

Running head: A Complete Intermediate Percussion Program

Constructing A Complete Intermediate Percussion Program: A Survey of Percussion Methods at  
the Middle School Level

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# A COMPLETE INTERMEDIATE PERCUSSION PROGRAM

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# A COMPLETE INTERMEDIATE PERCUSSION PROGRAM

## ABSTRACT

The purpose of this empirical study is to investigate what percussion methods are being used by band directors at the middle school level. This study will be centered on the influencing factors that determine what methods and method books band director use with intermediate/middle school level percussionists. The resources can include methods and supplemental materials used in the context of a full band instruction setting and in group percussion lessons. Drumset, timpani, auxiliary percussion, and percussion ensemble methods will also be included in the data collection process. Qualitative and quantitative data will be gathered via surveys of middle school band directors across the US. A Google Survey will serve as the primary tool used to gather data. The survey will be posted on band director groups via Facebook. A list of most frequently used methods and method books will be compiled, supplemented by justifications for using each respective method. Correlations between certain factors will also be presented at the end of the study.

# A COMPLETE INTERMEDIATE PERCUSSION PROGRAM

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## **Chapter 1: Introduction**

### **Statement of Purpose**

The purpose of this empirical study is to investigate what percussion methods are being used by band directors at the middle school level. This study will be centered on the influencing factors that determine what methods and method books band directors use with intermediate/middle school level percussionists. Resources can include both method books and supplemental materials used in the context of full band instruction, as well as group percussion lessons. Qualitative and quantitative data will be gathered by surveying middle school band directors across the US. A list of most frequently used methods and method books will be compiled, supplemented by justifications for using each respective method.

### **Rationale**

The use of quality materials is absolutely crucial in a middle school percussionist's studies. Middle school students are at a critical time in their musical careers and need an appropriate and balanced music education to prepare them for advanced percussion studies and music performance at the high school level. Instruction lacking quality methods and materials can also affect retention, negatively impacting a percussionist's future performance endeavors. Many band directors are unfamiliar with percussion methods and the core concepts and skills that should be taught. Through my undergraduate experience, I observed future educators leaving college with only about one semester's worth of percussion education and experience. With the depth of skills and variety of techniques that need to be covered, this is not enough time to prepare directors properly for teaching percussion. Due to the minimal experiences that educators have with percussion, middle school percussionists are often left without a

comprehensive education that will prepare them for the demands of a high school band program. A compilation of quality methods and justification for the use of said methods will equip middle school band directors with a resource that will aid in providing a more balanced and thorough percussion program for their students.

Teaching percussion is a different process than the instruction of woodwind or brass instruments. It requires directors to allocate time to teach many different instruments instead of focusing on one and helping students to hone their skills on that one instrument. Instruction time with percussion students is limited. Due to these limitations, directors are charged with the important task of determining what they can cover during only a few short years. Without a clear vision and direction for scope, sequence, techniques, and quality materials, students will be unequipped and will not be nearly as successful as they progress to the high school level.

### **Expected Findings**

Although band directors have been using percussion method books as part of their middle school band programs, there has not been a definitive guide to what factors determine a method to be of highest quality. Directors use a wide variety of sources to instruct their percussionists and, as a result, there are variances in scope and sequence of instruction. I expect to find different groupings of methods and materials used by respondents.

A pilot survey will be sent out to local middle school band directors in the Lancaster-Lebanon Music Educators' Association to begin gathering data about what defines a quality percussion method as well as what methods are most commonly used. After sending out the initial survey, with necessary revisions, , the survey will be sent out on a much larger scale to middle school band directors across the U.S. via Facebook. The ultimate goal of this study is to provide middle

school band directors with a complete list of well-rounded percussion methods they can implement into their programs. According to Ackman, “the perception of the role duality of percussionists also provides an equitable starting point for the examination of contemporary percussion education.” (p. 3)

I expect to find that there are many different methods being used throughout the US. I also expect to discover that many of these methods have similarities and contain meaningful and critical materials that students must learn in their percussion education. Based on the information that directors contribute to the survey and study, my goal is to compile and organize the data for band directors, identifying the factors that play into why a method is used and what makes it a quality method or not.

As a percussionist, it is my hope and desire to construct a reliable source for quality percussion methods for all middle school band directors so that all can put forth the best possible instruction for their students and programs. I am aware of what I use to instruct my percussionists, but wish to seek what the nation is doing to best prepare their percussionists for high school.

## Chapter 2: Background Information and Definitions

Music & Arts defines a *method book* as “a textbook for a particular musical instrument.” According to Brittin and Sheldon (2004), method books have been used by music educators since the beginning of instrumental music programs over 150 years ago. Music educators use method books to instruct their students on the various skills and techniques needed to play a specific instrument. These books include exercises, etudes, music theory activities, and solo repertoire meant to develop musicianship and to combat common technical issues with a specific instrument. Some method books are a part of a series, while others are standalone. Most method books are not designed for self-teaching, but are intended to be used as a “musical roadmap which purposefully introduces musical concepts and techniques...and can be used in conjunction with in-person music lessons” (Music & Arts).

Percussion method books provide instruction on *pitched* and *non-pitched percussion* instruments. *Pitched percussion* instruments are those that create a definite pitch and *non-pitched percussion* instruments are those that do not create a definite pitch. These two major classifications can be further broken down to the following: *idiophones*, *membranophones*, and *aerophones*. *Idiophones* are instruments that “produce sound through the vibration of their entire body” (Cook, 2006, 2). Common examples of idiophones in the band program include cymbals (suspended and crash cymbals), wood blocks, triangle, clave, slapstick, and all keyboard percussion instruments (glockenspiel [orchestra bells], xylophone, vibraphone, and the marimba). *Membranophones* are instruments that produce sound via the vibration of some sort of membrane (could be an animal skin or plastic head) that is stretched over top of a shell or a bowl (Cook, 2006, 3). Some examples of membranophones found in band programs are snare drum,



bass drum, tom toms and concert toms, timpani, bongos, and congas. *Aerophones* are instruments that produce sound “through the vibration of an enclosed air column, usually set in motion by air blown across a reed or special aperture” (Cook, 2006, 3). Aerophones tend to be used to create special effects in the context of concert band music and can include horns, trains, bird, boat, and slide whistles.

As described by Dean, rudiments “are a series of patterns upon which all drumming technique and sticking patterns is based” (2011, p. 325). Rudiments are the foundation of drumming and stem from the military drumming tradition. Both method books and online resources such as vicfirth.com include instruction and guidance on playing these fundamental patterns.

Students generally begin their percussion studies by playing the snare drum (membranophone) and either the glockenspiel or xylophone (idiophone). As students advance through their program, they begin to branch out their studies to other instruments including timpani, the marimba and vibraphone, and various accessory percussion instruments.

### **A Brief History of the Snare Drum, Rudiments, and Mallet Percussion Instruments**

The snare drum or side drum finds its roots in the ancient *tabor*, the most commonly found drum in all of Europe during the Middle Ages and Renaissance period. Blades describes the tabor as a drum that “differed in size and shape in various areas and at various times. In general it was a double-headed cord-tensioned drum with a single snare on the struck (batter head).” These drums were worn off to the side of the player and were hung with a shoulder strap or a waist belt. The traditional grip (left-hand stick held through the fingers) was utilized to accommodate the angle produced by the hanging side drum. Orchestral composers, including

Handel, began to use what we now know as the snare drum at the beginning of the eighteenth century. (Cook, 2006, 24).

The snare drum and the role of the snare drummer was very prevalent in the military and military bands. The snare drum was an addition to the fife in fife and drum guilds. Cook's (2006) research details this further, stating:

“The instrument combination spread from Europe during the seventeenth and eighteenth centuries to colonial America, where in 1775 it became the Minute Men's call to arms. The colonial drummer's and fifer's duties were to give orders in battle, announce the daily camp activities, and entertain by accompanying impromptu dances at night.” (P. 24)

The Swiss military, particular the Basel drummers, began to record the earliest drumming rudiments during the late 15th and early 16th centuries. The recorded rudiments began to spread across France, Scotland, and England, but were modified to align with each country's musical needs. (Dean, 2011, 326). The British brought with them their version of rudiments to America in the 17th century as they established a strong presence. An American named Charles Steward Ashworth was one of the first to compile and record 28 drum rudiments in 1812. “This work aided the drummer, along with the continuing system of rote learning, in memorizing the many rudiments, camp duties, calls, solos, and fife accompaniments” (Cook, 2006, 25). Other authors followed suit and published their own rudimental study books, but there was a growing frustration due to variations in how rudiments were taught as well as the differences in rudiments. In 1932, William F. Ludwig led a group of established and significant drummers to create a standardized set of rudiments. (Dean, 2011, 326). These drummers organized in Chicago and chose 13 standard rudiments that percussionists needed to be able to play to join their organization, the National Association of Rudimental Drummers or N.A.R.D. They expanded upon their work, adding more rudiments to the list to make two standard sets of rudiments,

totaling 26. (Dean, 2011, 332). The standard 40 rudiments that we know and teach today are a combination of the 26 N.A.R.D. rudiments, along with 14 additional rudiments, and are a product of the Percussive Arts Society's (PAS) work. Traditionally, rudiments have been a critical piece of a percussionist's education.

The keyboard percussion instruments (part of the pitched percussion family) include the xylophone, marimba, chimes, vibraphone, and glockenspiel. There are also electronic keyboard instruments that utilize MIDI (musical instrument digital interface). Cook (2006) details the following regarding the beginnings of keyboard percussion instruments:

“Although the origins of these acoustic keyboard instruments predate recorded history, it is likely that primitive beings found that various lengths of wood and bones laid flat on the ground and struck with another stick or bone produced different sound” (Cook, 2006, 93).

The xylophone was the first primitive keyboard percussion instrument used across Asia and Africa. This instrument utilized wooden bars that varied in length and width, which ultimately determined the pitch for each bar. The xylophone bars were originally played on the leg with sticks and clubs (Blades, 1970, 71). The instrument received further development in Africa as gourds were hung on frames below the bars to bring resonance to the sound. Later, bars were put onto a frame and gourds were replaced with resonators. These instruments resembled what would become our modern day keyboard instruments (Cook, 2006, 93). In 1950, professional xylophonists Eiichi Asabuki, Yoichi Hiraoka, and Sadao Iwai began to arrange classical violin, flute, and piano music for the xylophone and also wrote new original music for the instrument (Abe, 1984, 41).

The glockenspiel has its roots in the ancient metallophone, an instrument played in eastern Asia for at least 1,000 years. The metallophone was essentially a bronzed version of the xylophone and received further development in Europe (Blades, 1970, 110). The glockenspiel first came to prominence through composers including Mozart in his 1790 opera, *The Magic Flute*. Originally this instrument was set up like a keyboard, but the tone produced by a mallet was preferred, so the instrument was modified to have each bar mounted in a very similar manner to a xylophone. Wind bands began to mount the glockenspiel on a portable lyre or stand and have included this instrument in compositions ever since (Vienna Symphonic Library, n.d.).

### **The Challenges of Intermediate Percussion Education**

As there are so many different percussion instruments in the family, the question is, how does one cover all of the different techniques of each instrument? Also, what concepts and techniques are the most vital things our students should understand? Burdett details the challenges of a college percussion methods class to “not only cover basic performance techniques and pedagogical methods for many different percussion instruments, but also address non-performance elements of teaching percussion that have importance to the music educator” (1-2, 2007). This is such a small amount of time to allow educators to absorb and retain all of the information presented regarding percussion education.

Percussionists are required to cover many different instruments with varying techniques. Griggs details his adjudication experience with high school percussion students for an all-state band audition:

“It was quite an experience because I had never in my life seen or heard so many

untaught, inexperienced, and neglected drummers. Of the twenty-six who auditioned, only three were able to read music fairly accurately. Most of them had potential, but lack of motivation or instruction had kept this potential from being developed.”

We owe to it our students to give them a complete percussion education, just as we provide our other band students with a complete woodwind or brass education. Mixon states that “one crucial factor in training musical percussion players is fostering their versatility by introducing them to keyboards and timpani as well as snare drum” (2002, 53). Percussionists need to be competent and trained on all percussion instruments, just as a woodwind or brass player would study in a way that allows them to perform any music that they will encounter (Mixon, 2002, 54).

In order to best prepare our percussionists, we need to be critical about the methods and materials we use. We have so many different choices of method books and have a lot of materials online that we can use to teach our young percussionists. How do we filter out the good from the bad? Is there one definitive method book that we can use to cover all aspects of percussion?

Frank Cocuzzi (a music teacher in Virginia, Eastman School graduate, and former United States Marine Band percussionist) and Kristen Shiner (percussion professor at Nazareth College of Rochester, graduate of the University of Illinois and The Eastman School, and performer in the Rochester area) researched what skills/concepts band directors need to know to best educate their young percussionists and determined the following to be of high importance:

A. Snare Drum:

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

2. Rudiments - especially in preparation for solo festivals.
3. Correct positioning and height of the instrument (the use of proper snare drum stand).
4. Explanation of terminology i.e. "muffled," tom-tom (snare drum without snares as a substitute) etc.

B. Bass Drum:

1. Proper tuning of heads.
2. Position of drum.
3. How to strike and dampen the head.
4. Selection of beater(s).

C. Cymbals:

1. How to play a good crash and dampen (hands on experience).
2. Suspended cymbal - how to roll, which mallets to use, how to use a suspended cymbal as a substitute for crash.

D. Triangle:

1. Selection of beaters.
2. How to roll (not a dinner bell).
3. Proper suspension of triangle.

E. Accessories used in band (wood block, tambourine, temple blocks, claves, maracas, etc.):

1. Demonstrate proper techniques.

F. Timpani:

1. Tuning (hands-on experience).
2. Proper playing area and technique (hands-on experience).

## G. Mallet instruments:

1. Proper mallet grip.
2. How and WHERE to strike the bars.
3. Technique of rolling.
4. Body position.
5. Sticking.
6. Use of peripheral vision.

## H. Drumset:

1. Names of different drums and accessories.
2. Proper set-up and assembly of equipment.
3. Demonstration of various sounds and basic technique.

## I. Care and Maintenance:

1. Timpani
  - a. Changing of heads (especially spring-action pedal models).
  - b. Tuning the heads.
  - c. Adjusting tension of pedals.
  - d. Proper care, i.e. covering and moving drums.
2. Drums (bass drum and snare drums, etc.)
  - a. Proper selection of heads.
  - b. Proper tensioning of heads (tunings on the drumset).
  - c. How to change a head (hands-on experience).
3. Percussion cabinet

- a. Acquisition and use
  - b. Organization and protection of equipment.
  - 4. Cymbals - How to replace cymbal straps
  - 5. Storage of all instruments when not in use.
- J. Proper selection of mallets and/or sticks for each instrument:
- 1. May use a handout with descriptive and instructional information (i.e. do not use metal mallets on a wooden instrument.)
- K. List of method books (all levels), manufacturers, and equipment:
- 1. The methods class teacher may suggest that each individual student keep a notebook in the form of a "teacher handbook" to be used as a reference or guide in his/her teaching. It may be helpful for the instructor to prepare a handout on each area not covered in a method book; for example, some written drumset beats, beginning exercises for snare, timpani, and mallets, common problems and possible solutions in the techniques of playing the various instruments.

With this information, we can now examine and scrutinize method books to see their effectiveness and value in education. There may not be one definitive method book that covers all materials and concepts, but band directors have many resources to choose from and can supplement the methods. From YouTube and VicFirth.com to SmartMusic and the Percussive Arts Society, we have a lot of online resources that are relatively inexpensive to add to our current arsenal of materials. The goal and purpose of this study is to determine the best method books and resources available for teaching percussion. The standard of quality and frequency of usage will be two large factors that determine which methods band directors should use in order to best educate their percussionists.



### **Chapter 3: Details of Study and Research Findings**

#### **Overview**

To gather data for the foundation of my study, I created a survey using Google Forms. I sent out a preliminary version of the survey to middle school band directors in the Lancaster-Lebanon Music Educators Association on February 20, 2019. The survey was open for one week and I received twelve responses. I revised the survey and subsequently posted the final edition in two band director groups on Facebook on April 30, 2019. The survey was open to this group of band directors until May 13, 2019. While my goal was to gather about 80 responses, I received 135 in total.

#### **Survey**

The survey was created in order to determine which factors and attributes comprise a quality intermediate percussion method. The survey was also implemented to gather data regarding the methods that are being used by middle school band directors across the U.S.. The survey consisted of 12 main questions and 5 sub questions. Types of questions included multiple choice, “check all that apply,” yes or no, and short/open-ended answer depending upon the type of question. The questions were organized in a certain way to help determine what creates a quality intermediate percussion method. The questions also served as a way to gather contextual data to provide a framework for sound percussion education.

See Appendix A.1 for a detailed breakdown of the survey.

The survey included a brief paragraph explaining the goal and focus of the study to make sure only relevant information was gathered:

The purpose of this study is to discover the influencing factors that determine what methods and method books band directors use with intermediate/middle school level percussionists. The resources can include methods and supplemental materials used in the

context of a full band instruction setting and in group percussion lessons. If you are NOT a band director at the intermediate/middle school level, please do not take this survey. Thank you for your feedback!

By including this bit of text and also making note of it in the Facebook posts, I was able to gather data from only middle school band directors.

The first three questions of the survey were demographic questions that served to provide a rough framework for the study. Question one asked, “What grades are included in your middle school?” and included three multiple-choice options plus one write-in option: 6th-8th grade, 7th-8th grade, 5th-8th grade, and “Other.” The second questions asked, “How many percussionists are a part of your middle school band?” and included 5 multiple-choice ranges: 1-5, 5-10, 10-15, 15-20, and 20+ members. The third question was designed to weed out any middle school band directors who are NOT using a method book: “Do you use a method book to teach your percussionists?”

Questions 4-10 served to answer the main questions of this study.

Question 4: Please check all method books below that you use to teach your Percussionists. (Check all that apply)

Question 4a. Please list any method books that you use with your percussionists that were not mentioned above. (Open-ended answer)

Question 5: What factors do you look for in a quality percussion method book? Please check all that apply. (Check all that apply)

Question 5a: Please list any other factors you would consider when choosing a method book that were not listed above. (Open-ended answer)

Question 6: Please list all supplemental materials (e.g. software, websites/blogs, YouTube, online resources) that you use to teach your percussionists. (Open-ended answer)

Question 7: Do you have a Percussion Ensemble at your middle school? (Yes or No)

Question 7a: If you have a Percussion Ensemble at your middle school, please list the methods/materials you use. (Open-ended answer)

Question 8: Is Percussion your primary instrument? (Yes or No)

Question 9: Do you teach drum set at your middle school? (Yes or No)

Question 9a: If you teach drum set at your middle school, please list the method(s) you use. (Short answer)

Question 10: Do you teach Timpani and Auxiliary Percussion techniques to your percussionists? (Yes or No)

Question 10a: If you teach Timpani and Auxiliary Percussion techniques to your percussionists, please list the materials you use. (Open-ended answer)

Questions 11 and 12 were demographic questions. Question 11 asked “What state do you teach in?” with a drop-down menu of choices (all 50 states plus D.C.). Question 12 asked “Are you a member of any professional music educator organizations? Please check all that apply.” (This was a checkbox question that included American Bandmasters Association, American School Band Directors Association, NAFME, MTNA, Percussive Arts Society, Your state's Music Educator Association (i.e. PMEA, TMEA, etc.), and an option to state that “I am not a member of any of these organizations.”

The survey was posted on two Facebook groups: Band Directors and Middle School Band Directors on April 30, 2019. It was then re-posted twice in each group, with the final postings taking place on May 12, 2019. Within the first week, I only received about 30-40 responses, but ultimately, with the final repost, I almost tripled my figures for the survey. I believe that the timing of the posts had a lot to do with the results. The second time I posted the survey in the two groups was a Sunday evening. I closed the survey the next morning, May 13, 2019, as I had received a substantial amount of responses. Out of 135 responders, a total of 7 noted that they do not currently use a method book to teach their percussionists (see question 3), so their responses were not taken into account.

### **Survey Data Analysis**

Google Forms was an extremely helpful tool throughout the process, allowing me to populate pie charts, bar graphs, and spreadsheets without additional steps.. Once I exported my data into a spreadsheet, I viewed the results of each question and separated pieces of data to compare for the sake of any correlation between two or more questions.

#### Demographic Questions: Questions 1-3

##### Question 1 Results:

<b>Grade Makeup of Middle School</b>	<b>Number of responses</b>
6th-8th grade	94
5th-8th grade	17
7th-8th grade	14
7th-9th grade	5
6th-7th grade	3
5th-6th grade	2

I was not surprised that most of the respondents teach at a 6th-8th grade middle school. Based on data and my personal experience, it seems to be the most common grade configuration of a middle school.

Question 2 results:

<b>Total number of percussionists in band</b>	<b>Number of responses</b>
20+	39
5-10	32
15-20	28
10-15	26
1-5	10

It appeared that most respondents have at least 10 percussionists in their band program. I will be examining the correlation between percussionist group size and method book later in this study.

Question 3 results:

Out of 135 respondents, seven noted that they don't use a method book with their percussionists. It is interesting that six out of the seven respondents who claimed they did not use a method book to teach their percussionists still listed a method book or two that they use to teach their percussionists. It is possible that they might have selected 'no' for as the answer to question 3 in error.

#### Main Questions of Survey: Questions 4-10

Questions 4 and 4a results:

There were 29 different method books that respondents could select the survey. I chose to list these books based on my own knowledge, and also collected a list of method books from Steve Weiss Music, a reputable percussion supplier, by sorting their method books by ‘Most Popular.’ Question 4 allowed the respondents to choose any number of method books they used, with a follow-up question, 4a, to contribute the names of any additional method books that were not listed, as to avoid any bias and to discover what other method books are on the market. The data of Questions 4 and 4a was combined for ease of analysis.

<b>Method book used to teach Percussionists</b>	<b>Number of times selected</b>
Essential Elements	46
Fresh Approach to Mallet Percussion	36
Alfred’s Drum Method	33
Fresh Approach to Snare Drum	30
Standard of Excellence	26
Tradition of Excellence	26
Sound Innovations for Concert Band	13
Habits of a Successful Middle School Musician	10
Haskell Harr Drum Method	10
Stick Control for the Snare Drummer	10
Accent on Achievement	9
Measures of Success	8
Fundamental Method for Mallets	7
Intermediate Snare Drum Studies	7
Fundamental Studies for Mallets	6
Rudimental Warm-Ups and Etudes	6

Foundations for Superior Performance	4
Portraits in Rhythm	4
Rubank Intermediate Method	4
Originally Written Method	4
Developing the Percussionist-Musician	3
Five Minute Drill	3
Four Mallet Studies	3
Instruction Course for Xylophone	3
The Packet	3
Performing Percussionist	3
Breeze Easy Method	2
Intermediate Drum Method	2
Modern School for Xylophone, Marimba and Vibraphone	2
Simple Steps to Successful Beginning Percussion	2
Snare Drummer's Toolbox	2
Band Fundamentals	1
Basics in Rhythm	1
Building Percussion Technique	1
Do It! Band	1
Ed Sueta Band Method	1
First Book of Practical Studies for Cornet and Trumpet (Used to teach Mallet Percussion)	1
Fundamentals of Rhythm for the Drummer	1
Fundamental Studies for Snare Drum	1

Great Beginnings	1
Initial Studies for Snare Drum and Keyboard Mallets	1
Mallet Player's Toolbox	1
Marimba: Technique Through Music	1
Nine Minute Drill	1
Percussion Handbook for the Middle School	1
Percussion Keyboard Technique	1
Progressive Steps to Syncopation for the Modern Drummer	1
Rolls, Rolls, Rolls	1
Sound Percussion	1
The Snare Drummer's Toolbox	1
Total Musicianship for the Beginning Snare Drummer	1
Belwin Student Instrumental Course	0
Master Studies for the Snare Drum	0
Method of Movement	0

I was surprised by how many different method books were mentioned aside from the books that I included in my survey. Between the provided list and titles provided by respondents, there was a total of 57 different method books. Four of these methods were teacher created and three were not used by any band director who took the survey. 32 out of 135 respondents use only one method book. All other respondents (133) used at least two, if not more, method books.

Question 5 and 5a results:



Question 5 asked respondents to choose which factors they considered when looking for a quality method book. Respondents could choose any or all factors from the 11 provided to avoid any sort of bias. Question 5a allowed respondents to add to the provided list of factors.. The top five factors sought after when choosing a method book (between question 5 and 5a) were appropriate pacing/sequence, the inclusion of PAS rudiments/fundamental skills, the inclusion of pictures/graphic aids, the inclusion of music theory in material, the inclusion of multimedia/supplemental materials (i.e. CD recordings, DVD/Blu Ray with demonstrations), and having multiple books within the series. There were 10 other factors contributed by respondents, with the most commonly contributed factor being “aligned with method for whole band”.

<b>Factors sought after when choosing a method book</b>	<b>Number of times selected</b>
Appropriate pacing/sequence	114
Inclusion of PAS rudiments/fundamental skills	69
Inclusion of pictures/graphic aids	36
Inclusion of music theory in material	35
Inclusion of multimedia/supplemental materials (i.e. CD recordings, DVD/Blu Ray with demonstrations)	31
Multiple books within series	21
Student interests	19
Inclusion of original solo/ensemble works for respective instrument	15
Aligned with method for whole band	13
Alignment with NAfME Standards	13

Inclusion of staple excerpts/music from the repertoire	11
Coverage of all percussion instruments/technique	6
Inclusion of contemporary/pop/rock/jazz/hip hop/etc. music	6
Method already in possession by district	3
Cost	2
Depth of exercises/studies	2
Credibility of author	1
Explicit instructions for non-percussionist educators	1
Logical presentation of counting system	1
Presentation (appearance) of materials	1
Supplements main method used	1

Question 6 results:

Question 6 asked respondents to list all supplemental materials (e.g. software, websites/blogs, YouTube, online resources) used to teach their percussionists. I am not at all surprised by the top three results. VicFirth has produced a lot of high quality materials and videos that are free to access on their website. YouTube also contains an enormous amount of useful and relevant videos to percussion studies. The only paid option in the top three resources, SmartMusic, is used by many band directors to teach students and serves as an excellent practice tool. There were 9 websites, 4 software programs, 3 applications, and 2 types of handouts mentioned as part of the supplementary materials. Because so supplemental materials are free

and also of good quality, the findings below are not surprising. (Not sure if this is the point you want to make, but I think it would be worthwhile to revise this)

<b>Supplemental materials used by respondents</b>	<b>Number of times selected</b>
vicfirth.com	59
youtube.com	39
SmartMusic software	13
musictheory.net	7
Self-created handouts	5
Clinic/masterclass handouts	4
Google Classroom	3
sightreadingfactor.com	3
innovativepercussion.com	2
DCI/WGI/Marching videos	1
Diddles application	1
Finale software	1
MusicFirst software	1
musicracer.com	1
Noteworthy software	1
Online metronome	1
ReadRhythm application	1
RhythmCat application	1
web.seesaw.me	1
therhythmtrainer.com	1

Question 7 and 7a results:

Question 7 simply asked if the respondent taught a percussion ensemble at their school. Only 40 out of 135 surveyed a percussion ensemble at their school. If respondents did indeed have a percussion ensemble at the middle school level, I had them provide their methods/materials in question 7a to gather further data.

<b>Percussion ensemble methods/materials used</b>	<b>Number of times selected</b>
Row-Loff Productions sheet music	13
Tapspace Publications	7
Teacher-created materials	4
Various published ensemble music	4
Standard method book (Essential Elements, Standard of Excellence, etc)	3
C. Alan Publications	2
Arioso Ensemble music	1
Chop Builder (book)	1
Percussion for Musicians (book)	1
Box-Six (pre-designed marching/indoor percussion shows)	1
Trash Can Percussion music	1

Row-Loff and Tapspace are certainly popular amongst percussion ensemble music publishers. They have music written at several different levels to help support any percussion ensemble.

Question 8 asked respondents to state whether or not they were percussionists.. 28 out of 135 respondents were percussionists. This question will be used for a correlation study below.

Question 9 and 9a results:

Question 9 asked respondents if they taught drum set at their middle school. 65 respondents indicated that they teach drum set at their middle school while the other 70 indicated that they did not. Question 9a allowed respondents to provide the method(s) that they used to teach their students drum set.

<b>Method used to teach drum set</b>	<b>Number of times selected</b>
Teacher created materials	7
Alfred's Drumset Method	4
Groove Essentials (Tommy Igoe)	3
Developing the Percussionist-Musician	2
Drum School application	2
Essential Elements Jazz Method	2
Fresh Approach to Drumset	2
Little Kids Rock method	2
Standard of Excellence Jazz Method	2
Drumming with Understanding Method	1
First Place for Jazz	1
The Funky Primer	1
Gordy Knutson Drumset Method	1
Jazz Drum Cookbook (Mel Bay)	1

For the most part, it appears that respondents created their own materials or used literature (from jazz or concert band) to teach drum set. Five respondents mentioned bringing in a volunteer to teach their students drum set or encouraging students to get a private teacher for drum set instruction.

Question 10 and 10a results:

Question 10 asked respondents if they taught Timpani and auxiliary percussion instruments to their students. Only one respondent said they did not teach these instruments to their students, which is comforting to know explanation why. 10a asked respondents to provide the methods/materials they used to teach these instruments. It appears that many of the methods and materials used to teach mallet and non-pitched percussion are also used to teach timpani and auxiliary percussion.

<b>Method used to teach Timpani/auxiliary percussion</b>	<b>Number of times selected</b>
Concert band repertoire	17
Essential Elements method	9
Vic Firth videos	7
Standard of Excellence method book	6
Teacher created materials	5
Tradition of Excellence method book	5
Fresh Approach method	4
YouTube videos	2
Peters Timpani method book	3
Collegiate percussion methods notes/materials	2

Accent on Achievement method book	2
Step by Step method book	2
Orchestral excerpts	1
Art of Percussion Accessory Playing method book	2
Measures of Success method book	1
Percussion for Musicians method book	1
Percussion 101 method book	1
The Mallet Player's Toolbox method book	1
Rubank method book	1
Sound Innovations method book	1

#### Final Demographic Questions: Questions 11-12

Question 11 results:

Question 11 asked respondents to provide what state they teach in. My goal was to collect data from across the country and almost every state was represented in my results. There were 38 states represented, with the biggest group of respondents coming from Texas (16). The top 4 states represented were Texas (16), Iowa (10), and New York/Pennsylvania (tied at 7).

Question 12 results:

The final of question of my survey asked respondents what professional educator organizations they belonged to (if any). The majority of the respondents were members of their state's music educator association (PMEA, TMEA, etc.) and NafME, which was to be expected.

<b>Professional organization</b>	<b>Number of times selected</b>
Your state's Music Educator Association (i.e. PMEA, TMEA, etc.)	113
NafME	84
Percussive Arts Society	18
No membership to a professional organization	15
American Bandmasters Association	10
American School Band Directors Association	4
MTNA	1

### Correlations

The main goal of this survey was to uncover what factors influenced the choosing of a certain method book and also what makes a method book of good quality. The top three method books selected by respondents in this survey were Essential Elements, Fresh Approach to Mallet Percussion, and Alfred's Drum Method. Essential Elements was chosen the most because it had "appropriate pacing/sequence" (38 respondents), an "inclusion of PAS rudiments/fundamental skills" (19 respondents), the "inclusion of multimedia/supplemental materials (i.e. CD recordings, DVD/Blu Ray with demonstrations) (12 respondents, and the "inclusion of pictures/graphic aids" (12 respondents). Fresh Approach to Mallet Percussion was chosen the most because it had "appropriate pacing/sequence" (28 respondents), an "inclusion of PAS rudiments/fundamental skills" (16 respondents) and the "inclusion of multimedia/supplemental materials (i.e. CD recordings, DVD/Blu Ray with demonstrations)" (13 respondents). Alfred's Drum Method was chosen the most because had "appropriate pacing/sequence" (25 respondents) an "inclusion of PAS rudiments/fundamental skills" (16 respondents), and the "inclusion of



music theory in material” (12 respondents). It appears the 4 most important factors for choosing the top 3 method books are appropriate pacing/sequence, inclusion of PAS rudiments/fundamental skills, inclusion of multimedia/supplemental materials (i.e. CD recordings, DVD/Blu Ray with demonstrations), and the inclusion of music theory in material (see Appendix B.1).

As Fresh Approach to Mallet Percussion was the third most selected method book, with A Fresh Approach to Snare Drum close behind (30 times selected, 5th most selected), I was curious as to how many respondents mentioned both the mallet percussion and snare drum books together. There were 24 respondents who use both the mallet percussion and snare drum method books within the Fresh Approach series. This isn’t surprising as each book in the series compliments the other.

Another correlation that I was looking to discover was if teachers whose primary instrument was percussion prefer a certain method book. Out of the 28 respondents who are percussionists by trade, the top three method books are Fresh Approach to Mallet Percussion (15 respondents), Fresh Approach to Snare Drum (11 respondents) and Essential Elements (9 respondents). These results were fairly close to the overall findings for the survey, so I don’t think they indicate any strong correlations to percussionists who are educators (see Appendix B.2)

A third correlation that I looked to find was the top selected supplementary materials by percussionists. Similar to my findings from the general population of respondents, the top two supplementary materials used most by percussionists are VicFirth.com (12 respondents) and YouTube (11 respondents). The third and fourth most used supplementary by percussionists were

teacher-created materials (3 respondents) and Google Classroom (2 respondents). To gather more conclusive results, I would need to have a larger pool of percussionist respondents (see Appendix B.3)

The final correlation that I sought to uncover was the popularity of method books by state. Based on the top 4 best represented states (Texas (16), Iowa (10), and New York/Pennsylvania (tied at 7), the most popular method books were (see Appendix B.4):

<b>Top represented states</b>	<b>Most popular method book used in states</b>
Texas	Fresh Approach to Snare Drum
Iowa	Fresh Approach to Mallet Percussion
New York	No standout winner
Pennsylvania	No standout winner

It seems that there is no clear correlation here. Also, if I had more respondents from each state, especially New York and Pennsylvania, I think I would be able to provide more conclusive results for this correlation.

## **Chapter 4: Conclusions and Reflection**

### **Conclusions**

The main goal of this study was to discover which percussion methods and materials are being used by band directors at the middle school level. The secondary goal of this study was to determine which factors contributed to the selection of said methods and materials. From the results I received from the survey as well as the research that I conducted, I was able to put together an accurate and comprehensive list of methods and materials currently used by middle school band directors. I was also able to determine why they chose those methods and materials. I created a survey through Google Forms in order to conduct the study, and connected with two separate band director Facebook groups for my pool of respondents. The results of the survey and research will help to guide band directors (both percussionist and non-percussionist alike) to carefully select quality methods and materials to use with their students.

The survey revealed that the three most commonly used method books were Essential Elements, Fresh Approach to Mallet Percussion, and Alfred's Drum Method. Essential Elements was chosen most frequently because it had appropriate pacing/sequence, the inclusion of PAS rudiments/fundamental skills, multimedia/supplemental materials (i.e. CD recordings, DVD/Blu Ray with demonstrations), and the inclusion of pictures/graphic aids. Fresh Approach to Mallet Percussion was chosen because it had appropriate pacing/sequence, the inclusion of PAS rudiments/fundamental skills, and multimedia/supplemental materials. Alfred's Drum Method was chosen because it had appropriate pacing/sequence, the inclusion of PAS rudiments/fundamental skills, and the inclusion of music theory in material. It appears the four most important factors for choosing the top three method books are appropriate pacing/sequence,

inclusion of PAS rudiments/fundamental skills, multimedia/supplemental materials (i.e. CD recordings, DVD/Blu Ray with demonstrations), and the inclusion of music theory.

The three most popular supplemental materials were VicFirth.com, YouTube, and SmartMusic. Unfortunately, I did not ask respondents to provide rationale for why they chose to use the supplementary materials they listed, but based on my own experience with the materials and from discussions with other band directors, both VicFirth.com and YouTube offer a staggering number of quality materials and videos to help with specific techniques, guidance regarding music from the literature, and so much more. These websites are also free to use for both teachers and students, giving students the opportunity to learn anytime, anywhere.

While I did ask respondents to provide what materials they used to teach drumset, percussion ensemble, timpani, and auxiliary percussion instruments, I didn't receive a large pool of data. The top drumset material used was teacher-created material (7 respondents), the top percussion ensemble material used came from Row-Loff Productions (13 respondents), and the top timpani/auxiliary percussion material used was concert band repertoire (17 respondents). The data I received regarding these questions was not sufficient enough to provide a comprehensive list. I think that we have a good launchpad to start from with some potential materials to explore, but would not state that these are the definitive methods/materials to use with percussionists.

### **Reflection**

In completing this study, I have learned quite a lot about the research process and about how I could continue this study in the future. I feel that my survey was well constructed, but maybe could have been simplified a bit to help keep the focus on my goal of finding the highest quality method books and materials band directors should use to teach their percussionists. I

unfortunately missed the mark in relation to question 6, as I didn't ask respondents to tell me why they chose to use the supplementary materials that they did. I also wish that I could've received more data in relation to what methods and materials are being used regionally.

I certainly feel like this study could be used as a launchpad into other areas of percussion pedagogy research. The survey showed me that there are many teaching materials and methods available in addition to what I am familiar with. I also think that this study will provide band directors (especially non-percussionists) with a solid list of materials and methods that they can use and how to better their programs in order to better prepare their percussionists. It is reassuring to know that quality methods and materials that I have used in my classroom are also used by many other band directors across the country. My hope is that this study can be a valuable tool for other band directors in strengthening and bettering their percussion programs.

## Appendices

### Appendix A: Survey and Results

#### *A.1 - Survey*

## Middle School Percussion Methods and Materials

The purpose of this study is to discover the influencing factors that determine what methods and method books band directors use with intermediate/middle school level percussionists. The resources can include methods and supplemental materials used in the context of a full band instruction setting and in group percussion lessons. If you are NOT a band director at the intermediate/middle school level, please do not take this survey. Thank you for your feedback!

1. What grades are included in your middle school? \*

- ☐ 6th-8th Grade
- ☐ 7th-8th Grade
- ☐ 5th-8th Grade
- ☐ Other...

2. How many percussionists are a part of your middle school band?

- ☐ 1-5
- ☐ 5-10
- ☐ 10-15
- ☐ 15-20
- ☐ 20+

3. Do you use a method book to teach your percussionists? \*

☐ Yes

☐ No

4. Please check all method books below that you use to teach your percussionists. \*

☐ Accent on Achievement

☐ Alfred's Drum Method

☐ Belwin Student Instrumental Course

☐ Essential Elements

☐ Four Mallet Studies (Burton)

☐ Fresh Approach to Mallet Percussion

☐ Fresh Approach to Snare Drum

☐ Fundamental Method for Mallets (Peters)

☐ Fundamental Studies for Mallets (Whaley)

☐ Habits of a Successful Middle School Musician

☐ Haskell Harr Drum Method

☐ Instruction Course for Xylophone (Green)

☐ Intermediate Drum Method (Burns/Feldstein)

☐ Intermediate Snare Drum Studies (Peters)

☐ Marimba - Technique Through Music

☐ Master Studies for Snare Drum (Morello)

☐ Measures of Success

☐ Method of Movement (Stevens)

☐ Modern School for Xylophone, Marimba and Vibraphone

☐ Percussion Keyboard Technique (McMillan)

- ☐ Portraits in Rhythm
- ☐ Progressive Steps to Syncopation for the Modern Drummer
- ☐ Rudimental Warm-ups and Etudes
- ☐ Rubank Intermediate Method
- ☐ Sound Innovations for Concert Band
- ☐ Sound Percussion
- ☐ Stick Control for the Snare Drummer
- ☐ Standard of Excellence
- ☐ Tradition of Excellence

4a. Please list any method books that you use with your percussionists that were not mentioned above.

Long answer text

---

5. What factors do you look for in a quality percussion method book? Please <sup>\*</sup> check all that apply.

- ☐ Alignment with NAfME Standards
- ☐ Appropriate pacing/sequence
- ☐ Inclusion of multimedia/supplemental materials (i.e. CD recordings, DVD/Blu Ray with demonstrations)
- ☐ Inclusion of pictures/graphic aids
- ☐ Inclusion of PAS rudiments/fundamental skills
- ☐ Inclusion of staple excerpts/music from the repertoire
- ☐ Multiple books within series
- ☐ Inclusion of original solo/ensemble works for respective instrument
- ☐ Inclusion of contemporary/pop/rock/jazz/hip hop/etc. music
- ☐ Inclusion of music theory in material
- ☐ Student interests



5a. Please list any other factors you would consider when choosing a method book that were not listed above.

Long answer text

---

6. Please list all supplemental materials (e.g. software, websites/blogs, YouTube, online resources) that you use to teach your percussionists. \*

Long answer text

---

7. Do you have a Percussion Ensemble at your middle school? \*

☐ Yes

☐ No

7a. If you have a Percussion Ensemble at your middle school, please list what methods/materials you use.

Long answer text

---

8. Is Percussion your primary instrument? \*

☐ Yes

☐ No

9. Do you teach drum set at your middle school? \*

☐ Yes

☐ No

9a. If you teach drum set at your middle school, please list the method(s) that you use.

Short answer text

---

10. Do you teach Timpani and Auxiliary Percussion techniques to your percussionists? \*

☐ Yes

☐ No

\*\*\*

10a. If you teach Timpani and Auxiliary Percussion techniques to your percussionists, please list what materials you use.

Long answer text

---

11. What state do you teach in? \*

1. AL

2. AK

3. AZ

4. AR

5. CA

6. CO

7. CT

8. DC

9. DE

10. FL

11. GA

12. HI

13. ID

14. IN

15. IA

16. IL

17. KS

18. KY

19. LA

20. ME

21. MD

22. MA

23. MI

24. MN

25. MS

26. MO

27. MT

28. NE

29. NV

30. NH

31. NJ

32. NM

33. NY

34. NC

35. ND

36. OH

37. OK

38. OR

39. PA

40. RI

41. SC

42. SD

43. TN

44. TX

45. UT

46. VT

47. VA

48. WA

49. WV

50. WI

51. WY

12. Are you a member of any professional music educator organizations?  
Please check all that apply.

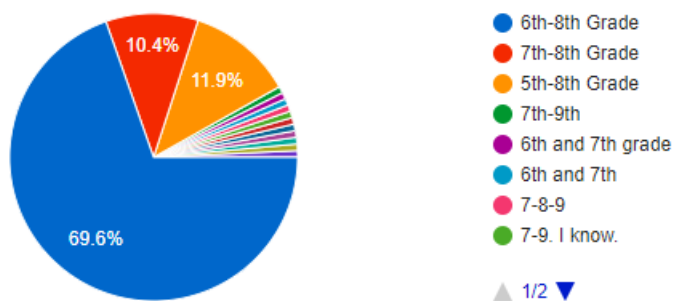
\*

- ☐ American Bandmasters Association
- ☐ American School Band Directors Association
- ☐ NAfME
- ☐ MTNA
- ☐ Percussive Arts Society
- ☐ Your state's Music Educator Association (i.e. PMEA, TMEA, etc.)
- ☐ I am not a member of any of these organizations

*A.2 - Survey Results*

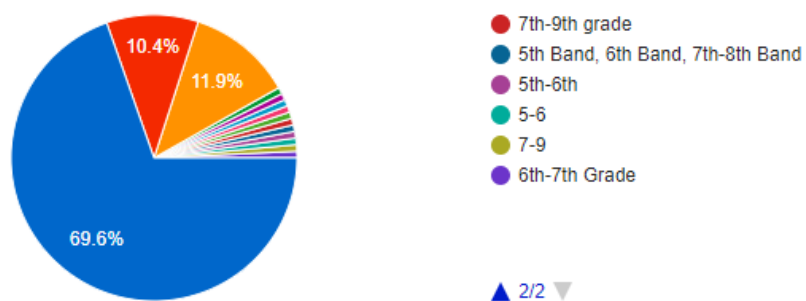
## 1. What grades are included in your middle school?

135 responses



## 1. What grades are included in your middle school?

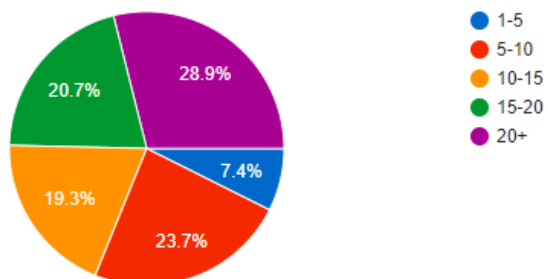
135 responses



## 2. How many percussionists are a part of your middle school band?

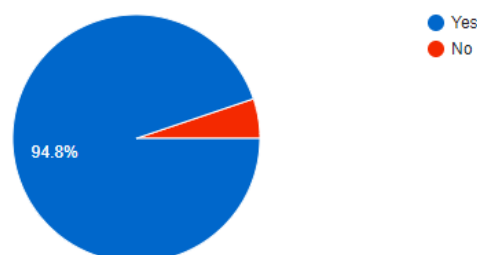


135 responses



## 3. Do you use a method book to teach your percussionists?

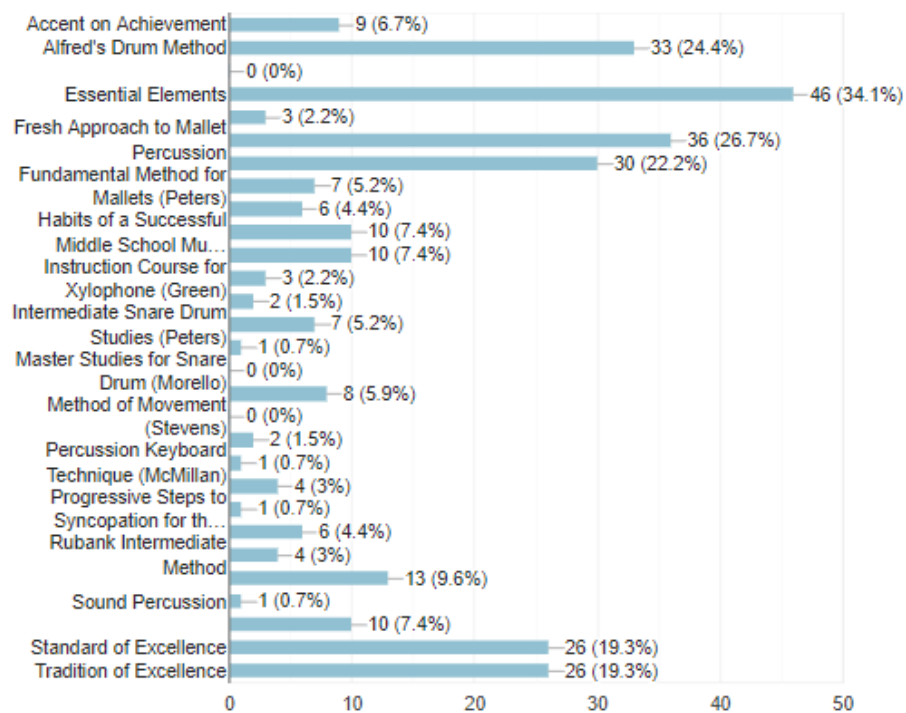
135 responses



## 4. Please check all method books below that you use to teach your percussionists.



135 responses



4a. Please list any method books that you use with your percussionists that were not mentioned above.

40 responses

Building Percussion Technique - Feldstein, initial Studies for Snare Drum and Keyboard Mallets - Faris

Fundamentals of rhythm for the drummer by Joe Maroni.

Percussion Handbook for Middle School

Five minute drills by Hicks and Rath

The Snare Drummers Toolbox

My own progressive curriculum

Foundations for a Superior Performance

Do It! Band by James Froseth

The Packet

Sometimes I use Breeze Easy as a supplement

Foundations For Superior Performance. I don't have them pulled out of band- THIS YEAR! But next year...

Performing percussionist #1 & 2; my own etudes and supplemental material to fill in the gaps/reinforce

Rowloff: snare drummers toolbox, mallet players toolbox

Developing the Percussionist-Musician and First Book of Practical Studies for Cornet and Trumpet (for mallets)

The Performing Percussionist BYU James Coffin. We use that for snare.

Great Beginnings

I wrote my own supplementary warm ups and rudiment grooves. They are on TpT under my name (band fu scales)

Developing the Percussionist-Musician, and The Packet

Basics in Rhythm by Garwood Whaley

Rowloff Mallet Player and Snare Drummers Toolbox

Total Musicianship for the beginning Snare Drummer

Vic firth web rhythms and quadrants

Developing the Percussionist-Musician "Primary Edition"



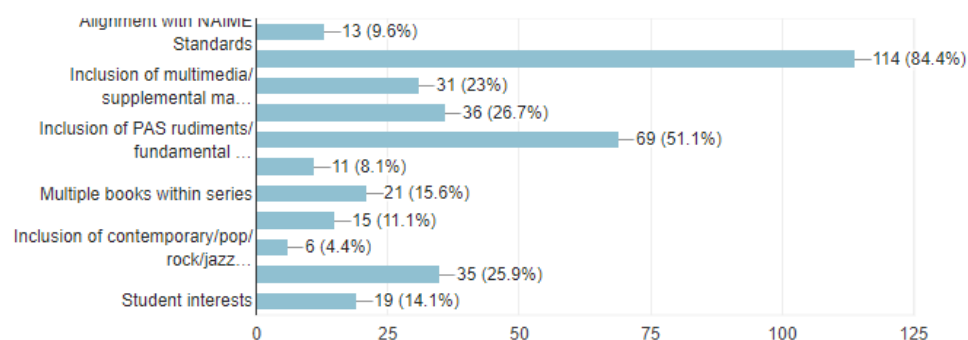
Foundation for Superior Performance
5 Minute Drill & 9 Minute Drill (Tapspace)
The Packet
Simple Steps to Successful Beginning Percussion
The packet
"Rolls, Rolls, Rolls"; NARD Snare Drum Solos
Simple Steps to Successful Beginning Percussion - K. Wylie
Foundations for Superior Performance in Band
Performing Percussionist
5 Minute Drill
Breeze Easy Snare Drum Method
None
Band Fundamentals - book 1, by Steve Hendrick

N/A
With Edward Freytag as an assistant, he writes specific standards for my students to perform.
Simple Steps to Snare Drumming - Kennan Wylie
Fundamental Studies for Snare Drum - Whaley
The Packet - Frank Chapple
I wrote one for my percussion players based on rudiments.
Foundations for Superior Performance
Ed Sueta

## 5. What factors do you look for in a quality percussion method book? Please check all that apply.

135 responses



5a. Please list any other factors you would consider when choosing a method book that were not listed above.

35 responses

Cost

School already owned this book. Financially difficult to get another resource at this time.

Explicit instructions on technique to help a non-percussionist (me) teach the class

Order of introduction of Rudiments, 3 and 4 mallet introduction/Pacing

Class availability (classroom set, all playing together)

Introduction of basic rudiments

I go with what almost everyone else in our district uses due to transiency

Must be part of a band method

Pacing for the percussionist but also pacing within the ensemble. There are a million things to learn in the percussion world, so it's easy for the section to be behind everyone else.

Credibility of author

Covers all aspects of percussion from the beginning. Batter, mallets, and auxiliary percussion

In the case of "band method books," (i.e. Standard of Excellence, Measures of Success) I consider pacing/skills sequencing for woodwinds and brass as well. In my inclusion of the Wessels Fresh Approach series as a supplemental method, I feel that it expertly sequences rhythms and has many helpful supplemental rudimental exercises that fill in gaps within the band method book.

Equal demands on Drums and Mallets

Aligns with method book used for wind players so we can play together as a band.

Logical sequence and scope

Matching with the rest of the band

Alignment with the other instrumentation (full band classes)

Relates to what is taught with woodwinds and brass!

It helps them to be flexible musicians for Concert, Marching, Drum-Set, and Solo Performance.

Able to teach within the regular band class with all other instruments

Depth

Logical presentation of counting system
Balanced percussion curriculum that includes mallets, snare, timpani, drumset, auxiliary, etc.
Alignment with the band.
Aligns with full ensemble method book
Introduction of a variety of percussion instruments
Alignment with other instruments outside of percussion to replace band method book.
Heterogeneous groupings
I need a book that uses both mallets and snare pads simultaneously because I don't have enough of either to have the class focus on one or the other by themselves.
I only teach heterogeneous, grade-level based large ensemble classes so use the same method for all students (essential elements)
Our program does not allow for separate percussion instruction from the full ensemble.
Alignment w Band method book

I look for multiple exercises that focus on certain skills, so my students can get lots of repetition to master each new skill.
I really like how Sound Innovations is clean looking as well as the pages do not have too much being thrown at you. I dislike that the keyboard material is in a separate book. I used to use Standard of Excellence - it had all percussion in one book.

## 6. Please list all supplemental materials (e.g. software, websites/blogs, YouTube, online resources) that you use to teach your percussionists.

135 responses

None
Vic Firth website
Youtube
N/a
Vicfirth.com
Vic Firth
None
Vic Firth Website
YouTube
I don't.
Help from university students. Pull out master classes.
Vic Firth Rudiment youtube channel

VicFirth.com, Youtube.com, Clinic handouts, emailing colleagues
Worksheets on google classroom
vicfirth.com
Not anything different than the book
YouTube and online metronome
Vic Firth.com
YouTube especially Atlanta Drum School
YouTube, Winning Rhythms, Sight-Reading Factory
YouTube, musictheory.net
n/a
Smart music, YouTube, vicfirth.com
SmartMusic, Dr. John and the Vic Firth videos

YouTube
Musictheory.net
Vic Firth website and YouTube videos
Smartmusic
Musictheory.net, Vic Firth education 101 site.
YouTube Vic Firth videos
My own supplements
vic firth - other basic rudiment videos
YouTube,
Youtube, Vic Firth.com
Smart music, music apps such as Rhythm Cat and Noteworthy
www.vicfirth.com

Youtube for the ability to slow down recordings	▲
The only other supplemental materials I use are those that I use for the full band (self-made and/or Rubank theory exercises). Percussionists in my school receive one 30-minute pullout lesson per week and are otherwise completely included with the full band.	
youtube	
Vic Firth Rudiment Videos, "10 minutes a Day" Percussion Warm Up	
Vic Firth Education website	
Vic Firth website	
MusicFirst	
Vic firth rudiments online	
SmartMusic, VicFirth.com	
Youtube, basics in rhythm book	
Google Classroom, SeeSaw	▼

YouTube videos.	▲
YouTube videos, rudiment handouts	
SmartMusic, www.vicfirth.com	
Foundations for superior performance, YouTube	
Fundamental warm-up	
Music theory. Net	
I search YouTube constantly and recommend artists and videos	
PAS, Paul Romaine	
Materials from my own percussion lessons	
YouTube, musictheory.net, vic firth website	
Na	
Vic Firth.com has a "Percussion 101" with quizzes. I also use speedy note reader on the VF website.	▼

Vic Firth site	▲
Solo and ensemble literature that features percussion and or mallets	
Vic Firth, Grid Book, WGI, InnovativePercussion, percuss.io, Drumline Chops, DCI, FloMarching, etc.	
Youtube samples for drum set for jazz band	
Vic Firth website, Peter Erskine drum solos and fills book, Jazz Cookbook	
Vic Firth video lessons	
Concert band music	
VicFirth, YouTube	
Websites ie VicFirth	
Links, you tube, etc through google classroom	
Exercises from college/high school drumline	
You tube Videos. Diddles app in the I store, My own Personal experience Since I'm a percussionist.	▼

Smart music and all their resources. Teaching rhythm logically.	▲
Vic Firth.com	
Vic Firth YouTube Channel	
Drumeo, YouTube	
Vic Firth website	
Rudiment studies on VicFirth website.	
YouTube, Vic Firth	
Vic Firth Rudiment Video Lessons	
YouTube, dvd's, essential elements and fresh approach websites-play along tracks & videos	
Self-designed warmups and materials	
I make my own video/audio for my students. Vic Firth rudiment site.	
YouTube, Smart Music	▼

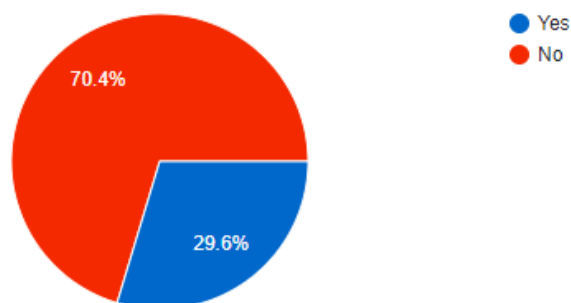
vic firth.com
local percussionists-sectionals
Vic firth page
Vic Firth website; YouTube; videos that go along with the Fresh Approach books
Finale, Youtube
Vic Firth Educational Resources, Sightreading Factory
Smartmusic, drumline instructor
Na
SmartMusic, Musicracer.com, therhythmtrainer.com
Smart Music, Vic Firth website
VicFirth Website
Vic Firth Educational Website is very helpful, Musictheory.net

Smartmusic, drumline instructor
Na
SmartMusic, Musicracer.com, therhythmtrainer.com
Smart Music, Vic Firth website
VicFirth Website
Vic Firth Educational Website is very helpful, Musictheory.net
Sound Innovations videos
N/S
vic firth rudiments videos
You tube
N/A
OTHER (12)

## 7. Do you have a Percussion Ensemble at your middle school?

135 responses



### 7a. If you have a Percussion Ensemble at your middle school, please list what methods/materials you use.

35 responses

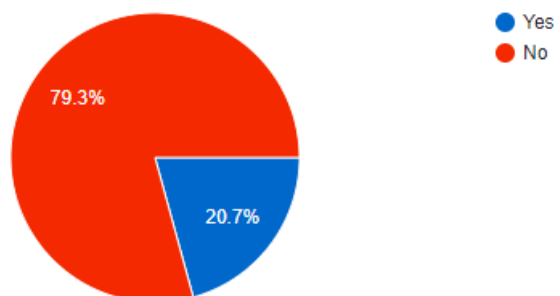
N/A
Selected based on ensemble, lit only.
Rowloff, Tapspace
Row-loff materials "-sicles" series.
Only literature- percussion ensemble is an 8-week exploratory in which we will strive to work on 2 songs; one focusing on battery and auxiliary percussion and one focusing on mallet percussion.
Chop Builder by Scott Johnson, 10 Minutes A Day Percussion, and many ensemble pieces typically from Rowloff or Tapspace, percussion for musicians by robert mccormick
Homemade cadences, percussion instructor uses much of his own material
My own compositions.
Specific pieces for ensemble
Only plays for Solo and Ensemble
The same mentioned above, including percussion ensemble music from Row Loff, C Alan, and other publishers



Na	
I used to and I used the same materials listed above. I gave my 23 marimbas to the HS I feed and he started a percussion ensemble. I added a third beginning band.	
Rowloff, Tapspace, Box-Six, anything of high quality.	
Tap space, Rowloff, C-Alan	
Standard of excellence ensemble books	
Eric Rath	
Trash Can Percussion using various arrangements	
I did last year and used ensembles from row-loff	
Developing the Percussionist-Musician "Book 1-3 "	
Percussion ensemble sheet music from various publishers	
Published ensemble music	
RowLoff Rhythm Sicles	
Percussion ensemble literature from primary publishers - Tapspace / Rowloff / ect.	
written by my Drumline instructor	
Same as above and ensemble music	
Tapspace, and Rowloff sheet music	
Essential Elements Interactive, Rowloff "sicles" series	
Once again...Edward Freytag. Not only his works...others as well.	
Ariosto Ensemble music	
Each band ensemble has its own percussion ensemble. I choose a piece for them to perform at the percussion concert. This year we performed: 6th grade beginners: Oye Como Va. 3rd band: Funky Fugue for Five. 2nd band: Alternate Realities. Top band: Seven Come Eleven.	
Foundations for Superior Performance, literature	
Lots of Roll off percussion material.	

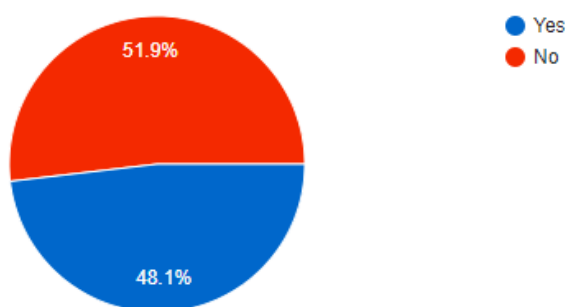
### 8. Is Percussion your primary instrument?

135 responses



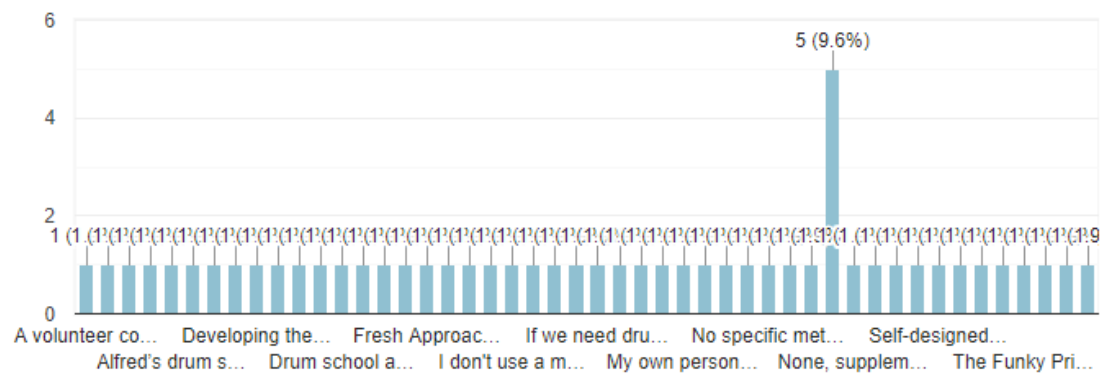
### 9. Do you teach drum set at your middle school?

135 responses



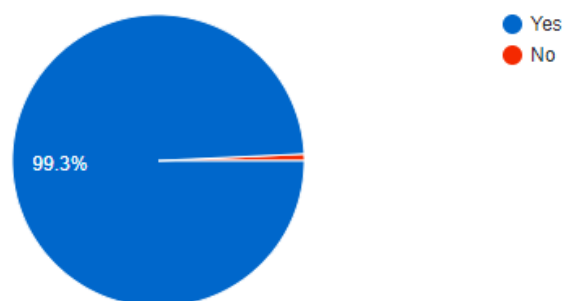
9a. If you teach drum set at your middle school, please list the method(s) that you use.

52 responses



10. Do you teach Timpani and Auxiliary Percussion techniques to your percussionists?

135 responses



10a. If you teach Timpani and Auxiliary Percussion techniques to your percussionists, please list what materials you use.

85 responses

None
Standard of Excellence
My percussion methods class information from college
Just as they arise in percussion ensemble music, we will discuss different techniques
Same as chosen above
EE
Essential Elements book / rote
Accent on Achievement
Just during rehearsals and summer program
I teach them what they need to know for the pieces we are playing.
EE 2000
Standard of excellence and supplemental sheet music, with classified music assistant who is a percussionist.

Fresh Approach
Online websites, YouTube
no specific methods
Same as above
I don't use specific method for these, I have referenced my collegiate percussion course notebook, if needed.
nothing specific
Concert literature
Traditions of Excellence was is all inclusive.
None, supplementary materials and concert repertoire.
Sadly, at this time I only use excerpts from the band method books. I would like to find ways to incorporate a proper timpani method in the future!
On an unrelated note, I actually teach in ILLINOIS (it was missing from your state options).
Concert Music

Traditions of Excellence, Percussion for Musicians by Robert McCormick	▲
Self	
Concert rep	
Peters timpani method	
Concert music.	
My own materials. Wrote my own etudes for my students	
No specific materials	
Selected concert music	
Standard of Excellence	
Concert Music, basic supplies that the school has, teach my modeling, borrow the local percussionist to give master classes.	
Standard of Excellence Books. Rubank.	

Videos from the Vic Firth website	▲
Essential Elements Method Book, Vic Firth website	
Material from EE	
I don't have specific materials that I use I have some worksheets that have acquired that I use for certain things.	
Percussion 101 and YouTube.	
Essential elements book 1/2 and Step by step method book	
All of the above.	
Just the regular method book for class. And teach as it comes up in music.	
Vic Firth, Fresh approach, orchestral Excerpts	
Region Etudes, repertoire, and section in Rowloff Mallet book	
Vic Firth YouTube Videos	
Peters Method for timpani, Garwood's book about accessories.	▼

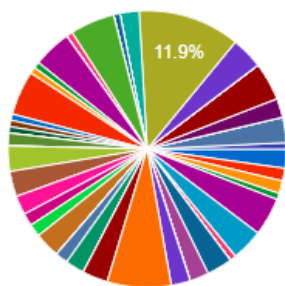
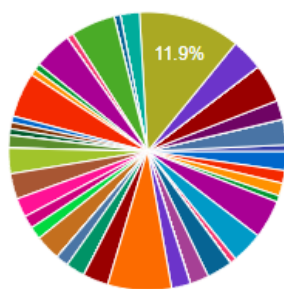
Online stuff
Vic firth
As needed for particular band music
Just Measures of Success and band literature
Developing the Percussionist-Musician
Method books
Essential Elements, Concert Music
Trad. Of Excellence
My own personal stuff
Sheet music
Self-designed
None at this time.

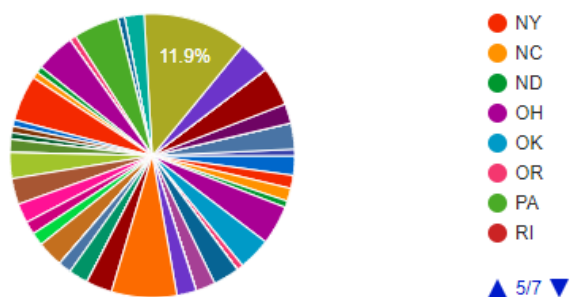
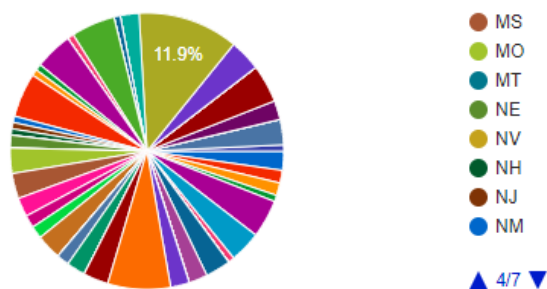
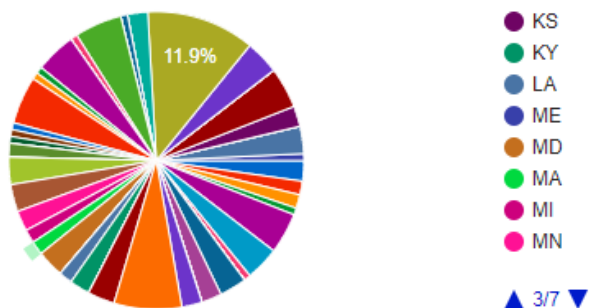
Traditions of Excellence
Fresh approach books
I just show the students for the concert band pieces. I don't have them use any materials.
Method books from above
Ones used in the list
Essential Elements, Peters Fundamentals of Mallets, solos & concert music
Tradition of Excellence
Vic Firth educational videos.
Videos from Sound Innovations
no additional materials- demonstrations in the context of music
Standard of Excellence, and a few other books I found in my files
Vic Firth YouTube videos

Fresh Approach timpani appendix
See 7a
Teach to the music rep
Method Book
I use my own knowledge and the Peters Timpani book for etudes.
The music literature
Literature
I usually use the music parts for these
Whaley
Essential Elements, supplemented by additional materials as needed based on literature we learn. Often I model technique myself. I teach internationally, currently in Saudi Arabia (teaching license through Wisconsin DPI)
Method book, music that has the parts. Nothing like the "real" thing!
I made.

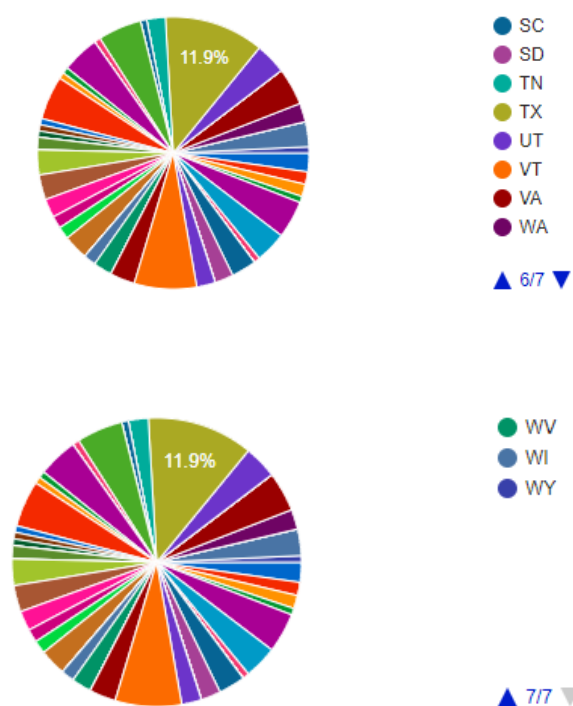
## 11. What state do you teach in?

135 responses



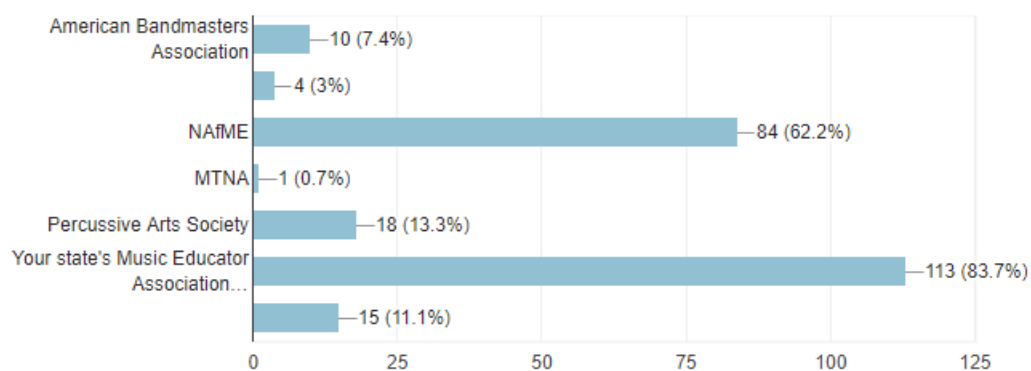






12. Are you a member of any professional music educator organizations? Please check all that apply.

135 responses



**Appendix B: Correlation Charts*****B.1 - Top Method Books and Factors for Choosing Them***

	Alignment with NAfME Standards	Appropriate pacing/sequence	Inclusion of multimedia/supplemental materials (i.e., CD recordings, DVD/Blu Ray with demonstrations)	Inclusion of pictures/graphic aids	Inclusion of PAS rudiments/fundamental skills	Inclusion of staple excerpts/music from the repertoire	Multiple books within series	Inclusion of original solo/ensemble works for respective instrument	Inclusion of contemporary/pop/rock/jazz/hip hop/etc. music	Inclusion of music theory in material	Student interests
Essential Elements	7	38	12	12	19	3	3	2	2	9	9
Fresh Approach to Mallet Percussion	3	28	13	11	16	0	5	4	1	8	5
Alfred's Drum Method	1	25	6	9	16	2	10	4	1	12	2

***B.2 - Top Method Books Selected by Percussionists***

<b>Top method books selected by percussionists</b>	<b>Number of times selected (by 28 percussionists)</b>
Fresh Approach to Mallet Percussion	15
Fresh Approach to Snare Drum	11
Essential Elements	9
Alfred's Drum Method	7
Stick Control for the Snare Drummer	6
Fundamental Method for Mallets	5
Standard of Excellence	3

***B.3 - Top Supplementary Materials Selected by Percussionists***

<b>Top supplementary selected by percussionists</b>	<b>Number of times selected (by 28 percussionists)</b>
vicfirth.com	11
YouTube	10
Teacher-created materials	3
Google Classroom	2

***B.4 - Top Represented States and Most Popular Method Book***

<b>Top represented states</b>	<b>Most popular method book used in states</b>
Texas	Fresh Approach to Snare Drum
Iowa	Fresh Approach to Mallet Percussion
New York	No standout winner
Pennsylvania	No standout winner

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