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The development of the collegiate percussion ensemble: its history and educational value

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BOSTON UNIVERSITY
COLLEGE OF FINE ARTS

Dissertation

**THE DEVELOPMENT OF THE COLLEGIATE PERCUSSION ENSEMBLE:
ITS HISTORY AND EDUCATIONAL VALUE**

by

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DEDICATION

For Mom and Dad

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ABSTRACT

The purpose of this study is to determine if participation in percussion ensemble has a distinct value as compared to participation in larger ensembles, and whether it promotes a specific form of percussion education not available to members participating in larger ensembles. People who participated in or who are currently instructional leaders, coaches, or conductors of collegiate percussion ensembles were contacted to better understand how experiences in the percussion ensemble influenced their approach to teaching percussion once they entered the teaching field.

Research conducted for this study included interviews with preservice, inservice, and university percussion professors. Findings suggest that participation in a collegiate percussion ensemble is beneficial for percussion education and for teachers in the field. Students who participate in collegiate

percussion ensembles have the opportunity to get a more specialized percussion education, from which they gain better quality skills in basic musicianship, score study, repertoire selection, and percussion performance than they would have simply performing in a larger ensemble. In addition, students who participate in a collegiate percussion ensemble reported that it provided a greater sense of self-worth and a camaraderie with fellow percussionists that was not available in large ensemble performance.

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CHAPTER ONE

INTRODUCTION AND HISTORICAL BACKGROUND

The percussion ensemble, as it is known in Western music, has existed for little more than eighty years (LeVan, 1991). Despite its short history, it has become an integral part of the contemporary college percussion curriculum, a development that took time and effort (Siwe, 2010). Composers of the late Romantic period and the early 20th century at times used percussion minimally in relation to other families of instruments. During this period, an entire ensemble devoted strictly to percussion was unknown within the context of Western music. By the late 1920s, however, began to see the possibilities of percussion as a solo vehicle for their compositions, and were even writing for ensembles consisting entirely of percussion instruments. As with many musical experiments, the percussion ensemble was widely shunned by a host of critics, composers, educators, and musicians who viewed it as a mere novelty (Siwe, 2010). It was the development of the collegiate percussion ensemble that was central to its eventual acceptance.

Several factors led to the evolution of the modern collegiate percussion ensemble. The first development was the expansion of the orchestral percussion

section (LeVan, 1991). Until the early 20th century, the use of percussion in Western music was selective; its primary use was as a means of keeping time, supporting other instruments, or creating sound effects within a composition.

The symphonic percussion section of the Romantic era typically included timpani and the occasional bass drum, triangle, and cymbals (Hong, 1971).

Percussionists themselves were typically classified as non-musicians in European orchestras of the Romantic period. The Covent Garden Orchestra (1818–1820), for example, paid percussionists the minimum wage, which was awarded not for their percussion expertise but for performing other duties such as playing the harp or tuning the piano (Hong, 1971).

Hector Berlioz (1803–1869) was particularly concerned with the lack of growth of the percussion section, and blamed the problem not on the percussionists but on the small number of composers writing for percussion, and a lack of educational advancements for percussionists:

There ought to be a class in every conservatorie for percussion instruments, where first rate musicians should thoroughly teach the use of kettledrums, the tambourine and the military drum...from their having hitherto been employed by composers only to produce more or less unpleasant noises or merely to mark the accented times in the bar, it was concluded that they were fit for nothing else...and that it was therefore quite unnecessary either to study their mechanism with care, or to be a real musician in order to play them. (Hong, 1971, p. 118)

While it took some time for Berlioz's dream to become a reality, it was the foresight of Romantic-era composers like him that increased the demand for more percussion use and broader percussion instrumentation in the symphony orchestra.

It was not until the early 20th century that the orchestral percussion section developed into its current configuration. At that time, composers began to write for percussion in a manner beyond sonically coloring their compositions, reinforcing rhythmic passages, or punctuating phrases. Igor Stravinsky (1882–1971), Darius Milhaud (1892–1974), Béla Bartók (1881–1945) George Antheil (1900–1959), and Dimitri Shostakovich (1906–1975) all wrote compositions that had extensive percussion passages (LeVan, 1991). However, the “first” composition for percussion ensemble usually rests in an argument between *Ionisation* (1931) by Edgar Varése (1883–1965) and Amadeo Roldán's (1900–1939) *Ritmicas* (1930) with most scholars electing *Ionisation* (LeVan, 1991; Siwe 2010; Vanlandingham, 1971).

The importance and influence of *Ionisation* cannot be overstated. After *Ionisation*, percussion became accepted as an instrument that, like a string section or a wind section, could be removed from the orchestral setting and exist as its own legitimate musical endeavor (LeVan, 1991; Siwe 2010). Percussion was not

only an equal instrument but also one that had the potential for great compositions.

The late 1930s to the mid-1940s was a period of great experimentation and evolution for the percussion ensemble. A group of musicians and composers dubbed “The San Francisco Group” or the “West Coast Group,” comprised of composers-performers Henry Cowell (1897–1965), John Cage (1912–1992), Lou Harrison (1917–2003), Gerald Strang (1908–1983), Johanna Beyer (1888–1944), and William Russell (1905–1992), developed revolutionary work during this time (Williams, 1990). These composers began to experiment with instrumentation, creating new instruments as well as discovering new ways to perform with existing instruments. The group also explored new formal aspects of composition and dabbled in music publishing (Williams, 1990).

While working as an accompanist for dancers in various institutions in Los Angeles, John Cage began to experiment with the idea of using only a percussion ensemble to accompany dancers. In 1938, to accompany dance classes, Cage organized a percussion ensemble at the Cornish School comprised of dance students including Merce Cunningham, some faculty members, and other students (Pritchett, 1999). In December 1938, Cage presented a concert of three percussion ensemble works taken from Cowell’s 1936 issue of *New Music*

Orchestra Series. This concert, consisting solely of music for percussion, was the first of its kind (Williams, 1990). In 1940, Cage established a percussion ensemble at Mills College in California where again, provided accompaniment for dancers (Williams, 1990).

The work of John Cage's ensemble at both the Cornish School and at Mills College formed the main template for the percussion ensemble in higher education, but there were other influential instances of collegiate percussion ensembles. Fred Noak (1898–1975) established a percussion ensemble in the early 1930s at the Cincinnati College Conservatory of Music. Noak assembled the group from members of the Cincinnati Symphony Orchestra and from students of percussionist George Carey (LeVan, 1991). Noak claimed that his group was the first percussion ensemble in the country (Obituary, 1975). While there is evidence of percussion programs and ensembles existing prior to 1950, the percussion ensemble at The University of Illinois Urbana-Champaign was the first and the catalyst for significant changes in United States collegiate percussion programs.

In 1950, Paul Price (1921–1986) became the first person to teach both a percussion ensemble class and a percussion literature course for college credit (Fairchild, 1987). Price's influence upon and the promotion of percussion

elevated it to a status of equality with the rest of the orchestral instruments (LeVan 1991). His influence was such that by the end of the 1950s, the percussion ensemble had become a standard group in many large universities in the United States including prominent ensembles run by Warren Benson and George Gaber (Kite, 1995). For the next twenty years universities began to accept the percussion ensemble as a viable form of performance and thus an important part of their percussion curricula. As the number of university percussion ensembles grew, so did performance opportunities, the number of participating students, and composers interested in writing for it, and ultimately the amount of available literature.

RATIONALE

Percussion education and music education often exist in parallel. Percussion education is rooted in a historical tradition, which throughout history has been one of struggle for acceptance from other musicians (Hong, 1971). The lack of acceptance from those musicians has created an exclusivity that further widens the gap between percussion education and other musicians. This study is needed to demonstrate why the percussion ensemble, which has become a standard part of percussion curriculums throughout universities in the United States, is a valuable experience for collegiate percussionists and how that

experience differs from experiences derived from participating in a large ensemble such as a symphonic orchestra or wind ensemble. In addition, there is a need for research that examines if participating in a collegiate percussion ensemble is beneficial to members of those ensembles who later become teachers in the P-12 environment.

Isbell and Russell (2010) surveyed undergraduates and found that the applied music instructor was the most influential person to the development of undergraduate musicians. As this relates to percussion, it is possible to demonstrate the connection between that influence and students' involvement in the collegiate percussion ensemble as applied instructors typically coach this ensemble. Legette (2013) determined that college musicians expected practical experiences from their course curriculum that would help them as they began teaching; students surveyed for Legette's study singled out performance ensembles as one of the most likely places to receive said instruction. Ballantyne and Mills (2008) demonstrated that it is possible, despite increased development in the areas of percussion performance, that music educators continue to perceive percussion as it has been viewed in the past thus, demonstrating the need for further exploration into the importance of the collegiate percussion ensemble experience.

Percussion majors are typically required to master a large number of styles and instruments, which requires specialized instruction. Goolsby (1994) found that percussionists benefit most when they receive specialized instruction not typically provided in larger ensembles. Hernly's (2012) research is concerned with the way collegiate percussion programs teach world music. Respondents to surveys conducted for his research point out that authenticity is the most important factor when learning world music techniques and the best place to teach these techniques is in the percussion ensemble. These two studies each provide information that a collegiate percussion ensemble could be a valuable experience for student musicians.

Additionally, little research exists which explores how participation in a collegiate percussion ensemble affects the self-esteem of developing percussionists. Conway, Eros, Pellegrino, and West (2010) proposed that throughout institutions of higher education, students are losing interest in becoming music majors, in part because they believed themselves to be lesser musicians because they were studying music education and that self-esteem played a vital role in the development of the collegiate musician. This study, which includes data from interviews with percussion professors, provided

information that a collegiate percussion ensemble could be valuable to the self-esteem of the developing musician.

Although the collective results from the research above demonstrate that participating in a chamber ensemble is beneficial to college students, little of it examines how this influence translates to students who continue into the teaching field. In addition, only one of the studies was specifically focused on percussion and only peripherally explored the percussion ensemble experience. Further research is needed to provide an understanding of the value of the collegiate percussion ensemble experience and how that experience influences future teachers.

Purpose of the Study

The purpose of this study is to determine if participation in percussion ensemble has a distinct value as compared to participation in larger ensembles, and whether it promotes a specific form of percussion education not available to members participating in larger ensembles. In addition, people who participated in or who are currently instructional leaders, coaches, or conductors of collegiate percussion ensembles were contacted to better understand how experiences in the percussion ensemble influenced their approach to teaching percussion once they entered the teaching field.

Research Questions

The following research questions guided data collection and analysis for this study:

1. What distinct value, if any, does participation in the collegiate percussion ensemble have as compared to larger ensembles?
2. What specific form of percussion education not available to members participating in larger ensembles occurs from participation in a collegiate percussion ensemble?
3. How does involvement in the collegiate percussion ensemble influence approaches to teaching percussion once a participant enters the teaching field?

CHAPTER TWO

Review of Literature

The purpose of this study was to find out if the percussion ensemble has a distinct value as compared to larger ensembles and whether it promotes a specific form of percussion education not available to members participating in larger ensembles. An additional purpose was to better understand how experiences in the percussion ensemble influenced their approach to teaching percussion once they entered the teaching field.

The dissertations, articles, literature, and archives consulted in this chapter cover a broad range of relevant material, which provided insight into the development of the collegiate percussion ensemble. Additional literature related to periphery subjects, such as percussion performance practices, composition techniques, percussion literature, and historical material was examined to validate primary sources. Interviews conducted for this study provided historical context to the development of the percussion ensemble, particularly as it relates to percussion in academia from 1950–1980. As referenced in the rationale, percussion education differs from other types of music education in that it is often based in an historical tradition. Information is often passed from one generation to the next through rehearsal experiences like those in a percussion

ensemble (Hernly 2012). The inclusion of historical literature in this chapter helped to demonstrate the historical struggle of percussion education in the United States and provided a context to understand the responses provided in Chapter 4 and Chapter 5. This chapter is organized into two sections: *Historical Developments of the Collegiate Percussion Ensemble* and *Preservice and Inservice Percussion Education*.

Historical Developments of the Collegiate Percussion Ensemble

The Percussion Ensemble: 1930–1945, by Vanlandingham (1971) and *African Influence in Selected Art Music Works for Percussion Ensemble: 1930–1984* by LeVan (1991) provided a foundation for the discussion of the development of the percussion ensemble. The increased visibility of Vanlandingham's doctoral dissertation via its publication in the *Percussionist*, served as an introduction to the development of the percussion ensemble and it is a starting point for researchers exploring this topic. Vanlandingham's study was one of the first academic attempts to trace the historical development of the percussion ensemble. The outline of composers and literature discussed in Vanlandingham's dissertation were used as a framework for the historical components of the present study.

The primary usage of Vanlandingham's study was for the author's insight

into the connection of Futurism and the development of the percussion ensemble.¹ It was the first academic publication that the present researcher found which attempted to connect Futurism to the development of the percussion ensemble. Detailed concepts of Futurism as they relate to percussion were outlined in the beginning of Vanlandingham's study.

There are two issues with Vanlandingham's study that needed further exploration. The first is that although Vanlandingham surmises that Futurism played a part in the development of the percussion ensemble, he does not fully explain how the former was connected to the latter. It is unclear as to whether Vanlandingham believed Futurism literally begat the percussion ensemble or if, as this researcher proposes, Futurism is a concept, which along with concurrent events, aided in the development of the percussion ensemble. The second issue with Vanlandingham's study is that the scope of his work, 1930–1945, did not allow him to discuss any connection between the percussion ensemble and its

¹The Futurists founded a philosophical movement that originated from the Italian writer Filippo Tommaso Marinetti who published a manifesto on February 20, 1909 in *La gazzetta dell'Emilia*. The manifesto detailed the philosophical exploration of Marinetti and his compatriots and included a bulleted description of Futurism. Futurists outwardly rejected past artistic traditions and were strongly influenced by industrialization including electronically mediated technology. Luigi Russolo's 1913 manifesto, *The Art of Noises*, expanded the Futurist movement in music. In *The Art of Noises*, Russolo deconstructed past musical traditions including instrumentation and presented a new orchestra consisting of "noise" instruments which he called *intonarumori* (Lawrence Rainey, Christine Poggi and Laura Wittman, ed. *Futurism: An Anthology* (New Haven, CT: Yale University Press, 2009).

development in collegiate institutions.

LeVan's (1991) dissertation centered on examining works written for the percussion ensemble containing identifiable West African influences. While the majority of LeVan's dissertation is beyond the scope of this study, the opening chapter of the dissertation offers a historical account of the development of the percussion ensemble from 1930 to 1984. LeVan examined how African musical activity influenced composition among specific works for percussion ensemble. Additionally, LeVan provided a more complete discussion regarding the development of compositions for the percussion ensemble than did Vanlandingham by presenting a greater number of influential compositions from 1930 to 1984. This information afforded a deeper understanding of the growth of percussion literature. The compositions discussed in LeVan's dissertation were used in this study to illustrate how percussion literature developed from 1930–1980.

LeVan's study includes a discussion of the of the first percussion ensemble at the University of Illinois Urbana-Champaign in 1950, which was the first for-credit course of its kind, albeit an elective course. The information provided an introduction to the inclusion of the percussion ensemble as part of percussion curricula at universities. As it was not the purpose of his dissertation, there is

little mention, aside from the above, about the percussion ensemble as a methodology for teaching music education. These gaps provided the basis for two of the research questions found in this study and they were a starting point for further exploration on percussion education in universities.

Influential Composers

The earliest percussion ensembles were not created for a pedagogical experience, but were assembled by composers as a vehicle to perform new compositions. However, some historians suggest that John Cage had a greater influence on collegiate percussion curricula previously discussed in other literature. The following information was used to support this proposition.

Williams' (1990) dissertation, *The Early Percussion Music of John Cage 1935–1943* (1990), explained Cage's compositional techniques and included biographical information about the composer's development as a musician. Williams' discussion of Cage's early percussion ensembles provided examples of Cage's early percussion ensemble concerts and his use of instrumentation. This information supports the claim that Cage conducted a collegiate percussion ensemble several years before current scholarship acknowledges this fact.

Baker's (1985) dissertation was used to support the above claim. Baker examined the compositional techniques that Lou Harrison employed in his percussion

ensemble compositions. Harrison worked extensively with composer John Cage and on one occasion introduced Cage to Bonnie Bird, a dancer and choreographer at the Cornish School (now called the Cornish College for the Arts) in Seattle. This critical meeting in 1937 allowed Cage to establish his percussion ensemble as a permanent ensemble to accompany Bird's classes.

University of Illinois at Urbana-Champaign

Paul Price, professor of percussion at the University of Illinois at Urbana-Champaign, was a key figure in the early development of the percussion ensemble and his work there was the catalyst for significant changes in United States collegiate percussion programs (Moersch, 2004).

In 1950, Price became the first person to teach an accredited percussion ensemble class, as well as the first to teach an accredited percussion literature course (Fairchild, 1987). The researcher examined the documents at two archives at the University of Illinois Urbana Champaign to locate supporting documents that discuss Price's involvement on the development of the percussion ensemble at the University of Illinois.

The University of Illinois Urbana-Champaign University Archives houses university documents, correspondence, ephemera and other related materials from all departments of the university. Information relevant to this study found

in the archive include university catalog descriptions and listings of Price's percussion ensemble course, early photographs of his ensemble, and his personnel file which explained his expected duties as a professor of percussion.

Additional materials found in this archive were percussion ensemble concert programs from 1951–1960 and university documentation regarding the acceptance of the percussion ensemble as a class. The programs document the literature performed by Price and are early examples of the format of a percussion ensemble concert. Material regarding the university's acceptance of the percussion ensemble as a course was beneficial to this study in that they are a primary source that document exact dates for the installation of the percussion ensemble as a course at the University of Illinois. Additionally, these documents include information that details rehearsal schedules, credit hours, prerequisites, and most importantly, Price's rationale for the existence of the course.

The second archive at the University of Illinois Urbana-Champaign examined for this study was the Paul Price collection. The archive includes 339 scores, 215 reel-to-reel recordings, 48 record albums, and 17 cassette tapes. In the early 1950s, Price began his own publishing company, Music for Percussion, Inc., which allowed major composers of percussion music, including Lou Harrison, the opportunity to have their works published and widely disseminated (LeVan,

1991). Many of the compositions in the Price archive were submissions for publication by Price's Music for Percussion imprint.

The material in this archive provided a better understanding of Price as an educator, conductor, and publisher. Some of the recordings found in the archive are examples of Price's rehearsals, which along with his markings found in several manuscripts, provided examples of how Price approached compositions as an educator and conductor. In addition, examination of the compositions found in this archive provided examples of the criteria Price used to select and publish percussion ensemble music.

Additional articles were examined to provide primary sources regarding the experience of performing in Price's ensemble. Two articles, "Small Essay on My Early Percussion Music" (Colgrass, 1996), and "Web Threads: History of Percussion Ensemble" (Moersch, 2004) detailed the experience of participating in Price's percussion ensemble. The first article was written by Michael Colgrass, a student of Paul Price, who attended the University of Illinois Urbana-Champaign at the time of the inception of the university percussion ensemble. In his essay, Colgrass provided insight into several of his percussion ensemble compositions and offered anecdotes about working with Paul Price.

Price, rare for his day, not only accepted but also encouraged

compositions from his students. He used these compositions to further enhance the literature being presented to high school students for performance at state contests. Moersch (2004) offered another account of Price's ensemble by Colgrass who gives a lengthy description of his involvement with the University of Illinois percussion ensemble. Colgrass also discussed how he began to compose works for the percussion ensemble as a result of working with Price.

Thomas Siwe, Professor Emeritus at the University of Illinois, was interviewed for additional primary source material. Siwe is influential to this study because he has a vast knowledge of the historical development of the percussion ensemble. His encyclopedic catalog, *Percussion Ensemble Literature*, provided detailed entries that include publication dates, publisher information, an instrumentation list, and the number of performers needed to perform each composition. In addition, information regarding performances found in the program section of the online version of *Percussion Ensemble Literature* was used to determine an estimate of the number of times a composition had been performed by a collegiate percussion ensemble.

Siwe was particularly important to this study because he was a direct link to Paul Price and the beginning of the collegiate percussion ensemble. Siwe was a student of Paul Price and Jack McKenzie at the University of Illinois before

teaching percussion there from 1969–1998. He provided first-hand knowledge of participating in a percussion ensemble Price conducted including explanations of Price’s performance practices, programming, and teaching methodology. Siwe was also in a unique position to know the exact university course numbers for the percussion ensemble and percussion methods course, and how those numbers changed from 1950–1998. This information helped clear up a mistake found in a letter written by Duane Branigan, Acting Director of the University of Illinois School of Music, in which Branigan uses the wrong nomenclature, calling the Percussion Ensemble course, “Percussion Methods.” This cover letter was attached to the documentation requesting the addition of the percussion ensemble to the course curriculum at the university.

Preservice and Inservice Percussion Education

One objective of this study was to better understand how experiences in the percussion ensemble influenced a student’s approach to teaching percussion once the student entered the teaching field. The percussion ensemble has become a standard part of percussion curriculums throughout universities in the United States and is often a requirement for percussionists who study music education. Despite this, there has been little research that examines if the percussion ensemble is a valuable experience for percussion majors, and if so, how that

experience differs from experiences derived from participating in a large ensemble. In addition, there is limited research that examines if participating in a collegiate percussion ensemble is beneficial to teachers in the field. The following research was reviewed to determine if the percussion ensemble has a distinct value as compared to larger ensembles and whether it promotes a specific form of percussion education not available to members participating in larger ensembles.

Austin, Isbell, and Russell (2010) surveyed 454 undergraduate music majors to examine five separate research topics concerning the socialization of music education majors as it relates to their employment goals. Information gained from answering their first research question can be applied to this study: “Who do music majors identify as their strongest musician and teacher role models, and which day-to-day activities do music majors consider most important?” (Austin, Isbell, & Russell, 2010, p. 69).

The results of their research found that nearly half (48%) of all music majors stated that their applied studio teacher was their most influential role model while only 8% credited their large ensemble director as their most influential role model. Community musicians and peers ranked higher than large ensemble conductors. Students ranked applied studio lessons and practicing for

those lessons as the most important day-to-day activity they encountered but deemed most activities important, including performing in ensembles (Austin, Isbell, & Russell, 2010). This provides evidence that the applied studio teacher is most likely the most important influence on the development of a young musician. Furthermore, as students ranked performance in ensembles as important, then an ensemble like the percussion ensemble, which is typically conducted by the applied teacher, could be the most influential performance experience for a student.

Goolsby (1994) presented the argument that in order to increase the performance level of a large high school or middle school ensemble, such as a wind ensemble, the students must perform in small ensembles. He suggests multiple benefits which occur from this process and concludes that students will show more performance progress through small group performance than if simply continuing to work out in the large ensemble. Most importantly, it suggests that percussionists benefit the most as they will receive specialized instruction not typically available during large group rehearsals (Goolsby, 1994).

The results presented by Austin, Isbell, and Russell (2010) and Goolsby (1994) confirm that while the developing musician needs many influences to succeed, their most important influence is often the studio teacher. If this is the

case, it could be reasoned that the more contact a student has with their applied teacher, the better the chance that the student will mature into a more skilled musician. If we assume that most collegiate percussion ensembles are coached by the applied instructor then participation in the collegiate percussion ensemble would facilitate more contact with the applied teacher and thus increase the musical aptitude of the student.

Hernly (2012) was concerned with the ways world music is taught in collegiate percussion programs. Respondents to surveys pointed out that authenticity is the most important factor when learning world music techniques. Hernly suggested that percussionists, who arguably perform more world music than other instrumentalists, need specialized instruction in world music techniques and the best place to teach these techniques is the percussion ensemble. Hernly drew a parallel to Austin, Isbell, and Russell (2010) and Goolsby (1994) in that if authentic world music instruction must occur then the most likely resource for that instruction is the applied percussion instructor again demonstrating that there must be value for a student who performs in a percussion ensemble.

Practical Performance Applications

Olson (1975) investigated what, if any, benefits resulted from students participating in chamber groups and if those benefits affected the musicianship of students who performed in larger ensembles. Olson determined that students who participated in chamber ensembles had increased abilities to recognize pitch, intervals, and meter. In addition, students who participated in chamber ensembles had a higher rate of performance achievement and a better attitude about performing music. Olson's study focused on high school ensembles. Part of the present study expanded Olson's research to determine if there are any added benefits for college musicians participating in chamber ensembles and how those experiences alter a students' ability to perform in a larger ensemble.

The purpose of Legette's (2013) study was to "examine perceptions of early-career music teachers regarding their preservice music education program, with respect to its success in developing competencies needed to be effective in school music classrooms," (p. 12). Legette surveyed 101 music teachers from the state of Georgia who worked in all levels of music education from elementary to high school classrooms and were a mixed sample of vocal, instrumental and general music teachers. The term, "early-career teachers," found in this study refers to any teacher who had been teaching for ten years or fewer. All teachers

surveyed for this study met these criteria.

Participants were asked to discuss their perceptions of how their preservice training influenced their career. Participants stated that there was a need for more hands-on training during the preservice process. Teachers reported that more instruction should focus on specific methodologies that are effective for specific teaching situations, that there should be an increase of instruction regarding classroom management, clearer links from methodologies to actual teaching practices, and more information about where to find suitable teaching materials. In addition, they reported that needs were being met during preservice instruction regarding lesson planning and outside classroom observations, but the participants were split as to the effectiveness of preservice instruction with regards to diversity in the classroom.

Participants were surveyed to determine which aspects of their early teaching career proved to be the most challenging. Responses included, working with large numbers of students, scheduling issues, dealing with paperwork, teaching with insufficient resources, and trying to meet the high demands of teaching. Additionally, participants reported that observing students perform, making learning fun for students, maintaining high standards, and teaching students new skills were some of the more rewarding aspects of their early career

experiences.

The third issue addressed in this study involved students' perceptions when transitioning from a preservice to an inservice music educator.

Respondents stated that the student teaching experience, help from colleagues, and support of the administrative staff helped students facilitate a productive transition from student to career teacher. In addition, they stated teacher orientation programs were the least effective with the transition.

The results of Legette's study showed that students need to be exposed to more hands-on teaching situations and that those situations need to make a connection between methodology and practicality. Legette suggested more practicum opportunities that involve interactions with local music educators, and that instruction needs to focus on practical classroom issues that face students transitioning from preservice to inservice teaching, such as how to deal with large numbers of students in a classroom.

Overall, Legette demonstrated a need for more experiences during preservice instruction to include practical applications. While Legette focused on students who are teaching, or preparing to teach, in larger classrooms with larger ensembles, it still provides relevance to the value of the percussion ensemble. Part of the research for this current study is to determine if the percussion

ensemble has value and one valuable attribute may be that it allows for a more hands-on experience for percussionists.

Self-esteem and Perceptions

Part of answering research questions one and three requires examining the importance of a quality perception of self-worth. A positive self-esteem is important to the development of a student musician and it affects their ability to become productive music educators (Conway, Eros, Pellegrino, and West, 2010). A collegiate percussion ensemble could be a valuable way to develop the self-esteem of student percussionists. The research discussed below addressed the importance of self-worth through different methods but all research concluded that a student's self-esteem directly affects their abilities to become effective educators.

Conway, Eros, Pellegrino, and West (2010) proposed that throughout institutions of higher education, students are losing interest in becoming music majors. Participants for this study included eight sophomore, eighteen junior, and eight senior music education majors. The authors describe them as a typical sample. The students attended a medium-sized Midwestern university.

Based on their findings, the researchers divided the participants into three groups due to their beliefs about their own identities. Group A believed

themselves to be different than performance majors. They believed their focus was to teach and interact with students while performance majors were focused on performing. Group A also claimed that they were subjected to an excessive amount of work as music education students that were not equal to that of other music majors. This excessive work caused Group A to choose between being basic human needs, like sleeping and eating, but also practicing. Students felt that they were pressured to live up to the high performance standards that caused them to sacrifice their music education studies.

Participants in Group B believed that because they were music educators, they were perceived as weaker performers and thus, had more to prove as musicians. Students suggested that the degree of this perception varied between studios. If an applied studio teacher thought music education was important, then there was no stigma about the performance capabilities of music education students. If the studio teacher felt music education majors were weaker than music performance majors, the students' self-esteem was reduced.

The researchers suggested, but did not fully research the premise, that studios that commonly produced music education majors, like brass and percussion, were typically accepting of music education students, while studios that produce fewer music education students, like strings and keyboard, found

music education majors to be lesser musicians.

Further research is needed to determine if this particular facet of collegiate musicians' development fosters prejudices that lead to specific musicians having an inherent self worth complex. Interviews conducted for the present study examined this theme.

Participants in Group C shifted identity as they progressed through their music education program. Most began their university experience to further develop skills as a musician but as they explored more music education courses, they became more interested in teaching. Participants stated that field work, like directed teaching and observations, aided their change of attitude.

Data collected from Group C demonstrated traits that could be applied to a study about the percussion ensemble. The data from Group C showed that students who were in similar situations, such as pursuing a music education degree, often build camaraderie. This camaraderie created a singular experience, which elevated the self-worth of the group and allowed them to accept the differences of their identity to that of other groups. The same experience could be translated to the development of self-esteem in smaller groups, such as percussionists or percussionists participating in a percussion ensemble, which provides further evidence of the value of performing in such an ensemble.

Ballantyne and Mills (2008) researched Australian public schools that have a large population of students who are ethnically and economically diverse while Australian teachers are predominantly Anglo-Australian. They wrote that there was a correlation between Australian schools and many schools found in western countries. The effect of this phenomenon created teachers who are more culturally similar while their students continued to increase in diversity. The researchers interviewed six Australian music educators shortly after completing the directed teaching component of their degree, and again six months after they had started their first job. The purpose of the interviews was to discover in what ways teacher education programs dealt with ethnic diversity in the classroom and if teachers used the knowledge gained in their teacher education programs to create a variety of lessons that promoted a socially just classroom.

Although the results of their research are beyond the scope of this study, Ballantyne and Mills provided examples of how percussion and percussionists are often perceived as lower class musicians by classroom teachers. For example, the researchers asked teachers how they vary their lesson plans to accommodate students of various aptitudes. Three of the six teachers interviewed by Ballantyne and Mills provided similar ideas for a modified lesson. The following quotes are examples provided by two of the interviewees:

I wrote an arrangement for 'Oh When the Saints', but for all different instruments, and so some of the instrument parts are quite simple, like... the triangle and the bass drum... whereas some of the other instruments are a little bit harder.

They don't all have to be on the one sort of instrument. It can be a more simplified instrument for some of the lower ability kids so they can still be involved and take part... [For example] you get the upper level kids to play a melody, you can get the lower level kids just to play the bass part, just to keep the beat, and it keeps them involved and they feel like they're accomplishing something as well. (Ballantyne & Mills, 2008, p. 82).

These examples are derived from a small sample of young teachers, but it demonstrates an inherent belief that percussion performance is often perceived as easier to attempt than other instruments. Statements from the Ballantyne and Mills study support the notion that more research is needed to validate how important performing in a percussion ensemble can be, not only to the development a student's musicianship and self-worth but also as a vehicle to demonstrate a high level of performance to change stereotypical views of percussion. In addition, further research needs to be conducted to determine how much self-esteem is gained by performing in a percussion ensemble versus what a student might receive performing in larger ensembles.

The literature reviewed for this study demonstrates a need for further research about the development of the collegiate percussion ensemble and how performing in a percussion ensemble affects the musical development of music

educators. Austin, Isbell, and Russell (2010), Goolsby (1994), and Hernly (2012), provided evidence that specialized instruction, like the type available in a percussion ensemble, was beneficial and desired by students. Olson (1975), and Legette (2013) demonstrated that performance experiences in chamber music situations are beneficial to students and that the hands-on training available in chamber ensembles can greatly improve the competencies of inservice music educators. The present study examined the intersection of experiences in a particular type of chamber ensemble—the collegiate percussion ensemble—and the participants' development as music teachers, to determine if such experiences had a marked influence on their teaching practice.

CHAPTER THREE

Methodology

The primary data generation method used in this study was interviews. Three groups of participants were interviewed—college professors, inservice music educators and preservice music educators—to better understand the context in which past events occurred, the value of participation in the collegiate percussion ensembles, and how participation in the collegiate percussion ensemble influenced percussion education once participants entered the field. In addition, interviews were used to identify points of further research. Some historical techniques were used to find relevant material for the literature review. This included the use of archival research and documentation analysis including composition manuscripts, recordings, and related historical documents.

Research Questions

The research questions that guided this study were:

1. What distinct value, if any, does participation in the collegiate percussion ensemble have as compared to larger ensembles?
2. What specific form of percussion education not available to members participating in larger ensembles occurs from participation in a collegiate percussion ensemble?

3. How does involvement in the collegiate percussion ensemble influence approaches to teaching percussion once a participant enters the teaching field?

Techniques to Address the Research Questions

The primary source of data generation for this study was interviews. Interviews and surveys were used, in accordance with Lincoln and Guba (1985) to report the context and experiences of preservice and inservice percussionists. Unstructured interviews were utilized because of the expertise or unique characteristics of the respondents (see Appendix A for interview protocol). A naturalistic inquiry method was selected for this study above others because it allows data to emerge and evolve in the moment of discovery, without the constraint of specific guidelines for interview protocol. In addition, this method allowed for a rapport between the researcher and the respondents, which developed more quality responses based on the commonalities between researcher and respondent, who are both percussionists (Lincoln & Guba, 1985).

Participants

Three different groups of participants were used as interviewees. The first included university professors with experience as performers, educators or administrators in a collegiate environment in which a percussion ensemble was a

performance outlet. Their expertise as percussionists and pedagogues provided a clearer understanding of the historical development of the collegiate percussion ensemble. Their responses allowed for a unique perspective of how participation in a collegiate percussion ensemble could be beneficial to a student and how, from an educators standpoint, performing in such a chamber ensemble differs from other larger ensembles.

The second group included preservice percussion majors who were enrolled in a music education program at one of the collegiate institutions at the time of data collection. Their responses allowed for a unique perspective of how participation in a collegiate percussion ensemble influenced their approach to percussion pedagogy while being a student. The participants also explained how the collegiate percussion ensemble was influential to their career as a student and how they believed it would influence their work beyond the university. In addition, their responses helped explain the differences and influences performing in a percussion ensemble had versus those of larger ensembles.

The third group included inservice music educators who were teaching at the time of data collection. These participants were able to provide information specifically regarding how performing in a collegiate percussion ensemble was valuable to them as teachers and if they believed the knowledge they gained

while performing in the ensemble was valuable enough to warrant starting an ensemble at their school. In addition, their perspective provided a comparison to the responses provided by the preservice participants, which demonstrated how pedagogical perceptions change from preservice to inservice teaching.

University Professor Interviews

Five collegiate percussion ensemble directors were interviewed for their perspective on the educational value of the collegiate percussion ensemble. Participants were selected by the researcher because they meet at least three of the following four criteria: (a) the participants had experience directing a percussion ensemble at the university level for ten or more years; (b) they had performed extensively as professional percussionists; (c) they had published articles about directing a percussion ensemble at the university level in peer reviewed journals (d) they had a business relationship with a music publishing house which publishes percussion ensemble music, or a record label which distributes recordings of percussion ensemble literature.

All interviews were conducted over the phone and were recorded with a digital recorder. Interviews ranged from forty-five minutes to one hour. Interviews were transcribed following the interview. Audio files were transferred from MP3 to a compact disc format and stored with transcriptions in

a secure locked filing cabinet located inside the researcher's home office. Files were only accessible by the researcher. These steps were taken to protect the authenticity of data though no promises of anonymity or confidentiality were made. In accordance with Lincoln and Guba's (1985) suggested techniques for analysis, information gathered during the interview process was analyzed using an open-ended or constant comparative method. As themes emerged during interviews, these themes were explored and reported.

The interview responses are divided into the following four themes:

1. Defining the importance of the percussion ensemble within the collegiate curriculum and how that participation is unique to the overall musical development of a student
2. Repertoire selection and its effects on the collegiate percussion ensemble curriculum
3. Participation in the percussion ensemble and its effects on student self-esteem
4. Predications regarding the future development of the percussion ensemble

The themes above were developed by the researcher to guide discussions about the value of the collegiate percussion ensemble. These themes further developed during the interview process as professors discussed how their philosophical and

pedagogical ideas regarding the percussion ensemble affected the development of their percussion curriculum and their students.

Biographies of the University Professors

Roger Braun is Professor of Percussion at Ohio University. His prior teaching appointments include the University of Michigan-Flint, Albion College, Interlochen Arts Camp, and the University of Wisconsin-Stevens Point, where he served as Associate Professor of Jazz Studies and Percussion. Braun earned his Bachelor of Music degree in performance with highest honors from the University of Michigan and his Master of Music degree from the Eastman School of Music where his principal teachers were Michael Udow, John Beck, and Salvatore Rabbio. He has performed extensively throughout the United States and in Europe and Asia, including collaborations with many notable musicians such as marimba virtuoso Keiko Abe, jazz musicians Lyle Mays and Bob Mintzer, and Ghanaian masters Bernard Woma and Sulley Imoro.

Ricky Burkhead is the director of percussion studies at the University of Mississippi, where he has been on the faculty since 1994. Prior to his appointment at Ole Miss he was on the music faculty at Mississippi Valley State University. He holds the B.M.E. degree in instrumental music from Mississippi Valley State University and the M.M. in percussion performance from Eastern

Illinois University. His teaching responsibilities include applied percussion, percussion ensemble, and steel drum/salsa band. He has performed with the Memphis, Tupelo, Corinth and Delta Symphonies and is active as a performer, clinician, and adjudicator in the southeastern United States. As President of the Mississippi Chapter of the Percussive Arts Society, he hosted several Mississippi Day of Percussion events. He maintains a private teaching studio, operates a recording studio and is an active freelance percussionist.

James Campbell has received worldwide recognition as a performer, pedagogue and author, and is a respected figure in the development of the contemporary percussion ensemble. He has toured extensively throughout The Americas, Europe, and Asia. Currently Provost's Distinguished Service Professor of Music and Director of Percussion Studies at the University of Kentucky in Lexington, he also holds the positions of Principal Percussionist with the Lexington Philharmonic, drummer with the Kentucky Jazz Repertory Orchestra, and Past-President of the Percussive Arts Society.

Well known for his long past association with the internationally renowned Cavaliers Drum and Bugle Corps, Campbell has served as their principal instructor, arranger, and Program Coordinator and was inducted into the Drum Corps International Hall of Fame. He served as Percussion Director for

the McDonald's All-American High School Band and was inducted into the Bands of America Hall of Fame, which recognizes individuals who have greatly impacted the nation's band activity and music education. Among his award-winning works for percussion, Campbell has published with Meredith Music, C.L. Barnhouse Co., C. Alan Publications, Innovative Percussion, Row-Loff Productions, Bachovich Music Publications, and Alfred Publications with whom he served as the Percussion Team Author for the Expressions Music Curriculum.

Anthony Di Sanza has performed, presented master classes, and held residencies in North America, Europe and Asia. He has appeared as a visiting artist at over forty-five colleges, universities and conservatories, and has performed as soloist and chamber musician in some of the world's most important concert halls. Di Sanza earned the Bachelor of Music Education degree from Youngstown State University and graduate degrees in percussion performance from the University of Michigan. He is currently Professor of Percussion at the University of Wisconsin–Madison

Joseph Gramley is associate professor of music and director of percussion studies at the University of Michigan. He is also director of the University's famed Percussion Ensemble. He completed his undergraduate degree at the University of Michigan and his graduate degree from the Julliard School of

Music. Gramley has toured extensively with Yo-Yo Ma and the SilkRoad Ensemble. He has performed with the Metropolitan Opera, Chicago Symphony Orchestra, Martha Graham Dance Company, Merce Cunningham Dance Company, New York City Ballet, Glen Velez, Keiko Abe, Aretha Franklin, Elton John, and numerous others. Gramley is principal timpanist and percussionist with The Knights chamber orchestra. He has toured the U.S. and Europe and recorded a number of albums on SonyClassical with the orchestra.

Preservice and Inservice Teacher Interviews

Sampling Method

The researcher utilized a purposive sample to determine the preservice and inservice music education participants for this study. The methodology for this purposive sample² followed the guidelines addressed by Lincoln and Guba (1985).

The Percussive Arts Society was contacted for a complete list of chapter presidents from each state and each president was asked via email to identify three schools from a list provided by the researcher that they felt represented percussion education in their state. The schools selected for the list were placed

²A purposive sample consists of subjects who are selected based upon specific characteristics that the researcher believes will make them superior sources of information. Lawrence T. Orcher, *Conducting research: Social and behavioral science methods*, (Glendale, CA: Pycszak Publishing, 2005), 48.

into three categories based on the following qualifications as administered by The Carnegie Foundation for the Advancement of Teaching (2009): (a) RU/VH, research university or college with very high research activity; (b) RU/H, research university or college with high research activity; (c) Master's college or university with small programs. This process of maximum variation³ was used to quickly narrow the choice of universities available as participants and to likely provide an institution of a large, medium, and small size for participation. Once the schools were identified, each school's website was reviewed to determine which had a percussion ensemble and required participation for undergraduate percussion music education majors.

A second purposive sample (Lincoln & Guba 1985) of nine institutions was developed as a result of the above sample, which included three institutions in each Carnegie classification category. Institutions with the largest number of students participating in percussion ensemble and the largest number of music majors were selected as participants. The criteria were selected to yield the most information rich pool of participants available (Creswell, 2009). Interviewees were selected by contacting the professor of percussion at each institution via

³ Using maximum variation allows the researcher to understand a phenomenon as seen by people of different demographic groups. The selection of a smaller group of participants increases the chance of a diverse sample. Cohen, D. & Crabtree, B., *Qualitative research guidelines project*, July 2006, <http://www.qualres.org/HomeMaxi-3803.html>.

electronic mail. The professor was asked to select two students, one inservice and one preservice, who would be willing participate in this study. The resulting sample led to the individual interviews discussed below.

The selected participants were contacted by email and asked a series of open-ended questions (see Appendix A). The open-ended process allowed for varying responses from participants. Participants were contacted a second time if needed to clarify or expound their responses. Preservice music educators were selected as part of the sample for this study to provide an understanding of how participation in a collegiate percussion ensemble effected their development as music educators and what perceptions they held about instituting a percussion ensemble in their future classroom curriculums. Inservice music educators were sampled to better understand if participation in a collegiate percussion ensemble was a valuable experience and provide examples of how it helped their development as teachers working in the field.

Data Generation

Data were examined along with other related materials to determine if the oral data collected were valid. The trustworthiness of the data was determined using the process of external validity as described by Lincoln and Guba, 1985. External validity was used because it was believed that all participants had

several general traits that defined their population despite other specific demographical data such as time, setting, and persons (Lincoln & Guba 1985, p. 291). The data were generated using the following procedures: (a) Individuals were invited to participate in the study; (b) researcher's preparation for the interview; (c) pre-interview visit; (d) the recorded interview; (e) preparation of a verbatim transcript of the interview; (f) submission of the transcript to the interviewee for additions and corrections, along with a legal draft agreement; (g) conclusion of the legal agreement; (h) preparation of final copy of the interview transcript (Phelps, Sadoff, Warburton, & Ferrara, 2005).

Historical and Archival Techniques

Historical procedures were used as a secondary form of data generation geared mostly toward contextual understanding for the literature review. This included the use of archival research, documentation survey and personal interviews, including composition manuscripts, historical documents, and personal interviews. These sources were used to better understand the context in which past events occurred (Rampolla, 2007).

Archival Research

The researcher located and identified two specific archives containing relevant materials to the subject of this study. The first was the Paul Price

Collection at the Music Library at the University of Illinois at Urbana-Champaign. The second was the Free Library of Philadelphia, which houses unique manuscripts and archival material relating to the percussion ensemble. Contact before the initial visit allowed the researcher to receive advice regarding artifacts found in the archive and provided an opportunity to build a rapport with the archivists.

CHAPTER FOUR

Results

Part I

Part I of this chapter reports the context and experiences of preservice and inservice percussionists who are music education majors. This report answers the following research question posed at the beginning of this study using interviews and surveys:

4. How does involvement in the collegiate percussion ensemble influence approaches to teaching percussion once a participant enters the teaching field?

Results of Preservice Interview

A set of open-ended questions (see Appendix A) was presented to nine participants who were selected using the criteria outlined in Chapter Three. Each participant was a percussion student studying in the field of music education, and was enrolled in their university's percussion ensemble. Eight of the nine participants selected responded to the questionnaire. The ninth participant was contacted several times through various means of communication and did not respond.

Prior Music Experiences

Responses to the first item of inquiry showed that all participants surveyed participated in their high school and middle school band programs prior to enrolling as music education majors in their respective universities. Students who attended large and medium size universities had some kind of percussion ensemble experience prior to performing in their college percussion ensemble. Students who attended smaller universities had no prior experience performing in a percussion ensemble.

In most cases, this experience occurred in an extracurricular ensemble at the high school level, but participants responded that their connection to performing in a percussion ensemble was a direct result of working toward a performance at their state's annual solo and ensemble contest. Three participants mentioned examples of the repertoire performed by their ensembles. Chavez's *Tocatta for Percussion* was mentioned once, while much of the other repertoire noted were arrangements of popular musical selections or compositions appropriate for middle school or high school performance.

A common thread found in the responses regarding performance experience prior to attending college was participation in marching band. All of the respondents participated in a drum line; three of them had performed in a

winter indoor drum line and/or a competing drum line outside of their high school, such as a competitive DCI (Drum Corps International) drum line or indoor drum line.

All participants responded that performing in a collegiate percussion ensemble was their primary source of musical knowledge and exploration. For example, participant E responded, "There's no other genre of music that is as intensive for a percussionist as performing in a percussion ensemble."

Participants mentioned repertoire as the most important influence to their musical growth. They also stated that not only does the standard percussion ensemble literature allow them to better understand the history and development of percussion in general but also it introduces them to techniques and musical situations not available in any other performance setting. Participant D stated:

I learn something new every semester. While I believe band is great and I'm learning repertoire I'll most likely be working with in my classes in the future, I feel percussion ensemble allows me to develop far more as a percussionist.

Percussion ensemble repertoire was also cited as being the most challenging of all repertoires the participants had performed in college.

Participants also suggested that performing in a percussion ensemble

allowed them the opportunity to hear music in a different way, which directly influenced their ability to perform in other musical situations. Participant E explained, “[I have had to] confront my own prejudices and conceptions about ‘what is music’ and this [experience] has pushed me out of my comfort zone and really expanded my musical palate.” Several participants stated that the musical proficiency required to participate in a percussion ensemble, especially rhythmic accuracy, was at such a high level that their ability to perform surpassed other musicians in their other ensembles who had not received a similar experience.

Participant D stated:

I had to focus my listening skills in percussion ensemble more than other groups because a lot of the time, we played music that had no conductor. I’m picking up on things that other do and relating them to what’s going on in the score. I wouldn’t necessarily do this in concert band.

While most participants had not composed or arranged for their respective ensembles, they believed the option was available. Two respondents had composed for their ensembles and were allowed to perform these works at a percussion ensemble concert. As for conducting, all of the participants believed that student conducting was an option available to them; however, they explained that because the ensemble often requires no conductor it is more likely that a student leader will be chosen to rehearse a small group of students, while

conducting—when necessary—is left to the ensemble director.

Collegiate Percussion Ensemble Experience

Participants cited that the percussion ensemble was the only opportunity they had to develop techniques specific to their instrument and it was the only opportunity to perform works at such a challenging level. Participant G stated, “I learned how to subdivide rhythms while performing in percussion ensemble and this is a direct skill I can pass on to my entire band in the future.” They stated that the introduction to different genres of music, instruments and techniques helped define them as percussionists. Participant A stated, “I learned to take a leadership role from performing in the percussion ensemble,” and Participant E stated, “I think the percussion ensemble is vital to the education of the developing percussionist.”

All of the participants stated that they would implement a percussion ensemble when they begin teaching. Some stated that, although they would like to find a way to schedule their ensemble during regular schools hours, they believed this ideal would not be an option. These respondents stressed that a middle or high school percussion ensemble was important enough to their philosophy of teaching that they imagine having to make other arrangements outside of school hours to allow their students the opportunity to participate in a

percussion ensemble. Participant D stated, "I planned on having a band and not much else. Now, I want to be sure to have a percussion ensemble in my program and I'd love it if I could get other instrumentalists to join so they could reap the benefits as well."

Opinions on repertoire for their collegiate percussion ensembles varied. While most of the participants found their repertoire challenging and interesting to perform, there was a clear split between participants who enjoyed performing more "audience friendly" works or repertoire from the standard literature, versus more sonic exploration or "noise" oriented compositions, like those of Lou Harrison and John Cage. It is easy to determine that there are many variants of musical exploration found in percussion ensemble compositions, but the categories listed above describe the basic breakdown of percussion literature as viewed by the participants. Despite this difference, participants replied that whether or not they enjoyed performing a composition, most of the works they had performed allowed them the opportunity to expand their musical knowledge and confront prejudices they held regarding definitions of music.

When asked if repertoire was discussed between the percussion ensemble conductor and the participants, many responded that a composition would only be discussed if it fell outside the realm of their normal performance parameters.

For example, Participant H stated that, “there was a historical, philosophical and technical discussion” required before beginning rehearsals for a performance of Henry Cowell’s composition *Pulse*, which uses uncommon instrumentation such as temple bowls, rice bowls, and graduated lengths of pipe. This conversation was required, said Participant H, “because it was unlike any piece of music we had performed thus far.”

Results of Inservice Interviews

The data collected and analyzed for this section of the study followed the same criteria above, except the participants who were interviewed were percussionists who were teaching at public high schools. All participants selected responded to the interview using the criteria outlined in Chapter Three.

Value of Collegiate Percussion Ensemble Performance Experience

All but one of the participants reported performing in a percussion ensemble while attending college. Several participants stated that their involvement in percussion ensemble went beyond the scope of the typical percussion ensemble experience and included a jazz percussion ensemble, African drum ensemble, steel drum ensemble, percussion trios, and other miscellaneous variations on the percussion ensemble format.

While experiences performing in a collegiate percussion ensemble varied

between participants, all believed performing in a percussion ensemble was a worthy experience. Participant W stated, "Percussion ensemble was a great experience because I got to play eclectic genres of music at a high difficulty level." The most important aspects of performing in the collegiate percussion ensemble included much of the same information provided by preservice educators, including introductions to unorthodox music, more difficult technical literature, the use of techniques beyond those employed for typical compositions, and an introduction to uncommon instrumentation.

Inservice educators also reported that performing in a collegiate percussion ensemble allowed them the opportunity to have a one-on-one type relationship with a conductor who was more familiar with the role of a percussionist. Participant Y stated, "It was exciting to be able to ask questions about a specific section of music and feel like you received a quality response from someone who had been in your shoes." This opportunity promoted awareness of musical concepts and percussion performance practices beyond the typical wind ensemble or symphony orchestra experience. Participant W said, "I felt like percussion ensemble was the place where I gained a reputation for being an expert on my instrument" and Participant T remarked that performing in a percussion ensemble, "was a unique experience which helped me with my

technique and more importantly, taught me how to balance the sound of an ensemble.”

Several participants commented that performing with the collegiate percussion ensemble was an important self-esteem builder. For many, performing in a percussion ensemble was a way for them to feel musically comparable to non-percussionists. It also became a source of pride for several participants as they described the level of music being performed beyond those found in other performing ensembles. Participant R stated the following:

My first memory of playing in college is of me thinking, “Why in the world am I playing with the best musicians in my school?” I felt that I did not belong in the group that I was performing with and I felt that I was underprepared for what I was doing. It was not until several semesters later that I realized how much I had learned and how much my attitude as a musician had changed.

Participant W stated:

Getting to play and practice with my peers made me feel like we were the X-Men⁴ of percussion. Each of us had our own special powers. I felt that the professors in the music building noticed this and respected us a little more than other student musicians.

⁴ The X-Men are superheroes created by Stan Lee and Jack Kirby for Marvel Comics. As mutants, the X-Men each have specific powers, which are honed in a school-like institution run by Professor X. Their individual powers are combined to help keep peace between mutants and the human race (Marvel.com).

The Value of Instituting Percussion Ensemble

Participants who were able to institute a percussion ensemble as part of their curriculum stated that having a percussion ensemble was valuable to the development of their percussion students. They reported that students in their percussion ensembles developed increased competencies in rhythm, scales, and rudiments while also gaining greater proficiency with their technical endeavors, especially two and four mallet keyboard techniques. Also reported was the increased development of students' musical nuance regarding phrasing and use of dynamics. Participant S stated:

No student has ever suffered from extra performing opportunities or more specific instruction. Being able to program music selected for the technical abilities of my students lets me address their specific musical needs. The percussion ensemble helps students develop four-mallet marimba technique, that they would not use in concert band, and teaches them the practice habits that percussion demands. I can address the drum set, which is rarely utilized in a concert band, and teach concepts like phrasing and dynamics without the interference of wind instruments. I cannot imagine instructing a percussion program without the ability to isolate the percussionists from the band occasionally.

Participants stated that selecting appropriate repertoire for the ensemble was crucial to its pedagogical effectiveness. When selecting literature for students, the most important criteria cited by the participants was that the music must be educational. Participant S stated, "I select repertoire based on the

technique of my students and their ability to reinforce musical concepts that need further development." Participant R stressed that, "I want to pick music that is educational and not what my students are accustomed to hearing in their everyday band class." Participants stressed that the music should include various stylistic forms, including music that is beyond the realm of the Western cannon, and should also include opportunities to encourage students to develop techniques beyond their current level. Participants also included student appeal as a factor for choosing repertoire, citing that if the students enjoyed the music they are performing they were more likely to practice and present high quality performances. Participant S stated, "student and audience appeal" was a criteria for selecting repertoire and Participant T concurred, citing "student enjoyment," as a factor. Participant W stated, "I would arrange pop tunes from the radio that the students were listening to and found that my students could easily get into those arrangements and would practice them more often." Practical concerns also determined how participants programmed concerts. Due to the smaller size of a percussion ensemble, many participants stressed that the number of students enrolled in the ensemble greatly affected which compositions they chose to program. Also the cost of compositions, availability and cost of instruments in addition to rehearsal space, all were factors for choosing percussion ensemble

repertoire. Participant R stated, "It is my experience that the more challenging the music, the more that composition costs. I had to look for music that was challenging but still affordable."

Respondents saw a greater development of students' abilities to make musical choices with timbre distinction and instrument selection after they had participated in the percussion ensemble. Students were much more sensitive to the quality of sound produced by each instrument, which stick or mallet to use to create specific timbres, and were able to provide a logical, musical reason for selecting each specific instrument. Participant X stated:

Several pieces call for instruments not naturally found in a band room, like an udu drum, flower pot, or a rice bowl. You have to train your students to properly select these items and teach them that they are instruments and not just something to hit.

In addition, students were able to understand to some degree how these choices related to the literature being performed and why as a percussionist it is important to make these musical judgments. Participant S stated, "Smaller ensembles help students develop musical independence and responsibility which only enhances what they do in larger ensembles."

All of the participants, whether they were able to execute a percussion ensemble or not, believed that the percussion ensemble was an important and

valuable means of percussion instruction. They all reported that students found participation in the percussion ensemble to be a valuable experience and that they were excited to be part of the ensemble. One participant echoed the sentiments of others by stating that students who were unwilling to participate in regular band activities, found performing in the percussion ensemble exciting, and that experience fostered a desire to participate in all musical endeavors offered at the school.

Part II

Part II of this chapter reports the context and experiences of five collegiate percussion ensemble directors. They were interviewed for their perspective on the educational value of the collegiate percussion ensemble. The collected responses answer the following research questions posed at the beginning of this study:

1. What distinct value, if any, does participation in the collegiate percussion ensemble have as compared to larger ensembles?
2. What specific form of percussion education not available to members participating in larger ensembles occurs from participation in a collegiate percussion ensemble?

Participants were selected using criteria outlined in Chapter Three. The interview responses are divided into the following four themes:

1. Defining the importance of the percussion ensemble within the collegiate curriculum and how that participation is unique to the overall musical development of a student
2. Repertoire selection and its effects on the collegiate percussion ensemble curriculum
3. Participation in the percussion ensemble and its effects on student self-esteem
4. Predications regarding the future development of the percussion ensemble

The themes above were developed by the researcher to guide discussions about the value of the collegiate percussion ensemble. These themes further developed during the interview process as professors discussed how their philosophical and pedagogical ideas regarding the percussion ensemble affected the development of their percussion curriculum and their students.

Importance of the Percussion Ensemble within the Collegiate Curriculum

This section of the study defines the importance of students' participation in a collegiate percussion ensemble and how that participation is unique to the overall musical development of a student. Participants were asked four related questions:

1. What is it about a percussion ensemble that is different from other kinds of ensembles and what facets does a percussion ensemble offer that may enhance one's musicianship?
2. What role does the percussion ensemble play in the overall curriculum for a music education major that plays percussion?
3. In what ways are typical percussion ensemble rehearsals different or similar to that of other ensembles?
4. Why is the percussion ensemble experience important to students, the university, and the profession?

Responses are categorized under three subthemes: *Pedagogy, Performance and Logistical Concerns, and Musicianship.*

Pedagogy

The participants reported that the percussion ensemble is more than just a performance group but that it is a course with the same significance to a students' development as any other found in the curriculum. Gramley stated, "We need to remember that this is a course. I gear my teaching towards the goals of getting the students what they need for their degree program ... It's about the students and what they need." The consensus of the interviewees concluded that often the goal of larger ensembles, like wind ensemble or orchestra, seem to be focused on a final performance. Interviewees stressed that performance was not the most important goal for percussion ensemble.

The result of participation in a percussion ensemble is that the student learns in an environment where percussionists are able to, as DiSanza stated, “put a microscope to all of the things [the percussionists] are studying elsewhere [lessons and other ensembles].” There is a more “lab-like” approach to the percussion ensemble than larger ensembles. The percussion ensemble is a place where students can learn to be better musicians. Additionally, the comprehensive musical experience of the percussion ensemble facilitates development in larger ensembles. Braun stated the following:

I think the way we perform as percussionists in these other ensembles, like the orchestra, could be less effective or less musically educated if we do not spend time performing in a chamber group like the percussion ensemble. Percussion ensemble gives us the ability to really understand all of the components of the music and it takes students’ musicianship and bumps it up to the next level.

Participants stated the “lab-like” environment helped students achieve success in their other courses, especially in theory and composition. There is a long tradition of percussion ensemble literature composed by students. The percussion ensemble has historically been an ensemble that welcomed new music and much of its standard literature comes from student compositions. Students who participate in percussion ensemble are more likely to compose for the ensemble and thus increase their understanding of instrumentation,

orchestration, theory, and music history. Braun stated, "I have a lot of composers who are also writing for percussion in my ensemble. Last fall, I programmed a concert solely of student works which was really amazing." The experimentation of student compositions, along with the knowledge gathered from performing scores, facilitates students' abilities to conquer common professional situations outside the university.

Performance and Logistical Concerns

The most obvious and yet important difference between a percussion ensemble rehearsal and a wind ensemble or orchestra rehearsal is that percussionists are responsible for all aspects of the music in a percussion ensemble. In the wind ensemble or orchestra settings it is more common for percussionists to serve in accompanying roles. Campbell described this difference:

[the percussionists] are now not just color instruments but they have the lead role, the harmonic role and the melodic lines [in a percussion ensemble]. They have the important lines that are often different from other literature, where you would describe percussion as a supportive role or a coloristic role.

Percussionists have the opportunity to be engaged in several rehearsal situations in the percussion ensemble that are not available to them in other ensembles. Many percussion ensembles are coached rather than conducted,

meaning that a professor is in the room working with the group during rehearsal but does not actually conduct the ensemble during the performance. This type of performance and rehearsal situation allows percussionists to be, as Gramley stated, “in support of your colleagues and the score...rather than being in support of the conductor.” The percussionist is also in charge of every aspect of the music in an un-conducted rehearsal. DiSanza stated, “There’s no one leader and there’s no one person controlling the tempo, shaping, pacing...”

The rehearsal or performance space is a primary concern for most percussion ensemble conductors. The physical constrictions of a space, scheduling, and logistical concerns play a major role in how a percussion ensemble conductor selects repertoire, executes rehearsals, and programs concerts. One logistical concern involves moving equipment to the rehearsal or performance venue. Most institutions share rehearsal and performance spaces. For students participating in the percussion ensemble, this means arriving early to transport instruments to the venue and staying late to move instruments back to storage. Often such moves involve loading trucks, moving instruments upstairs and squeezing instruments like timpani through doors that are too small.

The aforementioned logistical concerns have a pedagogical effect on

students who participate in a percussion ensemble. Learning to transport equipment prepares students for the real world situations of being a professional musician. Students learn the importance of arriving early for a performance and the responsibility of having all of their materials set up and available for the performance. The physical act of moving equipment also provides students with a fraternal experience that enhances cohesion in the ensemble.

Musicianship

The interviewees agreed that the percussion ensemble was the best place for percussionists to learn musicianship. In the percussion ensemble, many students encounter musical situations not common in larger ensembles. For example, students must learn to play without a conductor and for many percussionists, it is the first time they are solely responsible for the melodic content of a composition. Campbell stated:

Students learn that percussion is more than just rudiments and scales. They learn that there were cultural ties to instruments and techniques that connect instruments to their functions. Before college and before percussion ensemble, many students believe that percussion performance is about precision and not sound production. Marching bands and drum corps teach that to some degree. They don't think about the discovery of sound production, the sweet spots on instruments, and how mallet choice affects different things. The percussion ensemble is a good environment to correct these issues and for students to learn to be musicians.

Percussionists are expected to be well versed in many percussion

instruments. Percussionists often receive parts in a larger ensemble that demand expertise on an instrument not commonly used in a band or orchestra. It is also not uncommon to receive a part in a larger ensemble which requires the percussionist to make music with something that is not technically regarded as an instrument, such as a piece of metal pipe, a glass bowl, an aluminum pie pan or conch shell. Campbell noted the following:

Percussionists have to be familiar with the performance practice of all periods of music, antiquity to the present, even styles before they utilized percussion... You start to add up all the instruments and to make a percussionist literate and you realize students don't have time to learn all of those instruments unless we create more opportunity for [their development].

There are so many instruments for percussionists to learn that the percussion ensemble is the only place where students are able to play, see and hear those instruments put to practice. The percussion ensemble is where students learn to make musical decisions. Campbell explained:

You're often in a rehearsal and with a situation like, "How do I scrape on a gong?" Here are the five ways I know. Does anyone else know another? You are constantly exploring more and discovering more. You're not creating something that's happened a million times. You're making more choices than you might make in a wind ensemble. "It says to use wood block here. Which one do I use?" Which of those ten Grover woodblocks over there is the right sound for this piece? You have more focus musically

The "lab" situation created in percussion ensemble allows students the

opportunity to experiment, which teaches the student to make better choices when faced with the same problems in larger ensembles. It is where a student can experiment and learn from other musicians who may have performed a similar task in the past.

Gramley stated, “[The percussion ensemble] is a great course...to learn how to read a score.” Percussion ensemble literature often instructs the performer to play from the score rather than an individual part. Percussion ensemble rehearsals are geared toward the score and it is not uncommon for students to know what other performers in the ensemble are playing at any given time. Participants in percussion ensembles learn to be attentive to other aspects of the score beyond their assigned part and are able to make better and more informed musical decisions.

The percussion ensemble is the most valuable musical situation for percussionists. DiSanza stated the following:

A lot of us are not going to go on in our careers and play regularly in a percussion ensemble. But the process [of rehearsing] and [performing] in the ensemble prepares us for many experiences, whether they be mixed chamber experiences, [or] commanding instruments that can then be applied in large ensembles. And also of course, [it prepares us] for teaching—whether or not we’re teaching percussion students or in music education. I think all the confidence we build and the musicianship we build playing in percussion ensembles are important reasons to play in [them].

Repertoire Selection

The first section addressing theme two focuses on specific criteria the interviewees use to select repertoire for their ensembles. Responses are categorized under three subthemes: *Basic Criteria*, *Balanced Programming* and *Non-Western Instrumentation*. The second section focuses on *Pedagogy over Performance*.

Basic Criteria

Each professor responded with a variety of criteria regarding the selection of repertoire for their specific percussion ensemble. Basic similarities appeared throughout the responses. One commonality was repertoire based on the number of students enrolled in the percussion ensemble course. Braun responded:

When I program for a percussion ensemble, it's very dependent on the number of players. I knew I needed a septet, so I programmed [Daniel] Levitan's Septet... I looked through every possible septet that I could find and...picked the very best one.

The performance venue, available instrumentation, and the number of performers in the ensemble are used as criteria for repertoire selection. Gramley stated, "All the music is selected...for the venue." Campbell stated the following:

Generally, as you know, percussion ensemble does not have a consistent instrumentation. For example, we're doing a piece that Anders Åstrand wrote that has fourteen players in it and a piece that Glenn Kotche wrote that has six players in it. This causes issues when trying to schedule a rehearsal. In a band all you have to do is turn the page because it's typically the same instrumentation, except for percussion. With an

ensemble of percussion, you can usually only rehearse one piece a day or one piece at a rehearsal slot. Most places are like us in that we share rehearsal space. It takes ten minutes to set up and ten minutes to tear down. You could try to do two pieces but you don't get any time at all. Your colleagues don't often understand that.

The importance of understanding the personnel of the ensemble was a second commonality found within the responses. All of the respondents stated the importance of selecting repertoire that was appropriate for the skill level of their students. Burkhead said, "I select repertoire based on the reading and skill level of the players." Gramley stated, "I use input from the student's level or where they are playing-wise, and I will group them accordingly." While understanding a student's skill level seems simplistic, most respondents expounded further to explain that a student's ability to perform is only part of the selection process. DiSanza stated the following:

I like to make sure that the student is getting a chance to perform music that is in their back pockets instrumentally...[for] a group of students who are really strong keyboard players, I make sure to give them something that allows them to play in their comfort zone...but then pushes them...I'm also looking for pieces for students that lessens their comfort zone.

Balanced Programming

Most interviewees discussed the importance of presenting a balanced program to further the development of the students involved. Respondents

frequently mention two types of programs, themed concert and historical material. Gramley stated, "I love thematic programming, and for the audience to have a scope or a journey for the concert." Braun stated, "In recent years, I've done an all Steve Reich program or an all Cage program. I try to put together themed concerts...and that creates a kind of cohesion for a program."

Presenting historical compositions offers students the breadth of percussion performance. DiSanza stated, "I make sure we do a significant amount of historical repertoire from the beginning...I want to make sure that students are getting a concrete grounding in what has happened." Braun responded:

There's a great body of repertoire that I want my students to experience, so I think about how many years has it been since I programmed *Ionisation* or Cage's *Third Construction*. I make sure some of those pieces come up on a regular basis.

While it was important for the interviewees to present historical concerts, many maintained that there should be a balance between old and new compositions. Burkhead stated, "I select something from the standard repertoire, a new work, and something that any audience might like." Campbell stated the following:

I like to balance some of those classic pieces of the canon in our literature, like *Ionisation*... [and] I'll mix old with new. Some of those [older] works

like, one of my favorite pieces, Gardner Read's, *The Aztec Gods*...are great pieces to expose to percussion students because it teaches you how to listen. It teaches you how to create new sounds, and it kind of increases their sensitivity and their radar for texture because there's so much texture in those pieces. I'll mix it with [pieces] we've commissioned. There are pieces that you always come back to, like those landmark pieces I mentioned...Those are all pieces that teach students patience and teach listening. I'll do those over and over again.

Non-Western Instrumentation

Professors mentioned instrumentation as one of their basic criteria for selecting repertoire including the use of instrumentation beyond that typically used in orchestral literature. Non-Western instrumentation was frequently used in early percussion ensemble compositions and continues to be commonplace today. Non-Western instrumentation requires specialized skills or advanced training, which makes selecting this type of percussion ensemble literature critical for the conductor.

As the use of non-Western instrumentation has developed in percussion ensemble compositions, so has the need for the percussionist to understand, at least at the basic level, how to perform with these instruments. Several respondents believed that percussion ensemble was the best environment to introduce these non-Western instruments in a musical situation. Campbell explained:

I think as a percussionist, you're expected to know something about every one of them [non-Western instruments]. Percussion ensemble is now a world music ensemble. You have your primary source ensemble and then schools add Gamelan or schools have a steel band. Percussion ensembles integrate all of that. The most popular percussion group of today might be mixing steel pan, not as a Caribbean sound but as a sound source mixed with Gamelan gongs and *almglocken*. I think the walls are down. There are schools that have primary source instructors who teach some of the world music, but percussion ensemble is one place where they kind of find a home. We don't look at it as world instrument; we look at it as just another sound source.

Respondents were clear that their goal was not mastery of each non-Western instrument, but to introduce students to a wide variety of instruments and teach techniques that allow them to perform with non-Western instruments in a musical setting. DiSanza stated, "[Incorporating non-Western instrumentation into the percussion ensemble allows students] a variety of learning and playing experiences even though they may not follow those experiences through in their career. We all know no one of us can do everything."

Pedagogy over Performance

All respondents were clear in Part One that even though the percussion ensemble is a performance group, the main focus of the ensemble should always be educating the student. Braun stated, "I really want to think pedagogically for my students, so I'm looking for them to get a very broad experience for the

percussion ensemble over their time.”

Gramley added:

I might have a piece that I really love and want to learn, but I will make sure it works well with the pedagogy of the students. If Ben Arnold writes a piece for me and wants me to play it at Michigan, I’m only going to play it if it aligns with what we’re doing pedagogically.

As a further example of the importance respondents placed on pedagogy over performance, Gramley stated the following:

For example, I have a student who is playing in the marching band this semester and he’s playing cymbals. So for three hours a day, he’s just banging these cymbals together, literally, because the technique for playing cymbals in the marching band is different than playing cymbals in the orchestra. So every part I am giving him in percussion ensemble is lyrical, soft and slow, with very lush sounds; lots of vibes and lots of suspended cymbal with mallets. I gave him a multiple piece with lots of drums so that he could still retain that view of more than one instrument sitting in front of him.

Participation and Its Effects on Student Self-Esteem

The first section addressed theme three focuses on student’s *internal self-esteem* and the second section focused on student’s *external self-esteem*. For the purpose of this section, *internal self-esteem* is used to define a student’s self-awareness. *External self-esteem* is used to describe a student’s self-confidence in performance.

Internal Self-Esteem

Percussion has historically been an ensemble instrument. While other instrumentalists, like pianists and violinists, have a diverse and vast amount of solo repertoire, percussionists have less than one hundred years of such repertoire. The first percussion concerto, *Concerto for Percussion and Small Orchestra Op. 109*, was written by Darius Milhaud in 1929, and the first marimba concerto, *Concertino for Marimba and Orchestra Op. 21*, was written by Paul Creston in 1940. Despite these landmark compositions, it could be argued that the marimba only became significant as a solo instrument when it became institutionalized in university percussion curricula in the 1960s. Neither the marimba nor percussion thrives as a solo instrument in the same way as other instruments.

One example of how percussionists have been perceived historically can be found in Bartók's *Sonata for Two Pianos and Percussion*, 1937. Beneath the list of required instruments is the following statement from Bartók:

If performed without an orchestra, one of the pianists should lead the whole ensemble. In addition, he should supervise the percussion players during rehearsal and see that the requirements of the score are strictly observed.

This quote is provocative enough that it was mentioned by two of the

interviewees. Gramley stated:

Go to the library and grab the Bartók, *Sonata for Two Pianos and Percussion*. Look at the opening page where it lists the instruments and at the bottom of the page, Bartók says, 'Hey, pianists, be sure to keep an eye on the percussionists to make sure they are counting correctly.' This is 1937 and that's not that long ago! One of the most important composers for our idiom, at least in the genre of orchestra, still doesn't think that percussionists can play the Bartók *Sonata*.

DiSanza agreed, "We've come such a long way that no composer would write that kind of comment, and actually, what they might say now is, 'Percussionists, please make sure everyone else plays in time.'"

The installation of the percussion ensemble as part of the standard requirements for university percussion majors helped correct the disrespect percussionists have dealt with for centuries. Gramley states, "Playing percussion ensemble music...gives us the chance as percussionists [to demonstrate] that we are musical beings too." It is true that such could be said about performing in larger ensembles as well but the act of performing in a chamber group and the increased amount of difficult literature for the percussion ensemble has helped to firmly establish the percussionist as an actual "musician." Although the overall respect for percussion has improved in the last fifty years, most of the interviewees believe percussion has yet to match the respectability of other instrumentalists. Gramley stated, "We're going to fight these battles for the rest

of our lives in terms of trying to get percussion the respect it deserves.”

Gramley continued:

It’s happening slowly. My teacher, Michael Udow, worked for thirty years just to get your basic logistical and musical respect. It’s still a very, very difficult thing. As percussionists, we need to accept the fact that a lot of people are never going to get what we do. My dean is a string dean. I call him a string dean because he’s a string player. He’s also a conductor and all of his friends are string players. He just doesn’t understand what we do as percussionists and [percussion] as an art form. I’ve been trying to fight this eight-year battle trying to educate him on the role of being a percussionist; from moving gear, to setting up gear, to needing infrastructure support for practice rooms, to the most basic musical situations. Other artists don’t think about the challenges we face as percussionists and all of the great things percussionists can do musically.

Historically, camaraderie develops among percussionists as a result of this disrespect. Students who play percussion learn early that to play percussion means being part of a group. The percussion section is the only section in the orchestra that shares instruments and are often the only section that has to wait countless measures between musical activities. It is outside the scope of this study to examine how and why this camaraderie forms, but it does, and the formation of a percussion section drastically alters a student’s self-esteem.

Percussion students learn to work together from an early age, which promotes unique problem-solving opportunities. Gramley notes, “[Percussion ensemble} builds camaraderie and builds a support system for collegiality and

solving problems...” For example, it is rare to see a viola player arrive at a concert with more than one instrument. Yet it is common for a percussionists to spend hours selecting mallets, choosing the correct instruments, and then practicing parts with the hopes that their decisions are comparable to the conductor’s and composer’s wishes. The ability to find a solution to a problem simply by working it out within the percussion section helps promote a strong self-esteem within the percussion student. DiSanza states, “[The percussion ensemble] teaches a student the confidence and decision making...of musical responsibilities.”

External Self-Esteem

Performing in a percussion ensemble allows a student the opportunity to become a confident performer. Each part is soloistic, the literature is rarely conducted and a student is typically engaged for the entire rehearsal. That is not usually the case for the orchestral percussionist, who sometimes waits thirty minutes to play a single cymbal crash. The heightened involvement as a performer in the percussion ensemble builds self-esteem. Campbell stated, “[The percussionists] are contributing a more important role musically, and that gives them more self-esteem.” The confidence gained in percussion ensemble can then be transferred to other ensembles. Campbell noted, “If you go to an orchestra

rehearsal or a wind ensemble rehearsal...you have more confidence because you've tackled the difficult playing situations already."

DiSanza stated:

The activity of orchestral playing, while it is wonderfully glorious playing and there's nothing better than waiting for that simple note in the Dvořák *New World*... I'm not sure that always teaches a student the confidence and decision making. I think that if you play in a band you get a little more because the playing is more active. Chamber music demands that now we have to go on stage and be in fact in full command of every piece of musical content being presented to the audience. I think it helps gain confidence for us having more responsibility than usually expected of our role on stage.

The percussion ensemble provides opportunities for percussionists to approach music in the same way other musicians approach music. While that may seem to be an odd thing to say, it is true that percussionists often do not have the same musical training or opportunities that other musicians have.

Gramley explained:

String players and wind players spend their whole early training working on breathing and phrasing. They do it a lot more and a lot earlier in a chamber music setting than percussionists. They develop a whole set of ensemble, communication and chamber music skills that percussionists sometimes do not. If you couple that with another type of chamber music, which would be drumline, it's all about *not* communicating sometimes. Or at some points, it's about fitting in, not looking around and not doing anything different from anyone else. Those are skills that can be important. However, I think developing the percussion chamber skills through the vehicle of percussion chamber music, is a really great way to develop the overall musician.

Students who participate in the percussion ensemble are able to correct fundamental musical deficiencies as they typically would in a chamber ensemble, which is often not available to them in their early development. Correcting these issues further develops their self-esteem and greatly enhances their performance abilities.

Students learn communication and trust while performing in a chamber ensemble. This communication and trust is especially built while performing works that do not use a conductor. Gramley stated:

When you finally do a piece where you don't have a conductor as a youngster, that's a really big step in the development of a musician, and percussion ensemble gives us that opportunity. Rather than being in support of a conductor, you had to be in support of your colleagues and the score. That is a really important thing. It's about communication and trusting the other players in that environment.

The communication fostered in chamber playing provides a sense of self-awareness and importance. Students are more likely to interact with each other and solve musical issues. Further, performing a work without a conductor provides students with a sense of accomplishment that they were able to rely solely upon their own abilities.

Predictions Regarding the Future Development of the Percussion Ensemble

Theme four focuses on the interviewees' predictions regarding the future of the percussion ensemble. Responses are categorized under two subthemes:

Instrumentation and Faculty.

Instrumentation

The interviewees cited changes in percussion instrumentation as a major development in the future. Percussion has always evolved and varied its instrumentation. There have been so many changes in percussion instrumentation, even in the last one hundred years, that often has helped define a genre of music, like the drum set and its influence on jazz. Seemingly every day, the arsenal of percussion instruments evolves, and this continued progress will likely contribute to new developments in percussion ensemble literature.

The interviewees foresee integrating more with technology. Campbell stated:

I think it's always going to be downsizing. It's not going to be the percussion orchestra with marimbas, xylophones, and glockenspiels, although that music will always be there. I think it's going to reflect smaller groups where performers have a greater responsibility within the composition and the instruments they're using will be processed and integrate technology more than we do now.

Burkhead agreed, "Anything that a composer can imagine and write can be played."

All interview subjects agreed that in the next fifty years, technology will play a major role in the way performers and composers approach the percussion ensemble but Gramley also issued a warning. He stated:

I think the percussion world needs to be careful of electronics. Are we electronic musicians or are we musicians? Furthermore, the percussion world needs to be careful of pieces that involve theater. [Compositions where theatrics outweigh educational or artistic value]. Am I an actor or am I a percussionist?

Faculty

As percussion pedagogy became commonplace in universities, there has been an increasing need for more and varied percussion teachers. The use of non-Western percussion is so common that many larger universities have expanded their faculty to teach non-Western percussion or drum set. For many years it has been common for large universities to have several string and wind faculty but only one percussion teacher. Braun stated, "I think we're going to see a lot of growth. I think the challenge for the university programs is going to be keeping up with the growth."

Gramley added:

People are finally realizing that we actually have a lot of things we have to do in the percussion world and one person should not be expected to teach orchestral snare drum, orchestral timpani, all the orchestral accessory instruments, four mallets on the marimba, Ragtime xylophone, multi-percussion concerti, multi-percussion solo, new music, theater

music, steel pan, African drum ensemble, samba bateria ensemble, Afro-Latin techniques on conga, bongo, timbales; I mean, that's crazy! I wasn't even finished, you know?

It is common, especially in larger universities, to have a "group" in residence to help build a program. For example, it is typical to see a professional string quartet or a woodwind quintet in residence at a university. The inclusion of such groups as part of the university music faculty adds a lot of clout. Such a group drastically improves the quality of students who attend the university and increases student enrollment in that program. Gramley stated the following:

Why does a string quartet need to be in residence at every college? Why not a percussion quartet? We actually have a lot more to do than they do, and we need the facilities and we need the space more than they do.

The interviewees believe that it will be more common in the future to have percussion ensembles in residence at a larger number of universities.

CHAPTER FIVE

Summaries, Conclusions, and Recommendations

The purpose of this study was to determine if participation in percussion ensemble has a distinct value as compared to participation in larger ensembles, and whether it promotes a specific form of percussion education not available to members participating in larger ensembles. In addition, people who participated in or who are currently instructional leaders, coaches, or conductors of collegiate percussion ensembles were contacted to better understand how experiences in the percussion ensemble influenced their approach to teaching percussion once they entered the teaching field.

Interview Summary and Part I Conclusions

A sample of preservice and inservice music educators was interviewed to examine the value of participating in a collegiate percussion ensemble. It was determined that preservice music educators who attended larger universities had some previous experience, typically in high school, participating in a percussion ensemble. Students who attended smaller universities were less likely to have had previous percussion ensemble experience. Further research would need to be completed to expound on this issue, but from this sample it can be determined that students attending larger universities most likely came from high school

programs that had community support and funding. Students from the sample who attend smaller schools appeared less likely to come from such areas and, thus, may not have had the opportunities to be exposed to the same situations.

One commonality among preservice participant responses is that they all had marching band experience. Based on the participants' responses, it can be concluded that marching band played an important role in their orientation toward percussion. Respondents noted their marching band experience in relation to drumline practice/performance. The qualifier for this study is that the drumline (i.e. typically encompassing snare and bass drums, multi-tenor drums, and crash cymbals) is not a percussion ensemble because historically it has been separate from the percussion ensemble. It derives from the marching band (typically not a concert ensemble), and percussion ensemble derives from the orchestral percussion section. However, over the last thirty years, there have been vast improvements at all educational levels in the quality of instrumentation and performance of marching percussion (Cook, 2005).

Despite all of the changes and improvements in marching percussion, the pedagogical approach to teaching it, in many regards, has not changed. In his interview, Joseph Gramley commented about the drumline, "it's about fitting in, not looking around, and not doing anything different from anyone else." These

are important skills to learn but they are contrary to the skills required to perform in a percussion ensemble, or most other chamber ensembles, where parts are often soloistic and require a lot of “looking around” or communication.

Preservice respondents who participated in a percussion ensemble believed the experience heightened their overall musicianship and breadth of musical perceptions. They reported that performing in the percussion ensemble allowed them to experience new music, learn new extended percussion techniques, and helped enhance their sense of musical judgement. Participants all agreed that these factors were important enough that they would establish a percussion ensemble at their school when they began teaching.

Inservice Participant Summary

Inservice respondents echoed the sentiments of the preservice respondents but their responses were more geared toward professional development and less on percussion performance. Respondents from the sampling reported that the more experienced music educators typically worked in middle and high schools that were bigger and had more funding while the less experienced educators typically worked in smaller schools with less funding. What is remarkable is that 75% of all respondents, whether their school had extra funding or not, had some form of a percussion ensemble. This fact demonstrates

that the percussion ensemble is such a valuable teaching tool that educators find a way to create one for their students. Additionally, it validates the preservice responses noting they found value in performing in a collegiate percussion ensemble as students, see the value of having their students participate in a percussion ensemble, and follow through with their pledge to start a percussion ensemble once they begin teaching.

The inservice respondents reported that their students who were participating in percussion ensemble were making better musical judgments in their other ensembles and they were spending more time preparing for all rehearsals and performances. They also claimed that these choices were heighten when performing unorthodox music. Respondents also reported that students who participated in the percussion ensemble found camaraderie with their fellow percussionists, which helped build each student's self-esteem. This intensified self-awareness carried over into other performance ensembles. If participation in the percussion ensemble facilitates better self-esteem and increases all musical activity of a student, these benefits further demonstrate its importance and value.

Inservice respondents revealed that their participation in a collegiate percussion ensemble helped them better understand how to read a score.

Furthermore, they found that their participation allowed them the opportunity to have a better grasp of rehearsal practices. The small nature of the ensemble allowed them more opportunities to ask direct questions about rehearsal practices and often afforded them opportunities to conduct the ensemble while receiving guidance from their director. This experience was invaluable to the respondents once they became educators.

Interview Summary and Part II Conclusions

Five university professors were interviewed to determine if participation in percussion ensemble is valuable to music educators, and, if so, how they used the percussion ensemble within their curricula. All respondents reported that educating the student through rehearsals and literature exposure is the most important aspect of the collegiate percussion ensemble, and that performance was not the primary objective. They stressed that the percussion ensemble is a lab experience where students learn extended percussion performance techniques, discover rehearsal techniques, expand music literacy, and develop quality practice habits. The interviewees stressed that students can receive some of these factors in other ensembles but participation in the percussion ensemble provides students with the opportunity to fully embrace these concepts.

The interviewees explained that the collegiate percussion ensemble was

the perfect environment to introduce students to world music instruments. Again, it provides a lab-like experience where students can experiment with such instruments, learn various performance techniques, and have discussions about multicultural music and instrumentation. Respondents also stated that percussion ensemble rehearsal is a practical way to disseminate information about world music to many students at the same time, thus turning the rehearsal into a kind of masterclass.

In addition, interviewees presented the percussion ensemble as a perfect situation for music educators to learn how to rehearse an ensemble. They mentioned that often times as a performer in a percussion ensemble, a student must play from a score. This approach provides them with extra time to engage with a score. Often advanced students are given the opportunity to conduct the ensemble, which provides another lab-like setting for them to gain experience conducting and to work one-on-one with the ensemble director. This interaction allows the conductor and the student to have discussions about rehearsal techniques, score preparation, repertoire, and programming a concert.

The interviewees explained that the percussion ensemble is an environment that should be beneficial to the student's professional goals but also influence their self-worth. Self-esteem was a major issue for the respondents.

They opined that students who participated in percussion ensemble had increased self-esteem because they were responsible for all aspect of the music. Participants felt that the camaraderie developed between the students as they rehearsed and performed together also heightened their self-esteem and ultimately increased the level of their performance in other ensembles.

The key conclusion to be extracted from the professor interviews is that, in many ways, the historical struggle for quality percussion education has not changed. Students and professionals alike continue to strive for equal acceptance as musicians and as educators. Admittedly, part of this exclusion derives from an inherent “faction-like” element that separates percussionists from other instrumentalists, but responses from the participants show that other factors may exist which keep percussion education isolated.

Further Percussion Education Research Opportunities

Because research regarding the educational value of the percussion ensemble is lacking there are many avenues available for further research. One suggested research topic is to determine how participation in a middle or high school percussion ensemble effects a student’s musical development. This type of research could determine not only how participating in the percussion ensemble

enhances fundamental techniques but also if participation inspires percussionists to continue their music education in college.

Another area that needs further exploration is the influence that performing in a drumline might have on percussionists' musical development. Are the effects the same as participating in a percussion ensemble? If they are not, could approaching the drumline in a similar fashion as a percussion ensemble improve the quality of the student's education and of the drumline?

If performing in a drumline provides a specific set of skills, students might participate in a percussion ensemble as a way of further developing their musicianship. One easy way to implement such a group is to have the fall drumline become a spring percussion ensemble; an actual percussion ensemble, not an indoor drumline. This change could help ensure that percussionists continue to develop musically with the same performance opportunities as other musicians. However, if a drumline is the only exposure to a chamber music-like setting a student receives, educators should approach the drumline experience to some degree as if it is a percussion ensemble.

Because most of the respondents claim that participation in the percussion ensemble helped with their musical development, it seems obvious that the collegiate percussion ensemble is valuable to the training of music educators.

This idea suggests that even more emphasis should be placed on percussion ensemble participation in university curricula. For example, as a final project, universities could require students taking a percussion methods course to perform one high school level percussion ensemble composition. This approach would enable students, who are not percussionists, the opportunity to experience performing in a percussion ensemble, which will provide them with valuable information they can use in their future careers as music educators.

Finally, further research should be completed to discover how participation in a percussion ensemble, either at the high school or collegiate level, affects the self-esteem of students involved and how it increases their sense of rhythm, musicality, practice habits, and matriculation as music education majors.

Historical Summary and Conclusions

An examination of the percussion performance practices and percussion education in the late Romantic period demonstrated that there was a need for better-trained percussionists. The increased use of percussion in the symphony orchestra led to composers further exploring the uses of percussion. Composers Edgar Varése, Carlos Chavéz, Lou Harrison, and John Cage all produced significant works for the early percussion ensemble, which demonstrated that

legitimate music could be performed by a percussion ensemble. Their use of unique compositional techniques, world instruments, and found instruments revolutionized the percussion ensemble. The work of John Cage is particularly remarkable because he had one of, if not the first, percussion ensembles to consistently exist on a college campus both at the Cornish School and later, Mills College.

The percussion ensemble was officially institutionalized in 1950 at the University of Illinois Urbana-Champaign when Paul Price became the first person to teach both an accredited percussion ensemble class and an accredited percussion literature course. The success of the percussion ensemble at the University of Illinois Urbana-Champaign led to the institution of percussion ensembles throughout universities in the United States. It also led to a new wave of percussion ensemble literature due in part to Price commissioning new works and accepting works from his students. In addition, composers, now having a group of well-rehearsed musicians for whom to write began composing more advanced literature for the percussion ensemble.

In the 1960s, composers and educators created opportunities that advanced the development of the percussion ensemble. Universities recognized the need for percussion education and began hiring faculty to address the

situation. The increase in percussion educators at the collegiate level facilitated the development of more percussion ensembles, which served as models for many universities.

The scope of musical expectations shifted in universities during the latter part of the 20th century. The evolution of marimba techniques and the instrument itself became an increasingly influential aspect of percussion studies. No longer are percussion majors at universities expected to play only a select number of compositions on the instrument, but also they are expected to become masters of it in the same way they are expected to be masters of the timpani, snare drum, or any other required instrument in the field. This increased skill level on marimba—and/or other mallet instruments—has produced extensive developments to percussion ensemble literature. Much of the literature being written and performed today includes several keyboard parts that allows percussion ensemble compositions to sound as close to a “percussion orchestra,” as there has been in past.

Further Historical Research Opportunities

The Edwin A. Fleisher Collection of The Free Library of Philadelphia houses one of the most notable collections of modern American music in the country. Included in this collection are hundreds of works for percussion

ensemble. These compositions are often out of print or unpublished scores, and include unpublished letters and ephemera related to them. Much of the works in the collection are hand written and some most likely have never been performed. A discussion with the head of the Fleisher Collection revealed that the manner in which many of the compositions were acquisitioned caused them to be left uncatalogued and thus, they are not even searchable in the library system.

Additional research should help identify all of the compositions for percussion ensemble held in the Fleisher Collection. A catalog needs to be created so that these compositions can be examined for historical context and so that they may be performed. This research could also lead to a better understanding of how and why some of the compositions were written and could possibly clear up any misinformation about known compositions.

Another historical topic that deserves further attention is the life and work of Paul Price. There is no existing study that provides a comprehensive biography of Price. Research should include an examination of Price's early musical training, a detailed discussion of his work as an educator and conductor, and his work as a music publisher. The research should examine Price's "total percussion" concept and demonstrate how that influenced percussion education. A list of Price's concerts and recordings should be completed and a catalog of all

of the compositions published by Music for Percussion should be made available.

APPENDIX A

INTERVIEW PROTOCOL

Preservice Questions

1. What was your musical experience prior to attending a university?
2. Did you participate in a percussion ensemble at your high school or middle school? If so, describe that percussion ensemble.
3. What has been your experience performing with the percussion ensemble at your current university?
4. What have you learned as a result of participating in the percussion ensemble?
5. Are there opportunities to conduct, arrange or compose for your collegiate percussion ensemble?
6. Do you believe participating in the percussion ensemble is important to your development as a percussionist?
7. Has participating in the percussion ensemble enhanced your ideas as a music educator?
8. What is your opinion of the repertoire you have performed in the percussion ensemble?
9. Has there been any discussion between your director and the ensemble regarding why select repertoire was chosen?
10. Do you plan to implement a percussion ensemble when you begin teaching?

Inservice Questions

1. What was your musical experience prior to attending a university?
2. Did you perform in a percussion ensemble while attending college?
3. What was your experience performing with the percussion ensemble at your university?
4. Describe your experience as a music educator.
5. Have you ever implemented a percussion ensemble as part of your current curriculum?
6. If so, what valuable knowledge resulted from this experience both for you and your students?
7. Is the percussion ensemble a valuable means for music instruction?
8. What criteria did you use for selecting repertoire?
9. Did you incorporate literature, techniques or instrumentation that was beyond the scope of Western art music?
10. How receptive are your students to participating in the percussion ensemble?

Professor Interviews:

1. What is it about a percussion ensemble that is different from other kinds of ensembles and what facets does a percussion ensemble offer that may enhance one's musicianship?
2. What role does the percussion ensemble play in the overall curriculum for a music education major who is also a percussionist?
3. Did you perform in a percussion ensemble while attending college? What about that experience was the most meaningful and lasting to you?
4. In what ways are typical percussion ensemble rehearsals different or similar to that of other ensembles?
5. Why is the percussion ensemble experience important to students, the university, and the profession?
6. How is the self-esteem of a percussion student affected by performing in the percussion ensemble?
7. What criteria do you use for selecting repertoire?
8. Do you incorporate non-Western or non-traditional percussion instruments or techniques as part of your percussion ensemble?
9. How do you see the future of the collegiate percussion ensemble and its literature evolving over the next fifty years?
10. If I need to, would you mind if I do a quick follow up with you later?

APPENDIX B

Transcript of Thomas Siwe Interview

Interview Conducted March 23 2010 at The University of Illinois
Urbana-Champaign

BA: You studied with Jack Mackenzie?

TS: Yes, I studied with Paul Price too.

BA: Do you want to start the interview with Paul then?

TS: Sure. Paul was here at [The University of] Illinois from fall of '49 until he left in spring of '57. He was here for what, 7 years? Then Jack Mackenzie took over. He was here for 11 years as a teacher until spring of '69. I began teaching spring of '69 and I taught until 1999. So 30 years. That's basically the history of the department and then Bill Moersch is the current percussion teacher here. He started 10 years ago.

BA: One of the things I wanted to ask you and even going through the university's archives it's not really clear, I've always been told is that the first percussion ensemble class on credit occurred here.

TS: Correct. 1950 or '51, I'm not sure.

BA: That's where the struggle is.

TS: I think he initiated some classes right away. There are some programs. Did you look in the archives under programs?

BA: Yes and one of the things I found, and this may not be easy to locate immediately.

TS: Now there is a bound book of programs, did you look in there?

BA: I did. The first one I think is this one, March 1st, 1951.

TS: Ok so that would've been in the '50-'51 season, so the accreditation would've began at least as early as the fall semester of 1950.

BA: Which follows this...

TS: Is that the course outline?

BA: Yes. It has 1950 but the one that accompanies it says it is percussion methods.

TS: There was a percussion methods course.

BA: Right and according to the catalog there was a percussion methods course that met before this with a different number. This is the number that meets up with the percussion ensemble and the first time that occurs in the catalog is 1951.

TS: Ok this is interesting. This course number is 256, the percussion ensemble was 257.

BA: Ok.

TS: And I'm sure it was that for many years. I don't know if they added that. Well I think this was the beginning. That's really interesting and this is an old catalog. They must have changed the number. I don't know why. But when I began studying at the university it definitely was 257.

BA: Was it a required class for you? And I don't mean required as in you had to have it to graduate.

TS: In your curriculum? Yes you did have to have 257. It was an elective for other people. Anybody who would be interested basically could get into the thing. The instrumentalists, particularly piano players. A couple of them, composers, you could see their names in early programs, stuff like that. Even the faculty members would play in the ensemble occasionally. The instrumentation would sometimes use other things besides percussion instruments, so they would be included in the ensemble.

BA: How did you arrive at the university?

TS: I came in the fall of '53. I started school in the fall of '53. I was here from '53-'54, '54-'55, and then I left. I think I left in 2 years. I hope I finished 2 years, I'm not sure. I ran out of money. Then I went to Chicago and worked to earn money. Of course I lost my draft status because we had the draft at the time, so the army was looking for me. Just before I was to be drafted I opted for a special 2 year program in the Marine Corps. I ended up being in the service anyway but it was limited 2 years like the army.

BA: Were you a musician?

TS: Yes. I did the regular basic but then I joined the Camp Pendleton base band in Los Angeles. It was a good move for me. I was stationed there for the entire time and they had a radio band. At this time a lot of the guys were being mustered out of the Marine Corps because they were pulling back after the Korean war, consolidating and the money was running out for that. They had some really good arrangers. They had a program that once a month, called *Marines In Review*, KABC in LA, so I was added to the band as a percussionist. They found out I could play mallets so they started writing mallets. I

played timpani and mallets and toys, things like that. It was a great experience.

BA: Can you tell me a little bit about how Paul Price approached the ensemble as an educator.

TS: Well, Price was very proud of his accomplishments and very proud of being a percussionist. He instilled this sense of professionalism, I should say probably better than proud, professionalism into his students. So, he made sure that not only everybody played professionally but they looked professionally and acted on stage professionally and they were dedicated. If you didn't put a minimum of three hours in the practice room, you might as well leave the program. Ok, and that's seven days a week. It took a lot more than that really to accomplish it. And he had some talented people, you know, in his first class that he initiated. He inherited a few percussionists that were here already though they didn't have a percussion major at that time before he came. They did teach percussion. The trombone teacher taught percussion as well as trombone. The school had and still has, a great education emphasis, so we had a big school for music education.

BA: Which also developed around 1950 as well?

TS: Well, everything really developed after the Second World War. That was the catalyst. The historic landmark bill, that was passed by Congress in the middle of the Second World War, the GI Bill, which paid for education and it didn't specify what you had to major in.

BA: Sure

TS: So after the war, the universities in which this was a small, probably you would have to look at the numbers, but I would guess that there are archives over here some place or the Alumni center perhaps, but anyway it went from a very small university and doubled in size within five or six years. They had no room for them. They built, the students came to campus, some of them were married, and some were not. So it was a completely different kind of social set up on campus. It was not even uncommon when I came in '53 that most students wore khaki trousers and shoes from the war surplus store in town, which was really a war surplus store, you know. They had Quonset huts built up. They called them parade ground units, PGUs, and that's where I had a room when I first

came to campus and that was like over there where they have high rise dorms now. So it was just an explosion of people.

Roy Knapp, you know his name probably from the Percussive Arts Society if nothing else, had opened a studio in Chicago where he always taught and he just turned that into a school. He just adjuncted [sic] to an existing academic thing living near perhaps, I'm not even sure. So anybody who studied with ex-GI could study with Roy Knapp on the government. Ok, so...of course the people came down here as well. And what happened was that money came into the university at a great quantity and they were able to expand their departments so what was a small full time music faculty, they started to add instrumentalists. Where there was a single brass teacher, now there was a trumpet teacher, a horn teacher, a trombone teacher, all the way down to tuba. So they hired for the first time percussion teachers.

The two Big Ten schools to have percussion teachers full time was The University of Illinois and Indiana. That was a man named

Johnson...I can't remember his name. I'm pretty sure it's Johnson. I'll have to check with my friends at Indiana but you might want to check that out. Price was the second, very close, perhaps within a year. They were hired and that was it for quite a few years until they started adding them at the other Big Ten Schools.

So you had Price's background, of course you know came from New England conservatory, he was in the service, mustard out. He went to graduate school in Cincinnati and his teachers were Fritz Noak who turned his name to Fred Noak. He was Fritz Reiner's Timpanist in Pittsburg and later on in the Metropolitan Opera, where he retired from that. So that was the professionalism that Paul got from him and from his other teachers there at Cincinnati for sure. He told us all kinds of stories about people who weren't professionals and what happened to them. He was very, very proud of it. We all had to wear dark blue suits and ties and white shirts and ties for all the concerts.

I have a little story I'll give to you on that. When I came down and

auditioned and came back home, I told my mother, these are the things I need to go to school. So we went out and bought a powder blue suit for the thing, which was a zoot suit kind of looking thing with the big lapels and stuff like that. It was Chicago, that's where I'm from! I got down here and of course everybody had their gigging suits on, their dark blue or black suit. So my mother had to buy me another suit which we couldn't afford at the time but...

Anyway, he taught, he instilled in that percussion majors who were in performance had to take an hour lesson each week, private lesson, had to be in percussion ensemble and they had to of course play in many different groups. Those were things we were required by Price if not by the curriculum. He initiated a percussion methods class. Now there were two of them and I'm not sure if he initiated both but there was an undergraduate class and later on there was a graduate class because people started to look back at the university. People who were out in the field saying, "I've never had percussion and I'm a band director. Where do I go?" That was usually offered

during the summer time. I taught that when I first started teaching for a few years until it was unnecessary. So, what else on Price?

BA: Do you think that in the 50s, from what I have been told, being a percussionist was not necessarily equivocal to being a musician?

TS: Well, you know, that's a good point! I think it was Time Magazine, I'm pretty sure, ran an article one time probably in the 50s sometime, in which they used to review music in the Time Magazine, they didn't for a while but I think they've restarted it. Anyway, they had a regular reviewer and he was talking about the hierarchy of the symphony orchestra. Like the first violin basically owns the orchestra, gets paid the most money, he's the smartest one and everything like that and then he characterized all of the instrumentalists. The oboe player who, because of the back pressure is a little weird and you know, it was very sarcastic and condescending to a lot of the instrumentalists, including the percussionists. I think only the tuba player was below the percussionist in the hierarchy. So that was basically the tenor of the time and it gives you the idea that yes, the percussionist were, the classical percussionist, were not looked upon with any great degree

of respect. The champions of the known people were of course Gene Krupa and people who played drum set and they of course had their own thoughts about them too. Even though they were absolutely talented, great musicians. Buddy Rich, Louie Bellson, what a great musician he was. So, anyway, that answers your question a little bit.

BA: Do you think the instillation of this percussion ensemble was the start of possibly changing that mentality and pushing forward the thought that we have music too?

TS: It may not be the only thing but it was definitely one of the components that put percussion in the spotlight. I mean, we've gone from, I always say, from the back of the orchestra to the front of the orchestra. We have Evelyn Glennie now who's a solo percussionist, unaccompanied and with the orchestra. There is a whole literature built up around her and other soloists. So yeah, a fantastic change in the 60 years that you were talking about. That post World War II onward and I think Price and the percussion, what he called the percussion explosion, you've probably read that article; that was part of it for sure. I think in Gordon Peters' thesis, he takes great stock in the hi-fidelity thing and the idea that percussion could be

recorded because we were a very difficult instrument to record in the early days of recording. Either leave them out or put them in another room. You know, the only instrument that got recorded really well was the xylophone and it had a particular quality that didn't disrupt the tonal spectrum of the early recordings. Bass drums and snare drums and cymbals, you can hear some of those early recordings, it's terrible.

So Price led the vanguard from here in and Jack McKenzie picked it up and I hope I continued it as well. But he [Price] very demanding and he talked a lot about musicianship. Maybe talking a little bit about the state contests at the high school level might give us some insights into that. Would that be interesting to you?

BA: Sure.

TS: Well, when he came to Illinois in the 50s, the Illinois school music association, whatever it is that runs these annual contests, state contests are still going on. They had lots of rules and regulations and what dominated those contests was the rudimental drummer. Though there were percussion ensembles, they were

mostly rudimental percussion ensembles, military style percussion ensembles. They had a designated list of what was allowed. You had to have music and you had to pick from the list. So if you picked the Haskell Harr, *The Black Hat Quintet*, it was there. Of course when you look at that body of literature, you'll find that it is not very musical. It is technically challenging but it usually has a forte at the beginning of the piece and that's it. That's would be the only musical indication that you would see. That was the early ones, of course it's changed big time. So, Price had to deal with that as he was trying to solicit students from high schools to come to Illinois, to come and study with him at the university. So he needed to go into that area and to try to help find literature for the high school beginning players to use so they would develop and become better musicians, not just people who would play their little drum solo. He did that in a variety of ways. With his ensemble, he picked established music. He looked for things. A lot of the things came from the Fleisher Library collection but he also solicited works from other composers. For the high school event, what did he do? Well he twisted the arms of all of his students and got them to write. He was

trying to get things accepted by the state high school association so they could be played on contest. He continued this in New York. He was twisting everybody's arm. Not everything got published, by him, or even published. Most of the music we played in the 50s was in manuscript form. All the Lou Harrison things, those had never been published. Even now, not all of them are published. The *New Music Edition* published the Varese *Ionisation*. They had a piece in a little booklet form, which contained all the percussion pieces.

Johanna Beyer and John Cage, William Russell, Joe Green, *Inventories of Casey Jones* or something like that. So he found that literature.

BA: He got a lot of that from Fleisher?

TS: From Fleisher, yes or *New Music*, which was its own publishing company. From Fleisher, he got some of the Harrison pieces we played. He was, from the get go, soliciting pieces from the faculty here, people that he knew from New England, etc.

BA: You said there was a lack of music at the Jr. High/High School level, there was even a lack of music at the collegiate level?

TS: It was very slim. He had on his desk a 3" x 5" file card box, a little metal box, which basically contained all the literature at the time. So there were about 35 cards in there, which listed the title, composer and instrumentation. When he was trying to put his programs together, he could look and see what went together. So, yes, he had to really go out and find music. The reason, again, goes back to his professionalism.

When he came on the campus, people on the faculty were very conservative. Faculties at music schools are always conservative. So he had to deal with that built in conservatism of his colleagues. A lot of them probably felt that he shouldn't be teaching percussion because there was no literature. So he made sure it was a requirement that all of the percussion majors who had to play a recital, they had to play two. They had to play a junior recital, which was one piece on convocation and a full length one hour recital. Those pieces on those concerts were written for percussion. They were not arrangements. The only person who would play arrangements at any of these concerts I went to was the double bass

player because they have a tradition of playing arrangements in their literature. Their literature was even less than percussion and it still is. He insisted on that. That wasn't a [university] requirement, which was a Price requirement. He continued to do that when he went on to teach in New York. If you are looking for a mallet/keyboard piece, there's the Creston. In the 50s and the 40s.

BA: and the Milhaud...

TS: and the Milhaud, which nobody could afford or even play. It came in the full score with no parts. It was beyond our comprehension that you could play a piece like that. Some of the virtuosos that came out of North Western and the early teaching of Musser would be people who could handle that. The rounded percussionist would find it very difficult to do. In fact, it wasn't an entrance requirement. The entrance requirement was timpani and snare drum. Timpani was basically a tuning exercise to challenge your ear. Again, there wasn't very much literature there. You could play out of the Saul Goodman timpani method book or something like that.

Mike Colgrass tells the story that he wasn't a very good reader on anything at all. So he was building these students. He was good at spotting talent, I must say that. Those were very challenging and exciting times, I think. Those first few years where Price started from scratch and the literature was just pouring in. We would be willing to play about anything. Some of the criticisms, Colgrass mentioned this in his interviews, was that Price would play things that were really not very good pieces. But he always had the attitude that it wasn't for him to judge. He was to play it as professionally and as musically as possible and then let the critics and the future decide whether that was a good piece. That was his attitude.

BA: Did McKenzie follow that method?

TS: Yes he did. He was an excellent musician. He was a good composer too. Some of his pieces are really nice. He has some that are still not published that are really excellent. He was the first percussion major to graduate under Price. He went and got an assistantship at Arizona State University and was involved with the marching band and mostly music education at that school. He has a background in education as well as performance. He was a

wonderful person. Where Price was a demigod and you did things his way or you were out the door, he was a very strong individual. Jack was more like your dad or mentor. Very supportive of everything that you did and worked a different kind of process in your private lessons. You weren't scared to death to walk in the lesson with Jack. And if you weren't ready, you knew you could take him out for coffee at least. With Price, that would never work. Jack was an excellent teacher and he continued to look at new percussion music and promoting professional music. He did things in the school systems and in the summertime taught at Interlochen Academy and did a lot of great things there during his tenure. In fact, after they started the academy, they flew Jack up once or twice a month to teach privately. They had a private plane that flew up there. He was very influential in teaching those young people. He did a lot of, like Price did, judging state contests. I did that, Jack did that as well. He [Price] didn't mind playing something that was or was close to an arrangement as long as it was away from the formal setting of the university. So we would do run outs. We would do a

piece called *Auto Accidents* by Harold Davidson. He would have never played that in a formal concert at the university.⁵

BA: Really?

TS: We would actually do it now, because it's fun but he just didn't want anybody to look at that music and say that it's not real music.

BA: Because of the novelty of the composition?

TS: The novelty of the tuned glasses and the sirens. The obvious story that goes along with it.

BA: Even though *Ionisation* uses similar techniques?

TS: Exactly! But it is a difference of music. Colgrass arranged *Peanut Vendor*, that classic jazz tune now, and we played that sometimes with Jack McKenzie. The crashy parts we sort of adlibbed and anything Latin was a hit.

BA: You received your Masters from McKenzie?

TS: I got my Masters from McKenzie, yes. It took me a long time. I came out of the service and I took a job in Chicago playing with the lyric opera. One of my classmates, Al Payson, was going from the

⁵ It should be noted that this specific work *was* performed in a university setting under Paul Price March 1, 1951, the first percussion ensemble concert performed by Price at the University.

Lyric to the Chicago Symphony so there was an opening and he recommended me for that job. They had a season that ended before the *Nutcracker* in December. So I could go to school in the spring, which I did. The school was much more structured then. The classes were sequenced, so I took the spring sequence until I was able to get a leave of absence from the opera and come back in the fall. So it took me 10 years to get both my bachelors and my masters. Jack continued Price's legacy.

BA: When you inherited the ensemble in 69, was it the renowned program that it was and is today?

TS: It was. It was a golden age.

BA: What was your approach to the ensemble? Did it differ?

TS: My teaching was probably closer to McKenzie but somewhere between Price and McKenzie. Since I had been playing professionally, I did a lot of work with the Chicago Symphony, so I had that kind of background. When I graduated school, my first job was as a percussionist with a contemporary chamber ensemble in Chicago, which had a Rockefeller Grant. I had been teaching in the prep department at Northwestern. It was constant work. I was so

glad in many ways when Jack called me up to say that he was going to be the dean of the college and wanted to know if I would be interested in the job. I said, 'thank you!' I was so tired spending time in my car driving percussion equipment around Chicago. Jack didn't have that background. He was more education orientated and I was a little more sort of percussion. My department under my tutelage came up higher. My colleague, Fred Fairchild who was also hired at the same time to teach the percussion education majors, teach the method courses and work with the band. My job was to teach the percussion majors, teach applied music and to work with the orchestra. So that is how we divided that labor. I was in charge of the ensemble and my first year, first two years, I did a retrospective of the literature thus far. Did you see those programs in the archives?

BA: Actually, the only program they had of yours was your first.

TS: Ok, well I did a decade-by-decade retrospective. I did music of the 30s, 40s, 50s, music of the 60s, and the last concert was the new music of the 70s which ended with a piece I commissioned by Jan Bach called *Woodwork*. I always have been interested in the history

and the music of the percussion ensemble. I'm in the midst of writing a book about it. I taught that course, percussion literature, for many years. So I thought I would take and put that together.

When I would do programs, I would research some of the older stuff and make sure every four years I would do *Ionisation* so that students would have that seminal piece in our literature. They could walk out of here and say, 'Oh yes, I played *Ionisation* at the University of Illinois,' and other pieces as well. I also looked for new pieces all the time.

During my tenure, we went through those decades where there were a lot of changes in composition. It seemed like there was a new thing all the time. There was theater music, electronic music, music impetus, and texture/feel music that came from the Polish school. Of course there was, although it didn't have a great impact, serialism, minimalism, so there was an 'ism' for everything. I followed those trends as they came. It was a freaky thing, I'm looking back at when I used to have a syllabus for the percussion ensemble and I can see the Creston second movement written down as a requirement for

the sophomore to accomplish. The Creston, the Kurka and the Milhaud became the trio that I was teaching. Plus some of the early pieces that were available in 1969 and 70.

A colleague of mine went to the record store and was looking through the cheapy bin, dollar or less type of thing, and he found an LP, *'Music from Japan Vol. I.'* On it, was Keiko Abe's first appearance on an album. He paid \$.60 and said, 'I thought you might like this.' I listened to it over and over again and it just blew my mind. I just couldn't believe those early Japanese pieces, which were brand new, and this great artist who was playing them. I wrote to the company and a letter to the composer Miyoshi and never heard from them for a long, long time.

Mike Rosen was leaving the Milwaukee Symphony Orchestra and was taking a job at Oberlin. He had never really taught at the college level so he stopped by and we talked about literature and pieces that I used to program and method books I was using at the time. I said, 'You've got to hear this thing.' So I went down to my basement and he heard it and said, 'fantastic!' He went to Oberlin and of course,

one of his students was from Japan. She made a connect with Miyoshi when she went home on leave and brought back a couple of Miyoshi's works, which I premiered that fall at the PASIC in Indianapolis. I took a couple of the pieces out West and did a tour.

BA: Right, She [Keiko Abe] played in 77 at PASIC?

TS: Yes, I worked with Mike [Combs] and other college teachers around and we put together a tour for her that ended up at the convention.

BA: You said you are working on a historical treatise about the percussion ensemble, what caused the creation of the percussion ensemble?

TS: As far as I can tell, it grew out of the great orchestral percussion writing of the Romantic era. They introduced the new instruments and more demanding parts. If you look at Berlioz, you have 10 timpani across the back of the stage in the *Requiem*. Then you get Strauss down to Beethoven. It just became an additive thing as the part became more difficult and the instrumentation broadened. At one point it sort became standardized to be timpani, snare drum, bass drum, cymbals, triangle, tambourine, castanets, and perhaps

some things like almglocken for the Mahler, things like that which were supposed to be special effects.

The percussionist was always used as an adjunct to color the sound, to punctuate the phrase, to reinforce the meter and the beat. Those are the three things that tradition brought it up to. Then there were some breaks with that. I think people who really pushed that envelope beyond were probably Stravinsky with the *Rite of Spring*, which was an internationally famous piece that focused a lot on rhythm in a new kind of way and percussion was very evident in that beast. There are two timpanist at the end wailing away and the glissando on the tam tam. That was sort of a culmination of where the percussion orchestra was going. It made people say, 'Whoa, things are going to be different now.' Then Stravinsky needed some money so he started to write smaller pieces and he wrote *The Soldier's Tale*, *L'Histoire du Soldat*, in which the percussionist was asked to play more things. Milhaud wrote a percussion concerto, which was basically like a 'worried drummer,' where it took all of the traditional instruments and he made us play them.

Stravinsky made a little scale of instruments and then Bartók. Those are the three I am concentrating on in my book. The first piano concerto where he [Bartók] integrates the percussion writing is very specific. The edge to center, the high and low, with snares, without snares, he called for a very elaborate notational system. Of course, that later became the basis for his *Sonata for Two Pianos and Percussion*. That was very innovative. Stravinsky, even in *L'Histoire du Soldat*, had that jazz idea. That was a big influence on a lot of composers. A jazz band had a drum set drummer in it and Milhaud exploited that in one of his early pieces, *The Creation of the World*. Where it is really a drum set written out for the grand finale of that piece with saxophone, another leading jazz instrument.

Those are the nucleus of that I think. You have Varese breaking tradition, writing orchestra pieces with 8 or 9 percussionists. Then he started to use the percussion section in his orchestra as an ensemble. That was unique. It wasn't spread out to be used for those three things I talked about but it was a whole family just like people were using strings before or brass before or winds before.

Shostakovich was known for *The Nose*, which was an interlude to a piece that was all percussion. It was a little bit like the Milhaud concerto in that it just used traditional things in a traditional way, but it was percussion alone. There was also another similar work during this time...

BA: *Ballet Mécanique*?

TS: *Ballet Mécanique* didn't work. It only worked for us later on in the 50s when he revised what he had done earlier on. It was very much capitalizing on what Stravinsky had done. He was definitely out to make a name for himself. He was being provocative in his writing and somewhat experimental too. Of course *The Bad Boy of Music* tells his side of the story but...

BA: Have you seen the film? There was a film made in 2006, which discusses the piece and how it has been recreated.

TS: No, I didn't see that.

BA: A modern composer presents the work as Antheil wanted it to be performed. It was about utilizing technology to be able to link all of the pianos via computers.

TS: I think we saw some of that at a convention. That piece was there but it got notoriety in the bad sense of the word. Varese used musicianship to carry his work forward. He was the catalyst for whatever happened after. I believe the same concert in which *Ionization* was performed, so was Russell's *Fugue for Percussion*. So everything sort of happened really quick. Roldán's *Ritmicas 5 and 6*, all sort of happened right there at the beginning of the 1930s. Coming out of the 1920s with all of the experimentalism going on and of course, the prewar Stravinsky, you can't discredit that. There was a little hiatus with the First World War but it picked up again and the stopped again with the Second World War. You can see that in the literature with the dates on the compositions. Does that give you an idea about the beginning?

BA: Yes. The reason I asked, is that there are a lot of philosophical ideas that say a lot but don't really answer any questions. For example, the influence of the Futurists and the Dadaists...

TS: I think that that gives you a sense of the time. There's no doubt that the Futurists, didn't mean anything to Stravinsky because he

thought they were a good group of kids, he got a kick out of them I think he says in his film, but probably Varese heard the Futurists.

BA: From what I've read, he disagreed with them...

TS: Yea, he definitely wanted to break away from them because people were saying, 'Your music is Futuristic.' In fact, if you see some early concerts that were written for the New Music Concerts, they were called Futurists concerts because they wanted to make sure the audience didn't come in expecting to hear Brahms and Beethoven. So it wasn't new music, it was Futuristic music. So Futurism was important. Now Dada, perhaps wasn't that much into the music side it, but it set the tone in many ways for experimentalism by doing things that outraged and something completely different, as we would say today. Duchamp who was a leader in that movement, did write the "glass" piece but that wasn't performed probably until decades later. So again, it didn't have any impact into this period we are talking about. Price didn't look to that piece; he didn't look to *Ballet Mécanique* to build his music for percussion ensemble. They are there, they are interesting but not that important.

BA: One of the things that I think you did that was really influential was your book...

TS: Oh, the Literature book.

BA: Yes.

TS: Well that was a Percussive Arts Society project and different people were involved in it at the beginning. Mike Combs, at The University of Tennessee and a lot of other people added to that book. It came to the point where there was so much misinformation in that book and no one really wanted to work on it, that I just did it myself and of course, the Macintosh was the key. Without that, I don't think I could have put that thing together. I had my tiny little Macintosh computer and it took forever to add anything into it but it was a computer! I was able to get a large database and we printed out those things.

We made the first one, the blue one, which was both ensemble and solo literature and then it got too big so I separated them into two separate books. I wrote letters, letters and letters and letters, to everybody that I could find an address for, every composer I looked

through all the American dictionaries for composers, Who's Who etc. For international people, I wrote to the Pan Federation of musicians, and got a lot of them over there. I put a form for them to fill out. I started by sending them all the information I had for them to correct and add to. A lot of them came though with it. There were a lot of things I discovered. Tons of stuff came in the door in the mail. It was just wonderful. I made some really good connections overseas with these people, mostly in Europe.

BA: Now it's just a wide open database.

TS: I gave it up a few years ago to Michael Bump so he's in charge of it now.

BA: The biggest help I have found using the database is that it allows me to see not only when a piece was premiered but also how much it is being played. For example, it allows me to see if *Toccatà* is still getting played as often as it used to be.

TS: Well there is no doubt that the Chavez *Toccatà* is influential. Post war, when Price made his recordings of the *Toccatà*, there were 5 records with the Chavez *Toccatà* on them. There was a review in the Chicago Daily News, a newspaper that doesn't exist anymore,

by a respected music reviewer and he just marveled at the fact that there was not just one but multiples of this so he talked about it. The still treated us, well they tried to use the word tintinnabulation as much as possible to make them sound as erudite as possible. But still, it's a review. One paragraph or two and if you get two paragraphs, it's really good, no matter what they say! The *Toccat* was a great influence on everybody. Obviously on Colgrass; you can still see it in his writings today. There is a whole group of people who feel that music like that is garbage and should be discarded. I just can't believe that people would ignore that tradition.

BA: Thank you for taking the time to work with me on my project.

APPENDIX C

**CHRONOLOGICAL LIST OF SIGNIFICANT COMPOSITIONS EXAMINED
FOR THIS DISSERTATION**

L' Histoire du Soldat	Stravinsky, Igor	1918
Les Noches	Stravinsky, Igor	1923
Hyperprism	Varése, Edgard	1923
Ballet Méchnique	Antheil, George	1924
The Nose	Shostakovich, D.	1928
Ritmicas No. 5 and No. 6	Roldán, Amadeo	1930
Ionisation	Varése, Edgard	1931
Fugue for Eight Percussion Instruments	Russell, William	1931
Preludio y Fuga para Instrumentos de Percusion	Pomar, Jose	1932
Estudio en Forma de Preludio y Fuga	Ardévol, José	1933
The Abongo: A Primitive Dance	Becker, John	1933
Percussion Suite in Three Movements	Beyer, Johanna	1933
Ogou Badagri: A Voodoo Ballet	Russell, William	1933
Three Dance Movements	Russell, William	1933
Suite para Instrumentos de Percusion	Ardévol, José	1934
Ostinato Pianissimo	Cowell, Henry	1934
IV	Beyer, Johanna	1935
Auto Accident	Davidson, Harold	1935
Three Cuban Pieces	Russell, William	1935

Quartet	Cage, John	1935
Percussion Music for Three Players	Strang, Gerald	1935
Three Inventories of Casey Jones	Green, Ray	1936
Trio	Cage, John	1936
March Suite	Russell, William	1936
Dance Rhythms	Humphrey, Doris	1936
Made in America	Russell, William	1937
Sonata for Two Pianos and Percussion	Bartók, Béla	1937
Dance Sonata	Kerr, Harrison	1938
Vigilante 1938: A Dance	Becker, John	1938
Imaginary Landscape No. 1	Cage, John	1939
First Construction (in Metal)	Cage, John	1939
Imaginary Landscape No. 2	Cage, John	1939
Pulse	Cowell, Henry	1939
March for 30 Percussion Instruments	Beyer, Johanna	1939
Percussion Opus 14	Beyer, Johanna	1939
Waltz for Percussion	Beyer, Johanna	1939
Three Movements for Percussion	Beyer, Johanna	1939
Bomba	Harrison, Lou	1939
First Concerto for Flute and Percussion	Harrison, Lou	1939
Fifth Symphony	Harrison, Lou	1939
Chicago Sketches	Russell, William	1940
Canticle No. 1	Harrison, Lou	1940

Second Construction	Cage, John	1940
Living Room Music	Cage, John	1940
Xochipippi	Chávez, Carlos	1940
Canticle No. 3	Harrison, Lou	1941
Third Construction	Cage, John	1941
Labyrinth #3	Harrison, Lou	1941
Fugue for Percussion	Harrison, Lou	1941
The Song of Queztecotal	Harrison, Lou	1941
Double Music	Cage/Harrison	1941
Suite	Harrison, Lou	1942
Toccatta for Percussion	Chávez, Carlos	1942
Preludio á 11	Ardévol, José	1942
Forever and Sunsmell	Cage, John	1942
Credo in Us	Cage, John	1942
Imaginary Landscape No. 2 (March)	Cage, John	1942
Imaginary Landscape No. 3	Cage, John	1942
October Mountain	Hovhaness, Alan	1942
Amores	Cage, John	1943
Introduction and Allegro	McKenzie, Jack	1951
Three Brothers	Colgrass, Michael	1952
Concerto for Percussion	Johnston, Benjamin	1952
Dirge	Johnston, Benjamin	1952
Chamber Music for Percussion	Colgrass, Michael	1954

Evolution-Music for Percussion	Faberman, Harold	1954
Nonet	McKenzie, Jack	1954
Rites	McKenzie, Jack	1957
Two Structures for Percussion Ensemble	Hodkinson, Sydney	1957
Variations on a Handmade Theme	Benson, Warren	1957
Trio for Percussion	Benson, Warren	1957
Oriental Mambo	Davis, Thomas	1958
Suite for Percussion	Kraft, William	1958
Tocatta for Marimba and Percussion ensemble	Kelly, Robert	1959
Los Dioses Aztecas	Read, Gardner	1959
Three Pieces for Percussion Quartet	Benson, Warren	1960
Cantata para America Magica	Ginastera, Alberto	1960
Fantasy-Variation	Colgrass, Michael	1960
Knocking Piece	Johnston, Benjamin	1961
Streams	Benson, Warren	1961
Welcome to Whipperginy	Childs, Barney	1961
Take Five	Childs, Barney	1962
Three Asiatic Dances	Frock, George	1963
Etudes Choregraphiques	Ohana, Maurice	1963
African Sketches	Williams, J. Kent	1964
Music for Bass Drum	Childs, Barney	1964
Ceremonial	Jolivet, Andre	1965
Continuum	Serocki, Kazimierz	1965

Lift-Off	Peck, Russell	1966
Swords of Moda-Ling	Peters, Gordon	1966
Rondino	Benson, Warren	1967
Suite	Udow, Michael	1967
Four Feathers	Childs, Barney	1968
Japanese Impressions	Cirone, Anthony	1968
Understanding	Udow, Michael	1969
Fanfare for Double Trio	Frock, George	1969
Woodwork	Bach, Jan	1970
African Welcome Piece	Udow, Michael	1970
Drumming	Reich, Steve	1971
Timbrack Quartet	Udow, Michael	1974
Ogoun Badagris	Rouse, Christopher	1976
Bog Music	Udow, Michael	1976
Ku-Ka-Ilimaku	Rouse, Christopher	1978
A Bird Whispered Your Children are Dying	Udow, Michael	1979
Winter Bittersweet	Benson, Warren	1981
Implosion	Hood, Mantle	1982
Portico	Gauger, Thomas	1983
Music for Cross Cultures No. 1	Udow, Michael	1984
Afro-Amero	Faini, Phil	1984
Highlife	Faini, Phil	1984
Diabolic Variations	Helble, Raymond	1986

Bonham	Rouse, Christopher	1988
The Phantom Dances	Hennagin, Michael	1990
Crown of Thorns	Maslanka, David	1991
Stained Glass	Gillingham, David	1991
Past Midnight	Gauger, Thomas	1991
The Whole Toy Laid Down	Holiden, David	1994
The Palace of Nine Perfections	Ewazen, Eric	2001

APPENDIX D

EXPLORATORY QUESTIONNAIRE

(Page 1 of 3)

The Development and Repertoire of the Collegiate Percussion**1. Participant Consent Form**

*** 1. I would like permission to enroll you as a participant in a research study. The purpose of the study is to document the events that led to the development of the collegiate percussion ensemble. It will focus on specific repertoire that influenced its development and evolution and explore reasons why this ensemble became part of the college curriculum for percussion majors. The study will also examine the value performing in a collegiate percussion ensemble provides for preservice and inservice music educators. By better understanding these factors, we will be able to better understand the affects the collegiate percussion ensemble has on preservice and inservice music educators. The Principal Investigator, Benjamin J. Arnold, is a Doctoral student at Boston University and the project is being completed for his dissertation research.**

There are NO risks associated with responding to this questionnaire. Completing the survey should take no more than 5 minutes. You will not receive any compensation for participating in this study.

Your answers will be kept confidential and may not be disclosed, unless required by law or regulation. The information provided by you will be published only in aggregated form (for example, tables of information). No identifiable information will be included in any presentation or publication.

Your answers will be kept confidential and my not be disclosed, unless required by law or regulation. The information you provide will be published only in aggregated for (for example, tables of information). No identifiable information will be included in any presentation or publication.

If you agree to these terms, please select an answer below to continue.

I Agree

I Do Not Agree

(Page 2 of 3)

The Development and Repertoire of the Collegiate Percussion**2. Question 1**

*** 1. The menus below contain three lists of colleges or universities. Please select one institution from each menu which you believe represents goals of percussion education in your state.**

	Menu #1	Menu #2	Menu #3
College/University	<input type="text"/>	<input type="text"/>	<input type="text"/>

(Page 3 of 3)

The Development and Repertoire of the Collegiate Percussion

3. Thank You!

Thank you for taking the time to participate in this study.

APPENDIX E

INSTITUTIONAL REVIEW BOARD PROTOCOL

College of Fine Arts
Music Education Department



855 Commonwealth Avenue
Boston, Massachusetts 02215
Ph. 1.617.358.6115

INFORMED CONSENT FORM

Title of Project: The Development and Repertoire of the Collegiate Percussion Ensemble: Its History and Educational Value

Purpose

I would like permission to enroll you as a participant in a research study. The purpose of the study is to document the events that led to the development of the collegiate percussion ensemble. It will focus on specific repertoire that influenced its development and evolution and explore reasons why this ensemble became part of the college curriculum for percussion majors. The study will also examine the value performing in a collegiate percussion ensemble provides for preservice and inservice music educators. By better understanding these factors, we will be able to better understand the affects the collegiate percussion ensemble has on music teachers and music students who are planning to teach. The Principal Investigator, Benjamin J. Arnold, is a Doctoral student at Boston University and the project is being completed for his dissertation research.

Procedures

If you volunteer to participate in this study, I would ask you to participate in 2 interviews. The interview will consist of questions on your percussion training, experience as a performer or conductor of a collegiate percussion ensemble and on your studio curriculum. The interviews should last 45 minutes and will take place at a location to be mutually decided on (or via the telephone). The interview will be audio recorded.

Risks and Discomforts

There are no known risks associated with participating in the study. It is possible that you may experience some discomfort in discussing your experience with the collegiate percussion ensemble. You will always be free to skip a question, take a break, or stop the interview.

Benefits

This study will contribute toward the understanding of the development and value of the collegiate percussion ensemble. You will not receive any benefits from participating in this study.

Compensation

You will not receive any compensation for participating in this study.

Confidentiality

If you choose to, your answers will be kept confidential and may not be disclosed, unless required by law or regulation. The information provided by you will be published only in

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CRC-IRB Approval: 11/10/10-11/11/11



aggregated form (for example, tables of information). No identifiable information will be included in any presentation or publication unless you agree to the following statement by checking the box below:

- I agree that my name and information provided during this interview may be identified and used for the purpose of this study.

Data will be stored in locked files only accessible by the researcher and his dissertation advisor. The signed consent forms will be kept separate from the research data. Audio recording will be transcribed within six months. The audio tapes or MP3 files will NOT be destroyed.

Voluntary Participation

Your participation in this research is purely voluntary. Refusing to participate or discontinuing participation will involve no penalty or loss of benefits to which you are otherwise entitled. Should you discontinue participation, you can request that all data previously collected be destroyed. You may refuse to answer any questions in the interview.

Contacts

If you have questions regarding this research, either now or at any time in the future, please feel free to ask them. The Principal Investigator—Benjamin Arnold at [redacted] or at [redacted]—will be happy to answer any questions you may have. Questions may also be addressed to the faculty advisor—[redacted] at [redacted] or at [redacted]. You may obtain further information about your rights as a research subject by calling the Boston University Institutional Review Board for Human Subjects Research at 617-358-6115.

Agreement to Participate

I have read this consent form. All my questions have been answered. I agree to participate in this study. I have been given a copy of this form.

Name of Subject

Signature of Subject

Date

Permission to Audio Tape

Date

Person Obtaining Consent

Date

IRB# 20080E

Boston University
Charles River Campus
Institutional Review Board

Valid for use from
11/10/10 to 11/9/11

Per IRB Approval 3/25/11

3/25/11
Saw

College of Fine Arts
Music Education Department

855 Commonwealth Avenue
Boston, Massachusetts 02215
Ph. 1.617.358.6115



INFORMED CONSENT FORM

Title of Project: The Development and Repertoire of the Collegiate Percussion Ensemble: Its History and Educational Value

Purpose

I would like permission to enroll you as a participant in a research study. The purpose of the study is to document the events that led to the development of the collegiate percussion ensemble. It will focus on specific repertoire that influenced its development and evolution and explore reasons why this ensemble became part of the college curriculum for percussion majors. The study will also examine the value performing in a collegiate percussion ensemble provides for preservice and inservice music educators. By better understanding these factors, we will be able to better understand the affects the collegiate percussion ensemble has on music teachers and music students who are planning to teach The Principal Investigator, Benjamin J. Arnold, is a Doctoral student at Boston University and the project is being completed for his dissertation research.

Procedures

If you volunteer to participate in this study, I would ask you to participate in 2 interviews. The interview will consist of questions on your percussion training, experience as a performer or conductor of a collegiate percussion ensemble and on your studio curriculum. The interviews should last 45 minutes and will take place at a location to be mutually decided on (or via the telephone). The interview will be audio recorded.

Risks and Discomforts

There are no known risks associated with participating in the study. It is possible that you may experience some discomfort in discussing your experience with the collegiate percussion ensemble. You will always be free to skip a question, take a break, or stop the interview.

Benefits

This study will contribute toward the understanding of the development and value of the collegiate percussion ensemble. You will not receive any benefits from participating in this study.

Compensation

You will not receive any compensation for participating in this study.

Confidentiality

Your answers will be kept confidential and will not be disclosed, unless required by law or regulation. The information provided by you will be published only in aggregated form

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(for example, tables of information). A pseudonym will replace any identifiable information in the interview transcript. A separate file will link you, the participant, to the pseudonym and will be destroyed when no longer needed. No identifiable information will be included in any presentation or publication

Voluntary Participation

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Agreement to Participate

I have read this consent form. All my questions have been answered. I agree to participate in this study. I have been given a copy of this form.

Name of Subject

Signature of Subject

Date

Permission to Audio Tape

Date

Person Obtaining Consent

Date

IRB# 2020E

Boston University
Charles River Campus
Institutional Review Board

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Sample Contact Email to University Professor

Dear _____,

I would like permission to enroll you as a participant in a research study. The purpose of the study is to document the events that led to the development of the collegiate percussion ensemble. It will focus on specific repertoire that influenced its development and evolution and explore reasons why this ensemble became part of the college curriculum for percussion majors. The study will also examine the value performing in a collegiate percussion ensemble provides for preservice and inservice music educators. By better understanding these factors, we will be able to better understand the affects the collegiate percussion ensemble has on preservice and inservice music educators. The Principal Investigator, Benjamin J. Arnold, is a Doctoral student at Boston University and the project is being completed for his dissertation research.

Procedures

If you volunteer to participate in this study, I would ask you to participate in an interview. The interview will consist of questions regarding your percussion training, experience as a performer or conductor of a collegiate percussion ensemble, and your studio curriculum. The interview should last 45 minutes and will take place at a location to be mutually decided on (or via the telephone). The interview will be audio recorded.

Risks and Discomforts

There are no known risks associated with participating in the study. It is possible that you may experience some discomfort in discussing your experience with the collegiate percussion ensemble. You will always be free to skip a question, take a break, or stop the interview.

Benefits

This study will contribute toward the understanding of the development and value of the collegiate percussion ensemble. You will not receive any benefits from participating in this study.

Compensation

You will not receive any compensation for participating in this study.

Confidentiality

Your answers will be kept confidential and will not be disclosed, unless required by law or regulation. The information provided by you will be published only in aggregated form (for example, tables of information). A pseudonym will replace any identifiable information in the interview transcript. A separate file will link you, the participant, to the pseudonym and will be destroyed when no longer needed. No identifiable information will be included in any presentation or publication

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Voluntary Participation

Your participation in this research is purely voluntary. Refusing to participate or discontinuing participation will involve no penalty or loss of benefits to which you are otherwise entitled. Should you discontinue participation, you can request that all data previously collected be destroyed. You may refuse to answer any questions in the interview.

Contacts

If you have questions regarding this research, either now or at any time in the future, please feel free to ask them. The Principal Investigator—Benjamin Arnold at [redacted] or at [redacted]—will be happy to answer any questions you may have. Questions may also be addressed to the faculty advisor—Professor [redacted] at [redacted] or at [redacted]. You may obtain further information about your rights as a research subject by calling the Boston University Institutional Review Board for Human Subjects Research at 617-358-6118.

I hope you be able to participate in this study.

Sincerely,

Benjamin Arnold

IRB # 0020E

Boston University Charles River Campus Institutional Review Board	
Valid for use from	
11/01/10	to 11/01/11
Per IRB Approval 3/25/11	

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Sample Contact Email to Inservice Music Educators

Dear _____,

I would like permission to enroll you as a participant in a research study. The purpose of the study is to document the events that led to the development of the collegiate percussion ensemble. It will focus on specific repertoire that influenced its development and evolution and explore reasons why this ensemble became part of the college curriculum for percussion majors. The study will also examine the value performing in a collegiate percussion ensemble provides for preservice and inservice music educators. By better understanding these factors, we will be able to better understand the affects the collegiate percussion ensemble has on preservice and inservice music educators. The Principal Investigator, Benjamin J. Arnold, is a Doctoral student at Boston University and the project is being completed for his dissertation research.

Procedures

If you volunteer to participate in this study, I would ask you to participate in an interview. The interview will consist of questions regarding your percussion training, experience as a performer in a collegiate percussion ensemble, and how your experience as a performer in the percussion ensemble has shaped the music curriculum in your current teaching situation. The interview should last 45 minutes and will take place at a location to be mutually decided on (or via the telephone). The interview will be audio recorded.

Risks and Discomforts

There are no known risks associated with participating in the study. It is possible that you may experience some discomfort in discussing your experience with the collegiate percussion ensemble. You will always be free to skip a question, take a break, or stop the interview.

Benefits

This study will contribute toward the understanding of the development and value of the collegiate percussion ensemble. You will not receive any benefits from participating in this study.

Compensation

You will not receive any compensation for participating in this study.

Confidentiality

Your answers will be kept confidential and will not be disclosed, unless required by law or regulation. The information provided by you will be published only in aggregated form (for example, tables of information). A pseudonym will replace any identifiable information in the interview transcript. A separate file will link you, the participant, to the pseudonym and will be destroyed when no longer needed. No identifiable information will be included in any presentation or publication

IRB# 2020E
 CHC-IRB Approval: 11/10/20-11/11/20

Voluntary Participation

Your participation in this research is purely voluntary. Refusing to participate or discontinuing participation will involve no penalty or loss of benefits to which you are otherwise entitled. Should you discontinue participation, you can request that all data previously collected be destroyed. You may refuse to answer any questions in the interview.

Contacts

If you have questions regarding this research, either now or at any time in the future, please feel free to ask them. The Principal Investigator—Benjamin Arnold at [redacted] or at [redacted]—will be happy to answer any questions you may have. Questions may also be addressed to the faculty advisor—Professor [redacted] at [redacted] or at [redacted]. You may obtain further information about your rights as a research subject by calling the Boston University Institutional Review Board for Human Subjects Research at 617-358-6118.

I hope you be able to participate in this study.

Sincerely,

Benjamin Arnold

IRB# 2020E
Boston University
Charles River Campus
Institutional Review Board
Valid for use from
11/10/10 to 11/9/11
Per IRB Approval 3/25/11
SCW

Sample Contact Email to the Percussive Arts Society State Chapter President

Dear _____,

I would like permission to enroll you as a participant in a research study. The purpose of the study is to document the events that led to the development of the collegiate percussion ensemble. It will focus on specific repertoire that influenced its development and evolution and explore reasons why this ensemble became part of the college curriculum for percussion majors. The study will also examine the value performing in a collegiate percussion ensemble provides for preservice and inservice music educators. By better understanding these factors, we will be able to better understand the affects the collegiate percussion ensemble has on preservice and inservice music educators. The Principal Investigator, Benjamin J. Arnold, is a Doctoral student at Boston University and the project is being completed for his dissertation research.

Procedures

If you volunteer to participate in this study, I would ask you to participate in a short questionnaire. The questionnaire will consist of 3 questions regarding your percussion training, experience as a performer or conductor of a collegiate percussion ensemble, and your studio curriculum. Completing the questionnaire should take no more than 5 minutes. The questionnaire is accessible by clicking the following link: [Questionnaire](#)

Risks and Discomforts

There are no known risks associated with participating in the study. It is possible that you may experience some discomfort in discussing your experience with the collegiate percussion ensemble. You will always be free to skip a question, take a break, or stop the interview.

Benefits

This study will contribute toward the understanding of the development and value of the collegiate percussion ensemble. You will not receive any benefits from participating in this study.

Compensation

You will not receive any compensation for participating in this study.

Confidentiality

Your answers will be kept confidential and will not be disclosed, unless required by law or regulation. The information provided by you will be published only in aggregated form (for example, tables of information). A pseudonym will replace any identifiable information in the interview transcript. A separate file will link you, the participant, to the pseudonym and will be destroyed when no longer needed. No identifiable information will be included in any presentation or publication

IRB # 2020-01
 CHC-IRB Approval: 11/20/20-11/9/21
 SCC

Voluntary Participation

Your participation in this research is purely voluntary. Refusing to participate or discontinuing participation will involve no penalty or loss of benefits to which you are otherwise entitled. Should you discontinue participation, you can request that all data previously collected be destroyed. You may refuse to answer any questions in the interview.

Contacts

If you have questions regarding this research, either now or at any time in the future, please feel free to ask them. The Principal Investigator—Benjamin Arnold at [redacted] or at [redacted]—will be happy to answer any questions you may have. Questions may also be addressed to the faculty advisor—Professor [redacted] at [redacted] or at [redacted]. You may obtain further information about your rights as a research subject by calling the Boston University Institutional Review Board for Human Subjects Research at 617-358-6118.

I hope you be able to participate in this study.

Sincerely,

Benjamin Arnold

IRB#0000E

Boston University Charles River Campus Institutional Review Board
Valid for use from 11/10/10 to 11/9/11
Per IRB Approval 3/25/11

Sample Contact Email to Preservice Music Educators

Dear _____,

I would like permission to enroll you as a participant in a research study. The purpose of the study is to document the events that led to the development of the collegiate percussion ensemble. It will focus on specific repertoire that influenced its development and evolution and explore reasons why this ensemble became part of the college curriculum for percussion majors. The study will also examine the value performing in a collegiate percussion ensemble provides for preservice and inservice music educators. By better understanding these factors, we will be able to better understand the affects the collegiate percussion ensemble has on preservice and inservice music educators. The Principal Investigator, Benjamin J. Arnold, is a Doctoral student at Boston University and the project is being completed for his dissertation research.

Procedures

If you volunteer to participate in this study, I would ask you to participate in an interview. The interview will consist of questions regarding your percussion training, experience as a performer in a collegiate percussion ensemble, and how you believe your experience as a performer in the percussion ensemble will influence the music curriculum in your future teaching situation. The interview should last 45 minutes and will take place at a location to be mutually decided on (or via the telephone). The interview will be audio recorded.

Risks and Discomforts

There are no known risks associated with participating in the study. It is possible that you may experience some discomfort in discussing your experience with the collegiate percussion ensemble. You will always be free to skip a question, take a break, or stop the interview.

Benefits

This study will contribute toward the understanding of the development and value of the collegiate percussion ensemble. You will not receive any benefits from participating in this study.

Compensation

You will not receive any compensation for participating in this study.

Confidentiality

Your answers will be kept confidential and will not be disclosed, unless required by law or regulation. The information provided by you will be published only in aggregated form (for example, tables of information). A pseudonym will replace any identifiable information in the interview transcript. A separate file will link you, the participant, to the pseudonym and will be destroyed when no longer needed. No identifiable information will be included in any presentation or publication

IRB # 2008-01
 CRC-IRB Approval: 11/10/11
 scw

Voluntary Participation

Your participation in this research is purely voluntary. Refusing to participate or discontinuing participation will involve no penalty or loss of benefits to which you are otherwise entitled. Should you discontinue participation, you can request that all data previously collected be destroyed. You may refuse to answer any questions in the interview.

Contacts

If you have questions regarding this research, either now or at any time in the future, please feel free to ask them. The Principal Investigator—Benjamin Arnold at [redacted] or at [redacted]—will be happy to answer any questions you may have. Questions may also be addressed to the faculty advisor—Professor [redacted] at [redacted] or at [redacted]. You may obtain further information about your rights as a research subject by calling the Boston University Institutional Review Board for Human Subjects Research at 617-358-6118.

I hope you be able to participate in this study.

Sincerely,

Benjamin Arnold

IRB# 2020E

Boston University
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Valid for use from
11/10/10 to 11/9/11

Per IRB Approval 3/25/11

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Doctor of Musical Arts, Music Education

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Master of Music, Percussion Performance

University of Tennessee
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Bachelor of Music Education

Minor: Philosophy
Ohio University
Athens, Ohio
2002

Teaching Experience

Assistant Professor of Music

Mississippi Valley State University
Itta Bena, Mississippi
August 2009 to present

Instructor of Music

Mississippi Valley State University
Itta Bena, Mississippi
August 2005 to 2009

Substitute teacher

Grades K–12
Fairfield County Public School System
Fairfield County, Ohio
2004 to 2005