

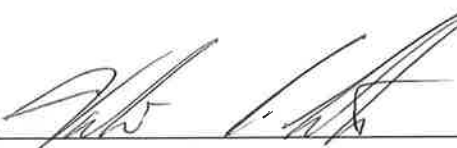
THE UNIVERSITY OF NORTH CAROLINA AT PEMBROKE

“A Research-Based Survey of Pre-Service Preparation in Percussion Pedagogy for Secondary Music Educators”

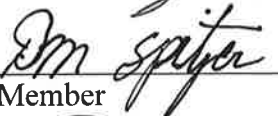
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Abstract

Undergraduate students seeking degrees in music education are required to take a series of methods courses that include woodwind instruments, brass instruments, string instruments, and percussion instruments. University percussion instructors question how well the curriculums from these courses relate to the actual needed skills for application in the secondary classroom experience. This has been a concern particularly in percussion due to the large number of instruments that an instrumental educator will have to teach throughout his or her career. In percussion techniques class university professors must address different percussion instruments such as snare drum, mallet percussion instruments, timpani, auxiliary percussion instruments, drum set, ethnic (world) percussion instruments, instrument maintenance and repair, and marching percussion instruments. This study investigated the practical needs of teachers and whether the current percussion skills class meets these needs. With the aid of a structured survey research design, this research investigated the reality of what instrumental music teachers are prepared to teach on a daily basis. Given the limited amount of classroom time during undergraduate music education course work, university professors make decisions to what is most important to teach future educators. Based upon the results of this study, professors may have a better understanding of what secondary instrumental educators find most important for everyday real world teaching.

Keywords: percussion methods, instrumental methods

A Research-Based Survey of Pre-Service Preparation in Percussion Pedagogy for Secondary Music Educators

Chapter 1

Introduction

The design of any undergraduate music teacher preparation program presents a challenge due to the large number of classes required to prepare educators for the skills needed for teaching music. In order to teach all of the necessary skills to a pre-service music teacher for a K-12 licensure many undergraduate music education programs require a four to five year degree program. With the demand of skills required and the limited time, schools must design the curriculum to be most effective. The National Association of Schools of Music has requirements for music education degrees to accredit the university music program (NASM, 2011-12). Of these methods courses required, the percussion methods class falls into the category of supplemental courses. The K-12 music education degree must prepare music educators to teach to any grade level and in a multi-functional setting where they may teach a variety of music classes.

There are many different types teaching positions that include teaching general music, choir, band, and/or orchestra. Each of these areas has a specific methods course that may be required. The secondary instrumental music educator will have to teach multiple instruments within his/her classroom. When preparing an educator to teach percussion it can be a daunting task due to the large amount of percussion instruments. The percussion methods course is designed to prepare a secondary music educator to teach all of the percussion instruments. The course is especially important for band directors who will be starting future students on percussion instruments. Teachers who are not beginning percussionist may need percussion in their ensemble also. Many choral directors will have percussion added to their instrumental parts

that accompany their music. General music educators will include percussion in their classroom as well.

It is the instructor's intent in a percussion methods course to teach pre-service educators how to instruct their future students on percussion instruments. With this in mind, a university professor must first decide what they believe is most important and most useful for the student who could be enrolled in the K-12 band, chorus, and orchestra, prior to designing the course. The percussion techniques class is generally designed around the four main areas of concert percussion—snare drum, auxiliary percussion, mallet percussion, and timpani—but may include drum set and marching percussion. Instrument maintenance, repair and selection of percussion literature are also important areas that may be included.

The number of instruments that are generally presented during an average length semester presents some challenges to the instructor. All of the major areas of percussion may or may not receive the same amount of instructional time. Instructors who are teaching the class may place an impact on the potential product of the class. Many times performance-based instructors or graduate students with limited real world class room experience may be assigned to teach the percussion methods course.

Purpose of the Study

The purpose of this study was to explore whether secondary music educators currently teaching in the public school feel prepared to teach basic percussion techniques in their classroom. This study may offer suggestions to instructors of percussion methods course and contribute to the limited amount of research on this particular topic. The most recent study completed regarding the percussion techniques class and the preparedness of educators to teach areas of percussion was completed in 1999 (Hillbrick, 1999). The participants in this study were

asked to complete a questionnaire that included information about their current teaching situation and to rate the level of preparedness relative to basic percussion techniques. The survey instrument used included an opportunity for the educators to identify areas they believed to be useful from their methods course as well as areas they found least useful. Participants also had an opportunity to respond with wishes they had for their percussion methods course. The data was assessed from current secondary instrumental music educators in North Carolina and may have included educators from immediately surrounding states.

Need for the Study

Research related to the pre-service preparation in percussion pedagogy was limited. As long ago as 1978, William Albin studied the preparation of music educators in three different states. His results showed that 63% percent surveyed felt unprepared to teach percussion when they began their career (Albin, 1985). In 1997, Julia Hillbrick also studied percussion techniques classes to see if teachers are prepared to teach percussion in the classroom. She included three states for her participants. Hillbrick's study suggested that most teachers were prepared in the areas of snare drums, timpani, and mallet percussion (Hillbrick, 1999). The study also suggested that weaker areas included drum set, marching percussion, and world drums/percussion (Hillbrick, 1999).

The goal of the current study is to provide current data related to the topic of percussion methods courses preparation for pre-service teachers. To provide current data, the following research questions were designed: 1) Relative to concert percussion, do secondary music educators feel more prepared to teach snare, auxiliary percussion, mallets, or timpani? 2) How prepared do secondary music educators feel to teach drum set and marching percussion? 3) What areas of percussion do secondary music educators feel most and least prepared to teach? 4) A

final question requested additional feedback regarding additional skills that the participants felt should be incorporated in a percussion methods course.

Chapter 2

Related Literature

Research that was directly related to the effectiveness of the percussion methods course was limited. Only two previous studies had been published at the time of the current study was conducted, that concentrated on the pre-service preparation in the percussion methods course (Hillbrick 1999; Albin 1985). Both studies were no less than a decade old at the time of the current. In 1999 Hillbrick completed a dissertation that was an attempt to evaluate percussion preparation for pre-service music educators. Hillbrick's finding were published in *Percussive Notes* in 1999. In 1978 Albin surveyed three states (Kentucky, Tennessee, and Ohio) to determine the effectiveness of their percussion methods courses. Other publications that directly relate to the percussion methods course were opinion-based articles written by instructors of the percussion techniques class. Some studies investigated limited aspects of the methods course but not the direct preparation of pre-service teachers. The literature that has been reviewed in this paper is directly related to the topic; however, some may be a decade old or older. The most recent research was by Julia Hillbrick (Hillbrick, 1999).

In 1997 Hillbrick conducted a large study of the percussion methods course with the intention of assessing the effectiveness of the course (Hillbrick, 1999). Hillbrick used a questionnaire method of research and had 642 responses which included participants from Illinois, Wisconsin, and Missouri. Hillbrick's study suggested that educators based most of the course design by the same curriculum guidelines with little or no instruction in the areas of drum set, marching percussion, and ethnic (world) percussion (Hillbrick, 1999). This study was completed 14 years ago, and the results suggested that snare drum, timpani, and accessory instruments were taught with more detail than other percussion instruments (Hillbrick, 1999).

Her study suggested that 32% percent of the participants did not receive drum set instruction and that 67% did not receive marching percussion instruction (Hillbrick, 1999).

A somewhat older study completed in 1978, surveyed music educators to determine the effectiveness of the percussion methods course in preparation of teaching percussion. Albin surveyed a region of three states which included Kentucky, Tennessee, and Ohio (Albin, 1985). Albin's survey was given to 626 people, and he received 242 responses (Albin, 1985). Participants in this study were from the states of Kentucky, Tennessee, and Ohio. The purpose of the study was to determine how effective teachers believed their percussion techniques course was in preparing them for their teaching percussion. The findings suggested teachers were being instructed in the following major areas of percussion including snare drum, keyboard percussion, accessory percussion, and timpani (Albin, 1985) There was limited instruction in drum set or marching percussion techniques (Albin, 1985).

In 1996 the College Pedagogy Committee of the PAS accepted a final draft on the new standards for the college percussion methods course (PAS College Pedagogy Committee, 1997). The purpose of this draft was to put forth a national standard for teaching this course to pre-service music educators. All areas of percussion were included except world/ethnic percussion (PAS College Pedagogy Committee, 1997). It is instructors who must design their curriculum to fit their pre-service teachers' best interest. Instructors should take into consideration the job placement where the majority of their students will be teaching. The PAS College Committee had the intentions of setting a guideline for curriculum development. Since this curriculum guideline has been approved and published, there have been other percussion instructors that have written articles suggesting guidance on designing the percussion methods course.

Public school educator Frank Cocuzzi and college professor Kristen Shiner collaborated to develop an idea of a percussion curriculum that fits the needs of an instrumental music educator. Cocuzzi and Shiner's article suggested a curriculum based around the needs found within the music classroom to develop prepared pre-service teachers (Cocuzzi and Shiner, 1988). They developed the curriculum by conducting interviews with band directors and based their suggested syllabus around the greatest needs at the time (Cocuzzi and Shiner, 1988).

Ackman also created a model percussion class that would provide a better future for music educators (Ackman, 1999). In this article he suggests ethnic percussion and drum set grouped together, marching percussion taught separately, mallet/keyboard percussion taught separately, timpani taught separately, snare drum, bass drum, and accessory percussion grouped together (Ackman, 1999). Ackman believes current percussion methods courses should be designed to bring more to the table so an educator can face today's percussion needs (Ackman, 1999).

Hillbrick suggested that drum set and marching percussion were weaker areas of instruction for most instrumental music educators (Hillbrick, 1999). Drum set instruction was not necessarily a main focus of most percussion technique classes. A non-focus on drum set could have been due to the limited amount of instruction time or knowledge the instructor regarding drum set. Drum set instruction should include care and tuning, learning styles, and ideas related to the pedagogy of the drum set (Baker, 1991). One percussion instructor and adjudicator who observed a high school jazz band festival noted problems with the drum set players. Coffin noted consistent issues regarding drum set placement, kit balance, and a variety of stylistic issues regarding overall performance on the instrument (Coffin, 1997).

Marching percussion has changed throughout the past decades. Not only has the performance demands heightened, but the equipment and writing for these instruments have also changed. When secondary instrumental directors are faced with teaching marching percussion they feel unprepared (Hillbrick, 1999). Most educators did not receive a class devoted just to the marching percussion instruction. Many percussion students, performance and music education, will teach marching percussion before ever graduating as an undergraduate student (Harris, 1999). Scott Harris (1999) provided areas of instruction that should be taught in a separate marching percussion techniques class in his article "The Marching Percussion Techniques Class." Harris (1999) believed performance skills, teaching/rehearsing skills, and writing /arranging should be areas of focus within a marching percussion techniques class. In a study surveying the needs of high school marching band directors, only 2.13% of participants said they were instructed in marching percussion in their marching band techniques course (Tracz, 1987). Marching percussion may or may not be included in a methods course for reasons such as limited marching percussion experienced instructors, limited time for the course, and lack of marching percussion instruments.

Factors That Could Impact the Percussion Methods Course

Frequency of meeting times can play a role in the depth of instruction given to each instrument and focus of the course. Average university semesters are 16 weeks and this is the most common length of the percussion methods course. However, a semester at a university can vary and universities may use a different type of term such as a quarter systems. In an overview article of the PAS Standards for the College Methods Course, Combs reports that the frequency of the offerings of the percussion methods course (Combs, 1997). The percussion class itself may meet anywhere from 1 day a week to 3 days a week (Combs, 1997). According to Combs

(1997), the percussion methods course could be offered as little as one time per week (Combs, 1997). Combs also adds that it was offered as many times as every other day all through the school year (Combs, 1997). Berbeide and Ford found in a study of Indiana high school band directors that majority studied percussion for one year or less (Berbeide & Ford, 1992). Of the 78% that studied for one year or less, 45% studied for one semester and 33% studied percussion for two semesters (Berbeide & Ford, 1992).

Universities of different sizes will have different types of instructors who may teach their methods courses. At many institutions the full-time or adjunct percussion instructor will teach the percussion techniques course. At some universities, the percussion methods/techniques course has been taught by a non-percussionist. A graduate student may be assigned to teach the course as part of his or her assistantship, something that has taken place in larger universities offering upper-level degrees. Graduate students may or may not have any prior teaching experience at the university level or within a secondary music setting. A study directly relating graduate students to teaching a methods course suggests students feel more excited about taking a methods course when taught by music education or music performance faculty (Russell, 2009). In Russell's study, he suggested graduate students believe prior teaching experience is an important factor in the success of the instructor of any methods course (Russell, 2009).

Supplemental Text.

Percussion technique course instructors have the opportunity to further develop their course with the aid of instructional texts, percussion literature, and extensions of instruments chosen to instruct. These texts can bring real world playing examples and provide students with supplemental references. When choosing a methods course text, several components are

included in the decisions. They include multicultural issues, technology, and assessment devices. According to Reeder (1994), there are not many fully developed or general percussion method books used in the percussion methods course (Reeder, 1994). The majority of the percussion methods used in the techniques class were published many years ago (Reeder, 1994). During this study, newer texts have yet to be reviewed. The objective of this study was to help determine the most popular percussion methods materials used to date. Through a survey designed study, Reeder decided four separate percussion methods texts appeared to be the most commonly used in the techniques course (Reeder, 1994). Horner also studied percussion methods text books and suggests that the most popular method materials currently used (at the time of the study) were text that were written within the past 30 years (Horner, 2005). The four texts most commonly used were *Teaching Percussion*, Gary Cook, (first edition 1988) (b) *The Complete Percussionist*, Robert Breithaupt, (first edition 1991) *Percussion for Musicians*, Robert McCormick, (first edition 1983) *Guide to Teaching Percussion*, Ronald Holloway and Harry Bartlett, (fourth edition 1984) (Horner, 2005).

Burdett studied percussion texts used in methods courses and offers a suggestion in her 2007 dissertation Burdett proposed an idea of a new text will meet the current needs of teaching percussion in today's classroom. The purpose of the study was to provide evidence that could present the idea of a new encompassing percussion methods text. The objectives of the new text were for ease of use as a reference beyond the course, function as a guide for the course instructor, detailed and clear presentation of important pedagogical material and methods, focus on the practical needs of the music educator in the school, and in depth discussion of often overlooked aspects of pedagogy (Burdett, 2007).

Pre-Service Preparation

All students completing undergraduate music education degrees are required to take multiple courses that include methods/techniques instruction. This portion of the degree is important in the success of any pre-service teacher. As far back as 1955 educators have studied the preparation of pre-service teachers. Evenson (1955) wrote an article asking the simple question "Are our colleges doing the job in instrumental music teacher preparation?" Evenson (1955) writes that teachers wish there was more time spent on performance in the major orchestral instruments in their pre-service preparation. In today's teaching world those wishes are still the same (MacLeod & Walter, 2011). One study suggested that supervising band directors and orchestra directors chose performance skills on secondary instruments as the most important skill for their student interns to improve (MacLeod & Walter, 2011). MacLeod and Walter studied perceptions of cooperating teachers regarding student teacher preparation.

In 1973 a committee from the College Band Directors National Association (CBDNA) met to discuss the basis for the undergraduate music education degree (CBDNA Research and Education Committee, 1975). The committee reports were a collection nine members of CBDNA. The first one contains what they believed to be an important basis for the undergraduate music education curriculum. These committee published findings from the second year project of this project had begun in 1973 to support the basics for the music education major. These results were published to give a timeline of graduation of the surveyed band directors, as well as what six classes they deemed to be most important to the undergraduate music education degree (CBDNA Research and Education Committee, 1975). A percussion methods course was completed by 86% and of those, 28% believed their course

content was inadequate to their daily teaching needs (CBDNA Research and Education Committee, 1975).

The second report from this meeting contained information from the fourth year of a project that had begun in 1973. The committee completed the research by surveying what they considered were “*successful*” band directors at that time. They received 487 completed surveys from the selected band directors of 50 states (CBDNA Research and Education Committee, 1977). This portion of the test was to complete the competencies for each course in the undergraduate music education curriculum. Limitations of this survey did not include directors experiences, qualities; competencies that they believe current teachers should already have developed (CBDNA Research and Education Committee, 1975). In regards to percussion, this study suggested the directors should be able to demonstrate tuning methods on all instruments, demonstrate sticking methods, understand and know the purpose and style of mallets, know styles of percussion performance, brand names of instruments, and be able to select appropriate methods and literature for percussion (CBDNA Research and Education Committee, 1977) .

Collins (2007) presented research ideas on improving the methods course for instrumental music majors in the article “Instrumental Music Education Methods Classes: Tools or our Future.” According to Collins, the methods course should provide multiple ideas for pre-service teachers. It should provide a combination of practical knowledge, practical pedagogy, and hands on practice of newly learned skills (Collins, 2007). While studying an instrumental methods course in three different university classroom settings in Ohio, Collins indicated the combination of instructional techniques made for the most successful methods course. Collins also suggested field experience provides the most realistic environment to train pre-service teachers (Collins, 2007). A published study in 2002 indicated that field experience was the most

valued part of the methods courses that truly prepared pre-service teachers for real world classroom experience (Conway, 2002). Colleen Conway discovered that teachers teaching in the classroom within their concentrated area and outside of their concentrated area wished they had been allowed to take a methods course outside of their degree track (Conway, 2002). This would provide opportunities for vocal majors to take more instrumental methods courses, instrumental majors to take more vocal methods courses and/or an availability of a general music methods course. In today's job market any certified music educator could be asked to teach choir, music appreciation, elementary music, secondary band, secondary orchestra, or even guitar class. These findings could aid in stronger preparation for pre-service educators to be able to teach a wider range of courses. Conway's results also indicated many educators wished for combined methods classes (Conway, 2002).

Other methods courses outside of percussion have issues similar to the percussion techniques class. Brass and woodwind methods courses have the same concerns of content management and retention. Each instrument family has multiple instruments that are addressed in the methods courses. In the *Bulletin of the Council for Research in Music Education* Conway, Eros, Hourigan, and Stanley (2007) published a study related to the woodwind and brass methods courses. In this study, beginning teachers were surveyed on their brass and woodwind methods course. It was suggested that the participants did not remember the content of the course once they were in the classroom (Conway et. al, 2007). These concerns were limited not to specific areas within the United States (Conway et. al, 2007).

In 2007, Campbell and Thompson conducted a regional survey of the United States titled "Perceived Concerns of Pre-service Music Education Teachers: A Cross-Sectional Study." The region and participants studied are broken down as: Eastern Division [New York, 2 ($n = 385$),

Pennsylvania, 1 ($n = 102$) and Maryland, 1 ($n = 50$)]]; North Central Division [Michigan, 2 ($n = 64$), Indiana, 2 ($n = 103$), Minnesota, 1 ($n = 58$) and Illinois, 1 ($n = 6$)]]; Southern Division [Florida, 1 ($n = 27$) and North Carolina, 1 ($n = 131$)]; Southwestern Division [Kansas, 1 ($n = 35$) and Oklahoma, 1 ($n = 49$)], and Western Division [Arizona, 2 ($n = 111$)] (Campbell and Thompson, 2007). Campbell and Thompson indicated methods courses were of medium concern ($n=3.23$) to the participants when it came to preparation of teaching (Campbell and Thompson, 2007). Their study showed that field experience was more valued than the methods course (Campbell and Thompson, 2007). This does not mean the methods course was not valued; but rather simply indicated that at the beginning of their teaching career they may have been overwhelmed with other areas taking precedence at that time.

This review of literature demonstrates the need for updated research in the area of the percussion methods course. With changes in music education in the past decade there should be current research to provide assessment of the music education pre-service preparation. The purpose of this study was to find areas secondary music educators feel most prepared to teach and to answer questions regarding desires for further instruction. The results of this study should provide current data to the limited research in the area of pre-service music educator's preparation.

Chapter 3

Method

Participants

Participants ($N = 44$) in this study were music educators who attended the University of North Carolina at Pembroke honor chorus and honor band festivals held on the campus in the spring of 2011. Attendees of these honor bands and choirs included music educators from North Carolina, Virginia, and South Carolina. The qualification for inclusion in the study was current employment as a secondary music educator. There were no limitations with regard to teaching experience. Participation in the study was voluntary.

The author stood in a visible location outside rehearsal locations during these honor festivals. Music educators who entered the venues were invited to participate. These participants were issued the following greeting, "Hello, my name is Tim Heath and I am a graduate student at the University of North Carolina at Pembroke working on my Master's in Music Education. Would you be willing to take a 2 minute survey to assist in the completion of my thesis research project?" Consent to use the survey information was given by each participant by the action of returning his or her completed consent form and survey. The consent form is located in the appendix. There were a total of 47 surveys distributed; 44 were returned and 3 potential participants asked if they could return the survey at a later time. These three surveys were neither completed nor returned to the author.

All participants are regional secondary music educators, who teach in a secondary music setting. The majority of participants ($n = 39$) attended a traditional 4-year music education program. Five participants were certified through lateral entry. Lateral entry participants did not complete a music education degree during their undergraduate degree program. They received

their certification in education at a later point in their careers. Educators who participated in this survey range in teaching experience from one year to thirty-one years in the classroom. The average teaching experience of the participants was ($M = 5.2$) years. The participants taught classes that ranged from Kindergarten to 12th grade. The breakdown of classes taught by the participants was as follows: Theatre Arts ($n = 2$), Chorus ($n = 1$), General Music ($n = 24$), and Band ($n = 39$). The earliest date participants took a percussion techniques class was 1982 and the most recent date was 2009, thus encompassing a span of 27 years.

The demographic portion of the survey included questions that polled which percussion instruments participants studied during their undergraduate methods course. The participants were given the following instruments and asked to circle each they studied while taking the percussion methods course: snare drum, mallet instruments, timpani, accessory percussion instruments, marching percussion instruments, world/ethnic percussion instruments. The following findings represent the number of participants that studied each area of percussion: Snare Drum ($n = 43$), Mallet Instruments ($n = 39$), Timpani ($n = 34$), Accessory Percussion Instruments ($n = 34$), Marching Percussion Instruments ($n = 9$), and World/Ethnic Percussion Instruments ($n = 13$).

Participants taught an average of 98.3 students in their program. The participants played (studied) woodwind instruments ($n = 18$), brass instruments ($n = 16$), percussion instruments ($n = 3$), and piano/voice ($n = 7$) as their principal instruments in their undergraduate. Twenty of the participants taught marching band, 24 did not. Of those who taught marching band, 14 teachers hired outside percussion instructors and 30 did not. Concert percussion ensemble was taught by 9 of the 44 participants.

Survey Instrument

The survey instrument employed in this study was a mixed-methods style survey that consisted of three sections. The first section of the survey included questions designed to obtain demographic information and included: method of licensure, if participants took the percussion methods course, principal instrument, years of teaching experience, teaching area, and basic information on their current music program. The survey did not include a question regarding geographical region, therefore the home state of participants in this study is unknown. Given regional travel budgets it is assumed most are from North Carolina and South Carolina.

The second section of the survey included 27 questions that related to the seven areas recommended by the Percussive Arts Society, excluding multi-percussion. Multi-percussion was excluded due to the transferable skill from playing concert percussion instruments. This type of solo percussion performance is not typically included in the secondary music classroom. This study included the following 6 areas of percussion: snare drum, mallet percussion, auxiliary percussion, timpani, drum set, and marching percussion. Questions were asked related to participants undergraduate preparation in the following areas: snare drum technique, cymbal technique, concert bass drum, tambourine, triangle, two mallet techniques on xylophone, marimba, bells, and vibraphone, timpani, and marching snare drum, marching tenor drum(s) technique, marching bass drum technique, and drum set. Within each sub-group, excluding auxiliary percussion instruments, participants were asked questions related to instrument maintenance and selecting appropriate literature. Participants rated each question on a scale of 1 to 5, 1 (feeling least prepared) to 5 (feeling most prepared).

In the third section of the survey, participants responded to 3 open-ended questions that further explored their opinions relative to their undergraduate percussion methods course. The

specific open-ended questions were as follows; 1) Is there anything you would have liked to learn in your percussion methods/techniques class but did not? 2) What, if anything, did you find most useful from your percussion methods/techniques course? 3) What, if anything, did you find least useful from your percussion methods/techniques course?

Chapter 4

Results

Data Analysis

The educational committee of the Percussive Arts Society recommends seven areas for inclusion in percussion method course; snare drum techniques, mallet percussion, auxiliary percussion, timpani techniques, multi-percussion, drum set techniques, and marching percussion techniques (PAS College Pedagogy Committee, 1997). For this study the author excluded multi-percussion due to the transferable skill from playing concert percussion instruments. This type of solo percussion performance is not typically included in the secondary music classroom. These recommended areas were selected to measure how prepared secondary music educators felt to teach percussion in their own classrooms. The average music educator teaches all instrumental areas within his/her program and cannot afford to hire supplemental staff. Therefore, being knowledgeable in percussion is valuable skillset. Participants rated 27 items related to these areas on a Likert-type scale. For each item listed, participants were asked to rate their feeling of preparedness on a scale of 1 to 5, 1 representing "least prepared" and 5 representing "most prepared." Means and standard deviations for each of the 27 rated questions were calculated for comparison purposes. Data from the 27 questions were combined into three main instructional groups and included; concert percussion (snare, etc.), marching percussion, and drum set. The three categories were created to delineate between the areas.

What areas of percussion (concert percussion, marching percussion, or drum set) do secondary music educators feel most and least prepared to teach?

In order to answer the first research question, the combined mean ratings relative to the three percussion areas (concert percussion, drum set, and marching percussion) were compared using a *Friedman Analysis of Variance* with an alpha level of $p < .05$. This statistical test was chosen because there were more than two variables, a small sample size was used in this study, and the data created by the survey instrument was considered ordinal level data. A significant difference was found between concert percussion, drum set, and marching percussion $\chi^2_r(2, 44) = 7.4, p < .025$. The concert percussion mean ($M = 3.15, SD = 1.42$) was notably higher than drum set ($M = 2.53, SD = 1.46$) and marching percussion ($M = 2.65, SD = 1.51$).

How Prepared do Participants Feel to Teach Concert Percussion?

To explore the participants' level of preparedness to teach concert percussion, participant ratings for each concert percussion area were combined so that comparisons could be made between Snare Drum, Auxiliary Percussion Instruments, Mallet Instruments, and Timpani. These combined mean scores were used in a *Friedman Analysis of Variance* with an adjusted alpha level of $p < 0.025$ to correct for multiple testing between the independent variables. A significant difference was found between snare drum, auxiliary percussion, mallet instruments, and timpani, $\chi^2_r(3, 44) = 55.05, p < .001$. The timpani mean ($M = 2.32, SD = 0.92$.) was statistically lower than the other three areas of concert percussion ($M = 3.35, SD = 1.2$, snare; $M = 3.83, SD = 1.16$, auxiliary; $M = 3.07, SD = 1.75$, mallets). The participants felt most prepared to teach auxiliary percussion and least prepared to teach timpani (see Table 4.1).

Table 4.1

Participant Ratings of Concert Percussion in Rank Order

<i>Percussion Technique</i>	<i>Mean</i>	<i>Standard Deviation</i>
Auxiliary	3.82	1.16
Snare Drum	3.35	1.20
Mallets	3.07	1.75
Timpani	2.32	0.92

What are the major areas in percussion that secondary music educators feel most prepared to teach?

Mean ratings for each of the six areas recommended for inclusion in percussion methods courses by the PAS were placed in rank order by comfort level. Participants felt most comfortable teaching the six areas of percussion in the following order from most to least: auxiliary percussion, snare drum, mallets, marching percussion, drum set, and timpani. Please refer to Table 4.2 for results.

Table 4.2

Participant Ratings of Percussion Preparedness in Rank Order

<i>Percussion Technique</i>	<i>Mean</i>	<i>Standard Deviation</i>
Auxiliary	3.82	1.16
Snare Drum	3.35	1.20
Mallets	3.07	1.75
Marching Percussion	2.65	1.51

Drum Set	2.53	1.46
Timpani	2.32	0.92

Auxiliary Instruments.

Secondary music teachers reported that they felt the most prepared to teach auxiliary percussion. This area of percussion instruction had the highest overall mean rating ($M = 3.82$) when compared to the other groups of instruments. Bass drum received the highest mean of 3.97 for all 4 instruments within this group. Triangle and cymbal crashes were very close and tambourine was the least comfortable technique within the sub group resulting in the lowest mean of 3.62. Refer to Table 4.3 for results.

Table 4.3

Auxiliary Percussion Instruments Results in Rank Order

<u>Percussion Instrument</u>	<u>Mean</u>	<u>Standard Deviation</u>
Teach concert bass drum	3.97	1.02
Teach cymbal crashes	3.90	1.13
Teach triangle technique	3.86	1.18
Teach tambourine technique	3.62	1.11

Snare Drum.

Snare drum received the second highest ratings ($M = 3.35$) from participants in regard to comfort level teaching snare drum skills. Participants felt moderately comfortable teaching snare drum technique. This technique includes rolls (orchestral and rudimental) and basic level rudiments. Ratings for the selection of snare drum literature were lower than the other categories

related to snare drum ($M = 2.90$). Maintenance was another area in which participants reported less comfort. Refer to Table 4.4 for the results.

Table 4.4

Participants' Snare Drum Ratings in Each Area by Rank Order

<i>Percussion Instrument</i>	<i>Mean</i>	<i>Standard Deviation</i>
Teach basic snare drum technique including playing position	3.84	1.11
Teach basic rudiments including rolls and paradiddles	3.52	1.24
Teach snare drum roll technique including orchestral rolls, single stroke rolls, and rudimental rolls	3.43	1.24
Change drum heads and tune drums	3.18	1.38
Select appropriate snare drum solos	2.90	1.37

With regards to maintenance, a mean of 3.18 suggested that participants felt somewhat comfortable maintaining their instruments. Selecting appropriate level snare drum solos was the least comfortable area with a mean of 2.90. The overall mean for selecting snare drum solos suggested participants were not as comfortable performing this task.

Mallet Percussion.

Secondary educators reported that they felt moderately comfortable teaching mallet percussion. This area falls in the bottom half of the top 3 comfortable areas of percussion instruction. Teaching proper playing position on mallet instruments, including xylophone, vibraphone and marimba, received a mean rating of 3.70. Two mallet grip ($M = 3.18$) was not as high in mean as the playing position average. Choosing mallet literature ($M = 2.61$) and mallet

instrument maintenance ($M = 2.5$) were the least two comfortable areas. Refer to Table 4.5 for results.

Table 4.5

Participants' Mallet Percussion Results in Rank Order

<u>Percussion Instrument</u>	<u>Mean</u>	<u>Standard Deviation</u>
Teach proper playing position on the mallet instruments including xylophone, vibraphone, and marimba	3.70	1.15
Teach basic two-mallet grip technique and sticking	3.18	1.45
Pick mallet literature for students including two-mallet solo literature	2.61	1.63
Change mallet chords and replace mallet bars	2.5	1.38

Marching Percussion.

Participants reported marching percussion techniques in the middle of the 1-5 rating with an overall mean of 2.65. This suggested that the educators surveyed felt moderately comfortable teaching some aspects of marching percussion. For this study, no distinction was made between corps style marching percussion techniques verses show style marching percussion techniques. The participants also did not refer to this possible difference in the open-ended questions on the survey. Teaching musical awareness ($M = 2.81$), changing drum heads, and retuning the drums ($M = 2.93$) were the two highest areas of comfort within the subgroup. Tenor drum ($M = 2.34$) technique was the weakest area of comfort. There was an overall mean range between 2.3 and 2.9. Refer to Table 4.6 for results.

Table 4.6

Participants' Marching Percussion Results in Rank Order

<u>Marching Percussion</u>	<i>Mean</i>	<i>Standard Deviation</i>
Change drum heads and then retune marching drums	2.93	1.45
Teach a drum line musical awareness and proper ensemble setting in the marching band	2.81	1.54
Teach proper marching snare drum technique	2.59	1.52
Teach proper marching bass drum technique	2.56	1.51
Teach proper marching tenor drum(s) technique	2.34	1.52

Drum Set.

Of the six areas of comfort, drum set ranked 5th within the sub-groups of percussion techniques. This area of percussion instruction had a range in mean from 2.3 to 2.6. Teaching playing position/technique and teaching ensemble both have an overall mean of 2.65. Rock and jazz drumming styles were very close with only a difference of .2 between their means. These data suggest an overall moderate level of comfort with teaching drum set, and the participant ratings were consistent between the individual questions in this area. Refer to Table 4.7 for results.

Table 4.7

Participants Drum Set Results in Ranking Order

<u>Drum Set Instruction</u>	<i>Mean</i>	<i>Standard Deviation</i>
Teach proper playing position and technique on the drum set	2.65	1.47
Teach ensemble musical awareness on the drum set	2.65	1.63
Teach basic rock drumming styles	2.5	1.40
Teach basic jazz drumming styles	2.36	1.46

Timpani.

The majority of participants reported timpani instruction to be an area of low comfort in percussion teaching. There were four Timpani areas (teaching timpani playing technique, teaching various timpani grips, teaching sticking techniques, and picking timpani literature for students) addressed in the questions and all four areas were placed below the mid-point of the 1-5 scale. The mean ranged between 2.2 and 2.4. Of the four areas, teaching the two basic timpani grips and picking solo literature were the highest with a mean of 2.43. Teaching sticking technique ($M = 2.27$), which included shifting from drums and cross sticking, ranked higher in mean than basic timpani technique ($M = 2.2$). Refer to Table 4.8 for results.

Table 4.8

Participants' Timpani Results in Rank Order

<u>Timpani Instruction</u>	<i>Mean</i>	<i>Standard Deviation</i>
Teach the various grips of timpani including French and German grip	2.43	1.42

Pick timpani literature for students including timpani solos	2.38	1.35
Teach sticking techniques for timpani including shifting and cross sticking	2.27	1.42
Teach basic timpani technique including playing area and proper selection of drum sizes (range of drum) for musical passages	2.20	1.30

Open-Ended Responses

The survey instrument concluded with three open-ended questions that allowed the participants to elaborate on items they felt should be included in percussion methods courses. The questions were (1) Is there anything you would have liked to learn in your percussion methods/techniques class but did not? (2) What, if anything, did you find most useful from your percussion methods/techniques course? and (3) What, if anything, did you find least useful from your percussion methods/techniques course?

Thirty-four participants responded to the open-ended questions. This created an overall response rate of 77%. Analyses of the open-ended questions resulted in 15 categories with a total of 75 categorized responses. To determine the categories within the open-ended responses, each area that was mentioned by a participant was noted. As each area was repeated, it was inserted into the proper category. Some categories received only one response. See Table 4.9 for results.

Table 4.9

Participants Coded Responses

Category Code	Frequency	%
Drum Set = drumming styles and/or playing opportunities	7	9
Rudiments = paradiddles and/or rolls and/or sticking techniques	10	13
Timpani = tuning and/or ranges and/or sizes	5	7
Marching Percussion = techniques and/or tuning and/or practical knowledge and/or terminology	7	9
Teaching Techniques = common elements and/or quality instruction and/or playing time amount and/or terminology	13	17
Separate Percussion Class = Individual class needed for concert and marching percussion	2	3
Percussion Inclusion = incorporating percussionists into the instrumental class	1	1
Equipment Needs = maintenance and/or repair and/or instrument quality	6	8
Time Management = class schedule and/or need for individualized instruction and/or instrument availability	4	5
Snare Drum = techniques and/or rudiments and/or sticking and/or rolls	6	8
Mallets = primary focus of methods course and/or need for 4 mallet instruction	5	7
Auxiliary Instruments = most useful	1	1
Useful Information/Unrealistic Scenarios = unrealistic assignments and/or colleagues and resources as source of knowledge	4	5
World Percussion/Selecting Literature for Soloist/Ensemble Playing	1	1
Basics for Middle School = styles for public school and/or starting beginning percussionists	3	4
Total responses	75	

The four most common responses in the open-ended questions were related to the following categories; teaching techniques (38%), rudiments (29%), drum set (21%), and (d) marching percussion (21%). Participants who made comments related to teaching techniques suggested having a more efficient way of learning snare drum solos "We had to learn a difficult snare drum solo that showed whether we could play several different rudiments. While I understand the reasoning behind this, I feel there could have been another method to better prepare me for teaching the percussionists I would encounter in my future classes" (Participant 11). Participant 16 stated that "students who had no prior percussion experience were given a crash course of the basics."

Participants found rudimental instruction to be very important. Participant 11 states "I learned basic rudiments and sticking on the snare and mallets." Participant 18 found "Learning snare drum rudiments was the most useful information learned in my percussion methods course." Other participants wished they were given more instruction on the rudiments. One participant would have liked to have preparation for their all district auditions regarding rudiments "I would have liked to learn snare rudiments as they apply to district and state auditions" Participant 23.

A number of participants in this study expressed concerns related to a lack of knowledge regarding drum set styles. Jazz was mentioned by the participants with the greatest frequency ("I would like to learn drum set playing and drumming styles..." Participant 20). Participant 26 would have liked to learn more about jazz drum ("More about jazz drum set"). Some participants did not receive drum set instruction ("Would have liked to learn drum set" Participant 28). The participants who did not receive drum set instruction may have not had time in his/her methods course. Some percussion methods instructors may also choose to not teach drum set styles due to

the required coordination or performance skills required to play these styles in a short period of time.

Marching percussion was also an area frequently mentioned by participants who desired more and current instruction. Participants 32 and 42 both indicated a need for useful terminology and knowledge of marching percussion. Participant 22 wrote, "...Our instructor provided a great deal of materials to which could go back and reference at a later point [sic]." Of all the participants who reported in the open-ended responses, participant 22 made the only response related to providing reference materials for future instruction. Another concern with marching percussion that was expressed by participants is terminology. One participant wished for an updated terminology when learning marching percussion terms ("Use of old terminology "diddit" and not "diddle" Participant 14). Participant 8 stated, "I would like to have taken a separate class on marching percussion."

More than one participant agreed with Participant 8 in regard to offering additional courses in percussion. Some universities still have combined methods courses where you may study brass, woodwinds, and percussion in the same semester. Participant 35 wished for a separate percussion class, a comment suggested that their course was combined with other techniques courses. Other participants mentioned the idea of isolating the different teaching levels of percussion instruction (i.e., middle school, high school). By doing this, the future educators would have a better idea of appropriate instruction levels by ensemble level. This would provide a guide to instruction.

Two participants commented on middle school percussion instruction. Participant 10 found the basics they learned for middle school instruction to be the most valuable of all. In the

geographical region that this study took place, most beginning percussionist are in the sixth grade (middle school). One participant referenced the need for more instruction on starting beginning percussionist, (“I don’t feel like I learned enough about how to start percussionists and teach them how to be musical on a percussion instrument” Participant 11).

Several responses included information that was least useful and areas where they felt prepared. Participant 31 states “Umm, my percussion methods class wasn’t great maybe the information I received?” Others state “We did a project where we were given tens of thousands of dollars to spend on all new percussion instruments to begin a band program. It was a very unrealistic project because no school in North Carolina has that kind of budget...” (Participant 18). This scenario is only real for teachers opening new schools. Participant 4 felt that all instruction was useful and that there was nothing “least” useful. Many times percussion methods course instructors may have a disconnect between the real world needs of the today’s music educators and what is being taught. This could stem from the amount of years it has been since the instructor has been in a secondary classroom or the instructor has never been in a classroom.

Chapter 5

Discussion

The purpose of this study was to explore whether secondary music educators currently teaching in the public school felt prepared to teach basic percussion techniques in their classroom. Specific research questions included: 1) What areas of percussion (concert percussion, marching percussion, or drum set) do secondary music educators feel most and least prepared to teach? 2) Relative to concert percussion, do secondary music educators feel more prepared to teach snare, auxiliary percussion, mallets, or timpani? 3) How prepared do secondary music educators feel to teach drum set and marching percussion? 4) A final question requested additional feedback regarding skills that the participants felt should be incorporated in a percussion methods course.

The results of this study showed that secondary music educators felt the most prepared to teach concert percussion ($M = 3.15$), followed by marching percussion ($M = 2.63$) and drum set ($M = 2.53$). Relative to concert percussion, educators felt the most prepared to teach auxiliary percussion instruments ($M = 3.82$), snare drum ($M = 3.35$), and mallet instruments ($M = 3.07$). Educators felt least prepared to teach timpani ($M = 2.32$) overall. Auxiliary percussion instruments, snare drum, and mallets were the three areas in which educators felt most prepared to teach. It may be noted that auxiliary instruments are reinforced in elementary music methods classes. The data collected on auxiliary percussion instruments may not be completely accurate as many educators few these instruments as being simple. This correlates with previous research (Hillbrick, 1999; Albin, 1985) related to this topic. Based on the results of this study, it appears that teachers felt less prepared to teach drum set and marching percussion. Multiple participants

reported that they would have liked more information on drum set styles during their percussion methods course.

Designing any undergraduate music teacher preparation program is difficult due to the large number of skills required for the music education profession. Music licensure typically encompasses all music areas K-12. In order to teach all of the necessary skills to a pre-service music teacher, many undergraduate music teacher training programs have moved to a five year curriculum. A percussion methods course is one of the many supplemental courses suggested for inclusion in the curriculum by the National Association of Schools of Music (NASM, 2011-12). Within the music teaching profession, there are many jobs that a music teacher might hold including general music, orchestra specialist, choir specialist, band specialist, combinations of these or other extended positions for guitar, jazz or percussion. Teachers in different positions require different types and levels of percussion knowledge. Many times percussion is included in elementary classrooms as well in the score of choral literature. In secondary instrumental classes percussion skills could be even more vital due to the various instruments, the difficulty of the music, and the different types of ensemble. Most middle school band directors do not need to have a firm understanding of marching percussion. Only a few middle school band programs include a marching band in their curriculum. Many high school directors who have marching bands hire supplemental percussion instruction. In this study, 14 participants hired supplemental percussion instructors to work with their marching band. The 14 band directors who hired supplemental instruction teach high school.

In this study participants were given the opportunity to share their opinions and give suggestions for the percussion methods course. Fifteen categories emerged from the participants' open-ended responses and included; drum set, rudiments, timpani, marching

percussion, teaching techniques, separate percussion class, percussion inclusion class, equipment needs, time management instruction, snare drum, mallets, auxiliary instruments, useful information/unrealistic scenarios, world percussion/selecting literature/ensemble playing, and basics for middle school. The majority of participant comments related to the following four areas; teaching techniques (38%), rudiments (29%), drum set (21%), and marching percussion (21%).

Limitations

The data gathered from this study is to be considered valuable, but there should be caution when considering the results of this study due to the small sample size ($N = 44$). A larger population of teachers may produce different results from those found in this study. Another area of concern could be the limited geographical area of educational institutions represented by the participants. There were institutions from multiple states but most attended universities in North Carolina. Including a larger representation of participants from different educational institutions could provide a more accurate sample. It should be noted that input from all current secondary music educators is important information that should be considered when designing percussion methods courses, as these teachers are in the classroom daily and familiar with their current percussion needs. Having a larger sample would also allow comparisons to be made between elementary general music, orchestra, band, and choir teachers relative to their percussion teaching needs.

Conclusions

When teaching a percussion methods course it must be understood that it prepares future music educators to teach percussion at any level. This creates concern due to the variety of jobs that are available for secondary music educators. This percussion skills needed by a high school

band director with a marching and jazz band are very different than the skills needed by an elementary general music teacher. The percussion methods must be designed to accommodate the needs of all music educators. Furthermore, courses must be structured according to the frequency of meetings and time allowed for the course. Some of the participant concerns related to limited instructional time in certain areas of percussion may be related to the structure of the methods course. The percussion methods course is usually limited to one semester, 16 weeks (average), of instruction. Some universities only have this course scheduled for one day a week. Other universities may have this course scheduled up to 3 days a week. Instructional time is varied (potentially limited) and priorities must be made when designing a curriculum. It was the intent of this study to suggest areas where university percussion instructors have provided quality instruction and to identify areas where further instruction may be needed as per the opinions of the resulting teachers.

Many institutions allow graduate students to teach the methods course for classroom teaching experience. In that situation, the graduate student may or may not have had classroom experience as a secondary music educator and this may limit his/her knowledge of real world classroom needs. Having a graduate student teach the methods course could potentially affect the motivation of the students taking the course and affect how the student views his/her instructor (Russell, 2009). The same could be said for a professor of percussion. A performance oriented professor (in the related area) is knowledgeable of the subject matter of any methods course. However, the performer may not have a true understanding of the demands that a music educator faces on a daily basis in the classroom. These demands might include issues such as instructing a beginning percussionist, maintaining equipment on a limited budget, dealing with classroom distraction while teaching the percussionist, and a multitude of other real-world

challenges. The percussion professor may also approach teaching the course in a way that is very specialized in each area of percussion. Having more of a general approach to the course may be more beneficial.

Based on the results of this study, it was clear that more instructional time is needed in the areas of drum set, timpani and marching percussion as well as instrument maintenance. Overall, the participants felt comfortable with auxiliary percussion, snare drum and mallet instruction. The data from this study could conclude that the typical percussion methods course meets these needs of percussion instruction. Percussion methods instructors may choose to use these results for curriculum guidance. Though there will be debate on how to include all of the information that educators wish to receive into an average one semester methods course, there is an obvious need to include more timpani instruction, drum set instruction, marching percussion techniques, and opportunities to allow future music educators to have more hands-on experience.

This study could potentially guide instructors in their percussion methods course design. It is the author's hope that the data provides percussion instructors with positive feedback on their successes of the current methods course design. It is also the author's intent to provide feedback on strengths and weaknesses of the current percussion methods course. Suggestions to strengthen the current methods course would be more hands-on experience with the instruments. This includes playing time and instrument maintenance. The students should have experiences changing a drum head and learning how to tune each of the instruments. Both of these suggestions are especially true with timpani.

In the area of marching percussion, participants did not feel as comfortable teaching performing techniques as they did maintaining the instruments and teaching ensemble performance. It would benefit the students of the percussion methods course to have more

instruction on performing techniques and to provide more hands on experience with the instruments. There are transferable teaching concepts from concert percussion that could be adapted in the curriculum to aid in instruction of marching percussion performance techniques.

Drum set instruction was an area where many participants wished for more instruction. Some participants wished for inclusion of drum set into their methods course and others wished for more time on the instrument. Most participants wished for more time learning jazz drumming styles and other various styles. It is the author's suggestion that drumming styles should have more emphasis in the percussion methods course. If the instructor of the course is not as comfortable performing on the drum set, he/she can have a supplemental instructor or visiting class lecture teach drum set.

This study has provided important information regarding the current strengths and weakness of secondary music educators teaching percussion. The authors' intent was to supply data to current percussion instructors who teach the percussion methods course. These data may provide insight into what current secondary music educators deem most and least valuable for use in their classrooms. Regarding feedback from the participants, a percussion instructor could use the data to create a curriculum for the percussion methods course that meets music educator's real-world needs for the classroom. The more real world experience these educators have while taking the class, the more effective teachers they can become.

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Appendix 1

IRB Study # 11-04-004

Consent Form Version Date: MARCH 21, 2011

Title of Study: "A research-based survey of pre-service preparation in percussion pedagogy for secondary music educators"

Principal Investigator Contact Information: Timothy A. Heath
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(252) 864-8933 (c)

You are being invited to participate in a survey involving pre-service percussion pedagogy preparation. This study is being conducted to help identify areas of percussion where secondary music educators feel most prepared to teach and least prepared to teach. This survey will take approximately 5 minutes to complete and is completely voluntary and anonymous.

There are no anticipated risks associated with your participation in this survey. There are also no costs involved in this study. Your participation has the potential to benefit university professors as the results may be published. Participants will not be identified in any report or publication related to this study and no identifying information will be collected.

If you decide to participate, please complete the survey. Your return of this completed survey is implied consent. However, if you choose not to participate please leave the survey blank and return to the investigator.

You have the right to ask, and have answered, any questions you may have about this research. If you have questions or concerns, please contact the principal investigator named at the top of this form. If you have questions or concerns about your rights as a research subject, please contact the chair of the Institutional Review Board (Dr. Timothy Hayes) at 910.522.5785 or by email at irb@uncp.edu.

Thank you for volunteering to participate in this study.

Appendix 2

Survey on Percussion Preparation

Did you enter the profession lateral entry? Yes No
 If you entered lateral entry did you take a percussion methods course? Yes No
 How many years (including this one) have you taught music in public school? _____
 What grade levels/musical groups have you taught? _____
 What musical courses you have taught? _____
 Did you take a percussion methods/techniques class? Yes No
 What year did you take the percussion methods/ techniques class? _____
 What instruments do you recall using in your percussion methods/techniques class (circle)?
 Snare Drum Mallet Instruments Timpani Accessory Percussion Instruments
 Marching Percussion Instruments World/Ethnic Percussion Instruments
 At which university did you take your percussion methods/techniques course?
 (This is confidential) _____
 How many years have you taught at your current school? _____
 Approximately how many students are in your school's band program? _____
 What is your principal instrument? _____
 Approximately how many percussion students are in your instrumental program? _____
 Do you direct a marching band? Yes No
 If yes, do you hire percussion staff to teach your students? Yes No
 Do you have a concert percussion ensemble? Yes No

Directions: For the following section please circle the number that best describes how prepared you feel to teach each subject.
 1 Not at all... 2 Somewhat... 3 Adequate... 4 Confident... 5 Very Confident

Teach basic snare drum technique including playing position.	1	2	3	4	5
Teach snare drum roll technique including buzz rolls, single stroke rolls, and rudimental rolls.	1	2	3	4	5
Teach basic rudiments including rolls and paradiddles.	1	2	3	4	5
Select appropriate snare drum solos.	1	2	3	4	5
Change drum heads and snares.	1	2	3	4	5
Teach cymbal crashes	1	2	3	4	5
Teach concert bass drum technique	1	2	3	4	5
Teach tambourine technique	1	2	3	4	5
Teach triangle technique	1	2	3	4	5
Teach proper playing position on the mallet instruments including xylophone, vibraphone, and marimba.	1	2	3	4	5
Teach basic two-mallet grip technique and sticking.	1	2	3	4	5
Pick mallet literature for students including two-mallet solo literature	1	2	3	4	5
Change mallet chords and replace mallet bars	1	2	3	4	5
Teach basic timpani technique including playing area and proper selection of drum sizes (range of drum) for musical passages	1	2	3	4	5
Teach the various grips of timpani including French and German grip.	1	2	3	4	5
Teach sticking techniques for timpani including shifting and cross sticking.	1	2	3	4	5
Pick timpani literature for students including timpani solos	1	2	3	4	5
Teach proper playing position and technique on the drum set.	1	2	3	4	5
Teach how to set up a drum set.	1	2	3	4	5
Teach basic rock drumming styles	1	2	3	4	5
Teach basic jazz drumming styles	1	2	3	4	5
Teach ensemble musical awareness on the drum set	1	2	3	4	5
Teach proper marching snare drum technique	1	2	3	4	5
Teach proper marching tenor drum(s) technique	1	2	3	4	5
Teach proper marching bass drum technique	1	2	3	4	5
Teach a drum line musical awareness and proper ensemble setting in the marching band.	1	2	3	4	5
Change drumheads and retune marching drums	1	2	3	4	5

Is there anything you would have liked to learn in your percussion methods/techniques class but did not?

What, if anything, did you find most useful from your percussion methods/techniques course?

What, if anything, did you find least useful from your percussion methods/techniques course?