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The status of snare drum instruction in percussion methods programs of selected universities and colleges in Ohio and contiguous states

Dachtyl, Cary, Ph.D.

The Ohio State University, 1992
The Status of Snare Drum Instruction in Percussion Methods Programs of Selected Universities and Colleges in Ohio and Contiguous States

DISERTRATION
Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By
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1992

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To all of these the writer expresses his deepest appreciation.
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Major Field of Study: Music
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CHAPTER I
INTRODUCTION

Introduction

According to Peters, the middle of the 20th century could well be called a period of renaissance in percussion. "The percussion performers of today are necessarily becoming more versatile. They are greater technicians, having a musical training comparable to other members of the orchestra."\textsuperscript{1} Because of the nature of percussion performance, the student percussionist must master basic skills on many instruments. The college bound percussionist relies on a private instructor as a guide in the various aspects of percussion performance. The majority of instrumentalists in primary and secondary schools are not professionally bound and perform with school ensembles as an avocation, hobby, social activity, or to broaden their background in the arts. If the school ensemble is to perform 20th century repertoire, the instrumental instructor must be fluent in selection and performance technique of several percussion instruments.

Many school systems require the instrumental music instructor to teach all aspects of the instrumental program from beginning lessons in the primary school to full ensemble programs in secondary grades. Because of economic reasons or school location, the school music program may constitute the only formal instruction students receive. The instrumental music director must become familiar with all instruments used in band and orchestra. To broaden
the range of knowledge of the instrumental instructor, most schools of music
require study in instrumental methods. The student receives instruction and
acquires some degree of proficiency in all instrument families.

Examination of band method books over the past 20 years shows a
marked increase in the number of percussion instruments presented as well as
more technically challenging parts. The *Belwin Band Builder* series used
extensively in the 1960's contained little more than bass drum and cymbals
playing on the beat and snare drum playing after beats. The currently popular
*Best in Class* series incorporates triangle, tambourine, timpani, and various
mallet percussion, also presenting the student with more interesting and
musically written parts as well as supplemental materials. The percussion
methods instructor now must decide what to present as well as what level of
proficiency on which percussion instruments will be required of the student.

Traditionally, percussion methods classes presented the college student
with basic instruction on snare drum and some hands-on training in standard
orchestral percussion instruments like bass drum, cymbals, triangle, and
tambourine. Timpani and xylophone would be presented if time permitted.
Concentration on snare drum technique is common to all percussion methods
courses. Most percussion method texts give primary importance to basic snare
drum technique. Acceptance of matched grip as a legitimate snare drum
playing technique has allowed easier transfer of motor skills to other percussion
instruments. Study of snare drum as the primary methods instrument not only
teaches rhythmic notation and snare drum playing, but also readies the student
for playing mallet percussion and timpani. The amount of technique acquired
on snare drum is directly affected by the amount of time spent in the methods
class. Proficiency requirements on other percussion instruments and limited time also affect the students' proficiency on the snare drum.

Since snare drum is an instrument of primary importance in percussion methods classes, this investigator gathered data on snare drum instruction and requirements and their relation to other aspects of percussion instruction. It was believed that there was enough inconsistency in materials and methods of instruction in percussion methods class to warrant this study.

Statement of the Problem

The concept of teaching "Total Percussion," that is, teaching the beginning student all aspects of percussion, has become popular with percussion educators and has long been the position of the Percussive Arts Society. Support of broad spectrum training is encouraged in many college programs and, with the increased interest in drum corps style arrangements and 20th century music, has become a necessity in the public school program.

The focus on teaching "Total Percussion" requires the presentation of many percussion instruments in the methods class. Even allowing for the transfer of technique between percussion instruments (i.e. matched grip snare drum skills to mallets and timpani), each percussion instrument requires instruction of some specific techniques which are idiomatic to the specific instrument. A great amount of information must be imparted to the prospective teacher. If time is limited, practice in basic playing techniques may be sacrificed in order to introduce as many aspects of percussion as possible.

There appears to be no standard for content of a percussion methods class. Colleges usually rely on the knowledge, experience, and integrity of the percussion studio teacher to outline a course of study for prospective teachers.
Professional organizations like the Percussive Arts Society provide a forum for scholarly research in percussion.

Purpose

The purpose of the survey was to obtain information on the status of course content, in particular snare drum instruction, in college percussion methods classes. The following questions needed to be answered in order to determine whether there was any consistency in content, teaching method, and materials used in percussion method courses.

1. Who teaches the percussion methods class and what control over course content does the instructor have?

2. What percent of instruction is in orchestral, rudimental, and modern corps style snare drum techniques?

3. What type of practice instruments and implements do students use in snare drum instruction?

4. Are students instructed in traditional and matched grip?

5. On which percussion instruments, other than the snare drum, are students required to obtain some degree of proficiency?

6. What audio visual aids are used in percussion methods?

7. What texts, music, and method books are used in conjunction with percussion methods instruction?

8. What conclusions and recommendations can be made about the percussion methods course of study by examination of the method of snare drum instruction?

Definition of Terms

Percussion Methods or percussion class refers to instruction offered as a requirement or elective class for college music education majors who are primarily non-percussionists. The percussion methods class provides the
student with an overview of the various instruments and techniques required in the performance of band and orchestral literature. Topics traditionally presented include Snare Drum, Timpani, Concert Percussion (Bass Drum, Cymbals, Triangle), Mallet Instruments (Glockenspiel, Marimba, Xylophone, Vibraphone, Chimes), Latin Percussion, Drum Set, and Marching Percussion. Some instructors expand instruction into the areas of ethnic percussion, electronic percussion, and drum machine programming.

The percussion methods class is traditionally taught in a group situation as a combination lecture and lab. The student uses a snare drum or practice pad to develop the basic techniques used on most percussion instruments. The percussion instructor facilitates the transfer of these basic techniques to other percussion instruments.

The interaction of percussion section members in marching units, orchestras, and concert bands is considered as important to the smooth operation of the performing ensemble as the technical ability of individual performers. The study of the physical interaction is sometimes referred to as ergonomics or group dynamics. Many percussion instructors use music written specifically for percussion ensemble as a teaching tool to emphasize the need of the percussionists to function as a unit.

The following terms are used in this discussion:

Percussion - A classification of instruments played by striking or shaking either a membrane or a plate or bar of wood, metal or other hard material. Percussion can also be divided into instruments that sound a definite pitch and those that do not.
**Snare Drum** - In current use, a hollow, cylindrical shell 5 to 12 inches deep and 13 to 15 inches in diameter. The ends are covered with Mylar plastic or calfskin heads. The lower "snare" head has eight or more snares stretched across. The snares are made of wire, gut, or wire covered silk. The snare drum is played with wooden sticks. The size of the snare drum and type of stick used is dependent on the style of music performed.

**Percussive Arts Society (PAS)** - The Percussive Arts Society is a worldwide organization founded in 1961 and incorporated as a non-profit corporation under the laws of the State of Illinois. Its purpose is educational, promoting through its activities a wide range of musical knowledge, encompassing the young percussion student, the teacher, and the performer. Its mission is to facilitate communication between all areas of the percussive arts. PAS accomplishes its goals through its periodical publication *Percussive Notes*, its worldwide network of chapters, and its annual International Convention (PASIC).

**Total Percussion** - Philosophy of percussion education stressing general knowledge and versatility on all instruments of the percussion family.

**Rudimental Style** - Drum music based on the Standard American Rudiments as defined by the National Association of Rudimental Drummers (NARD) or the Percussive Arts Society (PAS). The style is characterized by open (double bounce) rolls and a strict sticking system. The rudimental style has been expanded by the incorporation of Swiss Snare Drum rudiments and measured buzz rolls. The resulting style is sometimes referred to as Corp Style, referring to the composite snare drum style used by members of Drum Corp International. (DCI)
Concert Style - Interpretation of rolls, rudiments and rhythms on the snare drum so as to fit the concert band or orchestral style of music being performed. Concert style is characterized by closed or press rolls and a pragmatic approach to sticking. Elements of concert style also include selection of proper instrument and playing techniques for music from various historical periods.

Delimitation of the Study

This study was limited to the colleges and universities in Ohio, Michigan, Indiana, Kentucky, West Virginia, and Pennsylvania that satisfy the following criteria:

1) The institution must be a member of the National Association of Schools of Music (NASM)  
2) The institution must have a four year program as listed in the College Music Society, Directory of Music Faculties in Colleges and Universities in U.S. and Canada, 1988-90.

There were 90 institutions that met these criteria. This survey was concerned with the instruction in percussion method classes, with a specific concentration on snare drum instruction.
REFERENCES


CHAPTER II
RELATED LITERATURE

Research Procedures and Document Production

A mechanical search was conducted with the help of the reference department of The Ohio State University Main Library. An ERIC search was performed with the aid of the reference staff of The Ohio State University Music Library. Neither search provided usable material. A manual search was conducted of the Music Index from 1969 to the present which provided most of the articles and materials referred to in this chapter. Because of the dearth of material previous to 1970 and the focus on current trends in percussion methods of this study, the related literature surveyed was limited to the past 20 years.

This document was created on a Macintosh Plus using Microsoft Word 4.0. The raw data was analyzed and the graphs were produced with Microsoft Excel 3.0. The questionnaire was created with Claris FileMaker Pro., also used to facilitate mailing list creation, data management, and data analysis. The musical notation examples were created with Mark of the Unicorn Professional Composer.

Related Literature

Maiello asserts that a percussion methods course should always be required for all future instrumental teachers:
The challenge of conducting a wind ensemble or concert band can be overwhelming. It is a difficult task if the director is not cognizant of the fact that today's percussion practices are highly sophisticated. Whether we teach, conduct, or perform it is essential to realize that one's education in percussion techniques and performance practices should be a never ending process.¹

In his 1978 survey of 244 junior and high school instrumental music teachers, Albin² requested information on the nature of the respondents college percussion methods class training and their evaluation and recommendations on that training. Fewer than 43% of the respondents indicated that they were ready to teach percussion when they began their teaching careers. A majority of participants supplemented their knowledge of percussion with percussion clinics and by reading articles in journals such as The Instrumentalist, Music Educators Journal, and Percussive Notes.

In his 1983 article, Cirone maintains that the purpose of a methods program is to teach the student to be proficient as possible on the instrument following one term of instruction. A student who develops the ability to make the correct sound on an instrument, will maintain the ability longer than "head knowledge." Cirone recommends that 50% of teaching time be devoted to performance. Warning of the danger of diluting the program, he writes that because of limited time it is not possible to concentrate on too many areas.

If I try to cover orchestral percussion, marching percussion, Latin, Brazilian, drum set, etc., with equal emphasis, I would have to compromise my goal of performance training on the standard percussion instruments.³

He states that major emphasis is placed on band and orchestra techniques and that single lectures are given in other areas of percussion.

Papastefan conducted a survey of United States College Percussion Programs in 1981.⁴ The survey was limited to the basic content of the
percussion programs at 177 colleges and universities. Although no mention is made of percussion methods, the survey collected data on degrees offered, tuition and fees, scholarships, grants and assistantships, as well as percussion faculty status and ensembles that contained percussion performance opportunities. His study supplied college bound percussionists with a general idea of music program content offered at colleges and universities throughout the United States.

Steele, in his 1984 survey of 521 college percussion programs, continued Papastefan's catalog of percussion programs in the United States. In addition to 21 quantitative questions on faculty, degree program, physical plant, and budget, Steele included two questions requesting general opinions and suggestions on the state of percussion in the college program. The summary of suggestions follows:

1. Develop a stronger commitment to percussion at the elementary and secondary level.
2. Emphasize the concept of "Total Percussion."
3. Emphasize "breadth" as well as "depth" in learning.
4. Develop better and more effective means of teaching percussion to future music teachers who are non-percussionists.
5. PAS is doing a great job. Keep on doing it!

The concept of "Total Percussion" is a general movement in the percussion community headed by the Percussive Arts Society, which encouraged the teaching of all aspects of percussion rather than teaching "drum" lessons. Marvin states that it is the duty of the Music Instructor to
...develop (a well rounded program) for the strength of a total program...it is the responsibility of the Music Director to develop a curriculum which includes a percussion program at all levels...Indeed also it is the responsibility of the colleges and universities to require percussion method classes for all Music Education graduates.  

In his book *Teaching Total Percussion*, Mueller defines total percussion as the ability of the percussion student to perform, with equal ability, in the three major areas of percussion: snare drum, timpani, and the mallet instruments. He also states that total percussion training implies instruction in the “vast amount of accessory percussion instruments correctly and with competence.” and predicts that “the time has come to give percussion students the same complete musical training given to other members of our school musical organizations.”

The term "Total Percussion" figures prominently in advertising campaigns of the Ludwig Drum Company, an organization known for its support of percussion education.

Cocuzzi and Shiner emphasize that prospective teachers are not being sufficiently trained to meet the demands of teaching a modern percussion section. Examples are given of students in secondary schools using improper performance techniques. They also write that the music directors involved were unfamiliar with the proper techniques in question. Cocuzzi and Shiner list some areas requiring attention but do not advocate any teaching system. Emphasis on the ability to teach rather than recommending a particular percussion technique is the main concern of the authors. The only reference to snare drum instruction is the following portion of their outline:
A. Snare Drum

1. Rolls - choose a system of teaching rolls that is generally effective for most playing situations.

2. Rudiments - especially in preparation for solo festivals.

3. Correct positioning and height of instrument (the use of proper snare drum stand)

4. Explanation of terminology; i.e. "muffled," tom-tom (snare drum without snares as a substitute), etc.

Although Cocuzzi and Shiner present a good basic outline, they fail to describe details of their study and the manner in which they conducted their research.

According to Anderson, the earliest percussion teaching text written in America is Charles Stewart Ashworth's 1812 book entitled "A New, Useful and Complete System of Drum Beating, Including the Reveille, Troop, Officers Calls, Signals, Salutes and the Whole of the Camp Duty as Practiced at Headquarters, Washington City; Intended Particularly for the Use of the United States Army and Navy."

The basic sticking patterns and rhythms taught in snare drum technique are referred to as the Rudiments. In 1933 The National Association of Rudimental Drummers (NARD) introduced the 26 Standard American Rudiments or basic drum strokes. A 1988 issue of Percussive Notes, the Percussive Arts Society's journal, was dedicated to the The Rudiments. In the feature introduction Holly states that:

...marching percussion today is much more involved than the strictly rudimental style of old. Yet this is how the current style was born, and the rudiments are still very important to its successful execution.

Holly stresses the importance of the application of rudiments for all percussionists:
...the rudiments may be applied to much more than marching percussion alone. Orchestral percussionists and drum set specialists employ rudiments on a daily basis, as do school percussionists in concert band rehearsals and performances. The rudiments are a fact of life for the contemporary percussionist, and we would do well to pay close attention to them.\textsuperscript{12}

Another point of view is presented by Olmstead who stated that rudiments and rudimental rolls should only be used as stick control studies for beginning students and that concentration on rudimental systems should occur in the second year of study. Olmstead goes on to state:

"the concentration in the first year or so of study should be on rhythmic study and reading, exposure to keyboards, timpani, the more familiar accessory instruments and general musicianship.\textsuperscript{13}

The evolution of teaching materials for percussion methods indicates a percussion "renaissance." In 1984 Papastefan revised the \textit{Guide to Teaching Percussion}, originally written by Holloway and revised by Bartlett. The \textit{Guide for Teaching Percussion} was considered the standard text since its first edition in 1964. Its two revisions gave increased information on a broader range of percussion instruments.

The scope of instruments, teaching techniques, and literature listed in Cook's \textit{Teaching Percussion} (1988) suggests an increased interest in percussion pedagogy. Cook not only includes general descriptions, histories, and physical approaches to playing percussion, but also describes the need for the teacher to "develop an understanding of the learning process."\textsuperscript{14} A 65-page chapter entitled "Basic Percussion Technique through the Study of the Snare Drum" is included in Cook's work.
REFERENCES


9. Ibid.


12. Ibid.


CHAPTER III

METHOD

Method

The investigator decided to obtain information on percussion methods classes directly from percussion methods class instructors through a direct mailing of a questionnaire. An original questionnaire was developed asking for general information on the institution, time scheduled for percussion methods, and course content.

The questionnaire prototype was submitted to four college percussion instructors in the central Ohio area. One instructor recommended adding a question regarding the major performance experience of the percussion methods instructor, suggesting that many teachers in smaller colleges may not be percussionists. Another instructor suggested including a question regarding course offerings in percussion, indicating that some institutions offer several percussion methods classes aimed at different courses of study. (i.e. percussion methods for Vocal Instructors, Percussion Methods for Composers). Corrections and additions were made to the prototype. (A copy of the questionnaire can be found in Appendix A.)

Selection and Description of the Sample

In order to obtain a manageable number of institutions, the investigator chose the schools in a limited area, consisting of colleges and universities in
the geographical boundaries of Ohio and the contiguous states of Michigan, Indiana, West Virginia, Pennsylvania, and Kentucky. (A list of the participating institutions can be found in Appendix D.)

The schools selected were required to offer a four-year program leading to the bachelor's degree in Music Education and were fully accredited members of the National Association of Schools of Music.

The Directory of Music Faculties in Colleges and Universities, U.S. and Canada, listed membership in NASM, and the NASM 1990 Directory was consulted to determine which schools were full or associate members. There were 90 institutions that met these criteria.

The questionnaire was sent with an accompanying letter to all 90 institutions in July, 1991. (A copy of the accompanying letter can be found in Appendix B.) A follow-up letter was mailed in August, 1991. (A copy of the follow-up letter can be found in Appendix C.) The following data relating to the 90 institutions were abstracted from the NASM Directory and Peterson's Register of Higher Education 1991, which defines the functional classifications of higher educational institutions in terms of levels of degree offerings and divides them into the following categories:

**Four year:** Institution awards the baccalaureate and may also award the associate but does not award post baccalaureate degrees.

**Comprehensive:** Institution awards the baccalaureate and may also award the associate. The Institutions also offers post baccalaureate degrees primarily at the master's, specialist's, or professional level. One or two doctoral programs may be offered.
*University:* Institution offers a full four-year undergraduate program plus post baccalaureate degrees through the doctorate in more than two academic and/or professional fields.

The sample used in this study consisted of 21 Four-year institutions, 38 Comprehensive institutions, and 31 Universities for a total of 90 participating institutions. These statistics are displayed in Table 1.

<table>
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<th>Types of Selected Institutions</th>
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<tr>
<td>Four-Year</td>
<td>21</td>
</tr>
<tr>
<td>Comprehensive</td>
<td>38</td>
</tr>
<tr>
<td>University</td>
<td>31</td>
</tr>
<tr>
<td>Total Institutions in the sample</td>
<td>90</td>
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The institutions were also defined by affiliation or control. Each participating institution fit into one of the following categories:

*State Controlled:* Public institutions where the government provides all or most of the funding.

*Independent (private nonprofit):* Private institutions that are supported primarily by tuition, gifts, and endowments.

*Independent-religious:* Private institutions that are supported primarily by tuition, gifts, and endowments and sponsored by or affiliated with a certain religious group or having a nondenominational or interdenominational religious orientation.

The sample used in this study consisted of 40 State Supported institutions, 9 Independent institutions, and 41 Independent-Religious institutions. These statistics are displayed in Table 2.
TABLE 2
Control or Affiliation of Selected Institutions

<table>
<thead>
<tr>
<th>State Supported</th>
<th></th>
<th>Independent (Private nonprofit)</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>Independent-Religious</td>
<td>41</td>
<td>Total institutions in the sample</td>
<td>90</td>
</tr>
</tbody>
</table>

The geographic distribution of the institutions in the sample is shown in Table 3. The sample consisted of 29 from Ohio, 14 institutions from Indiana, 7 institutions from Kentucky, 14 institutions from Michigan, 22 institutions from Pennsylvania, and 4 institutions from West Virginia.

TABLE 3
Distributions of Institutions by State

<table>
<thead>
<tr>
<th>State</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Indiana</td>
<td>14</td>
</tr>
<tr>
<td>Kentucky</td>
<td>7</td>
</tr>
<tr>
<td>Michigan</td>
<td>14</td>
</tr>
<tr>
<td>Ohio</td>
<td>29</td>
</tr>
<tr>
<td>Pennsylvania</td>
<td>22</td>
</tr>
<tr>
<td>West Virginia</td>
<td>4</td>
</tr>
<tr>
<td>Total</td>
<td>90</td>
</tr>
</tbody>
</table>

The Questionnaire

The first section of the questionnaire asked for general information about the percussion faculty. Ten quantitative questions were asked regarding the number of full and part time music faculty, the number of full and part time percussion faculty, the major field of the percussion methods instructor, the number of years the instructor has been teaching the course, the number of hours a week the percussion class met, and the number of percussion methods courses offered by the institution.
The second section of the questionnaire determined who had control over course content, what materials were used, which percussion instruments were presented in class, and on which instruments students were required to obtain a degree of proficiency. This section also asked instructors to list audio visual aids which were used in the class.

The last section of the questionnaire requested information on the depth of instruction in snare drum, some questions on the amount of material presented in the class, the instructors opinion on the time allotted for percussion methods and a request for a copy of the instructors course outline.

The data from returned questionnaires was then entered into a FileMaker database during the autumn quarter of the 1991 school year. The statistical functions in FileMaker and Microsoft Excel were used to analyze the raw data.

REFERENCES


CHAPTER IV
ANALYSIS OF THE DATA

Description of Participating Institutions

The initial mailing of the questionnaire garnered 21 respondents, and the investigator received 21 more replies after sending the follow-up letter. The result was 42 of 90 usable returned questionnaires or a 46.66% response. The responding institutions used in this study consisted of 10 Four-year institutions, 16 Comprehensive institutions, and 16 Universities for a total of 42 participating institutions. These statistics are displayed in Table 4.

<table>
<thead>
<tr>
<th>Types of Participating Institutions</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Four-Year</td>
<td>10</td>
</tr>
<tr>
<td>Comprehensive</td>
<td>16</td>
</tr>
<tr>
<td>University</td>
<td>16</td>
</tr>
<tr>
<td>Total Institutions in the sample</td>
<td>42</td>
</tr>
</tbody>
</table>

The institutions that participated in this study consisted of 22 State Supported institutions, 2 Independent institutions, and 18 Independent-Religious institutions. These statistics are displayed in Table 5.
TABLE 5
Control or Affiliation of Participating Institutions

<table>
<thead>
<tr>
<th>State Supported</th>
<th>22</th>
</tr>
</thead>
<tbody>
<tr>
<td>Independent (Private nonprofit)</td>
<td>2</td>
</tr>
<tr>
<td>Independent-Religious</td>
<td>18</td>
</tr>
<tr>
<td>Total institutions in the sample</td>
<td>42</td>
</tr>
</tbody>
</table>

The 18 Independent-Religious institutions were supported by or affiliated with nine religious denominations: American Lutheran, Brethren, Christian Church Disciples of Christ, Evangelical Lutheran, Presbyterian, United Methodist Church (8), Roman Catholic (3), Southern Baptist, and United Presbyterian, U.S.A.

The geographic distribution of the participating institutions is shown in Table 6. The majority of responding institutions were in Ohio with 19 schools. Three institutions from Indiana, six institutions from Kentucky, four institutions from Michigan, nine institutions from Pennsylvania, and one institution from West Virginia also participated in this study.

TABLE 6
Distributions of Institutions by State

<table>
<thead>
<tr>
<th>State</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Indiana</td>
<td>3</td>
</tr>
<tr>
<td>Kentucky</td>
<td>6</td>
</tr>
<tr>
<td>Michigan</td>
<td>4</td>
</tr>
<tr>
<td>Ohio</td>
<td>19</td>
</tr>
<tr>
<td>Pennsylvania</td>
<td>9</td>
</tr>
<tr>
<td>West Virginia</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td>42</td>
</tr>
</tbody>
</table>

Music Faculty and Percussion Faculty Background

The analysis of the data revealed that 21 of 35 or 60% of the reporting institutions have 20 or less full time music teachers on staff. Table 7 contains
the number of full time music instructors in the sample institutions which responded to this portion of the questionnaire. Only 35 of the 42 participating institutions responded to the questions pertaining to number of full and part time music faculty. One respondent only reported the number of full time faculty.

### TABLE 7
Number of Full Time Music Faculty in Responding Institutions

<table>
<thead>
<tr>
<th>Full Time Music Faculty</th>
<th>Number of Institutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-10</td>
<td>16</td>
</tr>
<tr>
<td>11-20</td>
<td>5</td>
</tr>
<tr>
<td>21-30</td>
<td>4</td>
</tr>
<tr>
<td>31-40</td>
<td>8</td>
</tr>
<tr>
<td>45</td>
<td>1</td>
</tr>
<tr>
<td>55</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>35</strong></td>
</tr>
</tbody>
</table>

Table 8 shows that 23 of 34 or 68% of the reporting institutions have 10 or less part time music faculty on staff. Table 9 depicts the sum of part time and full time music faculty in each institution. Examination of the sum of part time and full time music teachers shows an even distribution of instructors with most institutions having between 11 and 40 music faculty members.

### TABLE 8
Number of Part-Time Music Faculty in Responding Institutions

<table>
<thead>
<tr>
<th>Part Time Music Faculty</th>
<th>Number of Institutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-10</td>
<td>23</td>
</tr>
<tr>
<td>11-20</td>
<td>7</td>
</tr>
<tr>
<td>21-30</td>
<td>4</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>34</strong></td>
</tr>
</tbody>
</table>
The examination of data relating to percussion instructors indicated that the majority of percussion methods classes were taught by full time instructors with 23 of 42 institutions, or 54.7%, listing at least one full time percussion instructor. Two institutions had no percussion instructor, and the percussion methods class was taught by instructors who were primarily brass specialists. Two other institutions which listed part time percussion faculty indicated that the percussion methods class was taught by a conducting teacher and a music school administrator. The total of non-percussionists teaching percussion methods class is 4 of 42 or 9.5%. Table 10 shows the distribution of percussion instructors in reporting institutions.
<table>
<thead>
<tr>
<th>Full Time Percussion Instructors</th>
<th>Part Time Percussion Instructors</th>
<th>Graduate Teaching Assistants</th>
<th>Undergraduate Teaching Assistants</th>
<th>Number of Institutions Reporting</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>14</td>
</tr>
<tr>
<td>0</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>0</td>
<td>3</td>
<td>2</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>8</td>
</tr>
<tr>
<td>1</td>
<td>0</td>
<td>0</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>1</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>1</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>5</td>
</tr>
<tr>
<td>1</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>1</td>
<td>0</td>
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<td>1</td>
<td>1</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>2</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>4</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>3</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>2</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
<td></td>
<td>42</td>
</tr>
</tbody>
</table>

There was a wide distribution in the years of experience of the percussion methods instructors in the sample. Experience ranged from one to 25 years of teaching percussion methods class. The number of years of experience is evenly distributed with a small concentration of instructors with 20 years experience as shown in Chart 1.
Course Content Control

In all but two cases the course content was directly under the control of the percussion methods class instructor. In one case the course content was controlled by the percussion faculty which consisted of one full time percussion instructor, one part time percussion instructor, and one graduate teaching assistant. In the other case the course content was controlled by the music department head. In this case the percussion methods class instructor's major field was brass instrumental instruction.

Actual Playing Time of Percussion Instruments

Actual playing of percussion instruments constitutes a large portion of the percussion methods class. All but one respondent stated that at least 50% of
class time was devoted to the actual playing of percussion instruments, with 62% stating that actual performance time was between 50% and 100%.

Snare drum instruction is common to all percussion methods classes and constitutes a major portion of the course work. Table 11 shows that 27 of 42 instructors or 64% of the sample devoted 50%-100% of the class time teaching snare drum. The remaining portion of the sample devoted between 0-50% to snare drum instruction. One respondent devoted 100% to snare drum instruction, but the percussion methods class in this particular institution offered a separate term course in snare drum and another in mallet percussion and timpani.

The limited amount of time for presenting material and teaching techniques required the instructor to make choices as to the importances of subject areas and the amount of proficiency required in each area. The majority of institutions both present and require some degree of proficiency in mallet percussion, timpani, and concert percussion. Most institutions present and demonstrate drum set and Latin percussion techniques but do not require proficiency. Only three institutions, or 7% of the sample, lecture on drum

<table>
<thead>
<tr>
<th>Amount of class time devoted to snare drum instruction</th>
<th>Number of Institutions Reporting</th>
</tr>
</thead>
<tbody>
<tr>
<td>100%</td>
<td>1</td>
</tr>
<tr>
<td>Between 50% and 100%</td>
<td>5</td>
</tr>
<tr>
<td>50%</td>
<td>21</td>
</tr>
<tr>
<td>Between 0% and 50%</td>
<td>15</td>
</tr>
<tr>
<td>0%</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>42</td>
</tr>
</tbody>
</table>

The limited amount of time for presenting material and teaching techniques required the instructor to make choices as to the importances of subject areas and the amount of proficiency required in each area. The majority of institutions both present and require some degree of proficiency in mallet percussion, timpani, and concert percussion. Most institutions present and demonstrate drum set and Latin percussion techniques but do not require proficiency. Only three institutions, or 7% of the sample, lecture on drum
machine programming and electronic percussion. Table 12 lists eight major areas of study in percussion other than snare drum instruction. This table also indicates the number of instructors who lecture on or require a degree of proficiency in the specific percussion topic.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Instructor Requires Some Proficiency</th>
<th>Instructor Presents Lecture on Material</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mallets (Xylophone, Marimba, bells)</td>
<td>42</td>
<td>42</td>
</tr>
<tr>
<td>Timpani</td>
<td>35</td>
<td>42</td>
</tr>
<tr>
<td>Latin Percussion</td>
<td>18</td>
<td>39</td>
</tr>
<tr>
<td>Concert Percussion (BD, Cym, Tri)</td>
<td>30</td>
<td>42</td>
</tr>
<tr>
<td>Marching Percussion</td>
<td>8</td>
<td>32</td>
</tr>
<tr>
<td>Drum Set</td>
<td>15</td>
<td>37</td>
</tr>
<tr>
<td>Drum Machine Programming</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Electronic Percussion (e.g. Simmons, Roland)</td>
<td>0</td>
<td>3</td>
</tr>
</tbody>
</table>

Required Text

Required texts for the percussion methods class were cited by 40 instructors of the 42 who participated in the sample. *Teaching Percussion* by Gary Cook was used by 18 of 40 instructors or 45% of the sample. The *Percussion Manual* by F. Michael Combs was quoted by six of the 40 instructors or 15% of the sample. Seven instructors used personally written texts or collections. (All texts cited are listed in Appendix E.)
Audio Visual Materials

In addition to traditional teaching materials, several instructors used electronic technology in the teaching of percussion. Sound recordings were used by 24 of 42 instructors. Sound recordings were used as examples of performance practice on drum set, demonstrations of classical percussion technique, and as practice aids in the case of play along albums. Two respondents used sound recordings as examples of percussion performance in avant garde music both giving Zyklus by Stockhausen as an example. Five instructors made use of the Music Minus One series of play along recordings for drum set and classical percussion. Video tape was used by 20 instructors in the sample. Commercial video tapes were used in class and made available as supplemental teaching aids for percussion students. One instructor cited the use of tapes on performance techniques created by the Yamaha Corporation. One instructor used video tapes of marching band competitions to teach percussion methods students critique of contest percussion sections. Three instructors used camcorders to tape mock lessons given by percussion methods students for self-critique. Two instructors used camcorders to tape themselves performing examination material for their students study. Two instructors used computer based aids in teaching but did not elaborate on which aids or how they were used.

Practice Surface

The tunable practice pad is used by 50% of the percussion methods class instructors and is the most popular surface for snare drum instruction in the percussion methods class. The tunable practice pad was introduced by the
Remo Drum Company. The padded Mylar head gives a similar bounce to the snare drum with much less volume. The rim of the tunable practice pad allows practice of rimshots and rim taps which are not possible on a Gladstone or rubber on wood practice pad. Table 13 shows that 6 of 42 or 14% of percussion methods instructors use the rubber on wood practice pad or a Gladstone pad and the same number of instructors use a snare drum. A combination of a practice pad and a snare drum was used by 8 of 42 or 19% of the percussion instructors.

<table>
<thead>
<tr>
<th>Practice Surface Used</th>
<th>Number of Institutions Reporting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tunable Practice Pad</td>
<td>22</td>
</tr>
<tr>
<td>Rubber on wood or Gladstone Pad</td>
<td>6</td>
</tr>
<tr>
<td>Snare Drum</td>
<td>6</td>
</tr>
<tr>
<td>Combination of Snare Drum and Practice Pad</td>
<td>8</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>42</strong></td>
</tr>
</tbody>
</table>

*Snare Drum Stick Choice*

Many brands and sizes of snare drum sticks were used by percussion methods instructors. The SD1 or General snare drum Stick made by the Vic Firth Company is used by 43% of the sample. The remaining portion of the sample indicated the use of various bands in the sizes 2B and 5A. Other brand
names noted were ProMark, Yamaha, JoJo, Ludwig, Steve Weiss, and Mike Balter.

*Matched Grip vs. Traditional Grip*

The technique used in holding the snare drum sticks has been the subject of many studies. The majority of percussion methods instructors favor the matched grip over the traditional grip. Table 14 shows that 25 of 42 instructors or 60% of the sample teach the matched grip and present information on the traditional grip as lecture material. Instructors who taught both traditional and matched grip numbered 13 of 42 or 31%. Instructors who taught traditional grip and present matched grip as lecture material numbered 3 of 42 or 7%, while one instructor taught only traditional grip and did not present the matched grip.

**TABLE 14**

<table>
<thead>
<tr>
<th>Style taught</th>
<th>Number of Institutions Reporting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Traditional Grip taught/ Matched Grip Presented</td>
<td>3</td>
</tr>
<tr>
<td>Matched Grip taught/ Traditional Grip Presented</td>
<td>25</td>
</tr>
<tr>
<td>Both Traditional Grip and Matched Grip taught</td>
<td>13</td>
</tr>
<tr>
<td>Only Traditional Grip taught</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td>42</td>
</tr>
</tbody>
</table>
Concert Style vs. Rudimental Style

In order to determine the style of snare drum performance techniques taught in the methods class, the investigator attempted to define two basic styles and asked the instructors in the sample whether they favored one style over another. A portion of Question 14 reads as follows:

With regard to this questionnaire, Concert Snare Drum style is defined by the use of multiple bounce rolls, natural sticking patterns and closed flams and ruffs. Concert style would be used in most concert band and orchestral literature. Rudimental style is defined by the use of double bounce rolls, patterned sticking and open flams and ruffs. Rudimental style is used in marching band or drum and bugle corps music.

Table 15 indicates that most emphasis was placed on concert style snare drum performance. Instructors who divided instruction time evenly between the two styles or placed more emphasis on concert style numbered 38 of 42 or 90%.

<table>
<thead>
<tr>
<th>Style emphasis</th>
<th>Number of Institutions Reporting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evenly divided between concert and rudimental style</td>
<td>20</td>
</tr>
<tr>
<td>More concert than rudimental</td>
<td>18</td>
</tr>
<tr>
<td>More Rudimental than Concert</td>
<td>4</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>42</strong></td>
</tr>
</tbody>
</table>

Snare Drum Techniques

Eleven questions were posed regarding the depth of study provided on the snare drum in the percussion methods course. The instructor was asked to
choose one of four descriptions which best describes the techniques emphasis in the percussion methods curriculum. The four choices are shown in Table 16.

<table>
<thead>
<tr>
<th>Proficiency Required:</th>
<th>The student is expected to perform the technique on the snare drum.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hands on Practice:</td>
<td>The student has had some experience in performing the technique but is not expected to become proficient.</td>
</tr>
<tr>
<td>Lecture or Demonstration:</td>
<td>The technique is presented only as pedagogical knowledge.</td>
</tr>
<tr>
<td>Not Presented:</td>
<td>The technique is not presented.</td>
</tr>
</tbody>
</table>

Questions on this section of the questionnaire referred to different groups of standard rudiments as described by the Percussive Arts Society. Three questions refer to alternating single strokes, the rudimental roll, and the multiple bounce roll which are considered basic techniques. Two questions refer to the family of diddle rudiments and measured rolls which are considered techniques of intermediate difficulty. Three questions refer to the families of flam rudiments, drag rudiments and Swiss rudiments which are considered advanced techniques. Questions on alternative sticking systems, interpretation of rudimental snare drum parts, and interpretation of concert snare drum parts were also included in this section of the questionnaire. Inspection of the following results indicated which techniques were considered important to the percussion methods instructor.
Alternating Strokes

EXAMPLE 1

Alternating Strokes

R L R L R L R L R L R L etc.

Alternating strokes (Example 1) or the single stroke roll are considered to be the most basic of the snare drum rudiments. The single stroke roll is listed as the first rudiment by PAS. Developing an even, hand to hand stroke is a simple exercise which develops the playing muscles and increases the student’s dynamic control. In his book, *Wrist & Finger Stroke Studies*, Charles Wilcoxon Jr. described three types of alternating stroke (i.e. finger, wrist, and arm) and applied them to various sticking patterns.

The data indicate that all instructors considered alternating strokes to be important in the student's development. Chart 2 shows that instructors requiring the student to attain some degree of proficiency numbered 37 of 42 or 88%, while the remaining 12% (5 or 42) required the student to practice alternating strokes.
Multiple Bounce Roll

EXAMPLE 2

The roll is the percussionist methods of producing a sustained sound on a percussion instrument. Olmstead stated that...

The most common type of snare drum roll, the "concert" roll, employs the multiple bounce technique and is ideally a smooth, sustained, long tone. Terms used to describe variations of the concert roll are buzz, crush, and press.2

The data indicate that all instructors considered the multiple bounce roll to be important in the student's development. Chart 3 indicates that 36 of 42 instructors or 86% of the sample required the student to attain some degree of proficiency, while the remaining six instructors or 14% required the student to practice multiple bounce rolls.
Rudimental Roll

EXAMPLE 3

Rudimental Roll

The rudimental or double bounce roll is a series of even double strokes performed at various speeds as indicated in Example 3. Early instruction in the rudimental long roll requires the student to begin by playing controlled double wrist strokes gradually increasing speed. By eventually loosening the grip, the student's snare drum stick bounces twice on the drum head with each wrist stroke. Olmstead states that...

The rudimental roll is not really a sustained sound at all but a rhythmic pattern. This "open" style is preferable in military music for the following reasons: 1) the tempos are consistent, 2) uniformity of sticking and style is desired, and 3) the playing is characteristically done with larger sticks on parade drums with gut snares.³

The data indicate that all instructors considered the rudimental roll to be slightly less important in the student's development than the multiple bounce
roll. Chart 4 shows that 27 of 42 instructors or 65% of the sample required the student to attain some degree of proficiency, while 11 of 42 instructors (26%) required the student to practice alternating strokes. In addition, four instructors or 9% of the sample, only presented the rudimental roll as a pedagogical lecture topic.

CHART 4
Rudimental Roll as a presented technique

<table>
<thead>
<tr>
<th>Method</th>
<th>Number of Institutions Responding</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not Presented</td>
<td>0</td>
</tr>
<tr>
<td>Lecture/Demonstration</td>
<td>4</td>
</tr>
<tr>
<td>Hands on Practice</td>
<td>11</td>
</tr>
<tr>
<td>Proficiency Required</td>
<td>27</td>
</tr>
</tbody>
</table>

Number of Institutions Responding
Measured Rolls

Example 4

5-Stroke roll

7-Stroke roll

9-stroke roll

10-stroke roll

11-stroke roll

13-stroke roll

15-stroke roll

17-stroke roll

Measured rolls include the 5-stroke, 7-stroke, 9-stroke, 10-stroke, 11-stroke, 13-stroke, 15-stroke, and 17-stroke rolls. The 6-stroke roll is sometimes
presented. The number of the roll indicates the number of times the stick hits the drum counting two strokes for each double bounce and one stroke for the ending single stroke. An example of a 5-stroke roll would consist of two right strokes, two left strokes, and a concluding right stroke.

The data indicate that most instructors consider the study of measured rolls important in the student's development. Chart 5 shows that 30 of 42 instructors or 71% of the sample required proficiency on measured rolls. Of the remaining instructors, eight of 42 (19%) presented measured rolls in a hands on session and 4 of 42 (10%) presented measured rolls as lecture material.

CHART 5
Measured rolls as a presented technique
Diddle Rudiments

EXAMPLE 5
Single Paradiddle
\[
\begin{array}{ccccccc}
R & L & R & L & R & L & L \\
\end{array}
\]

Double Paradiddle
\[
\begin{array}{cccccccc}
R & L & R & L & R & L & R & L & L \\
\end{array}
\]

Triple Paradiddle
\[
\begin{array}{cccccccccccc}
R & L & R & L & R & L & R & L & R & L & L \\
\end{array}
\]

Single Paradiddle-diddle
\[
\begin{array}{cccccccc}
R & L & R & R & L & L & L & R & L & R \\
\end{array}
\]

The diddle family of rudiments consists of the single paradiddle, double paradiddle, triple paradiddle and single paradiddle-diddle as indicated in Example 5. In teaching these rudiments the instructor must emphasize the accents and evenness of stroke.

The data indicate that all instructors considered the diddle rudiments to be important in the student's development. Chart 6 shows that 29 of 42 instructors or 69% of the sample required the student to attain some degree of proficiency. Of the remaining instructors 10 of 42 or 23% of the sample required the student to practice diddle rudiments. In addition three of 42 instructors or 8% of the sample presented the diddle rudiments only as a pedagogical lecture topic. Three respondents indicated by additional notes that they only required proficiency in the performance of the single paradiddle. The remaining
rudiments in the diddle family were either presented as a pedagogical lecture topic or the students practiced the rudiments in a hands on session.

CHART 6
Diddle Rudiments as a presented technique

<table>
<thead>
<tr>
<th>Diddle Rudiments</th>
<th>Number of Institutions Responding</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not Presented</td>
<td>0</td>
</tr>
<tr>
<td>Lecture/Demonstration</td>
<td>3</td>
</tr>
<tr>
<td>Hands on Practice</td>
<td>10</td>
</tr>
<tr>
<td>Proficiency Required</td>
<td>29</td>
</tr>
</tbody>
</table>
Flam Rudiments

EXAMPLE 6

Flam

\[ \text{Flam} \]

\[ \text{Flamacue} \]

Flam Accent

Flam Paradiddle

Flam Paradiddle-
diddle

The flam is similar to a grace note. The "grace note" is played lightly with the stick approximately one inch above the drum head preceding the principal note. The sound produced should be thought of as a single long sound rather than two separate sounds.

The data indicate that all instructors considered flam rudiments to be important in the student's development. Chart 7 shows that 33 of 42 instructors or 79% of the sample required the student to attain some degree of proficiency. The remaining 9 of 42 instructors or 21% required the student to practice flam rudiments. One instructor indicated that proficiency was required on the flam and flamacue while presenting the remaining flam rudiments in a hands-on session.
CHART 7
Flam Rudiments as a presented technique

Flam Rudiments

Number of Institutions Responding

- Not Presented
- Lecture/Demonstration
- Hands on Practice
- Proficiency Required

<table>
<thead>
<tr>
<th>Number of Institutions Responding</th>
<th>0</th>
<th>5</th>
<th>10</th>
<th>15</th>
<th>20</th>
<th>25</th>
<th>30</th>
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<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Lecture/Demonstration</td>
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<td></td>
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</tr>
<tr>
<td>Hands on Practice</td>
<td>9</td>
<td></td>
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<td></td>
<td></td>
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<tr>
<td>Proficiency Required</td>
<td>33</td>
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<td></td>
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<td></td>
</tr>
</tbody>
</table>
**Drag Rudiments**

**EXAMPLE 7**

**Drag (Ruff)**

```
11 R r r L 11 R r r L
```

**Single Drag**

```
R 11 R L r r L
```

**Double Drag**

```
R 11 R 11 R L r r L r r L
```

**Lesson 25**

```
R 11 R L R 11 R L
```

**Single Ratamacue**

```
11 R L R L r r L R L R
```

**Double Ratamacue**

```
11 R 11 R L R L r r L r r L R L R
```

**Triple Ratamacue**

```
11 R 11 R 11 R L R L r r L r r L r r L R L R
```

**Drag Paradiddle**

```
11 R 11 R L R r r L r r L R L L
```

The ruff or drag is a combination of a double bounce grace note and a single stroke. These rudiments require greater control and are usually
presented later in method books after the student as mastered double bounce rolls and flams.

The data indicate that most instructors consider drag rudiments important in the student’s development but not as important as flam and roll rudiments. Chart 8 shows that 23 of 42 instructors or 55% of the sample required the student to attain some degree of proficiency. In addition, 14 of 42 instructors or 33% of the sample presented drag rudiments in a hands on session. Three instructors or 7% of the sample presented drag rudiments as lecture material, while two instructors or 5% of the sample did not present this technique.

CHART 8
Drag Rudiments as a presented technique

<table>
<thead>
<tr>
<th>Drag Rudiments</th>
<th>Number of Institutions Responding</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not Presented</td>
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</tr>
<tr>
<td>Lecture/Demonstration</td>
<td>3</td>
</tr>
<tr>
<td>Hands on Practice</td>
<td>14</td>
</tr>
<tr>
<td>Proficiency Required</td>
<td>23</td>
</tr>
</tbody>
</table>
Swiss Rudiments

EXAMPLE 8

Swiss Army Triplet

Single Flammed Mill

Swiss rudiments evolved from the traditional drumming of the Swiss Army, particularly from the town of Bäsel. Until the Percussive Arts Society included Swiss Army triplets and Single Flammed Mill (Example 5) in their list of standard rudiments, Swiss rudiments were rarely used and were considered an esoteric branch of snare drumming.

The data indicate that most instructors did not consider Swiss rudiments to be particularly important in the student's development. Chart 9 shows that 14 of 42 instructors or 33% of the sample did not present Swiss rudiments in any manner. Of the remaining instructors, 20 of 42 or 48% of the sample presented Swiss rudiments as lecture material. Two instructors or 5% of the sample required proficiency on Swiss rudiments, and the remaining six instructors or 14% of the sample presented Swiss rudiments in a hands on session.
The following three techniques were also included in the survey. Interpretation of concert snare drum parts, interpretation of rudimental snare drum parts, and alternate sticking patterns are techniques that require more analysis by the student and are considered advanced techniques.

Alternate Sticking Patterns

Beginning percussionists tend to favor their stronger hand causing them to play with an uneven sound. Early technical studies for snare drum concentrate on developing even sticking. Most rhythms are notated using hand-to-hand sticking. The rhythmic pattern is started with one hand and each note is played with an alternate hand as shown in Example 9.

EXAMPLE 9

Rhythmic Example

\[
\begin{array}{cccccccc}
R & L & R & L & R & L & R & L \\
\end{array}
\]
In order to perform repeating rhythms at faster tempos with an even stroke, the percussionist will often choose to use a different sticking pattern. Example 10 demonstrates the use of a right hand lead sticking system. Example 11 illustrates another rhythm using both systems. Notice that the right hand lead system maintains a steady eighth note pulse for the right hand.

EXAMPLE 10
Using Right Hand Lead

R R L R R L R R R L

EXAMPLE 11
Example of Alternating Sticking vs. Right Hand Lead

R L R L R L R R L

The data indicate that most instructors consider alternate sticking patterns important in the student's development. Chart 10 shows that 23 of 42 instructors or 55% of the sample required the student to attain some degree of proficiency. In addition 9 of 42 instructors or 21% of the sample presented alternate sticking systems in a hands on session. Four of 42 instructors or 10% of the sample presented alternate sticking systems as lecture material. The remaining 6 of 42 instructors or 14% of the sample did not present this technique.
Snare Drum Part Interpretation

Interpreting a snare drum part requires the student to properly select sticking patterns, roll style and speeds, and instruments that suit the style of the music being performed. In the case of rudimental competitions, the student may wish to incorporate visual motions to enhance the general effect score. In the case of concert snare drum parts, the student may use a triplet pulse rather than a sixteenth note pulse, in order to make the snare drum roll smoother at a given tempo.

Instructors were asked if interpretation of rudimental and concert snare drum parts were techniques presented in percussion methods. Charts 11 and 12 show that 25 of 42 instructors or 60% of the sample required some degree of proficiency in interpretation of concert snare drum parts, but only 16 instructors or 38% of the sample required proficiency in rudimental snare drum parts. In addition, 13 of 42 instructors or 30% of the sample presented concert snare drum part interpretation as a hands on session while 12 instructors or 28% did
the same for rudimental snare drum parts. Three instructors or 7% of the sample presented concert snare drum interpretation as a lecture topic while 13 of 42 or 30% of the sample presented lectures on rudimental snare drum interpretation. One instructor or 2% of the sample did not present interpretation of either concert or rudimental snare drum parts. These statistics indicate that most students are taught in a concert style.

CHART 11
Concert Snare Drum Part Interpretation as a presented technique

<table>
<thead>
<tr>
<th>Concert Style Interpretation</th>
<th>Number of Institutions Responding</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not Presented</td>
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<tr>
<td>Lecture/Demonstration</td>
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<tr>
<td>Hands on Practice</td>
<td>13</td>
</tr>
<tr>
<td>Proficiency Required</td>
<td>25</td>
</tr>
</tbody>
</table>

Number of Institutions Responding
Qualitative response on allotted instructional time

The last three questions in the survey asked the instructors about the body of the material presented in class, the amount of time devoted to snare drum and if the instructor felt the time scheduled for percussion methods was adequate. Instructors indicating that the body of material presented in percussion methods class had increased over the time they have taught the course totaled 67% while the remaining instructors indicated that the body of material had stayed about the same. The portion of the sample stating that the amount of time they devoted to snare drum instruction had stayed about the same was 74%, while 17% of the instructors had decreased the amount of time they devoted to snare drum instruction. The remaining 8% increased the time devoted to snare drum instruction in percussion methods class.
The actual amount of time per term spent in percussion method varied. Ten of the institutions were on a quarter schedule and met one to four hours per week. The remaining institutions were on a semester schedule and met one to five hours per week. The average amount of class time was one to two hours per week for 14 to 15 weeks. The majority of the instructors stated that they needed more time to present the course, with 60% of the sample desiring more time. The remaining 40% stated they had adequate time to present the course material. There was no correlation between the actual time spent in class and the instructor's desire for more time scheduled for methods class. The instructor with the most scheduled time for percussion method stated a desire for more time to present the course.

REFERENCES


CHAPTER V
SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

This study was concerned with the course content of percussion methods classes in selected colleges and universities in Ohio and contiguous states. Materials and methods used in snare drum instruction were specifically examined in order to ascertain the present status or condition of college percussion methods instruction.

Many percussionists and music educators have agreed that percussion music has become more complex in the past 20 years. Composers have included more exotic percussion instruments requiring specific techniques in their compositions.

In many cases percussion instruction from the school instrumental instructor is the only training many young percussionists receive. Traditionally the instrumental instructor received instruction in snare drum and some concert percussion. Currently the instrumental instructor must master basic skills on a large number of percussion instruments, usually in one term of percussion methods. Many working teachers stated that they were not ready to teach percussion when they began their teaching careers. There appeared to be no standard for content of a percussion methods class.
Given the current emphasis on teaching "Total Percussion," it was anticipated that this study would identify a standard body of information common to all percussion classes particularly in snare drum instruction.

The investigator based his conclusions on a survey of related literature and on the results of a questionnaire sent to 90 universities and colleges in Ohio and contiguous states that were members of NASM and offered a four year program in music education. Usable responses were received from 42 institutions or 47% of the sample. Answers were sought to the following questions:

1. Who teaches the percussion methods class and what control over course content does the instructor have?

2. What percent of instruction is in orchestral, rudimental, and modern corp style snare drum techniques?

3. What type of practice instruments and implements do students use in snare drum instruction?

4. Are students instructed in traditional or matched grip?

5. On which percussion instruments, other than the snare drum, are students required to obtain some degree of proficiency?

6. What audio visual aids are used in percussion methods?

7. What texts, music, and method books are used in conjunction with percussion methods instruction?

8. What conclusions and recommendations can be made about the percussion methods course of study by examination of the method of Snare Drum Instruction?
It is hoped that the answers to these questions may help percussion methods instructors develop or improve their programs.

Who teaches the percussion methods class?

The sample consisted of a wide range of institution types with faculty consisting of both full and part-time instructors. The survey showed that slightly more than half of the institutions participating in the study had at least one full time percussionist on staff. Most of the remaining institutions employed a part-time percussionist to teach percussion methods. The experience of the participating instructors ranged in years of teaching from one year to 25 years in an even distribution.

The investigator believes that a performing percussionist would be more in touch with current trends in percussion education particularly in areas of drum set and electronic percussion than the non-performing percussionist. Methods and instrumentation in both of these areas of percussion change frequently because of technological advances and trends in popular music. In 9.5% of the participating institutions an instructor whose primary specialty was not percussion taught percussion methods class. If we compare this to Albin's 1978 study of instrumental music instructors at the high school level, we find a decrease in non-percussionist methods teachers. Albin reported that 20% of the instructors stated they had a non-percussionist as an instructor for percussion methods class during their undergraduate study. Examination of surveys completed by percussion methods instructors whose major area was not percussion showed that the snare drum instruction taught by them was similar to the majority of the sample, but that other areas of percussion, particularly drum set and Latin percussion, were not thoroughly presented.
The content of the course of study in percussion methods class is controlled by the percussion instructor in almost all cases. In the one institution where the course content was controlled by the instrumental music department head instead of the percussion methods class instructor, the instructor was a non-percussionist.

*Snare drum instruction in percussion methods.*

The survey examined snare drum study in percussion methods class in depth because snare drum instruction is the one commonality to all percussion instruction. The majority of percussion methods instructors devoted at least 50% of instruction time to the playing of percussion instruments and 64% of the sample devoted between 50 and 100% of their class time to snare drum study. This result agrees with Cirone’s recommendation that 50% of teaching time be devoted to performance.\(^2\)

The tunable practice pad was the favored practice surface used in percussion methods, and the SD1 or General snare drum stick by the Vic Firth company was the recommended snare drum stick.

The matched grip is the preferred style of grip used in snare drum instruction. The survey shows that 91% of the instructors in the sample teach matched grip or a combination of matched and traditional grip.

Percussion methods instructors stated that they favored teaching snare drum in a concert style rather than in a rudimental style. Answers to another question from the survey showed that snare drum part interpretation was taught in a concert style with more frequency than rudimental interpretation. However when questioned on specific rudiments, the majority of the instructors reported that most major rudiment families were presented and that some degree of
proficiency was required. These findings are in agreement with Olmstead's implication that a concert style of snare drum performance should be taught before a rudimental style is developed.⁹

A standard body of information in snare drum instruction has evolved in the participating institutions which includes most of the standard rudiments as defined by the Percussive Arts Society. The majority of instructors teach snare drum in a concert fashion rather than a strict rudimental style. The majority of instructors teach matched grip for snare drum performance.

**What other percussion instruments are presented in percussion methods?**

The survey showed that all of the instructors required their students to attain some degree of proficiency in mallet percussion instruments. The majority of participating instructors also required their students to attain some degree of proficiency in concert percussion and timpani. Although the majority of instructors lectured on Latin percussion instruments and drum set performance, only 36% of the sample required proficiency on drum set, and 43% required proficiency on Latin percussion instruments.

If we examine Albin's survey we see that the majority of his respondents suggested that percussion methods classes cover a more complete number of percussion instruments with emphasis in the areas of drum set, accessory instruments, mallet-played instruments, and Latin American instruments.⁴ This survey indicated that mallet percussion instruction in percussion methods class has increased dramatically and that all of the areas of concern are at least included in lectures by the majority of methods instructors. In addition, some methods instructors are presenting lectures on drum machine programing and electronic percussion.
A standard body of information has not evolved in areas of percussion methods instruction outside of snare drum instruction. Although most instructors present mallet instruments, timpani, concert percussion, and to some degree Latin percussion and drum set, they present these topics in different degrees of importance.

**What books, materials, and audio visual aids are used in percussion methods?**

The required text used by 45% of the participating instructors was Gary Cook's *Teaching Percussion*, while 15% of the instructors used Michael Combs' *Percussion Manual*. The remaining instructors used various texts or developed their own collection of handouts and lecture notes which they used as a text.

Supplemental material most often listed in the survey included Anthony Cirone's series of method books: *The Orchestral Mallet Player*, *The Orchestral Snare Drummer*, and *The Orchestral Timpanist*. (See Appendix E for a list of supplemental materials used by the respondents.) A particularly good drum set method quoted several times in the survey was Sandy Feldstein's *Alfred's Beginning Drumset Method*. This method includes a cassette tape with recorded examples from the method book and play along practice accompaniment. Three big band arrangements are also recorded with and without drums, and drum charts are provided for reading and interpretation.

Several percussion methods instructors listed various audio visual materials used in presenting percussion techniques. Audio recordings were used mainly as examples of performance style and for examples of percussion repertoire. Some audio recordings were used for play along practice.

Commercial video tapes were used as supplemental materials, particularly in the area of drum set performance technique. Commercial video
was also used to demonstrate and critique drum corps and marching band contest percussion sections. Camcorders were used by instructors to film mock lessons for students to critique. Some instructors video taped proper technical performances of examination materials for students to study.

Despite the large amount of material available on video tape and audio recording concerning percussion performance technique, and the availability of camcorders and other hi-tech devices, few respondent institutions reported making use of the technology in their percussion methods class.

*How much time should we schedule for percussion methods?*

The majority of percussion methods instructors indicated that the body of information has increased over the time they had taught the course and also indicated that the amount of time they devoted to snare drum instruction remained the same. Compared to the Albin survey, the amount of time allotted for the teaching of percussion methods has remained about the same. The average class meets for one or two hours a week over 14 to 15 weeks. The present survey showed that 60% of the participating instructors desired more time to present the course material.

*Conclusions and Recommendations*

The major recommendation for percussion methods class is for more time to present material. The majority of instructors state they are presenting more material and need more time to present it properly. Cirone comments that it is not possible to concentrate on too many areas because of limited time and that he does not want to compromise his goal of performance training on the standard percussion instruments. Steele's 1984 survey of college percussion
The solution to this conflict in philosophy is to provide more time for percussion methods class thus allowing the instructor to provide performance training on a wider variety of percussion instruments.

It would seem that percussion methods instructors are not using the technology available to them to present teaching techniques as well as percussion techniques to their students. Both Steele’s survey⁷ and Cocuzzi and Shiner’s article⁸ suggest a need for better and more effective training for future music teachers who are non-percussionists. Better percussion texts have been written, e.g. Gary Cook’s *Teaching Percussion*, but few responding instructors were using video tape, audio recordings, or computer assisted instruction as an aid in their teaching. It is recommended that percussion methods instructors examine these available teaching aids and make use of them.

Although the present survey indicates a great increase in the teaching of mallet percussion, similar concentrated instruction should be developed in drum set and Latin percussion.

In conclusion, the development of percussion methods class curriculum is in the control of percussionists. A standard body of material regarding snare drum performance technique and instruction has developed in the college percussion methods class. Most percussion methods instructors teach similar snare drum techniques and require about the same level of proficiency from their students. Percussion methods instructors generally require their students to play percussion instruments 50% or more of the class time. The portion of
course material other than snare drum seems to vary from institution to institution but more emphasis is being placed on percussion instruments other than snare drum. Most institutions offer percussion methods as a single term course thereby limiting the scope of percussion study in areas other than snare drum. The majority of percussion methods instructor are utilizing text books written or re-edited in the past ten years. Instructors favor texts that emphasize percussion pedagogy as well as present percussion performance techniques.

**Suggestions for future studies:**

Since the course content of the percussion methods class is generally controlled by the percussion instructor or percussion department, there must be some bias on the instructor's part as to the importance of various percussion topics. A survey of the professional activities and educational background of the teachers of percussion methods may show why certain percussionists consider certain areas of percussion more important than others. For example, does an instructor whose principal performance medium is orchestral timpani emphasize timpani in the percussion methods course? Does the instructor with a degree in music education present a better balanced percussion program than an instructor with a performance degree?

There has been a great increase in audio and video instructional tapes for percussion methods particularly in drum set performance. A survey and bibliographic listing of all such materials would be helpful to percussion methods instructors and to the percussion community at large.
REFERENCES


7. Ibid.

# APPENDIX A - QUESTIONNAIRE

## QUESTIONNAIRE ON PERCUSSION METHODS

### General Information

<table>
<thead>
<tr>
<th>College or University</th>
<th>Instructor</th>
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<tbody>
<tr>
<td><strong>Your Name and Position if different from above</strong></td>
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</tr>
<tr>
<td><strong>Number of Full Time Music Faculty</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Number of Part Time Music Faculty</strong></td>
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</tr>
<tr>
<td><strong>Is percussion your major field?</strong></td>
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</tr>
<tr>
<td><strong>If you answered no to the previous question, what is your major area.</strong></td>
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<tr>
<td><strong>Full Time Percussion Faculty</strong></td>
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<td><strong>Part Time Percussion Faculty</strong></td>
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<tr>
<td><strong>Graduate Assistants in Percussion</strong></td>
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<tr>
<td><strong>Undergraduate Assistants in Percussion</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Does your institution schedule its classes in quarters or semesters?</strong></td>
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</tr>
<tr>
<td><strong>How many hours per week does the percussion methods class meet?</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Which percentage best describes the amount of class time devoted to actual playing of percussion instruments?</strong></td>
<td></td>
</tr>
<tr>
<td><strong>How long have you been teaching this course?</strong> (Round up to the nearest year)</td>
<td></td>
</tr>
<tr>
<td><strong>Does your institution offer only one percussion methods course?</strong> (If no, please use the back of this page to elaborate i.e. percussion methods for composition majors, etc.)</td>
<td></td>
</tr>
</tbody>
</table>

- Yes  
- No
Methods Course Outline

1. As the instructor of the Percussion methods class what percentage of the course content is directly under your control?
   - 100%
   - Between 50% and 100%
   - 50%
   - Between 0% and 50%
   - 0%

2. If your answer to the last question was not 100%, who sets policy on course content?
   - Percussion faculty
   - Department Head or Dean
   - Music education faculty
   - Other (please specify):

3. Do you have a course outline showing standards of achievement and/or types of materials used for the Percussion methods class?
   - Yes
   - No

Audio Visual Aids

4. Please check any of the following audio visual aids that are used as reference material in your methods course.
   - sound recordings
   - film strips
   - play along materials (Music Minus One, etc.)
   - video tapes (instructional or performance)
   - films
   - computer based aids

5. Please describe any uses of audio visual equipment for instructional purposes. For example, video taping student teaching student in mock lessons for use in class critique.
Materials Used

6. Do you have a required text for general percussion methods? □ yes □ no

What is the name of your main required text?
(Please give title and author for example "Teaching Percussion, Cook")

List any additional materials used in teaching percussion methods class. Please include all required or supplemental music, methods and materials. (Please include author for example: Portraits in Rhythm, Cirone.)

7. Later parts of this survey explore snare drum instruction in depth. Which other areas of percussion are presented in your methods class. (Please list any areas not listed on the back of this page)

□ Mallets (xylo, marimba, vibes, bells) □ Marching Percussion
□ Timpani □ Drum Set
□ Latin Percussion □ Drum Machine Programming
□ Concert Percussion (BD, Cym. Tri) □ Electronic Percussion (i.e. Simmons, Roland)

8. Besides Snare Drum, which other percussion instruments must your students gain some degree of proficiency

□ Mallets (xylo, marimba, vibes, bells) □ Marching Percussion
□ Timpani □ Drum Set
□ Latin Percussion □ Drum Machine Programming
□ Concert Percussion (BD, Cym. Tri) □ Electronic Percussion (i.e. Simmons, Roland)

9. What type of practice surface is made available to the student for use or purchase?
□ Rubber on Wood or Gladstone practice pad
□ Tunable practice pad
□ Snare Drum
□ Combination of Snare Drum and practice pad

10. What type of snare drum stick is made available to the student for use or purchase? (Please include brand and type, for example: Firth General)
**Snare Drum Instruction**

11. Please check which best describes the type of presentation for holding the snare drum stick you use in the methods class.

- Matched Grip taught / Traditional presented
- Traditional Grip taught / Matched presented
- Both Traditional and Match Grip taught
- Only Traditional Grip Taught
- Only Matched Grip Taught

12. In the following list of rudiments and snare drum techniques please check the box which best describes the techniques place in your course of study. "Proficiency Required" means the student is expected to perform the technique on the snare drum. "Hands on practice" means the student has had some experience in performing the technique but is not expected to become proficient. "Lecture or demonstration" means the technique is presented only as pedagogical knowledge. If the technique is not presented in your course of study, please check the "not presented" box.

| Technique | Proficiency Required | Hands on practice | Lecture or demonstration | Not presented
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>a) Alternating single strokes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b) Rudimental (Double Bounce) Roll</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c) Multiple bounce roll or buzz roll</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>d) Diddle Rudiments (Single, Double, Triple and Single Paradiddle-Diddle)</td>
<td></td>
<td></td>
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<tr>
<td>e) Flam and Flam Rudiments (Flam Accent, Flamacue, Flam Paradiddle and Flam Paradiddle-Diddle)</td>
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</tr>
<tr>
<td>f) Swiss rudiments (Swiss Army Triplets, Single Flammed Mill)</td>
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</tr>
<tr>
<td>g) Alternate sticking systems (e.g. Right hand lead)</td>
<td></td>
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<tr>
<td>h) Measured Roll Rudiments (5, 7, 9, 10, 11, 13, 15, and 17 Strioka rolls)</td>
<td></td>
<td></td>
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<tr>
<td>i) Drags and Drag Rudiments (Single and Double Drags, Lesson 25, Ratamacues and Drag Paradiddles)</td>
<td></td>
<td></td>
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<tr>
<td>j) Interpretation of concert style snare drum parts (speed of rolls, sticking method, choice of drum)</td>
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</tr>
<tr>
<td>k) Interpretation of Rudimental style snare drum parts (Roll style, sticking, visuals)</td>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>
13. What percent of the percussion methods class is devoted to teaching snare drum?

☐ 100%  ☐ Between 50% and 100%  ☐ 50%  ☐ Between 0% and 50%  ☐ 0%

14. With regards to this questionnaire, Concert Snare Drum style is defined by the use of multiple bounce rolls, natural sticking patterns and closed flams and ruffs. Concert style would be used in most concert band and orchestral literature. Rudimental style is defined by the use of double bounce rolls, patterned sticking and open flams and ruffs. Rudimental style is used in marching band or drum and bugle corps music. Is snare drum instruction:

☐ Evenly divided between concert and rudimental styles
☐ More concert style than rudimental
☐ More rudimental style than concert

15. During the time you have taught the percussion methods class has the body of material presented in the class:

☐ Increased  ☐ Decreased  ☐ Stayed about the same

16. During the time you have taught the percussion methods class has the amount of time devoted to snare drum instruction:

☐ Increased  ☐ Decreased  ☐ Stayed about the same

17. Do you feel the amount of time scheduled for your percussion methods class is adequate?

☐ No, I feel I need more time to present the course.
☐ Yes, I feel I have adequate time to present the course.

SPECIAL REQUEST FOR DATA

Would you be willing to send a copy of your course outline for examination by the author of this questionnaire?

☐ Yes, I will send an outline.  ☐ No, I cannot send an outline.

Thank you for participating in this survey.

Cary Dachyl
The Ohio State University
Sunday, July 14, 1991

Dear Colleague;

The enclosed survey is being conducted to determine the state of Percussion Methods Class Instruction in NASM schools in Ohio, Michigan, Indiana, Pennsylvania, West Virginia and Kentucky. The survey requests information regarding the content and requirements of the Percussion Methods class. Please forward this document to the Percussion Methods Class Instructor. The survey is being conducted as a doctoral study in Music at The Ohio State University.

I hope that you can spare a few moments to fill out the accompanying questionnaire. Your response is valued and will be treated confidentially. If possible, I would appreciate a reply to this questionnaire within 4 weeks. A self-addressed stamped envelope has been included for your convenience.

Sincerely yours,

Cary Dachtyl

P.S. Any comments or information regarding this survey or the state of Percussion Education in general are welcome and greatly appreciated.
Sunday, August 25, 1991

Dear Colleague;

If you have not had an opportunity to answer the questionnaire on Percussion Methods sent to you in July, won't you please do so as soon as possible. It is not too late for your reply to be included in the study. Your cooperation will be greatly appreciated. If you have any questions or did not receive your questionnaire, please give me a call and I will forward you a copy.

Sincerely,

Cary Dachtyl
APPENDIX D.
PARTICIPATING INSTITUTIONS

Baldwin-Wallace College..................................................Berea OH
Bluffton College.............................................................Bluffton OH
Capital University..........................................................Columbus OH
Central State University..................................................Wilberforce OH
College of Wooster..........................................................Wooster OH
Hiram College.................................................................Hiram OH
Miami University............................................................Oxford OH
Mount Union College........................................................Alliance OH
Oberlin College...............................................................Oberlin OH
Ohio Northern University..................................................Ada OH
Ohio State University......................................................Columbus OH
Ohio University...............................................................Athens OH
Ohio Wesleyan University..................................................Delaware OH
Otterbein College.............................................................Westerville OH
University of Akron.........................................................Akron OH
University of Dayton.......................................................Dayton OH
University of Toledo........................................................Toledo OH
Wright State University......................................................Dayton OH
Youngstown State University............................................Youngstown OH
Duquesne University.........................................................Pittsburg PA
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<td>West Chester University</td>
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<td>University of Evansville</td>
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<td>Asbury College</td>
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<td>Cumberland College</td>
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<td>Kentucky State University</td>
<td>Frankfort</td>
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<td>Northern Kentucky University</td>
<td>Highland Heights</td>
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<td>University of Kentucky</td>
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<tr>
<td>West Virginia University</td>
<td>Morgantown</td>
<td>WV</td>
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APPENDIX E.
MATERIALS CITED FOR PERCUSSION METHODS INSTRUCTION

Required Text Books:
Text books cited as required texts by instructors in Percussion Methods

<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Publisher</th>
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<tbody>
<tr>
<td>Percussion for Music Educators: teaching &amp; technique</td>
<td>Douglas Jackson</td>
<td>Jackson Publications, Avon CT.</td>
</tr>
<tr>
<td>Percussion for musicians: a complete, fundamental literature and technique method for percussion</td>
<td>Robert McCormick</td>
<td>Belwin-Mills, Melville, NY.</td>
</tr>
<tr>
<td>Percussion in the School Music Program</td>
<td>Al Payson and Jack McKenzie</td>
<td>Payson Percussion Products, Park Ridge, IL.</td>
</tr>
<tr>
<td>Percussion Manual</td>
<td>F. Michael Combs</td>
<td>Wadsworth Publishing Company</td>
</tr>
<tr>
<td>Percussion manual for music educators</td>
<td>Glenn Steele</td>
<td>Temple University, Philadelphia, PA.</td>
</tr>
<tr>
<td>Teaching Percussion</td>
<td>Gary Cook</td>
<td>McMillan Publishing, New York</td>
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</table>
### Supplemental Materials

**Method Books used in Percussion Methods.**

<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Publisher</th>
</tr>
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<tbody>
<tr>
<td>Alfred's Beginning Drumset Method</td>
<td>Sandy Feldstein</td>
<td>Alfred Publishing Co. Van Nuys, CA</td>
</tr>
<tr>
<td>Beginning Drum Chart Reading</td>
<td>Gil Graham</td>
<td>Available through Jamey Aebersold, New Albany, New York</td>
</tr>
<tr>
<td>Contemporary Drummer Plus One</td>
<td>Dave Weckl</td>
<td>Available through Jamey Aebersold, New Albany, New York</td>
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<tr>
<td>Know your Drum Rudiment</td>
<td>James L. Moore</td>
<td>Permus Publication, Columbus, OH.</td>
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<tr>
<td>Latin American Percussion</td>
<td>Birger Sulsbrück</td>
<td>Available through Jamey Aebersold, New Albany, New York</td>
</tr>
<tr>
<td>New Elementary Studies for Xylophone and Marimba</td>
<td>George Hamilton Green</td>
<td>Meredith Music Publishing, Fort Lauderdale, FL.</td>
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<tr>
<td>Orchestral Mallet Player, The</td>
<td>Anthony Cirone</td>
<td>Belwin Mills, Miami, FL.</td>
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<tr>
<td>Orchestral Snare Drummer, The</td>
<td>Anthony Cirone</td>
<td>Belwin Mills, Miami, FL.</td>
</tr>
<tr>
<td>Orchestral Timpanist, The</td>
<td>Anthony Cirone</td>
<td>Belwin Mills, Miami, FL.</td>
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<tr>
<td>Percussion Studies</td>
<td>Thomas Brown</td>
<td>Kendor Music</td>
</tr>
<tr>
<td>Portraits in Rhythm</td>
<td>Anthony Cirone</td>
<td>Belwin Mills, Miami, FL.</td>
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</table>
### Music or Collections used by instructors in Percussion Methods

<table>
<thead>
<tr>
<th>Title</th>
<th>Medium</th>
<th>Author/Composer</th>
<th>Publisher</th>
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<tr>
<td>A Bunch of Roses</td>
<td>Mallet Solo</td>
<td>arr. Linda L. Pimentel</td>
<td>Unpublished</td>
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<tr>
<td>Allegro Muchacho</td>
<td>Percussion Ensemble Six players</td>
<td>Alan Abel</td>
<td>Ludwig Music Publishing Cleveland.</td>
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<td>Ave Verum</td>
<td>Mallet Ensemble</td>
<td>Mozart/Jeane</td>
<td>Permus, Columbus, OH</td>
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<tr>
<td>Chamber Piece for Percussion Quintet</td>
<td>Percussion Ensemble Five players</td>
<td>F. Michael Colgrass</td>
<td>Music for Percussion, New York.</td>
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<tr>
<td>Choo-Choo Train, The</td>
<td>Mallet Ensemble</td>
<td>arr. Ruth Jeanne</td>
<td>Permus, Columbus, OH</td>
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<td>Circus</td>
<td>Percussion Ensemble Five players</td>
<td>Stanley Leonard</td>
<td>Volkwein, Pittsburg, PA.</td>
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<td>La Llorona</td>
<td>Mallet Ensemble</td>
<td>arr. Ruth Jeanne</td>
<td>Permus, Columbus, OH</td>
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<td>Marcha Cumbia</td>
<td>Percussion Ensemble Six players</td>
<td>Tillapaugh</td>
<td>Barnhouse, Oskaloosa, Iowa</td>
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<td>Marimba</td>
<td>Mallet Ensemble</td>
<td>Lara/Jeane</td>
<td>Permus, Columbus, OH</td>
</tr>
<tr>
<td>Mosaics</td>
<td>Percussion Ensemble Six players</td>
<td>Jared Spears</td>
<td>Barnhouse, Oskaloosa, Iowa</td>
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<tr>
<td>Music for Mallet Percussion Ensemble</td>
<td>Mallet Ensemble collection</td>
<td>arr. James L. Moore</td>
<td>Musser Division of Ludwig Industries, IL</td>
</tr>
</tbody>
</table>
BIBLIOGRAPHY

Books


**Articles**


*Unpublished Materials*