrumentation and allow colleagues who are expert percussionists to assist in their instruction. Li's study of the psychology of music education suggests that stronger communication among undergraduates is contributed to re-structured undergraduate music education programs that reflect a more ethnic, cultural approach.<sup>399</sup> Li states:

In order to provide a scientific foundation for the development of psychology of music education in colleges and universities, it is currently urgently necessary to break free from the constraints of methodologies, give importance to both quantitative and qualitative research, and gradually develop diversified research methods.<sup>400</sup>

The above statement once again reiterates the importance of adequate training pre-post undergraduate studies.

As Campbell stated earlier, the collaboration of ethnomusicology and music education has become common among music scholars as those from both sides have ventured into their counterpart's domain. Undergraduates, recent graduates, and veteran music educators can attend workshops, clinics, and conventions to better understand ethnic percussion and any new literature that is presented. Music directors that employ visiting artists may be an effective resource to utilize, if funds are available.

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<sup>398</sup> Jiuchen Li, "Optimal Development Model of College Music Curriculum Based on Psychology and Big Data Analysis in a Quantitative Environment," *Journal of Environmental and Public Health* 7, no. 1 (2022): 1, <https://doi.org/10.1155/2022/7455340>.

<sup>399</sup> Li, "Optimal Development," 1.

<sup>400</sup> Ibid.

Previous research has recorded that there is a relationship between the introduction of public school music and intellectual functioning later in life as factors such as music lessons, physicality, socialization, and health all play a role.<sup>401</sup> Jessica V. Strong indicated that other factors such as instrument choice, ensemble type, and opportunities to compose and improvise could also influence cognitive functioning.<sup>402</sup> Strong commented, “Musicians are an excellent population to study to improve on our understanding of experiences across the lifespan and their influence on brain and cognitive aging.”<sup>403</sup>

### Chapter Summary

This research study was completed with the intent of investigating, analyzing, and raising awareness among current and future band directors on the importance of incorporating ethnic percussion into their curriculum. Although most music education degree programs cover basic percussion methods, ethnic percussion instruments are often overlooked. Successful instrumental programs need to include music fundamentals and performance opportunities. The incorporation of ethnic music can be a valuable component in this same context, as ethnic music enhances socio-cultural elements providing opportunities for inclusion and diversity in the school system. The benefits of this inclusiveness and diversity can go beyond the classroom affecting positively the community, as well. Music directors who intend to incorporate ethnic percussion in their curriculum may need to be open-minded and try new things.

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<sup>401</sup> Jessica V. Strong, “Music Experience Predicts Episodic Memory Performance in Older Adult Instrumental Musicians,” *Brain and Cognition* 161, no. 1 (2022): 1, <https://www.doi.org/10.1016/j.bandc.2022.105883>.

<sup>402</sup> Strong, “Music Experience Predicts,” 7.

<sup>403</sup> Ibid.

Undergraduate music programs are always striving to render strong musicians, educators, and therapists, while each of these programs could potentially benefit from the exposure to ethnomusicology. The subdisciplines are tethered by their extended methodologies in research and practice.<sup>404</sup> Campbell noted that ethnomusicologists are committed to the study of music in culture and within culture, while music educators tend to discover the most appropriate pedagogical practices for the development of musical skills, which also includes the comprehension of musical genres and repertoire.<sup>405</sup>

Music educators who go beyond traditional instrumental repertoire can enhance their pedagogical practices and contribute to a broader and/or diverse approach to music education. As music classes in American secondary schools are commonly elective courses, factors such as inclusion and equity often are overlooked.<sup>406</sup> Music education scholars have suggested that new, less-traditional music courses may increase overall student participation in secondary schools.<sup>407</sup> These types of courses may include ethnic ensembles, music appreciation, and theory. Prior research has indicated that race/ethnicity is associated with ensemble enrollment.<sup>408</sup>

Music education can be used as a vessel to celebrate cultural diversity and the inclusion of multiculturalism, while music educators are encouraged to capture the experiences,

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<sup>404</sup> Campbell, "Ethnomusicology and Music Education," 27.

<sup>405</sup> Ibid.

<sup>406</sup> Kenneth Elpus and Carlos R. Abril, "Who Enrolls in High School Music? A National Profile of U.S. Students, 2009-2013," *Journal of Research in Music Education* 67, no. 3 (2019): 323, <https://www.jstor.org/stable/10.2307/48595537>.

<sup>407</sup> Elpus and Abril, "Who Enrolls in High School," 334.

<sup>408</sup> Ibid., 335.

explorations, and understanding of other music cultures from our students.<sup>409</sup> More than thirty-five years ago, John Blacking commented, “Ethnomusicology has the power to create a revolution in the world of music and music education.”<sup>410</sup> Ethnic percussion is a potential tool for future insights and practices in the realm of music education.

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<sup>409</sup> Jane Southcott and Dawn Joseph, “Engaging, Exploring, and Experiencing Multicultural Music in Australian Music Teacher Education: The Changing Landscape of Multicultural Music Education,” *Journal of Music Teacher Education* 20, no. 1 (2010): 8, <https://www.doi.org/10.1177/1057083710362461>.

<sup>410</sup> Campbell, “Ethnomusicology and Music Education,” 27.



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## **APPENDICES**

### **Appendix A: Survey Consent Form**

**Principal Investigator:** Chad W. Brooks, Doctoral Candidate, School of Music, Liberty University

#### **Invitation to be part of a Research Study**

You are invited to participate in a research study. To participate, you must be currently employed as a middle and/or high school band director or instructor. Taking part in this research project is voluntary.

Please take time to read this entire form and ask questions before deciding whether to participate in this research.

#### **What is the study about, and why is it being done?**

The purpose of the study is to examine the effectiveness and validity of incorporating ethnic percussion instruments in instrumental music programs. This study will also address the challenges presented to new and veteran teachers who attempt to incorporate ethnic percussion within their curriculum.

This study is being conducted, and all results will be compiled in a doctoral dissertation in partial fulfillment of the Doctor of Music Education degree.

#### **What will happen if you take part in this study?**

If you agree to be in this study, I will ask you to complete an online survey. The survey consists of 11 questions and will take approximately 8-10 minutes to complete.

#### **How could you or others benefit from this study?**

Participants should not expect to receive a direct benefit from participating in this study.

Benefits to society include increased public knowledge and awareness of the importance of ethnic percussion in instrumental music curricula.

#### **What risks might you experience from being in this study?**

The expected risks from participating in this study are minimal, which means they are equal to the risks you would encounter in everyday life.

### **How will personal information be protected?**

The records of this study will be kept private. Research records will be stored securely, and only the researcher will have access to the documents.

- Participant responses will be anonymous.
- Data will be stored on a password-locked computer and may be used in future presentations. After three years, all electronic records will be deleted.

**Liberty University**

**IRB-FY22-23-792**

**Approved on 3-20-2023**

### **Is study participation voluntary?**

Participation in this study is voluntary. Your decision on whether or not to participate will not affect your current or future relations with Liberty University. If you decide to participate, you are free not to answer any question or withdraw at any time without affecting those relationships.

### **What should you do if you decide to withdraw from the study?**

If you choose to withdraw from the study, please exit the survey and close your internet browser. Your responses will not be recorded or included in the study.

### **Whom do you contact if you have questions or concerns about the study?**

The researcher conducting this study is Chad W. Brooks.

### **If you have questions about your rights as a research participant, who do you contact?**

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, **you are encouraged** to contact the IRB.

*Disclaimer: The Institutional Review Board (IRB) is tasked with ensuring that human subjects research will be conducted in an ethical manner as defined and required by federal regulations. The topics covered and viewpoints expressed or alluded to by student and faculty researchers are those of the researchers and do not necessarily reflect the official policies or positions of Liberty University.*

### **Your Consent**

Before agreeing to be part of the research, please be sure that you understand what the study is about. You can print a copy of this document for your records. If you have any questions about the study later, you can contact the researcher using the information provided above.

**Liberty University**

**IRB-FY22-23-792**

**Approved on 3-20-2023**

## Appendix B: Survey Questions

1. Outside of standard ethnic percussion used in the classroom (i.e., marimba, xylophone, maracas, claves, etc.), please select the following instruments that you include in your curriculum:

- ☐ djembe
- ☐ djun djun
- ☐ sangba
- ☐ ken kene
- ☐ ganjkui
- ☐ steel drums
- ☐ congas
- ☐ timbales
- ☐ tupan drums
- ☐ tabor drums
- ☐ buleador
- ☐ guiro
- ☐ cuica
- ☐ caixa
- ☐ tamborim
- ☐ pandeiro
- ☐ saron
- ☐ demung
- ☐ peking
- ☐ slenthem
- ☐ kenong
- ☐ kethuk
- ☐ kempyang
- ☐ talking drums
- ☐ water drums
- ☐ hand drums
- ☐ powwow drums
- ☐ Other: \_\_\_\_\_

2. In what type of setting does your use of ethnic percussion occur?

- ☐ Concert Band
- ☐ Percussion Ensemble (includes standard ethnic percussion)
- ☐ Community Groups (i.e., drum circles, steel drum bands, Balinese Gamelan, etc.)

3. Based on the setting selected above, please select the following options that prove to be the most effective in your program:

*Check all that apply.*

- ☐ Orchestration  
☐ Repertoire Selection  
☐ Improvisation  
☐ Social Interaction  
☐ Other: \_\_\_\_\_

4. Do students have opportunities as soloists during their participation or solely group involved?

*Mark only one.*

- ☐ Soloists  
☐ Group Only

5. Are special practitioners employed to assist you in teaching ethnic percussion and/or to provide masterclass opportunities?

*Mark only one.*

- ☐ Yes  
☐ No

6. Has the use of ethnic percussion influenced a positive learning approach?

*Mark only one.*

- ☐ Yes  
☐ No

7. Has the use of Ethnic percussion influenced any of the following:

*Check all that apply.*

- ☐ Improved Attitude  
☐ Improved Musicianship  
☐ Improved Teacher-Student Relationship  
☐ None  
☐ Other: \_\_\_\_\_

8. Has ethnic percussion positively influenced the student's social interaction with their peers?

*Mark Only One.*

- ☐ Yes  
☐ No  
☐ Not Sure



9. Has ethnic percussion positively influenced the student's awareness of their cultural heritage?

*Mark only one.*

- ☐ Yes  
☐ No  
☐ Not Sure

10. Do you feel that the student's nationality or ethnicity was a factor in the musical success and appreciation of cultural music?

*Mark only one.*

- ☐ Yes  
☐ No  
☐ Not Sure

11. Has the use of ethnic percussion in your curriculum provided commercial opportunities for the student outside the classroom (i.e., worship venues, live secular, recording, etc.?)

*Mark only one.*

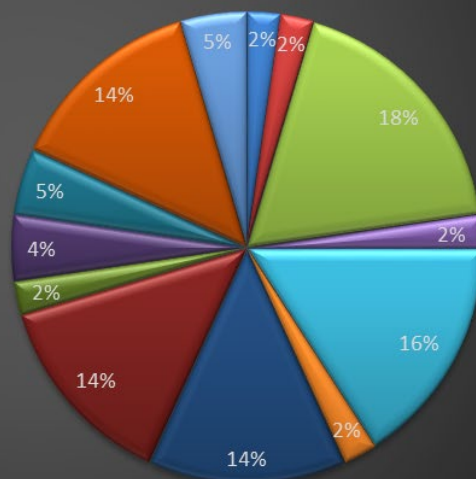
- ☐ Yes  
☐ No  
☐ Not Sure

On behalf of myself and Liberty University School of Music, I thank you for participating in this study.

### Appendix C: Survey Results

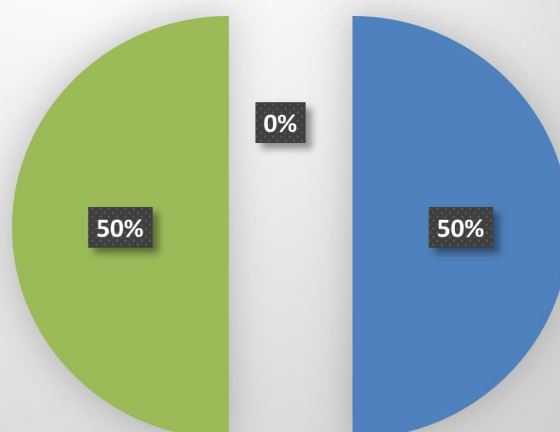
Outside of standard ethnic percussion used in the classroom (i.e., marimba, xylophone, maracas, claves, etc.), please select the following instruments that you include in your curriculum:

- Caixa      Cajon      Congas
- Cuica      Djembe      Djun Djun
- Guiro      Hand Drums      Peking
- Steel Drums      Talking Drums      Timbales
- Water Drums

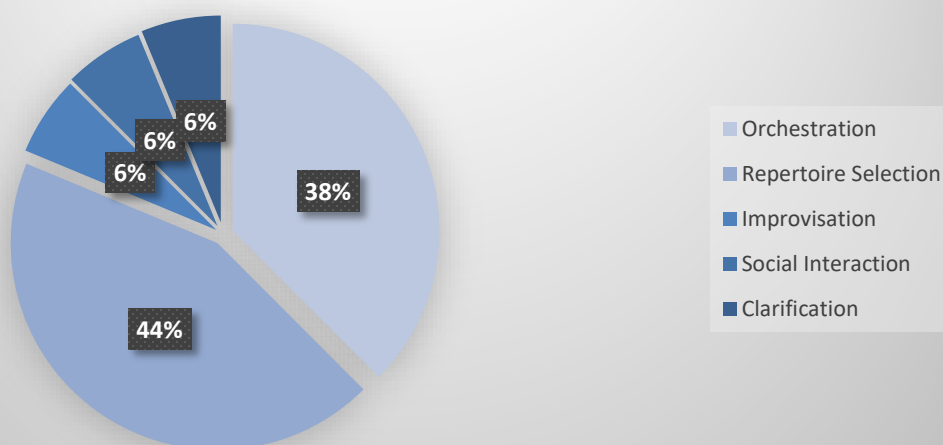


In what type of setting does your use of ethnic percussion occur?

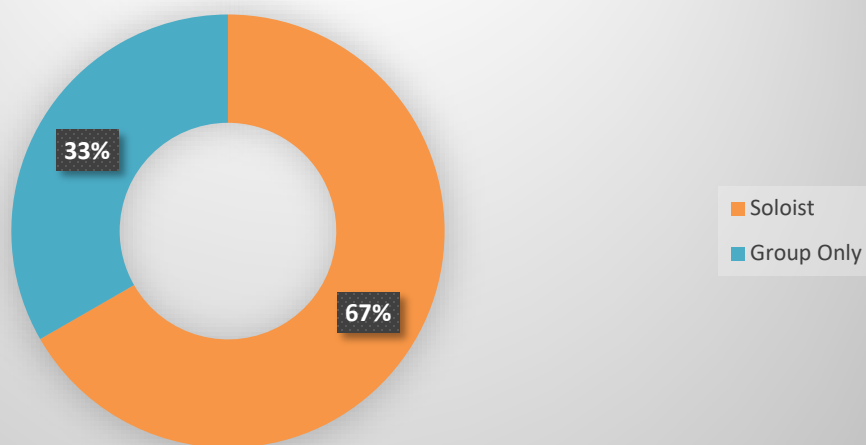
- Concert Band
- Percussion Ensemble (includes standard ethnic percussion)
- Community Groups (i.e., drum circles, steel drum bands, Balinese Gamelan)

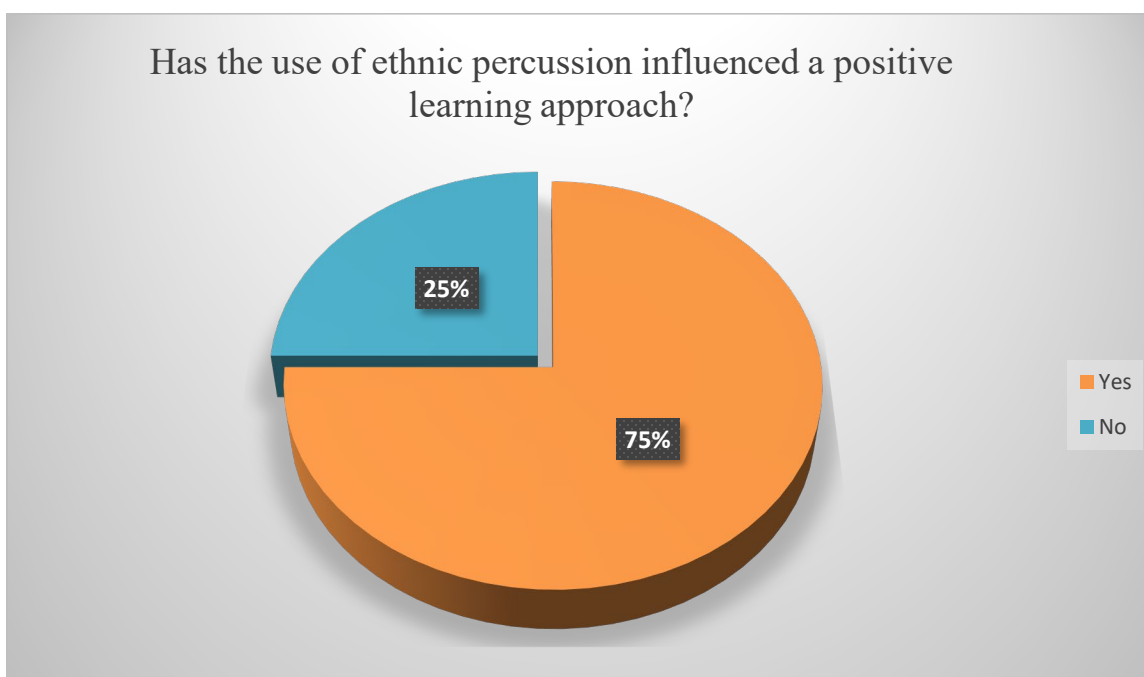
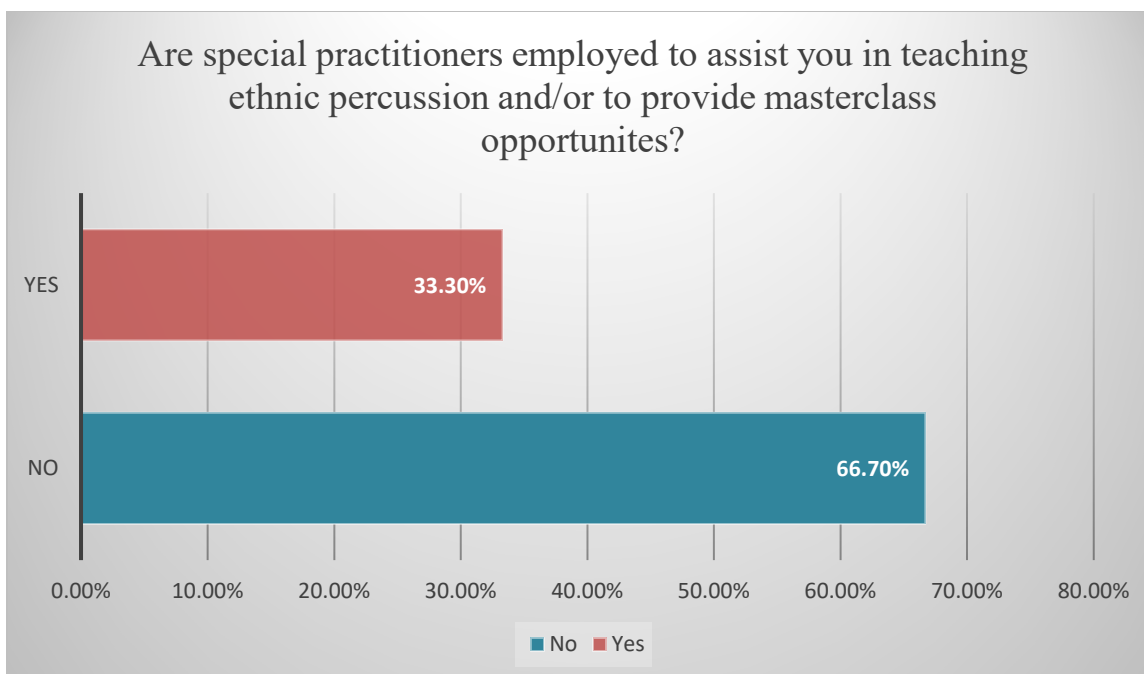


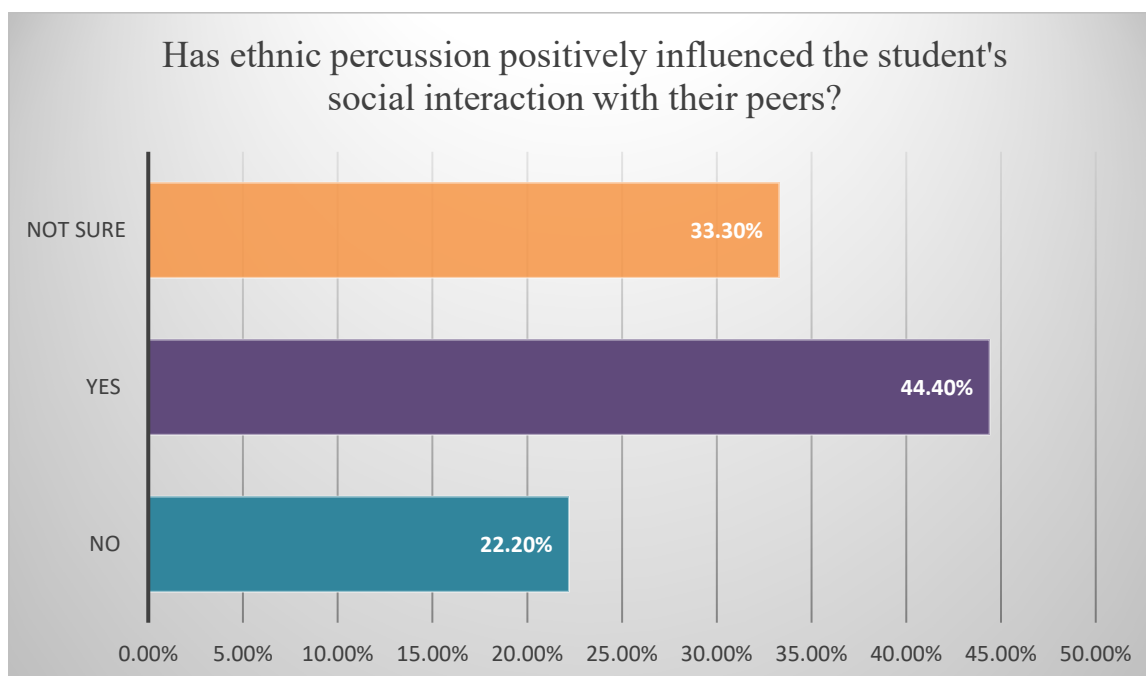
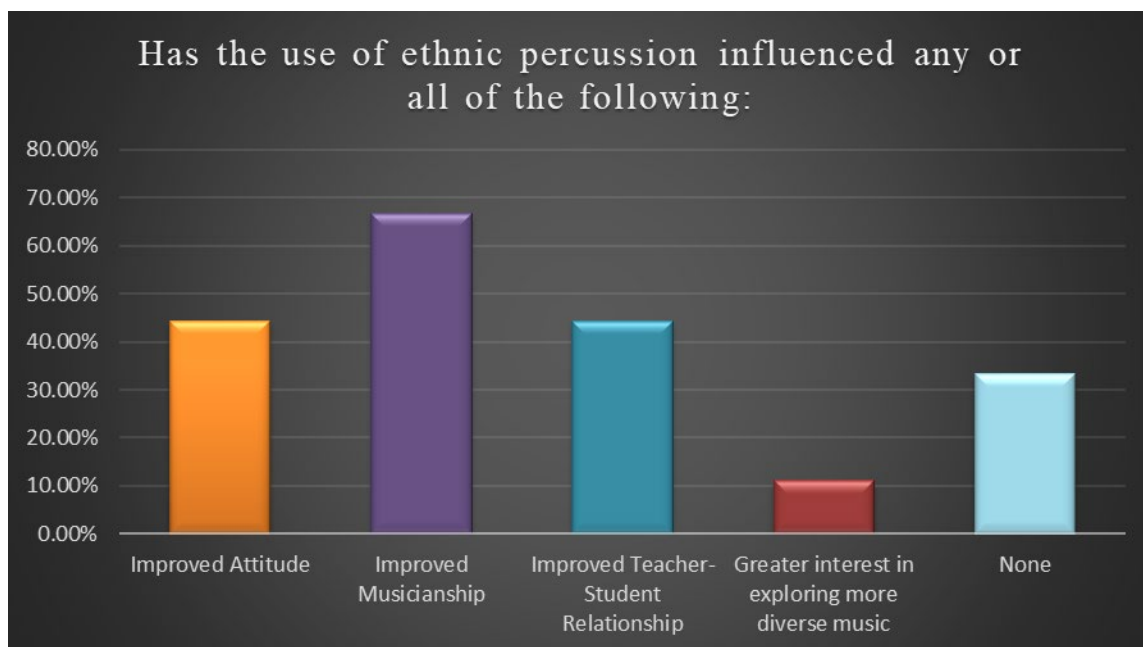
Based on the setting selected above, please select the following options that prove to be the most effective in your program:



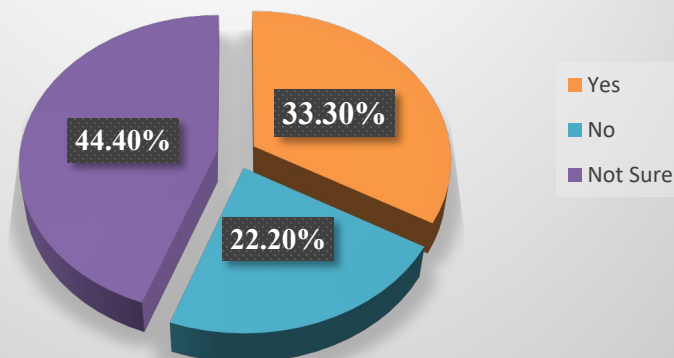
Do students have opportunities as soloist during their participation or solely group involved?



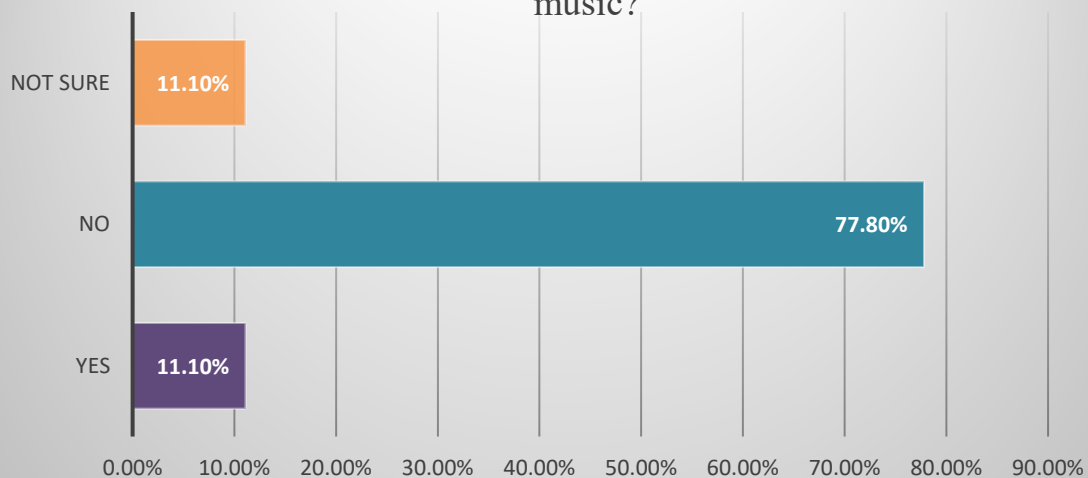




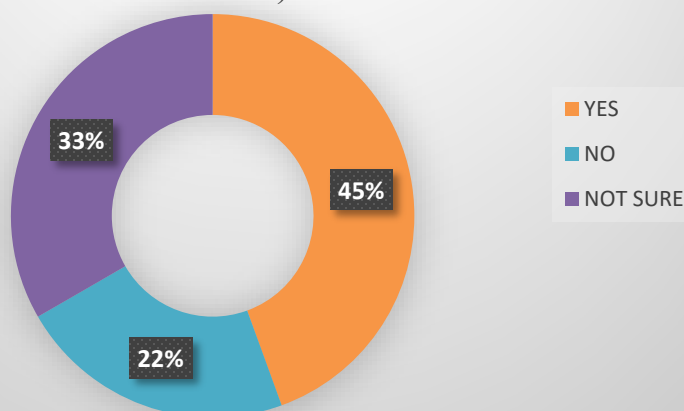
Has ethnic percussion positively influenced the student's awareness of their cultural heritage?



Do you feel that the student's nationality or ethnicity was a factor in the musical success and appreciation of the cultural music?



Has the use of ethnic percussion in your curriculum provided commercial opportunities for the student outside the classroom (i.e., worship venues, live secular, recording, etc.?)



## **Appendix D: Recruitment Letter Email**

Dear Directors:

As a doctoral candidate in the School of Music at Liberty University, I am conducting research as part of the requirements for the Doctor of Music Education degree. The purpose of my research is to investigate the various methodologies middle and high school band directors can use to incorporate ethnic percussion into instrumental music curricula. It will also present ways students can benefit from ethnic percussion musically, socially, and culturally. Lastly, this study will reveal the most common ethnic percussion instruments used in a modern instrumental music curriculum. I am writing to invite eligible participants to join my study.

Participants must be licensed teachers teaching middle and/or high school as band directors or instructors in the state of Virginia. Participants, if willing, will be asked to complete a brief survey of 11 questions regarding ethnic percussion. It should take approximately 8-10 minutes to complete the procedure listed. Participation will be completely anonymous, and no personal, identifying information will be collected.

To participate, please click here:

A consent document is provided as the first page of the survey. The consent document contains additional information about my research. Because participation is anonymous, you do not need to sign and return the consent document. After you have read the consent form, please click on the “accept” button 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,

Chad W. Brooks  
Doctoral Candidate



## Appendix E: Recruitment Letter

### Survey Recruitment

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Dear Directors:

As a doctoral candidate in the School of Music at Liberty University, I am conducting research as part of the requirements for the Doctor of Music Education degree. The purpose of my research is to investigate the various methodologies middle and high school band directors can use to incorporate ethnic percussion into instrumental music curricula. It will also present ways students can benefit from ethnic percussion musically, socially, and culturally. Lastly, this study will reveal the most common ethnic percussion instruments used in a modern instrumental music curriculum, and I am writing to invite eligible participants to join my study.

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A consent document is provided as the first page of the survey and is attached to this letter/email. The consent document contains additional information about my research. Because participation is anonymous, you do not need to sign and return the consent document unless you would prefer to do so. After you have read the consent form, please click on the “accept” button 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,

Chad W. Brooks  
Doctoral Candidate

## Appendix E: IRB Approval Letter

# LIBERTY UNIVERSITY

## INSTITUTIONAL REVIEW BOARD

March 20, 2023

Chad Brooks  
Leon Correia Neto

Re: IRB Exemption - IRB-FY22-23-792 Pedagogical Influences of Ethnic Percussion Among Middle and High School Band Directors

Dear Chad Brooks, Leon Correia Neto,

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).

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 [irb@liberty.edu](mailto:irb@liberty.edu).

Sincerely,

**G. Michele Baker, MA, CIP**  
*Administrative Chair of Institutional Research*  
**Research Ethics Office**