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World Percussion Approaches in Collegiate Percussion Programs: A Mixed-methods Study

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World Percussion Approaches in Collegiate Percussion Programs:
A Mixed-Methods Study

by

Patrick Hernly

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy
Center for Music Education Research
School of Music
College of the Arts
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teaching and learning

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Dedication

I would like to dedicate this dissertation to my parents, Dr. James D. and Elizabeth H. Hernly, to my brother, Dr. David J. Hernly, and to my wife, Carrie N. D. Hernly. I can never adequately pay back, but can only hope to pay forward the endless love, support, and inspiration that each of you has given me throughout this experience.

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Table of Contents

List of Tables	v
Abstract	vii
Chapter 1: Introduction	1
Statement of the Problem	2
Theoretical Framework	3
Research Questions	4
Significance of the Study	5
Delimitations	5
Limitations	6
Terms	6
Chapter 2: Literature Review	7
Practice	7
Applied individual study	8
Applied drum set methods as a model for world percussion	10
Ensemble/group performance	14
Travel and cultural immersion	20
Expert performers' perspectives	24
Culture bearers	24
Non culture bearers	27
Theory	28
Rationales for world musics and world percussion	28
Multicultural perspective: benefits for students	29
Ethnomusicological perspective: exploring music in culture	33
Authenticity issues	37
Music educators' views	37
Ethnomusicological perspectives	39
Authenticity of costumes	40
Constructed forms of authenticity	41
Authenticity and consumership	42
Authenticity as an issue of cultural representation	43
The risk of notation to authenticity	43

Chapter 3: Method	46
Research Design	46
Population and Sample	48
Central Phenomenon	49
Instruments/Measures	50
Phase one: quantitative	50
Type and purpose of instrument	50
Content, format, and scoring of survey instrument	50
Phase two: qualitative	51
Type and purpose of instrument	51
Format of interviews	51
Instructor interview protocol	52
Length of interviews	54
Data Collection	54
Phase one: quantitative	54
Phase two: qualitative	55
Measures for Maintaining Confidentiality	56
Data Analysis	56
Phase one: quantitative data analysis	56
Reliability and validity of quantitative data	57
Phase two: qualitative data analysis	58
Authenticity of qualitative data and trustworthiness of analysis	63
Summary	65
Chapter 4: Findings: Practical Approaches	67
Survey Results	67
Interview Participants	72
Qualitative Findings	79
World percussion instruments	79
World percussion instruments organized by culture	81
World percussion instruments organized by playing technique	84
Comparative frequency of use of world percussion instruments	90
World percussion styles	92
Categorization of instruments and styles as a teaching strategy	98
Settings	101
Instructor-mediated settings	102
Applied lessons	102
Lessons on world percussion instruments	102
Lessons on drum set	103
Group settings	104
Performance ensembles	106

Non-performance group settings	110
Non-instructor-mediated settings	111
Interaction with teachers other than the primary instructor	111
Travel experiences	113
Institutional study abroad programs	113
Non-institutional travel experiences	114
How much and when?	114
How much world percussion in relation to other areas of percussion?	115
How much of each type of world percussion in relation to each other?	124
Summary	129
Chapter 5: Findings: Philosophical Orientations	131
Rationales	131
Vocational value of collegiate percussion study	132
Employability as a performer	132
Employability as an educator	136
Intrinsic value of world percussion study	137
Enhancing musical knowledge through world percussion study	138
Better rounded musicians	138
Becoming a better performer/understanding the craft more completely	140
Broader musical vocabulary for students to express themselves	142
Enhancing cultural knowledge through world percussion study	144
Students' development through awareness of cultures abroad	144
Students' development through awareness of multicultural American society	148
Authenticity	151
Authenticity of world percussion instruments	151
Performing world percussion authentically	152
Understanding authentic music processes in cultural context	153
Illusion of authenticity	157
Challenges: the gap between philosophy and practice	159
Budget	159
Time	164
Space	168
Students	168
Other faculty	171

Administration	173
Summary	179
Chapter 6: Conclusion	181
Research Questions Revisited	181
Summary of Results and Findings	181
What do the survey data reveal?	182
What do the interview data reveal?	182
Significance of the Findings	202
Implications for the Profession	207
Suggestions for Further Research	216
Conclusion	216
References	218
Appendices	224
Appendix A: World Percussion Questionnaire	225
Appendix B: IRB Approval Letter	226

List of Tables

Table 1	Overview of Research Method	47
Table 2	World Percussion Approaches	70
Table 3	Combinations of World Percussion Approaches	71
Table 4	Instructor Information	80
Table 5	Instructors' Incorporation of Afro-Cuban, Trinidadian, and Brazilian Percussion Instruments	83
Table 6	Instructors' Incorporation of West African, Middle Eastern, Irish, Indian, and Japanese Percussion Instruments	85
Table 7	Instructors' Incorporation of Hand Drums, Finger Drums, and Stick Drums	87
Table 8	Instructors' Incorporation of Non-Pitched Idiophones and Steel Pan	91
Table 9	World Percussion Instruments by Culture	93
Table 10	World Percussion Instruments by Performance Technique	94
Table 11	World Percussion Styles	97
Table 12	World Percussion Instruments, Styles, and Strategies in Applied Lessons	105
Table 13	World Percussion in Group Settings	107
Table 14	Overview of Instructor Practices and Philosophies	184
Table 15	Relative Popularity of World Percussion Instruments	189
Table 16	Relative Popularity of World Percussion Styles	191

Table 17	Relative Popularity of Settings in Which Instructors Incorporate World Percussion	193
Table 18	Relative Popularity of Combinations of Settings	195
Table 19	Relative Popularity of Approaches Toward When to Incorporate World Percussion in Relation to Core Areas in Applied Lessons	195
Table 20	Relative Popularity of Importance Placed on World Percussion in Relation to Core Areas	197
Table 21	Relative Popularity of Instructor Approaches Regarding Breadth and Depth of World Percussion	197
Table 22	Relative Popularity of Rationales for the Incorporation of World Percussion	199
Table 23	Relative Popularity of Authenticity Issues	201
Table 24	Relative Popularity of Challenges Facing World Percussion Instructors	201

Abstract

As world percussion has grown in popularity in American colleges and universities, two main problems have emerged. The first problem is that no known source exists detailing how percussion instructors have incorporated world percussion into their collegiate teaching. A review of the literature has highlighted four main approaches to incorporating world percussion in collegiate percussion programs: applied study, group performance, travel experiences, and guest expert visits. The second problem is that systematic research on world percussion traditions has been carried out much more often by music education researchers, anthropologists, and ethnomusicologists than by percussionist-performers, so the relationship between theory and reality regarding the teaching of world percussion by collegiate percussion instructors is called into question. Via an exploratory mixed-methods design, this dissertation investigated the practical approaches most commonly utilized by percussion instructors to teach world percussion in their collegiate percussion programs, as well as the practical and philosophical reasons behind their decisions. Questionnaires were distributed to 1,032 collegiate percussion instructors in the United States with 518 respondents ($N=518$); descriptive statistics were utilized to determine the relative popularity of the four main approaches mentioned in the percussion literature. Interviews were conducted with collegiate world percussion instructors ($N = 11$), selected via stratified random sampling, regarding their practical and philosophical approaches to teaching world percussion. Content coding of interview data

was utilized to search for emergent themes and meta-themes. Findings regarding the instructors' practical approaches toward the incorporation of world percussion in their programs included decisions about what world percussion instruments and styles to present, settings in which to present them, when to present world percussion and how much world percussion to include in relation to core areas, and breadth versus depth of world percussion. Findings regarding instructors' philosophical orientations included rationales for world percussion and issues of authenticity. Conclusions include that instructors' main rationales for incorporating world percussion into their programs were musical well-roundedness and employability as performers and educators, while understanding authentic musical processes in cultural context was also an important dimension. Implications were also discussed, and suggestions for further research were also included.

Chapter 1

The founding of the first gamelan in an academic institution in the United States, at the University of California, Los Angeles, in 1954 (Trimillos, 2004a) was the start of a movement to include the performance of world musics in American colleges and universities. In collegiate percussion programs, the musical instruments and styles known as “world percussion” continue to gain a place alongside snare drum, timpani, mallet/keyboard percussion, multi-percussion, and drum set as worthy of serious study (Fisher, 2004). As far as can be determined, there is no consensus on exactly how to define world percussion. Throughout this paper, the term is used to refer to any percussion instrument or performance style outside the traditional scope of snare drum, mallet percussion, timpani, orchestral accessories, drum set, and marching percussion as they are typically used in classical, folk, and popular musics of Western European or North American origin. Instruments and styles one might find in an American collegiate percussion department’s world percussion inventory could include African drums such as the *djembe*, *sabar*, and Ewe drums, and keyboard instruments such as the *balifon*, the *amadinda*, and the *akadinda*; Indian percussion instruments such as the *tabla*, *mridangam*, *kanjira*, and *ghatam*; Latin American percussion instruments such as congas, bongos, guiro, and timbales; the Trinidadian steel pan; drums of the Brazilian samba schools; Japanese *taiko* drums; and Javanese and Balinese gamelan instruments.

Statement of the Problem

A glance at the list of instruments above would reveal that the main common element among all of these instruments is that they are all traditionally non-Western-European in origin. Recent research has shown world percussion, along with multi-percussion, drum set, and electronic percussion, to be growing in popularity in collegiate percussion programs in the United States alongside the more traditionally found snare drum, mallet percussion, and timpani (Fisher, 2004; Nave, 2001). This may indicate an increased awareness among percussion faculty that collegiate percussion students should be exposed to the rich percussion instruments and styles found in societies throughout the world. Advocates of a totalization approach to collegiate percussion study have cited employability and musical well-roundedness as the most important reasons for college percussion majors to study multiple percussion instruments, including world percussion, at the undergraduate level (Fisher, 2004; Nave, 2001). Several issues may accompany this greater acceptance of world percussion as subject matter for serious study by collegiate percussion students. Such issues might include philosophical ones, such as what musical traditions to include or exclude and how to do so sensitively (considering issues such as authenticity), and practical ones such as issues of time, space, and financial resources.

Consequently, many choices face collegiate percussion instructors interested in including world percussion in their programs, and these percussion instructors could benefit from understanding how their colleagues at other institutions may have done so. In the interest of providing some useful information for such percussion instructors, this study aimed to determine what activities collegiate percussion instructors have used to

teach their students about world percussion instruments and styles, as well as the philosophical and practical reasons for why they have used these activities.

Theoretical Framework

The framework for this study of world percussion in the collegiate percussion setting was rooted in the fields of music performance (Dawson, 1999; McGraw, 2010; Schweitzer, 2003; Teel, 1994), music education (Perry, 2006; Fung, 2002; Fung, 2008; Nketia, 1967), ethnomusicology (Ross, 2008; Flaig, 2010; Nelson, 1991; Powell, 2003), and anthropology (Bender, 2003). The music performance literature focused primarily on practical approaches toward the incorporation of world percussion, including applied study of world percussion, world percussion in group settings, authors' descriptions of travel experiences to study world percussion traditions in cultural context, and perspectives from culture-bearer and non-culture-bearer experts in world percussion traditions.

Theoretical literature dealing with world percussion has come from the fields of ethnomusicology, anthropology, and music education. World-percussion-related literature by ethnomusicologists and anthropologists has tended to focus on the importance, meanings, or functions of world percussion traditions in their cultural contexts. Several issues, including essentialization, orientalizing, representation, authenticity, and others have been addressed in ethnomusicological and anthropological literature, toward such ends as attempting to emically understand music as cultural process and to problematize both cross-cultural interpretations and performance pedagogies related to world musics. Music education literature dealing with world

percussion, on the other hand, has incorporated ethnomusicological theory with a focus toward rationales and practices toward cross-cultural teaching and learning of world musics in classroom settings.

The world percussion literature seems to have bifurcated into practice-oriented scholarship and philosophical/theoretical scholarship, with most of the literature from collegiate percussion faculty dealing with practical approaches. Because of these two trends in the scholarship, an exploratory mixed-methods approach seems appropriate to explore current world percussion practices across a broad sample of collegiate world percussion faculty, and to probe deeply into the philosophical orientations underpinning the practical approaches.

Research Questions

Music education researchers have drawn on ethnomusicological and anthropological theories and research methods to inform their incorporation of world musics into school music classrooms. Percussion, however, had remained largely isolated - with some exceptions, such as McGraw (2010) - from these other research areas. As a result, questions remained about how collegiate instructors' decisions and philosophies may have lined up with the existing theoretical framework for world music study at the collegiate level, which has drawn heavily from these other research areas. This study aimed to determine the world percussion activities that collegiate percussion instructors have employed to incorporate the study of world percussion into their percussion programs, and to determine the reasons (philosophical and practical) behind the

instructors' decisions to employ those activities. The following research questions guided this inquiry:

- 1.) What were the activities that collegiate percussion instructors employed to incorporate world percussion into their collegiate percussion programs?
- 2.) What were the practical and philosophical reasons behind the decisions to employ those activities?

Significance of the Study

Since the 1950s, the study of world music has had an increasing presence in American universities, accompanied by an increase in popularity of world percussion in collegiate percussion programs. While prior systematic research by percussionists had addressed topics related to curriculum and various topics related to world percussion, and research by ethnomusicologists had examined various percussion traditions from around the world, as far as could be determined no systematic research had focused on the place of world percussion in the collegiate percussion curriculum. This left a gap in the literature that this study aimed to fill, with the resulting knowledge to be of use to collegiate percussion faculty in incorporating world percussion into the percussion studies of undergraduate percussion students.

Delimitations

The findings of this study pertain to institutions of higher education in which percussion studies are undertaken by music major percussionists toward a degree in music (i.e., music performance, music education, etc.) throughout the United States.

Limitations

While there are consistencies among the learning environment in colleges and universities throughout the United States, there are also differences that may have threatened the reliability or validity of the study. Student populations, educational background of the percussion faculty, prevailing attitudes toward diverse world musics within the institutional setting, and degree requirements for students are all examples of such differences.

Terms

In addition to the term *world percussion* defined above, some other terms may also need clarification. Various approaches used by collegiate percussion instructors to incorporate world percussion into their teaching are discussed in this paper. Four main approaches are featured, derived from the literature on world percussion. One of the approaches is *applied study*, which refers to the teaching and learning of world percussion in a one-on-one lesson setting in which the percussion instructor teaches world percussion to a student. Another approach is *group performance*, which refers to the performance of world percussion by students in a group, class, or ensemble setting. A third approach discussed is *travel experience*, when percussion students travel to the places of origin of world percussion traditions in order to study them in the cultural context. Finally, *guest expert visits* are situations in which percussion instructors hire outside individuals with expertise in one or more world percussion areas to visit and present recitals, masterclasses, or lectures, or perform as guest artists on student performing ensemble concerts.

Chapter 2 – Literature Review

Literature pertaining to world percussion has been disseminated through various types of sources, including doctoral dissertations and master's theses, books, and professional journals, and they seem to come from different academic fields. World percussion has been discussed from both practical and theoretical standpoints, with some authors focusing on the examination of music's role in cultural context and others focusing on the performing and teaching (typically by non-culture bearers) of world percussion styles. Practical approaches to collegiate world percussion teaching have included applied study, group performance, travel experiences, and visits by guest experts. Scholarly work related to collegiate world percussion teaching has included rationale for world music/world percussion study, as well as the problematicization of world music/world percussion study *vis-à-vis* problems of authenticity, with perspectives from multicultural music education, ethnomusicology, and anthropology.

Practice

Practical approaches to world percussion have included applied individual study (Dawson, 1999; McGraw, 2010; Schweitzer, 2003), group performance in an ensemble or classroom setting (Chappell, 1990; Craig, 1985; Teel, 1994; Jones, Bakan, Falvo, Teel, & Younge, 2008), study abroad and travel experiences to learn to perform world percussion styles (McGraw, 2010; Hogancamp, 1999; O'Mahoney, 1997a; O'Mahoney, 1997b; Schmalenberger, 1998), and perspectives from expert world percussion performers

(Holly, 1995; Lurie, 1998; Nelson, 1991; Robinson, 2001). Each of these approaches offers possibilities for the incorporation of world percussion into collegiate percussion programs.

Applied individual study. Dawson (1999) presented a means by which collegiate percussionists could become acquainted at a superficial level with a broad range of world percussion styles. For his 1999 DMA dissertation he composed a series of etudes, based on diverse world percussion styles, written for Western percussion instruments typically found in most colleges and universities. Examples of some of the etudes included were an etude on sub-saharan African music written for snare drum and cowbell, an African xylophone etude written for Western xylophone, and an etude for *tabla* written for snare drum and vocals (Indian *solukattu* rhythmic chanting). Dawson's etudes could be utilized in the collegiate percussion setting to introduce freshmen percussion students to stylistic and formal concepts in world percussion traditions prior to their learning techniques on authentic instruments. The etudes could also help instructors who are interested in incorporating world percussion into the collegiate percussion program, but who are unfamiliar with authentic styles, to gain a foothold as they begin their own learning process. Thirdly, the etudes could help instructors at institutions without world percussion instrument collections design creative ways in which to use instruments (marimba, xylophone, snare drum, tom-toms, etc.) already at their disposal to approximate the world instruments.

McGraw's (2010) doctoral dissertation on Senegalese *sabar* drumming bridged the gap between doctoral-level studies in percussion performance and participant-observer style fieldwork typical of ethnomusicological inquiry. He employed the term

“heterosis,” which he borrowed from the field of genetics, to describe this hybridized approach. McGraw compared the learning methods he encountered in his university-contextualized study of *sabar* drumming to learning *sabar* drumming in the field in Senegal among Senegalese musicians. He asserted that the goal of his dissertation was to assist students in the field of music performance step outside of the Western paradigm and study world musics, pointing out that the foreign-ness of the non-Western music being studied can be both the source of interest and of frustration for the university performance student. He advocated the use of what he termed “isolation exercises” (p. 55), culturally decontextualized technical exercises designed to increase facility on the instrument, as a means of optimizing practice time, while insisting on the necessity of cultural immersion to gaining true performance proficiency.

Schweitzer’s (2003) work on Afro-Cuban *batá* drumming explored various aspects of that style of music, including fraternal aspects of the Santería religion as well as the those of specific *batá* drumming groups’ agendas of the drummers during the four-to-six hour religious ceremony known as the *toque*’ and modes of transmission (e.g., teacher to student and peer to peer) of *batá* drumming music. A DMA dissertation, Schweitzer’s work was most concerned with performance aspects of *batá* drumming, though issues of meaning were also explored in the document. After lamenting the conservative attitudes in most college and university percussion programs toward world percussion, Schweitzer noted the practical use he hoped his dissertation would serve for percussion students, stating that, “While many of the threads in this dissertation are theoretically oriented, it is also saturated with practical knowledge that can provide hand drummers with a springboard for approaching this musical tradition” (Schweitzer, 2003,

p. 14). Schweitzer used various methods to compile his dissertation, including transcription and analysis of both commercial recordings and field recordings, interviews, and participant-observation. His approach, like McGraw's, represented an important bridge between ethnomusicological inquiry and music performance studies geared toward collegiate percussion pedagogy.

These three studies exemplify the applied study approach that collegiate percussion instructors could use to teach world percussion to their students. Dawson's (1999) work featured etudes that could serve to introduce students to world percussion styles, whereas McGraw's (2010) and Schweitzer's (2003) studies involved digging more deeply into single world percussion traditions. Practically speaking, either approach could work in a collegiate percussion setting. McGraw's (2010) and Schweitzer's (2003) approaches, incorporating methods and theory from ethnomusicology, could yield more fruitful results.

Applied drum set methods as a model for world percussion. While the abovementioned research dealt extensively with world percussion in a variety of contexts, visions, and methods, there has been very little research focused on situating world percussion in the collegiate percussion program. One of the aims of this study is to examine how collegiate percussion instructors have been successful at achieving this goal. Chapter 1 of this dissertation described that the totalization approach to collegiate percussion pedagogy was limited to snare drum, mallets, and timpani. One of the more recent additions to this model has been the area of drum set pedagogy. Drum set pedagogy and world percussion pedagogy could be seen as parallel areas within collegiate percussion programs in part because both have relatively recently emerged as

areas that collegiate percussion instructors have deemed important to study along with the snare drum, mallets, and timpani (Fisher, 2004). Additionally, both drum set and world percussion lie outside the Western classical paradigm in terms of musical styles in which they are typically utilized, resulting in a sense that they belong outside the “core” area of classical percussion study (Morgan, 1993). While world percussion instruments and styles have been the subject of research in a variety of academic disciplines, drum set research has focused more specifically on inclusion of the drum set in the collegiate percussion curriculum. It is reasonable to assume, therefore, that researchers interested in focusing on the inclusion of world percussion in collegiate percussion programs could benefit from a review of some of the scholarly work on drum set study at the college level. The following drum set dissertations dealt with collegiate percussion instructors’ knowledge, needs and strategies for teaching drum set (Morgan, 1993), the development of aural drum set pedagogy (Heglund, 2004), and the comparison of drum set to world percussion (Barbaro, 1993).

For his doctoral dissertation, Morgan (1993) surveyed collegiate percussion instructors around the United States ($N = 237$) regarding the role of the drum set in their percussion programs. Questionnaire items in Morgan’s study focused on the instructors’ knowledge of the drum set, pedagogical needs, and teaching strategies. Results showed that the majority of collegiate percussion instructors felt that drum set was an important area of study and that they viewed the majority of their incoming percussion students as playing drum set at moderate or poor ability levels. Overall there was a desire among the percussion instructors to further structure the drum set component of the broader percussion curriculum to address the drum set needs of the students. Additionally,

Morgan interviewed four nationally recognized specialists in drum set performance and pedagogy regarding the results of the survey portion of the study. The specialists offered suggestions on how to correct and improve the curricular conditions of the study of drum set at the collegiate level, including analytical listening, transcribing, musical practice, and drum set history. The survey data and the interview data were used as a basis to produce a suggested curriculum for more effectively incorporating the drum set into the collegiate percussion curriculum.

Heglund (2004) designed an aural system for teaching the drum set in a jazz context. This was a valuable contribution to the literature on drum set pedagogy, as it recognized the importance of oral-aural transmission in teaching the drum set. Heglund asserted the need for an aural approach, citing the recent adoption of jazz studies as a degree option for collegiate music study as an impetus for a broadening of the market for written drum set learning materials. In Heglund's view, this proliferation of written materials neglected areas of subtle nuance in drum set playing, such as touch, shading, and compositional approach. The taking of oral-aural approach as a topic of discourse regarding the drum set highlighted an important similarity between the drum set and world percussion, as many of the world percussion traditions largely feature oral-aural transmission and performance practice. Considering that the Western classical orientation of most collegiate music programs favors music reading over aural transmission, Heglund's approach is a significant step toward legitimizing oral-aural pedagogy in collegiate percussion programs in general, with positive implications for the acceptance of world percussion alongside the drum set.

One of the best examples of research relating the drum set to world percussion was Barbaro's (1993) dissertation comparing the percussion ensemble music of the Ewe people of Ghana, West Africa, to the American jazz drum set in terms of organology, social function, and performance practice. In general, Barbaro's rationale for this stance was that slavery played an important role in the perpetuation of African musics in the Americas. One way he did this was to compare the functions of the metal gong/bell and the gourd shaker *axatse* of Ewe drumming music (such as those found in the style *Gahu*) with the typical "ride" pattern played on a cymbal in the context of jazz drumming. Barbaro also compared the quasi-pitched tones of the drum set tom-toms to the various drums in the Ewe ensemble (though the toms are generally recognized as being of Chinese origin). Another was to address drummers' improvisatory liberty in the Ewe context and the jazz context, pointing out that the jazz drummer has greater latitude in improvising than does a typical ensemble member in an Ewe drumming ensemble, but not as much freedom as the master drummer in such an ensemble. Barbaro also compared the prevalence of syncopation between the two drumming contexts, suggesting that the syncopation found in the jazz drum set tradition descends from West African drumming. In terms of social function, Barbaro pointed out parallel uses of the drums in the two traditions, such as the prevalence of the drum in funeral processions in both Ewe culture and in New Orleans (a popular drum set rhythm, known as "second line," found throughout New Orleans jazz and blues, derives from the recessional walking rhythm of the funeral ceremonies). Ultimately, Barbaro concluded that the drum set was loosely connected to African ensemble drumming traditions in terms of organology, social function, and performance practice, but that the modern approach to drum set owes as

much to European military drumming. One aspect of the two drumming contexts to which Barbaro did not devote any space was the role of oral/aural transmission, an important process in the teaching and learning of both drum set and world percussion instruments.

The abovementioned drum set dissertations illustrate ways in which world percussion researchers could situate world percussion in collegiate percussion programs. Morgan's study, surveying collegiate percussion instructors' knowledge, needs, and strategies regarding drum set, could be replicated with a focus on world percussion instruments rather than drum set. World percussion researchers could also develop pedagogical methods, in a way similar to Heglund's aural drum set approach, designed to highlight special issues about world percussion pedagogy. Cross-cultural comparison of percussion traditions, such as Barbaro's comparison of the drum set to West African drumming, could also be important for world percussion researchers to consider. An example of this could be a comparison of the rhythm patterns in the *Karnatak* drumming of southern India to the rhythms of marching drum lines in the United States, focusing on the implications for college percussion education. While much research on world percussion has been carried out by researchers from different disciplines, these ideas reflect possibilities for how world percussion researchers could examine the place of world percussion study in the collegiate percussion program.

Ensemble/group performance. Teel (1994) adopted David Locke's *Drum Gahu* (1987) as an authentic source on the performance practice and musical structure of Ghanaian *gahu*, and used it as a benchmark of comparison as he examined Phil Faini's composition "Highlife," a piece for Western percussion ensemble drawing on African

styles. Locke had presented two volumes (Locke, 1987; Locke, 1990) on African drum ensemble performance, using transcriptions of various sections of the Ghanaian drumming styles *gahu* and *damba* to analyze and explain aspects of performance practice. In *Drum Gahu* (Locke, 1987), while devoting some space to explaining the cultural processes involved in the performance of the style, Locke was clear to state the book's main purpose as a teaching manual to enable drum ensembles to replicate the sounds of the African *gahu* style. In a similar volume, *Drum Damba* (Locke, 1990), he presented transcriptions and analysis of another style of Ghanaian drumming music. Both of the volumes were intended to serve as resources to non-African directors of college African drumming ensembles wishing to include the performance of these styles in their repertoire.

Perhaps most interesting about Teel's work is that he used *Drum Gahu* in a way that was close to Locke's intent of informing the non-native percussion ensemble director, yet featuring a recognized piece for Western percussion ensemble, which was probably not anything Locke had intended. "Highlife" represented a valuable contribution to the percussion ensemble repertoire as a way for non-native directors and students to experience aspects of African music despite not having the native instruments. However, regardless of how sensitive Faini may have been to the cultural side of African music performance, "Highlife" was without doubt a Western percussion ensemble piece drawing on African elements, rather than African music arranged for non-native instruments. Teel outlined a process by which American collegiate percussion ensemble directors could utilize Faini's piece in order to achieve a musical product for performance on a percussion ensemble concert, making up for the lack of cultural contextualization

and familiarity with musical structure and performance practice by using *Drum Gahu* as a supplemental resource in making performance recommendations for Faini's piece.

Anderson and Campbell (2010) edited a guidebook for school music teachers, *Multicultural Perspectives in Music Education*, containing geographical, historical and cultural information as well as teacher lesson plans related to various world musics. The lesson plans, constructed by Anderson and Campbell and various contributing authors, such as Ahyoung, Han, Lundquist, McCullough-Brabson, Olsen, Sawa, Standifer, and Trimillos, included teaching strategies for exposing students to world musics via singing, dancing, music listening, and the playing of instruments. While advocating the use of authentic materials and student exposure to culture bearers, the authors also provided alternatives to authentic instruments for cases in which school music teachers might not have access. A lesson related to Javanese gamelan music, for example, featured the use of Western mallet percussion instruments such as the xylophone and glockenspiel as substitutes for the *sarons* and *gender*, and suspended pots and pans used for the various hanging gongs. The use of such substitutes implies that students experiencing the concepts and structures of a given world music tradition through performance, even without authentic instruments available, was valuable to expand their musical understanding and attitudes. The lessons were similar to some of the world percussion etudes composed by Dawson (1999), mentioned in an earlier section of this chapter, in that they emphasized cross-cultural study in a Western environment using materials more often available to Western music students and faculty.

African ensemble music has also been explored in doctoral research pertaining to K-12 music education. Perry (2006) carried out a study examining the effects of *Mande*

music instruction on middle school students' ($N = 61$) musical achievement as well as their attitudes regarding African music. Featuring an experimental pretest-posttest and treatment-control method, Perry utilized a social science approach in his music education research. Participants in the treatment group all participated in *Mande* music and dance activities, while participants in the control group participated in standard school band activities and procedures. Perry developed measurements for various aspects of music achievement related to *Mande* music, including music performance; style; knowledge of performance practices; notation, culture, and context; and listening and analysis skills. Perry assessed student attitudes toward African music via the constructs of learning about African musics, understanding rhythms from African listening examples, performing on African drums, performing the piece *African Folk Trilogy*, and watching African music and dance performances. Results of Perry's work indicated that participants in the treatment group had higher achievement and attitude levels overall in African music, though there were only non-significant differences in music performance execution between treatment and control groups.

Chappell (1990) described ways that he had successfully used the study of world percussion styles or concepts to train Western percussion students to improve their rhythmic abilities. Drawing primarily on the rhythm and drumming systems of India and Western Africa, he discussed concepts such as pulse, division of pulse, and the grouping of divisions of pulse. Chappell also advocated the use of spoken syllables for learning rhythms, regardless of cultural orientation, along with the use of oral learning methods in conjunction with written musical notation. While spending some time discussing the application of such concepts to Western music in general, he also mentioned some

specific pieces from the Western classical percussion repertoire to which these concepts could be directly applied to improve the performance of these pieces by Western trained percussionists, such as Varese's *Ionization*, Etude No. 4 from Vic Firth's *The Solo Snare Drummer*, or Etude No. 22 from Anthony Cirone's *Portraits in Rhythm*.

Chappell was not alone in recognizing the value of cross-cultural application of learning methods or concepts from different traditions in order to enhance the music education experience. Craig (1985), a music teacher educator, performer, and ethnomusicologist, described the learning and performance of various world percussion types in an ensemble setting among his college music students in Australia. Also described were instrument making activities, in which students constructed their own versions of various world instruments (such as *mbira*); culture-specific performing activities (such as Arabic *Iqa'at*); and cross-cultural activities, in which students explored concepts such as rhythmic layering, outside of any specific cultural context. Craig described the use of Indonesian *angklungs* in musical activities in which students would perform together in hocket-like fashion, requiring a high degree of rhythmic accuracy and precision. As with Chappell's application of world percussion styles, Craig's use of cross-cultural learning methods exemplified how the incorporation of world percussion elements into the collegiate music experience could benefit collegiate music students even if their interaction with the music and culture do not extend into travel experiences or ethnographic fieldwork.

An article from *Percussive Notes* was perhaps the most comprehensive in dealing with complex issues in collegiate world percussion education (Jones, Bakan, Falvo, Teel, & Younge, 2008). This article was based on a discussion panel held at the 2007

Percussive Arts Society International Convention (PASIC) on percussion in world music ensembles at the college level. What was particularly valuable about this panel discussion, moderated by Jones, was the combination of perspectives from the areas of percussion pedagogy, world percussion performance, and ethnomusicology. Teel, whose DMA dissertation (Teel, 1994) analyzing an African-based piece for Western percussion ensemble is featured in an earlier section of this chapter, spoke about how one should define the term “world music,” as well as the experience of performing and teaching music cross-culturally, and the role of notation in world percussion performance. Bakan, an ethnomusicologist on the faculty of Florida State University, known for his expertise in Indonesian gamelan among other instruments, discussed the dynamic between preservation of world music traditions and the continuing, recontextualized development of world musics cross-culturally. He also offered participatory strategies for teaching world musics to college students. Younge, on the music faculty at Ohio University and an expert (and culture bearer) of drum and dance traditions from Ghana, discussed notation in world percussion performance as well as authenticity in adaptations of world music to traditional Western percussion instruments such as xylophone and marimba. Falvo, on the faculty at Appalachian State University, discussed differences between world music ensembles and traditional large ensembles such as band, orchestra, and choir. The addressing of these issues set this article apart from most other *Percussive Notes* articles pertaining to world percussion, as each of the panelists balanced practical realities with philosophical concerns in their statements. For a collegiate percussion instructor wishing to effectively teach world percussion traditions in a collegiate percussion program, the perspectives of the authors of this article are perhaps the most balanced between the

performance objectives of the area of percussion performance pedagogy, the developmental objectives of music education, and the systematic research objectives of the areas of ethnomusicology and anthropology.

Travel and cultural immersion. A travel narrative is an account of a scholar's (usually a performer/teacher specializing in music performance or education) travels in a foreign land to study the percussion music while immersed in the culture. Travel narratives, which have been frequently featured in *Percussive Notes*, the journal of the Percussion Arts Society, are related to ethnographic fieldwork in that the authors travel to observe musical traditions in cultural context, but are more superficial, deal with shorter durations of stay, and focus more on the authors' etic views of the culture and the music rather than seeking to understand the emic views of the culture bearers. The chief value of travel narratives is that they condense the most important parts of travel learning experiences into an easily readable format, possibly opening the door to important concepts and experiences for individuals who might not otherwise have encountered the music or the culture. Shortcomings of travel narratives include that the authors risk essentializing the musics and cultures being studied, presenting superficial and incomplete pictures in their attempts to break the experiences down to what they see as the most important aspects. Travel narratives are not alone in their susceptibility to this; much energy has been devoted in the field of ethnomusicology to issues such as cultural bias, power relationships between musicians of different cultures (especially between the developed world and the developing world), and representation of musics of other cultures. An important difference between the participant-observer field methods of ethnomusicologists (and anthropologists) and the immersion experiences described in

travel narratives is that the authors of the travel narratives usually do not deal with the abovementioned issues. This does not necessarily mean that these issues are foreign or unimportant to the authors; as the following examples show, however, these issues have received little attention.

Hogancamp's (1999) description of drumming in Ghana is an example of a travel narrative. The focus of this article was on the role of oral learning in the *tokoe* music of the Ewe ethnic group as the author studied at the Dagbe Cultural Institute and Art Centre in the village of Kopeyia in Ghana. Hogancamp used an invented notation, consisting of drumming syllables and dashes, to transcribe, analyze, and explain to readers the drumming lessons that he learned in the *tokoe* style. Hogancamp also described the instruments used in *tokoe* music, mainly the drums, bells, and shaker common to Ewe drumming music. Also included were valuable descriptions and explanations of drumming patterns and their relationships to the dance, as well as the author's reactions to the learning environment, both important in terms of helping an uninitiated reader get a first glimpse of the music and culture mediated through the author's experiences and further distilled via the process of composing the article.

Another travel narrative about the experience of studying music and dance in Ghana was written by Schmalenberger (1998). Schmalenberger's objective was to convey the essence of his travel experience, including his disorientation at learning some of the African rhythms and drumming parts. Much of the article dealt with this struggle, used also as support for Schmalenberger's theme of cultural orientation toward one's musical mother tongue while learning the music of another culture. Also included in the article were descriptions of various musical concepts related to the study of African

drumming music such as hemiola and cross-rhythms, as well as emic learning modes such as the use of vocal syllables and tapping on the student's shoulder by a teacher for transmission of drum patterns. Schmalenberger's is similar to other travel narratives in that his main concern was with learning to perform the music of the culture in which he immersed himself. Aside from a quote from author Robert Kaufman about how African musicians feel rhythm, Schmalengberger did not seem particularly concerned with the meaning of the music in question to the culture members, and his travel narrative did not reflect any attempt to study this during his travels.

O'Mahoney's (1997a) account of a trip to Cuba was another example of a travel narrative. He summarized important aspects of Cuban percussion and drum set playing, such as the tendency among Cuban percussionists to be multi-instrumentalists, the respective roles of classical, popular, and folkloric drumming, and important drum set players from Cuba who integrated the instrument within Cuban popular musics. O'Mahoney also included transcriptions of typical Cuban rhythms, such as the *clave* and *contracampana* patterns, for the drum set. As with other travel narratives, O'Mahoney's account of his travels in Cuba, combined with brief historical descriptions of Cuban percussionists and instruments, provided a brief but informative introduction to Cuban music and percussion for readers of *Percussive Notes*.

In a separate article in the same issue of *Percussive Notes*, O'Mahoney discussed various genres of Cuban music, such as the *son*, the *danzón*, and the *r(h)umba* (O'Mahoney, 1997b). In this article, O'Mahoney discussed cultural influences on musical development, such as the African influence on folkloric Afro-Cuban drumming styles, and on historical development of popular musics in Cuba. He also explained to readers

how they could apply for permission to travel to Cuba for educational or research purposes. This article was an excellent supplement to O'Mahoney's other travel narrative article, supplying needed historical and cultural information.

Travel narratives constitute an important part of the literature regarding the study of world percussion at the college level (whether for undergraduates or graduate students). On the one hand, they reflect a positive trend among Western-trained percussionists to study abroad and attempt to learn world percussion traditions from culture bearers. On the other hand, however, travel narratives in general fail to address important issues such as cultural capital and power relationships. What seem to be stories of open-minded cross-cultural exchange may be more complex and problematic. Travel narratives too often do not deal with the problematic scenario of a student from the West traveling to the developing world to learn traditional musics from culture bearers for usually a matter of a few short weeks, to then travel back home and represent the tradition to others. To have the globally-minded worldview to travel abroad to seek out the knowledge that others possess is commendable; the solution is surely not to abandon travel experiences such as those described in travel narratives. Nor is the solution for the percussion performers and teachers traveling abroad to shift the focus of their attention from performance and education to issues of power and representation. However, perhaps it would be a good balance for such performers and teachers to remember that musical traditions are products of culture, and that more complete immersion experiences might include some concern for the meaning of the music (not just the emic means of transmission) to culture members.

Expert performers' perspectives. In addition to applied study, group performance, and travel experiences, another approach employed by percussion instructors to include world percussion in their teaching has been to invite experts to visit their programs for masterclasses, concerts, and lectures. Culture bearers are sought out for their emic perspectives, while non-culture members are sought for their ability to communicate foreign ideas to students, or for their etic perspectives on world percussion traditions. Views from such expert performers have been represented in percussion literature in the format of interview articles or research papers.

Culture bearers. Nelson (1991) conducted interviews with Indian drumming experts in his doctoral dissertation on the *tani avartanam* (solo *mridangam*) performance idiom of southern India. He compared the improvisational styles of the top *mridangists* in India at the time of his publication via the recording, transcription, and analysis of each of them performing an improvised *mridangam* solo based on the same *Karnatak* song. He then played back the recordings and interviewed the artists as each explained different parts of their solo performances. The result was a whopping nine-hundred-plus page dissertation full of musical transcription and analysis and interview transcripts lending tremendous insight into the emic viewpoints of the top *mridangists* at the time. Of particular interest about Nelson's approach was that he did not directly engage with the emic viewpoints via typical ethnographic interviews and participation. Rather, he did a better job of teasing out these perspectives by examining the musical products of the *mridangists* and then recording their own reflections on their performances.

A 1998 *Percussive Notes* interview (Lurie, 1998) with *mridangam* artist Trichy Sankaran explored traditional, authentic approaches to *Karnatak* rhythm and drumming,

as well as cross-cultural musical aspects related to Sankaran's role as a college music instructor in Toronto, Canada. Traditional aspects covered in the interview with Sankaran included formal sections of a *Karnatak mridangam* solo, such as the *mora*, *korvai*, *sarvalaghu*, *pharans*, and *koraippu*, as well as the *tala* (rhythmic) system, and the oral tradition of learning *Karnatak* rhythms via *solukattu* drumming syllables. Sankaran described one of the ways he drew on his background in *Karnatak* rhythm to teach cross-culturally at York University. He stated that in the early years of his appointment at the Canadian university in 1971-75, he had viewed his role as that of teaching students to become excellent *mridangam* players. After this initial period, Sankaran shifted his focus instead to utilizing his expertise in *mridangam* and *tala* to teach a less culturally specific rhythm course, intended to balance out the emphasis on harmony and melody found in his students' other music courses. Sankaran asserted that most aspects of rhythm are universal rather than restricted to only one culture or another; he advocated the synthesis of world percussion and rhythm traditions as well as teaching them orally to develop the listening skills of college music students.

Steel pan music was explored in an interview with Cliff Alexis and Liam Teague in a 1995 issue of *Percussive Notes* (Holly, 1995). Alexis and Teague, both heavyweights in the field of steel pan, have been associated with the steel band program at Northern Illinois University, an institution known for its diversity of world percussion offerings. The interview addressed issues such as the evolution of steel pan construction and tuning, the instrumentation of steel bands, changes in composition and arranging practices for steel pans, the role of steel band in pop culture in Trinidad, the annual Panorama steel band competition, the rapid rise to prominence of the steel band idiom in American

schools, and the role of oral training and cultural knowledge in steel bands. Of particular interest in the context of steel pan music in American college percussion departments were the issues in this interview of composition and arranging and the role of oral training and cultural knowledge in steel bands. The topics of composition and arranging relate directly to the repertoire performed by college steel bands. From the standpoint of authenticity, steel band repertoire has been a sensitive issue. Alexis and Teague both asserted the importance of exploring the full capabilities of steel pans in terms of playing diverse types of music, and both lamented the limiting restrictions placed on pan composers by the compositional traditions of the Panorama competition as well as the assumptions among some traditionalists that *calypso* and *soca* are the only types of music that should be played in steel bands. Their views would seem to suggest that non-Trinidadian college steel band directors in the United States should feel comfortable exploring various types of music in their bands, and should not restrict their repertoire to playing exclusively traditional Trinidadian styles. Alexis commented on the importance of oral learning and ear training in the steel band setting as a means to develop musicianship. Teague followed this with his own observation that students in American steel bands have been too quickly thrown into learning the notes for several tunes without having taken the time to fully learn the steel pan itself. The result, he asserted, was an ability among American pan students to play the correct notes without knowing “what [they] mean” (p. 41). A solution for this, he mentioned, was for American pan students to visit Trinidad and become more knowledgeable about Trinidadian culture. Oral learning and cultural knowledge of Trinidad were both suggested as ways to deepen the meaning of students’ experiences playing in steel bands beyond merely learning tunes for concert

performance. These are important points to consider alongside the previous point about the dynamic nature of stylistic repertoire to be played by steel bands. On the one hand, traditional purists should not restrict the repertoire for the steel band to strictly traditional Trinidadian tunes; on the other hand, however, college percussion instructors and students in the U.S. should not rush into merely playing tunes on the instruments, but should respect the pan and take the time to learn it thoroughly via oral learning, and should also take the time to learn about Trinidadian culture through cultural immersion and study.

Non-culture-bearers. A 2001 article in *Percussive Notes* featured an interview with world percussionist John Bergamo (Robinson, 2001). Topics covered in the interview included a recounting of Bergamo's career as a percussionist and percussion instructor at CalArts, the approaches and settings through which he learned various world percussion styles in the U.S. and abroad, and the process of cross-culturally synthesizing those various styles as his experiences and knowledge enabled him to hear similarities among the world's percussion traditions. The article's author labeled Bergamo as "part of the first generation of 'new percussionists,'" a reference to Bergamo's openness to studying percussion traditions outside of the Western classical, jazz, and other popular paradigms of percussion study in the United States during the 1960s. Bergamo also discussed his travels to India to study the *tabla*, something that has become more popular among Western percussionists in recent decades. His India travels also included his becoming one of the very few Westerners at the time to study the south Indian drum called the *thavil*, a drum often featured in Hindu temple ceremonies. Bergamo then used the *thavil* as an example for cross-cultural synthesis of percussion rhythms and

performance practice. He described a studio recording session in California in which he played two separate drums, one in each hand, but that he drew on his *thavil* skills to unify the rhythms on the two drums. This article has been an important resource for college percussion students and instructors involved in the study of world percussion because it afforded them an example of someone who had built upon his traditional Western percussion background via applied study and cultural immersion. For some collegiate students and instructors, Bergamo could serve as a role model for cross-cultural synthesis in world percussion studies as well as application of world percussion knowledge to a variety of performing situations.

Theory

The above section described some practical approaches to the study of world percussion. The intent was to describe ways that collegiate percussion students could learn to perform world percussion instruments and styles in their college percussion programs. The following paragraphs discuss academic theory related to the study of world music and world percussion. Rationales for the study of world music and world percussion are first discussed. Following this, ethnomusicological approaches to studying music as a cultural process are explained and situated with regard to the practical approaches to world music and world percussion study described in the previous section. Finally, issues of authenticity in world music performance are discussed.

Rationales for world musics and world percussion. Rationale for the inclusion of world musics in academic settings has been a subject of theoretical discussion among scholars from the fields of music education and ethnomusicology. Most scholars seem to

agree that the cross-cultural study of the world's musics can provide mind-opening experiences for students, both musically and culturally. As a result, much energy and ink have been spent advocating for the study of world musics in academic settings. However, ethnomusicologists and music educators have also pointed out that inauthentic and decontextualized representations of world musics and cultures can leave students with distorted impressions.

Multicultural perspective: benefits for students. One of the important research areas in the field of music education has been multicultural music education. Researchers in this field have focused on the inclusion of world musics in the K-12 classroom, as well as in higher education, because of the benefits availed to students through such inclusion.

C. Victor Fung, has advocated for the study of world music in schools (Fung, 1995). He has constructively problematized its practice and offered suggestions for its incorporation into the school curriculum (Fung, 2002), he has produced instructional materials for its implementation (Fung, 2008), and he has empirically investigated its impact on students (Fung, 1994). It has been his work problematizing the practice of world music education (Fung, 2002) that has offered the deepest insight into the issues of authenticity and musical change.

Fung (2002) drew on his experiences as a bicultural individual and as someone who has lived and worked in two countries and in multiple states in the U.S. to formulate his four fundamental positions on world musics. He wrote that (1) musics have a cultural context, (2) musics provide experiences beyond sound, (3) musics are changeable and fluid, (4) and diversity is a valuable resource in the society. His articulation of these

positions, appearing in a chapter that he wrote in a textbook intended for practicing and pre-service music educators, was significant because it offered a needed additional perspective for music teachers grounded in the Western European classical tradition of music. Its intent was to help such educators avoid some of the pitfalls that may occur when transplanting musics from one context to another for educational purposes.

His first position, that musics have a cultural context, was important because it served to remind Western music educators that all musics, including the European classical traditions, are ethnic musics. He pointed out cultural aspects of Western classical music, such as the relationship between performer and audience and the normal venues for performance, to level the playing field in the eyes of those who may be tempted to read art music as dichotomous with ethnic music. The assertion that all musics have a cultural context also set out a premise for the next positions.

Fung's assertion that musics provide experiences beyond sound was significant because the Western concept of music highlights the sound artifact, or musical piece, as the object of importance. He wrote about the importance of having "full musical experience(s)" (Fung, 2002, p. 190), which include engaging the body in movement with the music, seeing performances happen, and engaging in the cultural context of the music. He also cited ethnomusicologist Merriam's triangular model of musical experiences, consisting of sound, behavior, and concept.

Fung's third position is of particular importance for this paper, that musics are changeable and fluid. He wrote of the tendency for musics to change through time and space, referring to historical periods as well as geographic locations associated with

musical styles. Fung's first position, that musics have a cultural context, logically led one to think that such contexts do not exist in a vacuum, and that the global movement of people implied an ever-shifting global musical landscape. While of course referring to musical and cultural change in the form of musical transplantation from one country to another, Fung also raised the question that perhaps the transplantation of musics into the scholastic context could constitute its own unique type of contextual change. He recommended that one way to help ensure the greatest level of authenticity possible in such a scenario would be to consult a cultural insider.

In discussing his fourth position, that diversity is a valuable resource in the society, Fung suggested that the cultural diversity of the United States demands a rich symbol system such as world music to focus on the range of human intelligence. He went on to declare that the various cultures present in American society represent a resource from which to draw to satisfy this demand. As a result, he asserted the opportunity and responsibility set in front of American music educators to "build communities that allow diverse constituents to prosper and be complementary to one another" (Fung, 2002, p. 194).

Fung (1998) also suggested that music was an important part of a multicultural collegiate curriculum because non-universal aspects of music were important in making cross-cultural study of music an eye-opening experience for students. He highlighted nonuniversal issues such as: (a) music exists on a product-process continuum, (b) music reflects social and cultural beliefs, (c) music in some cultures is socially hierarchical while in others it is communal, (d) music can be transmitted orally or via notation, (e) the function of music may vary with culture, (f) and that different cultures emphasize the

physical elements of music differently. Fung asserted that if students learn music from only one cultural perspective, they may gain an incomplete picture of music.

Fung (1998) also highlighted three ways in which world music is most often taught at the college level, and that integrating the three ways would yield the highest value for college students. First, Fung described the cultural-geographical approach as one in which the world's musics are separated according to their cultural or geographic origins. He pointed out that this approach is the most common due in part to the fact that most college world music textbooks were organized in this way. The second method Fung highlighted was the musical method, in which only musical aspects, such as scales and rhythm from different cultures, are taught in a more or less decontextualized manner. The lack of connection of musical concepts to cultural context was a weakness to this method, as Fung pointed out. The third approach outlined by Fung was the topical approach, in which broad topics and musical functions relating to both music and culture form the basis of a course of study in world music.

It is interesting to extrapolate these approaches to collegiate world percussion study. A cultural-geographical approach would present percussion instruments and traditions in the context of culture or geography (e.g., *mbira* music of the Shona people of Zimbabwe, or percussion instruments and rhythms of Brazil). A musical approach would feature unique aspects of various world percussion traditions, such as the polyrhythms found in many African musics, or the beat subdivisions of South Indian percussion music, without tying the study of the music to the study of the cultures of origin. This is reflected in Chappell's (1990) approach to including world percussion in the collegiate applied percussion studio described in an earlier section of this chapter. A reason for

Western percussionists in particular to approach world percussion study in such a musical way is perhaps because percussion and rhythm are more front and center in the musics of other cultures around the world than in some traditional (i.e., common practice period) Western musics. An example of Fung's third approach, topical, would be for collegiate percussionists to study carnival rhythms throughout Latin America and the Caribbean. Fung's recommendation to combine all three of these approaches would yield a cross-cultural look at percussion and rhythm that could teach students something about the music, the specific cultures, and also similarities and differences in the ways that similar phenomena are practiced in different cultures or subcultures.

Ethnomusicological perspectives: exploring music in culture. Percussion-centric publications from the field of music performance have focused on the study and performance of world percussion by Western students as the end goal. Multicultural music education has shown us how the study of other cultures' musics can benefit students in our schools in various musical and extra-musical ways. In contrast, ethnomusicological and anthropological inquiry in world musics, often featuring an ethnographic approach to research centered on participant-observer cultural immersion, have focused more on the roles of music in culture, as well as the meanings of music and related processes to culture bearers.

Like McGraw (2010), whose applied study of Senegalese *sabar* drumming was mentioned earlier in this chapter, Ross (2008) also conducted graduate research on the performance of drum and dance music of Senegal. However, Ross' research objectives were different from those of McGraw. Ross examined the definition of "tradition" in the Senegalese *sabar* context as well as a newer locale for the performance of *sabar* and

jembe (sic) drumming in the city of Boston in the United States. Ross carried out fieldwork in which she utilized a participant-observer ethnographic approach to study the meaning of folkloric ballet troupes and traditional *sabar* to culture bearers in Senegal. She also examined sexual innuendo and gender roles pertaining to *sabar*, the influence of North American rap and hip-hop culture on Senegalese *sabar* and *jembe* dance, and the “Americanized” West African dance culture emerging in U.S. cities due to growing West African immigrant community and local American practitioners.

It is interesting to compare and contrast McGraw’s (2010) work and Ross’ (2008) work in terms of research objectives and method. McGraw focused on comparing learning styles and methods between a Senegalese setting for learning *sabar* drumming and a Western conservatory style context for the study of *sabar*, generating a hybrid learning method geared toward maximizing the learning of *sabar* by Western percussion students. Ross focused on meanings of the music and dance as cultural process to members within the culture, and contextualized symbolism in the music and dance both in Senegal and in the United States. Both of these authors engaged in cross-cultural comparison, in that they both examined processes in the Senegalese context and in an American context. Both carried out their research with input from ethnomusicologists known for both their abilities as performers and ensemble directors, as well as their critique and problematization of cross-cultural music learning and performance (Ted Solis served on McGraw’s committee; David Locke was Ross’ advisor). It is likely that, despite their coming from different disciplines (McGraw from percussion performance, Ross from ethnomusicology), the two researchers had similar preparation in terms of understanding the minefield of problems that can be associated with cross-cultural study

of music performance. The differences in their research objectives can be attributed to their respective fields of study. McGraw's objective, to develop an innovative method to help college percussion students learn *sabar* drumming, is right in line with his pursuit of the DMA in percussion performance (a degree that often leads to collegiate teaching of applied music). Ross' objective, to explore meanings of the process of music (and dance) performance among culture members, was more typical of ethnomusicological inquiry.

Another ethnomusicologist who conducted ethnographic fieldwork to research her Ph.D. dissertation on African drumming music was Flaig (2010). Flaig researched the transmission and globalization of the Guinean *djembe* drum, and her sites of fieldwork included Guinea (Africa), Germany, Canada, and the United States. Particularly interesting about Flaig's work was the multi-site approach featured in her research method. Such an approach was necessary to undertake the study of a process such as globalization with regard to an instrument like the *djembe*, which is an extremely popular world percussion instrument as well as a cultural artifact. This could be contrasted against other studies in the context of world percussion instruments and styles, such as McGraw's (2010) and Ross' (2008), in which the researchers sought to understand and experience the instrument and the musical tradition within a particular localized cultural context. Rather than a "this is how they do it over there" approach, Flaig chose the process of change as the focus of her work. This work is particularly significant for collegiate music faculty (percussion, ethnomusicology, or otherwise) wishing to incorporate *djembe* drumming into the curriculum, as such incorporation is part of the process of global transmission examined in Flaig's dissertation. The change that a musical tradition undergoes as it moves around the globe, whether by diasporic

emigration or by appropriation from outside scholars and enthusiasts, is a complex process fraught with issues of representation and recontextualization at the heart of much discussion in academic world music performance.

Powell (2003) carried out participant-observer style ethnographic research to gain an understanding of how the transmission process worked in a *taiko* drumming community in San Jose, California, focusing on learning as cultural process among culture bearers. She used the results from her research to challenge the dominant paradigm in American education. Citing Dewey's critique of American education as anaesthetic and over-compartmentalized, Powell pointed out the role that groups such as San Jose *Taiko* have played in forming a diaspora within ethnic populations in the United States, and how the existence of such groups has offered a space of alternative cultural pedagogy in which cross-modal and cross-domain connections have been encouraged. Additionally, Powell asserted the value of ensemble learning in the *taiko* setting, in which success and failure happened as a group, further critiquing American education's emphasis on individual achievement.

Bender (2003) was also interested in the construct of tradition as he conducted fieldwork studying and performing *taiko* drums in Japan in the writing of his anthropological dissertation on *taiko* drumming. His work focused on *taiko* drumming as a "neo-folk" tradition, reflecting a trend in post World War Two Japan for regional rural traditions to be reconceptualized as staples of a traditional Japanese essentialness. The research purpose as well as the method of ethnographic inquiry Bender used to carry out his research were both interesting to consider in the broader context of doctoral research relating to percussion. The doctoral researchers from the field of percussion performance

or education placed the teaching and learning of music at the center of the research. Any cultural immersion, if the research pertained to world percussion (McGraw, 2010; Schweitzer, 2003), occurred as the environmental context in which to carry this out. The focus of the research in world percussion related fieldwork has been on how the fieldwork experience can most benefit the researcher's learning of the music in order to best reproduce the indigenous teaching method back home. Bender's work exemplified the ethnographic method associated with the field of cultural anthropology in which cultural transmission or reproduction within the cultural context was the centerpiece of the research, the musical performance being a vehicle for the production of culture, and the cultural immersion formed an essential part of understanding the significance of the cultural phenomenon to the culture bearers themselves. This is not a commentary on the relative value of the two approaches, but recognition of the difference in research agendas between them.

Authenticity issues. Authenticity has been a hugely important issue in the study of world musics and their incorporation into Western classroom and concert settings. Scholars from the fields of music education and ethnomusicology have written about various issues related to authenticity. It should be noted that the tendency of the world music research from these fields to address issues such as authenticity is one important way that such research is set apart from that of the field music performance, as seen in the previous section of this chapter.

Music educators' views. Earlier in this chapter, such as world percussion etudes composed by Dawson (1999) and school music lesson plans contributed by various authors (Anderson & Campbell, 2010), many publications featuring the use of non-

authentic materials to simulate world music instruments, were discussed. The underlying assumption justifying the use of non-authentic instruments is that first person experience of performing music from another culture is indispensably valuable in the study of world musics, even when there are not resources to provide students access to the original instruments. An example of the use of non-authentic instruments featured in both Dawson's and in Anderson and Campbell's work included the use of Western mallet percussion instruments in the performance of Javanese gamelan music.

Palmer, in a widely cited article pertaining to authenticity in world music education (Palmer, 1992), questioned the use of non-authentic instruments in the music classroom to study world music. Palmer framed the issue of authenticity by placing it at one end of a spectrum, with compromise as the opposite extreme. His assertion was that some degree of compromise in the authenticity of world musics is inevitable when transplanting them from their indigenous settings to the music classroom, but called into question the degree of compromise allowable before a classroom representation of a world music tradition is so far removed from its original form that it serves to distort rather than clarify student perceptions of the music tradition. One of the specific instances he cited was the use of Western mallet percussion instruments to substitute for Javanese gamelan instruments. Palmer claimed that "... the very essence of Gamelan is the special sound of its bronze – for which no wood can substitute – and its special tunings so uniquely different from Western scales. To give students a pale imitation is to give them an ersatz experience" (Palmer, 1992, p. 35).

Authenticity of folk musics transplanted from within the society and into the classroom has also been a topic of discussion. Nketia, a Ghanaian who was trained as a

classroom teacher before studying composition and musicology in the United States, has been a leading authority on African music. In a 1967 article, Nketia discussed the place of African folk musics in African classrooms, situating it in relation to European art music and local African cultures, and consequently explaining the importance of utilizing authentic renderings of folk music rather than art music which has borrowed from folk traditions (Nketia, 1967). He wrote that, while new creations that synthesize elements of both types of music have their own intrinsic value, “one should distinguish such creative endeavors from folk music mutilations that are inspired by the thought that this music is incomplete or embryonic and cannot be studied and enjoyed on its own terms” (p. 42). Such an argument is valid not only when discussing the role of African folk musics in recent post-colonial Ghana of the 1960s; the validity holds true when transplanting such musics to other countries as well. However, the specifics of the argument, given the post-colonial context in which Nketia wrote, were interesting, especially when compared to other arguments regarding the authenticity of folk or traditional world musics for use in the classroom. Whereas more recent Western ethnomusicologists and music educators have argued for authenticity in terms of acknowledging a foreigner’s limitations at learning and transmitting information about a music culture, Nketia seemed to have been arguing for the validity of his own country’s traditional music in the face of colonial hegemonization.

Ethnomusicological perspectives. One of the most important books dealing with the authenticity of world music performance in the collegiate setting is Ted Solis’ *Performing Ethnomusicology: Teaching and Representation in World Music Ensembles* (Solis, 2004). The book is a collection of essays by prominent ethnomusicologists and

world music ensemble directors across the United States that explored complex issues relating to academic world music ensemble performance. The authenticity of costumes, constructed forms of authenticity, authenticity and consumership, authenticity as an issue of cultural representation, and the risk of notation to authenticity were discussed. It is clear from the collection of essays in Solis' volume that these issues are considered relevant by concerned world music ensemble directors throughout the process of world music performance instruction, and should be of concern to collegiate percussion instructors who wish to include the study of world percussion in their collegiate percussion programs.

Authenticity of costumes. Locke (2004) complained of the costuming dilemma he faced with his college African drum and dance ensemble. Locke described, on the one hand, his struggle with clothing his American students in the garb of African performers, versus having them perform in decidedly American clothing, on the other hand. Authenticity issues related to the wearing of African costumes by American students, in his view, included an act of playing dress-up, the students' bodies not fitting properly into the costumes nor the colors appearing appropriate against the students' light skin. He described his African teachers' insistence on the students wearing African clothing, and their claim that American students dancing in blue jeans would be disrespectful to the tradition.

Averill (2004) discussed problematic issues related to the ensemble performance of multiple world percussion styles (all of them related to the celebration of Carnival throughout the Afro-Americas) including Trinidadian steel band, Brazilian samba, Cuban *comparsa* music, and Haitian *rara*. In particular, he pointed out exoticist voyeurism,

which he clarified as “bored college students ... shak(ing) some booty to some exotic beats,” (p. 95) as part of the audience experience of the carnival musics presented at one of his concerts at Wesleyan University, and described how his style of ensemble pedagogy was geared toward challenging such aspects of world music ensemble performance. He described wanting to challenge issues of race, class, representation, and cultural difference in his world percussion ensembles. Averill (2004) described the act of wearing costumes of the “other” as “ethnodrag” and “musical transvestism” (p. 100). His view was that Americans dressing up in costumes of another musical culture for performance attempt to become the Other, an act of misrepresentation. This concern could be especially valid if the musical performance is presented to an otherwise uninitiated audience (such as school children’s classmates, friends, and family).

Constructed forms of authenticity. Harnish (2004), who also mentioned the topic of “ethnodrag,” discussed different factors impacting the credibility of a world music ensemble director (or the ensemble under his or her direction), addressing the issue of constructed authenticity. He described how phenotypic appearance can influence the opinion of one’s credibility. One of his ensembles, a gamelan populated by Caucasian college students, was denied the opportunity to perform for an Asian cultural festival in Ohio because it wasn’t Asian enough and couldn’t “properly represent an Asian culture” (p.136).

Similarly, Trimillos (2004b) described the impact of phenotype on his acceptance as a performer of Japanese music. He explained that while he is not Japanese, his physical appearance was close enough to Japanese for audience members to believe him

to be. This, he claimed, had increased his level of perceived authenticity, and hence credibility, with regard to Japanese *koto* music.

Authenticity and consumership. Trimillos' description of perceived authenticity flowed into another authenticity-related issue for world music ensemble directors, that of consumerism. A product of transporting a music-culture into the school setting is the reality that it must be argued for in economic terms. In other words, the argument must be made that the music is worth supporting in the institution, and that the director brings enough authenticity to the table to reliably provide a representation of the music-culture for educational packaging to students and entertainment packaging to parents. In this light, Trimillos wrote, there were multiple consumers of the music culture, among them students, colleagues, and program directors (Trimillos, 2004b).

Along similar lines, Solis (2004) wrote that one of the tasks of world music ensemble directors is putting on performance productions.

"...we who conduct world music ensembles ... write screenplays based upon our experiences, produce, do the casting and costuming, and, of course, direct our productions. We are, in other words, interpreters, creators, re-creators, and molders of these cultures in the academic world." (p. 11)

In Solis' view, the world music ensemble director is often forced into a position of packaging the music-culture for consumption by an audience. He described non-native directors as "... mentally looking over our shoulders ..." (p. 11), ever conscious of and grappling with the process of change that has occurred as a result of transplanting music from one cultural context to another.

Authenticity as an issue of cultural representation. The above-mentioned authenticity-related issues are intertwined with that of cultural representation. Solis (2004) described the dilemma facing world music ensemble directors consisting of “neocolonialism” on the one hand and “irresponsible cultural squandering” on the other (p. 17). By neocolonialism, Solis was referring to an adherence, on the part of the world music ensemble director, to orthodoxy in perceived musical and cultural authenticity. The irresponsibility he described referred to the opposite extreme, that of paying no attention to cultural accuracy. He portrayed the position of the ensemble director as a catch-22; whichever the director chooses, he or she is vulnerable to charge. It is interesting to note the similarity of this duality to that of Locke’s costuming problem. Both involve the decision by the director as to the degree to which the ensemble should attempt to recreate the original context. Conscientious directors feel the weight of knowing that no recontextualized representation of a music culture can ever be truly authentic, yet they simultaneously feel the responsibility to try.

The risk of notation to authenticity. The use of notation for the teaching of world musics has been a contentious issue, with some scholars advocating for and others problematizing its use. It is important to note that because the term “world music” (a problematic term itself) encompasses a vast array of musical cultures, there is no one right answer regarding notation’s place in world music education. Rather, as Mantle Hood (1971) expressed, some cultures utilize indigenous notation and others (oral traditions) do not utilize any notation at all.

In *Performing Ethnomusicology*, Locke (2004) expressed his views on the use of Western notation in the context of West African drumming education. Locke felt that

using Western notation to express African music would “create the conditions for intercultural misunderstanding” (p. 184). He cited that what American students might call a piece of music might for Africans be conceived as supernatural communication and not a musical “work” in the Western sense. He also advocated the use of oral/aural teaching methods for West African music because he felt the process to be as important as the performance product. He wrote that, “A beginner’s experience of bafflement, when the music feels compelling but eludes rationale comprehension, is precious” (p. 184). It is interesting to compare Locke’s views with those of Younge (Jones, Bakan, Falvo, Teel, & Younge, 2008). Younge advocated the use of Western notation when teaching Ghanaian drumming to students (mostly American, European, or Asian) already fluent in that writing system. His rationale was that it is more student-centered to build knowledge of a new system of music using musical elements that students already know, as well as more efficient.

This brings up some important differences in the backgrounds of these two scholars that may have impacted their views on the use of notation. Younge was raised in Ghana learning both Ghanaian and Western music; he is musically bicultural. Since moving to the United States, he earned his doctorate in Education, and his regular employment has been to teach African drumming and dancing within applied music programs in colleges and universities. His orientation to the field of education has probably sensitized him to issues such as student-centered teaching and learning. In addition to his full-time university employment, he also travels extensively to teach African drumming and dancing as a guest artist around the world. Given that his work centers on preparing students for public performance, he would likely place more

emphasis on product than process compared to Locke, who, as an ethnomusicologist, wrote of placing more emphasis on culturally contextualizing the learning entire experience for his students. It may be that Locke, being non-African, was more concerned with creating authenticity in his ensemble; for Younge, being African, authenticity may have been assumed.

This chapter has dealt with literature pertaining to collegiate world percussion study. The first section, focusing on practical approaches to the incorporation of world percussion in the collegiate percussion setting, featured the insight of many percussion performance experts, as well as insights from music education, ethnomusicology, and anthropology experts. In the second section, dealing with theoretical issues pertaining to collegiate world percussion teaching, the input of collegiate percussion instructors was mostly absent. Collegiate percussion instructors do not always have the publication of research articles in journals or books at the center of their research agendas to the same extent as music education researchers, ethnomusicologists, or anthropologists. In many cases, performance faculty in colleges and universities carry out performances and produce recordings in order to satisfy the research portion of their faculty responsibilities instead. As a result, it is possible that the theoretical and philosophical approaches of collegiate percussion instructors toward the inclusion of world percussion in their percussion programs are not completely reflected in the world percussion or world music literature. Systematic data collection on the philosophies and practices of collegiate percussion instructors in this regard was therefore warranted.

Chapter 3: Method

Research Design

I used mixed methods research to conduct this study of collegiate percussion instructors' approaches to teaching world percussion. Mixed methods research is a relatively new paradigm, though it has gained more acceptance as a legitimate means of conducting research in a variety of fields, including the social sciences (Creswell & Plano Clark, 2011). My decision to utilize mixed methods was based on a desire to incorporate some of the best features of both quantitative and qualitative research paradigms.

A 2007 article from the *Journal of Mixed Methods Research* offered the following definition of mixed methods research:

Mixed methods research is the type of research in which a researcher or team of researchers combines elements of qualitative and quantitative research approaches (e.g. use of qualitative and quantitative viewpoints, data collection, analysis, inference techniques) for the purposes of breadth and depth of understanding and corroboration. (Johnson, Onwuegbuzie, & Turner, 2007, p. 123)

Because of the desire to explore ways in which collegiate percussion instructors have included the study of world percussion in their collegiate percussion programs in both depth and in breadth, this research study was carried out in an exploratory mixed-

methods design. The study was conducted in two phases (see Table 1). Phase one featured the collection of survey data from a large sample of collegiate instructors from

Table 1
Overview of Research Method

Phases of Study	Method
Phase One	Sent survey to 1,032 collegiate percussion instructors in the United States. 50% response rate.
Interim Phase	Scored and analyzed survey data to derive combinations of world percussion approaches. Used combinations in stratified random sampling to derive interview sample of 11 instructors
Phase Two	Conducted telephone interviews with 11 collegiate world percussion instructors and email interviews with their students.

across the United States. The purposes of this phase of the study were to determine which percussion instructors featured world percussion in their collegiate teaching, and which of the ways mentioned in the literature review (applied study, ensemble performance, travel opportunities, guest experts) they used to incorporate world percussion. Descriptive statistics were used to determine which ways of incorporating world percussion were most widely used. An initial goal was to determine the U.S. population of collegiate percussion instructors who incorporate world percussion into their teaching. However, the response rate to the online survey was 50%, so this objective of determining a population was replaced with determining which of the survey respondents incorporated world percussion in their programs. Results from the quantitative survey phase were used to sample for the interview phase. Phase two featured the collection of qualitative interview data from a stratified random sample of collegiate world percussion instructors

to explore the world percussion activities they employed in their collegiate percussion teaching (Creswell & Plano Clark, 2011). The purpose of interviewing a sample of collegiate world percussion instructors was to probe more deeply into their teaching practices and philosophies, and to situate them within their specific institutional contexts.

Population and Sample

As mentioned in Creswell and Plano Clark's procedures for data collection in mixed methods research (Creswell & Plano Clark, 2011, p. 173), it is important to identify the population for the study, as well as sample size and strategy, and recruitment of participants. The population for this study comprised collegiate percussion instructors in the United States. This population was determined by researching all collegiate percussion instructors listed in the College Music Society's *Directory of Music Faculties in Colleges and Universities, U.S. and Canada: 2010-2011* (The College Music Society, 2010). Canadian collegiate percussion instructors and duplicates were discounted.

The first item on the survey instrument asked participants if they included world percussion in their collegiate teaching. Those who responded positively were considered as prospective participants for the interview phase of the study. Those who responded negatively to question one were not considered as prospective interview participants, with the exception of 12 survey respondents who answered "no" to survey question one, but then indicated world percussion approaches in survey question two that they used to incorporate world percussion in their programs.

Data analysis of the responses to survey question two included comparing the relative popularity of combinations world percussion approaches (applied lessons, group

performance, travel experiences, guest expert visits). These combinations were the basis for the stratified random sampling which identified prospective interview participants for phase two of the study. Once the sample for the qualitative phase was determined, I contacted the selected participants via email to solicit their participation. Three follow up emails were sent to those who did not respond.

In addition to describing procedures for identifying a population and sample, Creswell and Plano Clark (2011) also highlighted the importance of obtaining permissions from study participants. I obtained approval from the University of South Florida Institutional Review Board prior to contacting any of the percussion faculty listed in the CMS directory. All recruitment materials clearly explained the nature of the study. Also clearly explained to prospective participants was that taking the online survey was tantamount to consenting to participate. For the instructor telephone interviews, a verbal consent form was read out loud, and each participant's verbal consent was recorded. For student email interviews, conducted for source triangulation (discussed in more detail later in this chapter), college percussion students were sent a recruitment letter clearly explaining the study, and requesting them to send an email response indicating their consent to participate. All students who participated gave their consent via email.

Central Phenomenon

The central phenomenon of interest in this study was the incorporation of world percussion into collegiate percussion programs. In both the quantitative and qualitative phases of this study, the overarching goal was to describe this phenomenon. In the quantitative phase, the description of this phenomenon was carried out via descriptive

statistics, and focused on breadth (i.e. survey data from the entire sample). In the qualitative phase, the description of this phenomenon was carried out via interviews with a stratified random sample from the largest possible sample, and focused on gaining a deep understanding of the participants' experiences of the phenomenon.

Instruments/Measures

Creswell and Plano Clark's (2011) procedures for data collection have stipulated the importance of discussing the various types of data to be collected in mixed methods research and the instruments used for data collection. They have also suggested discussing validity and reliability information for the instruments used.

Phase one: quantitative.

Type and purpose of instrument. The instrument used in the quantitative section of the study was a questionnaire (see Appendix A). The purpose of the questionnaire was to collect quantitative data from the population of collegiate percussion instructors in the United States. The data collected pertained to whether percussion instructors incorporated world percussion into their teaching, as well as whether they used approaches revealed in the literature (i.e., applied study, group performance, travel experience, and guest expert visits).

Content, format, and scoring of survey instrument. Survey items pertained to collegiate percussion instructors' incorporation of world percussion in their collegiate programs. The first question was meant to determine

whether or not respondents should be considered as prospective participants in the interview phase. This question was a dichotomous Yes/No response. The “Yes” responses were considered as prospective interview participants. The “No” responses were discounted from further consideration. The subsequent questions, intended to be answered only by instructors who answered positively to the first question, were meant to determine which of the approaches revealed in the literature – applied study, group performance, travel experience, and guest expert visits – were most frequently used by the collegiate world percussion instructors. Participants were asked to mark any applicable approaches they used to incorporate world percussion in their teaching.

Phase two: qualitative.

Type and purpose of instrument. The instrument for the second phase of the study was an interview protocol to collect qualitative interview data. The data gathered via the interview protocol included the participants’ philosophical views and practical decisions regarding the inclusion of world percussion in their collegiate percussion programs.

Format of interviews. The instructor interviews were semi-structured, featuring the same set of questions for all participants but leaving room for participants to expand. The justification for the semi-structured format was the inductive nature of this type of qualitative inquiry. Given that the qualitative portion of this study was intended to explore the topic of world percussion in the collegiate percussion program, it was important to give flexibility for the participants, as experts, to reveal what were the important issues and concerns in their views (Patton, 1990).

Patton (1990) asserted that, “The quality of the information obtained during an interview is largely dependent on the interviewer.” (p. 279). He pointed out that in order to be successful an interviewer must be both genuinely interested in what others have to say about their world and knowledgeable in the techniques of inquiry. He also emphasized that the purpose of interviewing is to understand what others have to say, not forcing others’ experiences into the interviewer’s preconceived framework. In addition to my graduate training in interview techniques, through which I became familiar with techniques of inquiry, I also have experience interviewing participants for a prior unpublished study on best practices in world music ensemble direction. Because of the training I have received as a doctoral student and my experience conducting interviews, I was qualified to conduct the interviews for this dissertation study.

In addition to my familiarity and experience in conducting interviews, I was also well acquainted with the topic of world percussion education. In my own work as a collegiate percussion instructor, I have regularly incorporated world percussion into my teaching. For several years as a college percussion student I also actively participated in world percussion activities. In line with my training in interview techniques, I did not allow my previous experience to interfere with my objective listening to interviewees’ perspectives on world percussion education; rather, my training and previous experience allowed me to, in Patton’s words, “make it possible for the person being interviewed to bring (me) into his or her world” (p. 279).

Instructor interview protocol. Questions for the interview phase of this study, as with the questions on the survey, were rooted in the literature on world percussion, and pertained to the four main ways of incorporating world percussion into collegiate

percussion programs (applied study, group performance, travel experience, and guest expert visits) as described in the literature. In addition, the interview protocol contained questions intended to explore percussion instructors' philosophies behind the decisions they made regarding the incorporation of world percussion into their programs. The interview protocol consisted of the following questions:

1. What types of world percussion do you include in your percussion program?
2. In what ways do you include world percussion in your percussion program? Are there any ways that you include world percussion in your program that you consider to be unique or rare? (Prompts: applied lessons, ensemble experiences, etc.)
3. Why do you think it is important to include the study of world percussion in your percussion program?
4. What objectives do you hope for your students to achieve as a result of learning world percussion in your program?
5. What importance do you place on world percussion in relation to other areas of study in your percussion program?
6. Is it more important to you that your students become specialists in one or two world percussion areas or that they become familiar with many types of world percussion? What is your philosophy behind this?
7. How important do you think it is for students to study world percussion in the cultural context (for example via study abroad programs), and in what ways do you think that this may differ from learning in the college or university percussion studio context? Do you have any such programs in place at your institution?

8. What challenges do you face when teaching world percussion in your percussion program? (Prompts: time, money, administrative support, attitudes of other faculty, student attitudes)

Length of interviews. The telephone interviews for the qualitative section of this study lasted approximately sixty minutes each. The time limit for interviews was reasonably flexible in case participants chose to speak at greater or shorter length.

Data Collection

Data collection procedures for mixed methods research suggested by Creswell and Plano Clark (2011) were adopted for this study. The five procedures they suggested include sampling procedures, obtaining permissions, collecting information, recording data, and administering the procedures.

Phase one: quantitative. The survey questionnaire was sent to 1,130 collegiate percussion instructors throughout the United States as listed in the College Music Society directory of collegiate music faculty (The College Music Society, 2010). Prior to administering the survey, Institutional Review Board approval at University of South Florida was obtained (see Appendix B). The survey was administered electronically, via the web-based survey application Survey Gizmo.

Pursuant to Institutional Review Board protocol at the University of South Florida, a recruitment email, containing a link to the Survey Gizmo web-based survey, was sent to the prospective participants. Participants followed the link to take the survey. This recruitment email was sent to 1,130 prospective participants.

Of the 1,130 prospective participants, 95 were excluded because they either replied via email that they were no longer working as collegiate percussion instructors, or because their institutions sent automatic email replies stating that their institutional email address were no longer active. This resulted in 1,035 collegiate percussion instructors who were considered as potential participants for the web-based survey. Of those 1,035 prospective participants that received the recruitment email, 518 instructors participated in the online survey.

Phase two: qualitative. The interviews were conducted over the telephone and were recorded for transcription and content analysis. The interview protocol was available to participants in advance of the interview so that they could best organize their responses. However, the semi-structured nature of the interview protocol left room for participants to expand on the questions during the interviews. In cases in which I felt that a question was not sufficiently answered, interview probes were used to further explore.

Interviews were recorded using a *Sony* ECM-MS907 stereo microphone to capture audio from the speakerphone function on a Samsung Galaxy cell phone. Audio files were recorded using the Microsoft Windows Sound Recorder on a Toshiba Satellite laptop computer running Windows Vista. The files were stored on the computer as mp3 files in WMA format, and have been password protected. As a backup, all interviews were also audio-recorded on an Apple iPad2. With the assistance of the application Amazing Slow Downer, I transcribed the data collected during the telephone interviews for the purpose of analysis.

Measures for Maintaining Confidentiality

Creswell and Plano Clark (2011) highlighted the importance of identifying potential ethical issues relating to the carrying out of a mixed methods study. Confidentiality was of chief importance in this study. All names and institutional affiliations of participants have been kept confidential. Audio files from the telephone interviews from phase two of the study have been kept secure via password protection and under lock and key. Additionally, pseudonyms were used in place of participants' names in the interview transcripts and in all drafts, including the final draft, of the research report.

Identifying information was collected for phase one, in case follow-up or clarification were warranted. This information was kept confidential and all files containing such information were password protected. No identifying information has been included in the reporting of any of the data from either phase of the study.

Data Analysis

Creswell and Plano Clark suggested data analysis procedures for mixed methods research, including preparing the data for analysis, exploring the data, analyzing the data, representing the data analysis, interpreting the results, and validating the data and results (Creswell & Plano Clark, 2011, p. 205).

Phase one: quantitative data analysis. Prior to data analysis, I exported the raw data from Survey Gizmo into an Excel spreadsheet. I then prepared the data for analysis by scoring the participant responses to the survey instrument in Excel (Creswell & Plano Clark, 2011). For positive responses I assigned a value of two, and for negative responses

I assigned a value of one. The process of scoring the data served two main purposes. One purpose was to simplify and standardize the survey responses. The second purpose was to prepare the data for the stratified random sampling strategy I used to select my interview participants from the sample of collegiate percussion instructors who indicated that they incorporated world percussion into their percussion programs.

Once I had scored the data, I used basic mathematics to calculate the percentage of respondents who had indicated that they did incorporate world percussion into their collegiate percussion programs. After doing this, I calculated the relative popularity of the four approaches presented as options for survey participants to select in question two (applied lessons, group performance, travel experiences, and guest expert visits). Finally, I calculated the relative popularity of all of the possible combinations of the four approaches (i.e., applied lessons and group performance; group performance, travel experiences, and guest expert visits).

Initially, I was interested in determining the number of collegiate percussion instructors in the United States who incorporated world percussion into their teaching. This would have been revealed by the first question in the survey, which asked the percussion instructors if they incorporated world percussion in their teaching. A 100% response rate to the online survey would have revealed a population of world percussion instructors in the United States. However, with only a 50% response rate, a population could not be determined.

Reliability and validity of quantitative data. In phase one of the study, because the nature of the research questions called for descriptive statistics only, I was most

concerned with content and construct validity regarding the survey instrument. Because I am not inferring correlation or causality, internal and external validity are not of concern. In the interest of demonstrating the highest possible content validity (i.e., how comprehensively the survey items address the entirety of the construct of collegiate world percussion) and construct validity (i.e., how accurately the survey measures the construct), I designed the survey so that each variable (applied study, group performance, travel experience, and guest expert visits) derived from prior literature from the field (Creswell & Plano Clark, 2011).

Phase two: qualitative data analysis. I began the process of analyzing the interview data by proofreading my transcriptions while listening back to the audio recordings of the interviews. Though the main intent of this process was to proofread the transcriptions, this process also allowed me to immerse myself in the data and try to take it in at face value. Though I had conceived of a framework during the writing of the literature review, consisting of the four approaches of applied lessons, group performance, travel experiences, and guest expert visits, I did not want my analysis of the interviews to start from a preconceived theoretical framework. The first coding I did, then, was open coding (Corbin & Strauss, 2007). My proofreading of the transcriptions was also my earliest round of open coding.

Continuing the process of open coding, I began making notes in the margins of my interview transcriptions as I came across noteworthy words, phrases, sentences, or paragraphs. In some cases, I was able to easily derive codes from the chunks of text. In other cases, I had to do my best to make a code, knowing that I would revise the code later. In every case of deriving codes, however, I asked the question, “What is at issue

here?” (Patton, 1990). This guiding question helped me consider chunks of text in the context of the interviews from which they came.

In addition to the question of “What is at issue here?” I also considered questions such as “what,” “when,” “how,” “how much,” “where,” “who,” and “why” (Corbin & Strauss, 2007). These questions helped me think in terms of thick description of individuals and settings. These questions also influenced the codes that I created, which in turn were combined into themes, which in turn influenced the overall framework for organizing the fourth and fifth chapters of this dissertation.

I should note here that, though the codes represented chunks of qualitative data, it was useful in some instances to present numeric counts of occurrences of some of the more concrete codes, such as world percussion instruments and styles that instructors included in their programs. It made sense to do this, given the mixed-methods nature of this exploratory study. Creswell and Plano Clark (2011) discussed the validity of quantifying qualitative data for the overall purposes of comparing and synthesizing quantitative and qualitative findings. I found this to be useful in comparing survey results and interview results, for example, of the incorporation of world percussion in applied lessons, group settings, travel experiences, and guest expert visits. Quantification of qualitative data also allowed me to identify overarching trends in interview participants’ practices and philosophies in the incorporation of world percussion, which helped to explore the central phenomenon of the study.

One of the trends I sought to determine was the question of “what” instruments and styles the instructors utilized. This led me to think about some of the more concrete

pieces of information in the interviews. These concrete pieces of information, such as world percussion instrument names or names of musical styles related to world percussion, led to the creation of codes such as “conga,” “bongo,” and “*djembe*.” These codes seemed to group themselves in different ways. On the one hand, the codes “conga” and “bongo” could be grouped together under a geography-based or culture-based theme such as “Afro-Cuban Instruments.” On the other hand, all three of these instruments could be grouped together under a theme based on performance technique, such as “hand drums.”

The question of “where” led me to think in terms of settings in which the instructors described that they taught world percussion. As I spent more time thinking about the notion of a setting in which students learn world percussion, the codes that I derived from the data included “applied lessons,” “concert percussion ensemble,” and “non-institutional study abroad experiences,” among others. After thinking about these codes, I realized that what I had been referring to as “approaches” when carrying out the literature review and creating the survey instrument and the interview protocol were actually educational settings.

After open-coding the interview transcripts, I then re-coded the interviews using the interview protocol as a guide. It was helpful to carry out a cross-case comparison by examining how different instructors had answered the same interview questions in different ways. This allowed me to see some of the similarities and differences in their responses.

Throughout this coding process, I kept track of my codes in a master list. This allowed me to refer back to codes I had already created when reading or re-reading a segment of text. I could then decide whether I needed to create a new code to represent the chunk of text, or if the chunk of text instead related in some way to a different chunk somewhere else in the same interview or in an interview carried out with a different instructor.

To group the codes into themes, I wrote the codes on index cards, and then spread out the index cards on the floor. I grouped and re-grouped the codes into different thematic frameworks multiple times. Part of this process involved deciding on hierarchical levels of codes, themes, and metathemes. The framework that finally emerged was as follows.

Practical Approaches

World Percussion Instruments and Styles

- Instruments (by category)
- Styles (by nationality)

Settings

- Instructor-Mediated Settings
 - Applied Lessons
 - Lessons on world percussion instruments
 - Lessons on drum set
 - Group Settings
 - Performance Ensembles
 - Concert Percussion Ensemble
 - World Percussion Ensemble
 - Culturally General World Percussion Ensemble
 - Culturally Specific World Percussion Ensemble
 - World Music Ensembles (not just percussion)
 - Non-Performance Group Settings

- Studio Class/Masterclass
- Music Education Percussion Methods Class
- Non-Instructor-Mediated Settings
 - Interaction with Teachers Other than the Primary Instructor
 - Guest Expert Visits
 - Secondary Lessons with Other Faculty
 - Lessons With Local Experts
 - Travel Experiences
 - Institutional Study-Abroad Programs
 - World Percussion-Specific Programs
 - Music-Specific Programs
 - Non-Music Programs
 - Non-Institutional Travel Programs

Balance (How Much)

- How Much World Percussion in Relation to Other Areas of Percussion?
- How Much of Each Type of World Percussion in Relation to Each Other?

Philosophical Orientations

Rationales

- Vocational Value of Collegiate World Percussion Study
 - Performing Jobs
 - Teaching Jobs
- Intrinsic Value of Collegiate World Percussion Study
 - Enhanced musicianship
 - Enhanced cultural awareness
 - Awareness of “foreign” cultures
 - Awareness of local cultures in the
 - Awareness of musical transnationality

Authenticity

- Authenticity of World Percussion Instruments
- Performing World Percussion Authentically
- Understanding Authentic Music Processes in Cultural Context
- Illusion of Authenticity

The Gap Between Philosophy and Practice

- Challenges

- Budget
- Time
- Space
- Students
- Other Faculty
- Administration

Authenticity of qualitative data and trustworthiness of analysis. I addressed the authenticity of the qualitative data and the trustworthiness of the analysis in four main ways. I sent the interview transcripts to participants for member checking. I triangulated via theory triangulation during the process of coding (as described above) by first open coding and then re-coding according to the framework that I had derived from the literature review. I triangulated through multiple analysts by employing a second content coder in order to measure inter-coder reliability. Finally, I triangulated through multiple sources by conducting email interviews with the collegiate percussion instructors' students.

For member checking, I sent the interview transcripts as email attachments to the interview participants for them to review. In the email, I indicated that they could add, subtract or otherwise change any portion of the interview content in order for them to feel more comfortable about what they had said, or to make sure that their views were properly represented in the transcripts. Three of the interview participants responded that the interview transcripts met their approval. The others did not reply. I sent follow-up emails to participants who did not reply.

I employed a second coder to check for the clarity and appropriateness of the codes that I had assigned to chunks of text in the interview transcripts. The second coder was a doctoral candidate in the field of ethnomusicology who had taken graduate level

coursework that included qualitative research and content coding. In addition, the second coder was also an expert in world percussion and therefore was intimately familiar with the subject matter of this dissertation.

I prepared two of the eleven interview transcripts to send to the second coder. To prepare the transcripts, I deleted all identifying information from the text, substituting generic terms where necessary in order for sentences to make grammatical sense. I also deleted my codes. Finally, I sent the interview transcripts and my content code master list to the second coder, who then re-coded the interviews. A percentage calculation of inter-coder reliability yielded an agreement of 83%.

To carry out the qualitative source triangulation, I requested each percussion instructor I interviewed to provide me with the name and email address of a percussion student in his or her percussion program to whom I then administered (via email) a student interview. The questions included in the student interview protocol were intended to corroborate the instructors' statements made during the instructor telephone interviews. The student email interview questions read as follows:

1. What types of world percussion are included in the percussion program at the college where you are a student?
2. In what ways do you learn about world percussion in your percussion program (for example, lessons, group/ensemble performance, travel experience, guest expert visits)? Are there any ways that you learn about world percussion in your program that you consider to be unique or different from other colleges?

3. What have you learned from your percussion instructor about the importance of studying world percussion?
4. What importance does your percussion instructor place on world percussion in relation to other areas of study in your percussion program?
5. Does your percussion instructor encourage the percussion students at your college to become specialists in one or two world percussion areas or that they become familiar with many types of world percussion? What makes you think so?
6. How important is the study of world percussion in the cultural context (for example, studying African percussion in Africa, or Cuban percussion in Cuba) in the percussion program your college? Are there travel/study abroad programs in place for the percussion students at your college?

I coded the student email interviews using both open-coding and the codes derived from analysis of the instructor interviews. Analysis of the student email interviews yielded very few discrepancies with instructors' statements regarding the incorporating of world percussion in their percussion programs. Students' reports of practical matters, such as world percussion instruments and styles, settings, teaching strategies, breadth of approach, and emphasis on world percussion in relation to other areas of the percussion curriculum were consistent with instructors' reports. Students' impressions of their instructors' philosophies matched their instructors' own statements regarding issues such as the importance of studying world percussion.

Summary

This chapter discussed the research design for the study, the population and sample, and the survey instrument and interview protocols. Also discussed were

procedures for data collection and analysis, measures for maintaining confidentiality, and steps taken to ensure reliability and trustworthiness of data. Chapters 4 and 5 present quantitative results and qualitative findings regarding instructors world-percussion-related decisions and the philosophies behind them respectively.

Chapter 4: Findings: Practical Approaches

In this chapter, analyses of survey data and interview data regarding collegiate percussion instructors' practical approaches to incorporating world percussion in their percussion programs are presented. The process of sampling of interview participants from the survey phase is explained. Interview participants are then described in terms of their roles as collegiate music faculty, the combinations of world percussion approaches they indicated in the survey, and qualities of the institutions that serve as the contexts for their collegiate world percussion teaching. Qualitative interview results pertaining to practical approaches utilized by collegiate world percussion instructors are then discussed. A summary concludes the chapter.

Survey Results

Of the 1,035 collegiate percussion instructors to whom I sent the survey link, 518 took the online survey ($N = 518$), which equals a 50% response rate. The first survey question asked participants whether or not they incorporated world percussion into their collegiate percussion programs. The second question asked participants to indicate which of the four approaches identified in the literature review they utilized to incorporate world percussion.

Of the 518 percussion instructors who took the online survey, 441 (85.1%) indicated in their responses to question one that they did incorporate world percussion in

their collegiate percussion programs; 77 (14.8%) responded that they did not incorporate world percussion. It is not surprising that those who chose to take the survey overwhelmingly responded positively to this question. I had included my email address in a recruitment letter so that potential participants could contact me with any questions. There were a few potential percussion instructors who chose not to take the survey, and emailed me to explain that they were not planning to take the survey because they did not incorporate world percussion in their teaching. In the few instances when I did receive these emails, I requested that the individuals take the survey and simply indicate on the questionnaire that they did not incorporate world percussion in their collegiate programs. In virtually every case, the individuals then took the survey. However, I imagine that there must have been others who chose not to take the survey for similar reasons, but also never contacted me via email. My attempt to recruit all 1,035 known collegiate percussion instructors in the United States (as listed in the CMS Directory) nevertheless resulted in a volunteer sample of 517, and those who chose to respond largely seemed to be those who felt that the survey pertained to them because of their incorporation of world percussion. I would hazard a guess that, of the 518 individuals who chose not to respond, some may have chosen not to if they did not incorporate world percussion into their programs and therefore would have felt that they had nothing of value to contribute to the survey.

While question one asked participants if they incorporated world percussion in their collegiate percussion programs, question two asked participants to indicate which of the approaches of applied lessons, group performing, travel experiences, or guest expert visits they used to incorporate world percussion into their programs. Even though only

441 participants answered question one positively, 453 participants answered question two, which means that there were 12 percussion instructors who indicated that they did not incorporate world percussion into their programs, but then paradoxically went on to indicate ways that they incorporated world percussion into their programs. In analyzing the responses of those individuals, the approaches of group performance, travel experiences, and guest experts were represented. However, the approach of applied lessons was not represented. This suggests that perhaps these instructors were confused by the first question, mistakenly thinking that they should have only answered positively if they taught world percussion in an applied setting. I did not include these instructors' responses in the remaining calculations; however, I did select, as part of the stratified random sampling for the qualitative interview phase of this study, one of these instructors to interview. Removing these 12 instructors from further analysis left 441 responses to question two.

It is worthwhile to compare the four approaches (applied lessons, group performance, travel experiences, and guest expert visits) to incorporating world percussion in collegiate percussion programs in terms of popularity of use (see Table 2). Of the 441 participants who answered question two (and who had also answered "yes" to question one), 328 (74.4%) indicated that they incorporated world percussion into their collegiate percussion programs via applied lessons; 362 (82.1%) via group performance; 99 (22.4%) via travel experiences, and 317 (71.9%) via guest expert visits. This means that group performance was the most popular, followed by applied lessons, followed by guest expert visits, and finally followed by travel experiences.

Table 2
World Percussion Approaches (Results from Survey)

Approach	Number of Responses	Percentage % (out of 441)
Group Performance	362	82.1
Applied Study	328	74.4
Guest Expert Visits	317	71.9
Travel Experiences	99	22.4

Looking further into instructors' incorporation of these approaches, it is interesting to see how the instructors combined approaches in their teaching as well. Some chose only one approach; others chose to combine two approaches; some chose to combine three; and some combined all four approaches. The most popular combination, utilized by 134 (30.3%) of the instructors, was to combine applied study, group performance, and guest expert visits. After this, the combination of all four approaches was the next most popular, utilized by 79 (17.9%) of the instructors. Following this were 2 two-approach combinations; the combination of group performance and guest expert visits was featured by 50 (11.3%) of the instructors, and the combination of applied study and group performance was utilized by 46 (10.4%) of the instructors. The other, lesser-utilized combinations and their relative popularity can be seen in Table 3. It is also noteworthy that some combinations, such as (a) applied study and travel experiences, (b) group performance and travel experiences, and (c) applied study, travel experiences, and guest expert visits, were not utilized by any of the instructors.

By administering the survey, I was able to determine the relative popularity of the approaches used by 441 of the known collegiate percussion instructors in the United States to incorporate world percussion in their programs. This information collected from a wide swath of collegiate percussion instructors did not by itself provide me with the full

understanding I wanted to achieve regarding world percussion in collegiate percussion programs. The exploratory mixed-methods research design had appealed to me because I

Table 3
Combinations of World Percussion Approaches (Survey Results)

Combinations of Approaches	Number of Responses	Percentage (out of 441)
Group Performance	36	8.1
Applied Study	35	7.9
Guest Expert Visits	12	2.7
Travel Experiences	2	0.4
Group Performance Guest Expert Visits	50	11.3
Applied Study Group Performance	46	10.4
Applied Study Guest Expert Visits	29	6.5
Travel Experiences Guest Expert Visits	1	0.2
Applied Study Travel Experiences	0	0
Group Performance Travel Experiences	0	0
Applied Study Group Performance Guest Expert Visits	134	30.3
Group Performance Travel Experiences Guest Expert Visits	12	2.7
Applied Study Group Performance Travel Experiences	5	1.1
Applied Study Travel Experiences Guest Expert Visits	0	0
Applied Study Group Performance Travel Experiences Guest Expert Visits	79	17.9

could balance the breadth of the survey data with a qualitative interview approach to probe more deeply into this subject.

I used the survey data to aid in my selection of interview participants. As stated in chapter three, I utilized a stratified random sampling strategy to select my interview sample. I used the combinations of approaches described in Table 3 as a basis for the stratified random sampling. From each combination of approaches, I selected an instructor in order to ensure that a diversity of approaches would be represented in the interview sample. I contacted potential interview participants by emailing them a recruitment letter. It took a few attempts to contact some of the participants, and some prospective participants never responded. In such cases, I selected new potential participants. Finally, I had a sample of eleven ($N=11$) collegiate world percussion instructors. Table 4 illustrates attributes of the instructors and their institutions. In the following paragraphs, I describe the interview participants in terms of their incorporation of world percussion in their collegiate percussion programs.

Interview Participants

Nicholas incorporated Afro-Cuban percussion instruments, West African percussion instruments, and steel pan and engine room instruments in his percussion program. He included world percussion in his program via applied lessons, a concert percussion ensemble, a steel band (the steel band was not a separate class, but was a separate section of the percussion ensemble), and guest artist visits to campus. In the applied lessons, he did not teach world percussion instruments, but instead used the drum set to work on Latin American and Caribbean styles such as the *mozambique*. Nicholas

occasionally incorporated world percussion instruments, such as the steel pan, into his percussion ensemble repertoire. The main focus of his world percussion activities was his steel band, which performed traditional *calypso* and *soca* music, as well as rock, classical, and North American popular styles. Despite a self-described lack of expertise on hand drums such as the congas, it was important to Nicholas that his students receive instruction on them. To address this area of world percussion, he invited guest artists to the campus to lead drum circles and teach hand drumming techniques.

Jessica incorporated Afro-Cuban percussion instruments, as well as *djembe* and *bodhran* into her percussion program. She addressed world percussion through applied lessons, her percussion ensemble, guest expert visits to campus, and taking her students to neighboring institutions to interact with world percussion experts. In the applied lessons, Jessica taught students world percussion styles on the drum set and the congas. One strategy that she utilized to incorporate world percussion into applied lessons included working out of method books such as Ed Uribe's *The Essence of Afro-Cuban Percussion and Drum Set*. Another way that she incorporated world percussion into lessons was to teach beginning students hand drumming technique prior to teaching them snare drum or timpani technique, stating that the concepts of sound production that students learned through studying hand drumming carried over into understanding how to properly generate sound with a stick. In the percussion ensemble, Jessica incorporated hand drums and other world percussion by programming steel band charts. This was interesting considering that Jessica's institution did not have steel pans in the instrument inventory. Instead, she had students in the ensemble perform steel drum charts on mallet percussion instruments, and then incorporate hand drums and engine room instruments

alongside the mallet percussion instruments. Styles covered in this setting included traditional *calypso* and *soca*, as well as other Caribbean styles. In addition to the use of mallet instruments to play steel band charts, Jessica also incorporated frame drums into the percussion ensemble.

Michael's world percussion activities focused on steel band, a Middle Eastern ensemble, an Irish ensemble, and taking students abroad on cultural immersion travel experiences. Michael's applied lesson teaching was limited to graduate students who were working on steel pan, and occasionally coaching undergraduate percussion students (who were studying in a totalization model program under other percussion faculty at the institution) on steel pan music as they prepared their junior or senior recitals. Styles covered in the steel band included traditional *calypso* and *soca*, as well as other non-Caribbean styles. Michael incorporated percussion instruments such as the *tar*, *doumbek*, *muzhar*, finger cymbals, ankle bells, *chimtas* sticks, and *khartals*, as well as styles such as *beledi*, *taqsim*, *kashlimah*, *mosmoudi*, and *zar* trance dance into the Middle Eastern ensemble. The main percussion instruments that Michael used in the Irish ensemble were the *bodhran* and spoons, and the styles covered in that group included reels, jigs, slip jigs, aires, polkas, and marches.

Brandon featured world percussion in his applied lessons, in his world percussion ensemble, via travel experiences with his students, and via guest expert visits. In applied lessons, Brandon taught congas and Afro-Cuban styles to his students, and also utilized the drum set to teach other world percussion concepts and styles. One example of Brandon's use of the drum set to teach world percussion concepts to his students included using the eighth line of the first page of the George Lawrence Stone *Stick Control* book to

show students the feel of the *pandeiro* part of a samba rhythm. In his world percussion ensemble, Brandon featured Afro-Cuban, Brazilian, West African, and Middle Eastern percussion instruments and styles. He also occasionally had his world percussion ensemble interface with his concert percussion ensemble, having the mallet players in the concert ensemble perform Latin jazz songs while students in the world percussion ensemble accompanied on hand drums and other Latin percussion instruments. Brandon used his studio class to teach his students techniques on various world percussion instruments.

Allen focused most of his world percussion activities on his steel band, hand drumming, and frame drumming. In the applied lesson setting Allen mostly incorporated world percussion by helping students work on repertoire for steel band, though he occasionally also addressed conga technique with students. The steel band, hand drumming, and frame drumming all occurred in the percussion ensemble. The hand drumming occasionally took the form of students learning pre-composed pieces for congas, in which Allen coached the students on their technique and tone production, as well as in combination with the frame drums. As a teaching strategy, Allen specifically mentioned preferring a cross-cultural approach to world percussion in his percussion ensemble, emphasizing for students the similarities and differences among the techniques and tones for various hand drums and frame drums.

Tamara's incorporation of world percussion took place in group settings. In the percussion ensemble, she had her students perform Brazilian samba, and in her studio class, she addressed techniques for Afro-Cuban percussion instruments. Afro-Cuban

styles that Tamara included in her program were rumba *guaguancó*, *mozambique*, and *songo*.

Donald focused his inclusion of world percussion in his applied lessons with students, though he also included world percussion in group settings such as his studio class and his music education percussion methods class. In applied lessons, Donald featured hand drums such as congas, bongos, *djembe*, and *cajón*, as well as drum set. In the percussion studio class and the music education percussion methods class, the world percussion instruments included were Afro-Cuban instruments such as congas, bongos, maracas, claves, cowbell, guiro, and *shekere*. In addition to the Afro-Cuban instruments, Donald also addressed frame drums such as the *tar* in his studio class. World percussion styles that Donald incorporated were mambo, cha-cha, bolero, rumba *guaguancó*, samba, and bossa nova.

Tony's main world percussion focus was on Afro-Cuban instruments and styles, though he also incorporated Brazilian instruments and styles and world percussion styles on drum set into his program. In applied lessons, his main world percussion focus was on conga techniques and styles. However, he also addressed Afro-Cuban styles and patterns such as *songo*, *cáscara*, and mambo bell, as well as Brazilian styles such as samba and bossa nova on the drum set. Tony's group settings included a folkloric Afro-Cuban ensemble that performed styles such as *makuta* and *iyesá*, a Brazilian ensemble that performed samba *enredo*, and a salsa combo that performed salsa and Latin jazz styles. In the folkloric Afro-Cuban ensemble, Tony taught the students to play congas, sing, and clap clave; in the Brazilian ensemble, he employed the teaching strategies of having students transcribe their own parts from recordings and having students work

collaboratively to learn parts; in the salsa combo, Tony used charts and invited a well-known guest expert to work with his students on instruments of popular Afro-Cuban styles.

Charles was a drum set instructor who incorporated a diversity of world percussion styles into his applied drum set lessons. Styles that he covered in his lessons included Afro-Cuban styles such as cha-cha, mambo, and *bembé*; Brazilian styles such as samba, bossa, and *partido alto*; Caribbean styles such as *soca* and reggae; Irish styles; and Indian styles. Charles used some interesting strategies to incorporate world styles and concepts on the drum set. Charles used rudiments such as paradiddles to teach students about concepts such as cross rhythms and polyrhythms. He also used the traditional Indian *solukattu* system of syllabic chanting to teach his students Indian rhythms on the drum set.

Chris featured world percussion in applied lessons, in the percussion ensemble, in studio class, via travel experiences, and by taking his students to neighboring institutions to attend performances and presentations by world percussion experts. Chris' approach to world percussion in applied lessons focused on teaching Latin styles, such as the bossa, samba, rumba *guaguancó*, *mozambique*, and mambo on the drum set. Chris also addressed the performance of Latin styles on drum set in studio class meetings. Also in studio class, he worked on conga technique with his students, focusing on basic patterns such as the *martillo* as well as tones. Chris also incorporated Afro-Cuban percussion instruments, as well as the *djembe* and the *doumbek*, into his percussion ensemble.

Stephanie was a unique case among all of the instructors, as she did not teach world percussion in her program at all, and answered “no” to question one on the survey questionnaire. She was one of several percussion instructors in a large public institution, the focus of whose music department was to produce band directors. Because of this orientation to tertiary music education, Stephanie felt that world percussion was not emphasized in her program. Interestingly, Stephanie herself felt that world percussion was important for students in terms of employability, well-roundedness, and having a thorough knowledge of percussion. In addition, Stephanie was frustrated that administrative issues kept her undergraduate students from being able to take lessons on Latin percussion with expert Latin percussionists on the music faculty. However, her students could participate in excellent salsa bands in the music department, and this was one way that her students learned Afro-Cuban percussion despite her own perceived lack of expertise in any world percussion area. Stephanie indicated on her survey questionnaire that she incorporated world percussion in her program by inviting guest experts to campus, though in the interview she mentioned that this was seldom the case.

The approaches of these individual instructors were analyzed in the following sections of this chapter. Similarities and differences are pointed out and discussed. Throughout the following sections, discussion of world percussion instruments, styles, approaches, and settings, also include detailed descriptions of the world-percussion-related approaches of the instructors.

Qualitative Findings

In exploring the incorporation of world percussion in collegiate percussion programs, I was curious to look at it from many angles. Corbin and Strauss (2007) encouraged researchers utilizing qualitative methods to ask the questions of what, where, how, how much, when, who, and why when beginning the process of coding qualitative data. The first section of this chapter deals with practical issues, that is what collegiate percussion instructors teach, where and when they teach it, to whom they teach it, how they teach it, and how much they teach it. In the context of exploring world percussion in collegiate programs, the “what” deals with world percussion instruments and styles. Following the “what,” an exploration of the various settings in which world percussion is taught in collegiate percussion programs will address the “where.” These settings include instructor-mediated settings such as applied lessons and group learning (i.e., ensembles, studio classes), as well as non-instructor mediated settings such as student lessons with local world percussion experts and study abroad experiences. Within the discussion of these various settings, I also address the “who,” (percussion majors? non-majors?) the “how,” (what strategies? what materials?), “how much” world percussion in relation to other percussion areas, and “when” (in relation to core percussion areas of snare mallets and timpani).

World percussion instruments. With my first interview question, I asked the percussion instructors to describe to me what types of world percussion they incorporated into their percussion programs.

Table 4
Instructor Information

Name	Institution Location in United States	Public or Private Institution	2 yr or 4 yr Institution	No. of Music Faculty	Years of Teaching Experience	Additional Teaching Duties	Full Time/ Part Time Faculty	Combination of Approaches ^c
Donald	Southeast	Private	4	23/5 ^a	29	-	Adjunct	Applied
Chris	South Central	Public	4	13	6	Director of Bands	Full	Group
Jessica	Midwest	Public	2	21	26	Concert Band, Pep Band	Full	Guest
Stephanie	South Central	Public	4	81	6	None	Full	Guest ^b
Tony	South Central	Public	4	26	3	Concert Band, Marching Band	Full	Applied Group
Tamara	Southeast	Private	4	57	2	None	Adjunct	Applied Guest
Nicholas	Southeast	Public	4	17	11	Assistant Dir. Of Bands, Basketball Band	Full	Group Guest
Michael	Southeast	Public	4	85	38	Composition	Full	Applied Group Travel
Allen	Southeast	Private	4	51	11	Athletic Bands	Full	Applied Group Guest
Charles	Mid Atlantic	Private	4	34	30	-	Adjunct	Group Travel Guest
Brandon	Northeast	Public	4	29	16	-	Full	Applied Group Travel Guest

^aDonald teaches in two institutions.

^bStephanie answered “no” to survey question one, but then selected “guest expert visits” in survey question two.

^cCombinations as indicated by survey responses.

Responses to this question included names of world percussion instruments and names of world percussion musical styles. A wide range of world percussion instruments were represented in the instructors' interview responses. As I analyzed the responses, a framework started to take shape in which the instruments seemed to group together in two main ways. One way to categorize the instruments was according to geographic origin (e.g., "Afro-Cuban" or "Middle Eastern"). Another way to categorize the instruments was according to how they are played (e.g., "finger drum" or "hand drum"). It is valuable to consider both of these approaches because instructors seemed to use the instruments in both culturally specific and culturally non-specific ways.

World percussion instruments organized by culture. The world percussion instruments described by the instructors seem to fit into the cultural categories of Afro-Cuban, Middle Eastern, West African, Trinidadian, Brazilian, Irish, Indian, and Japanese.

The most popular world percussion instruments incorporated by the collegiate percussion instructors seemed to be Afro-Cuban percussion instruments. Instruments in this category included skin-membrane hand drums such as the congas and bongos, the wooden box-drum known as *cajón*, and various cowbells, woodblocks, scrapers, and shakers. Brazilian instruments were also commonly utilized by the instructors in this study. Instruments from this area include struck drums such as *pandeiro*, *surdo*, *tamburim*, and *repinique*; the *cuica*, a friction drum; *agogó* bells; and shakers such as the *ganza*, *rocar*, and *caxixi*. In addition to Afro-Cuban and Brazilian percussion instruments, another Caribbean/Latin world percussion instrument described in the study was the steel pan, the national instrument of Trinidad and Tabago. Steel pan was most often performed in a group setting, in which the pans were typically accompanied by a rhythm section

known as the engine room. Engine room instruments typically included a drum set, a brake drum, congas, shakers, and cowbells (see Table 5).

The three previously mentioned world percussion areas, due to historical circumstances rooted in the colonial era in the Americas, draw heavily on musical sensibilities associated with sub-Saharan West Africa. West African instruments were also represented in American college and university percussion programs. Instructors in this study, including Nicholas and Brandon, incorporated the West African *djembe*, and the *djun djun* that traditionally accompanies it, as well as drums of the Ewe people of Ghana (see Table 6).

Both Brandon and Tamara mentioned utilizing Japanese *taiko* drums. The use of these instruments in this study was interesting in terms of aligning the instruments with the musical styles traditionally associated with them. Brandon implemented authentic *taiko* drums but did not use them to play traditional *taiko* music. Tamara, on the other hand, incorporating *taiko* drumming used non-authentic instruments (in other words, substituted some other drums) to play traditional *taiko* music (see Table 6).

Middle Eastern percussion instruments featured by instructors in this study included frame drums, such as the *tar*, *bendir*, *riq*, and *muzhar*, as well as goblet-shaped drums such as the *darbuka* and the *doumbek*. In addition to the drums, various idiophones such as ankle bells, finger cymbals, *chimtas* sticks, and *khartals* were mentioned. These instruments were featured in various collegiate percussion group settings. Allen

Table 5

Instructors' Incorporation of Afro-Cuban, Trinidadian, and Brazilian Percussion Instruments

	Instructors								
	Nicholas	Jessica	Michael	Brandon	Allen	Tamara	Donald	Tony	Chris
Afro Cuban	Congas Timbales	Congas Bongos Timbales	-	Congas Bongos Timbales Access.	Congas Bongos Cajón Timbales Cowbell	Congas Bongos Timbales Guiro Access.	Congas Bongos Cajón Maracas Claves Cowbell Guiro Shekere	Congas Bongos Timbales Block Cow bell Catá Shekeres	Congas Bongos Claves Cowbell
Trinidadian	Steel pan Engine room instr.	Engine room instr.	Steel pan Ping- pong pan Tamboo bamboo Engine room instr.	-	Steel pan Engine room instr.				
Brazilian	-	-	-	Pandeiro Surdo Tamborim Agogó	Caxixi Cuica	Agogó Surdo	Caxixi Afuche	Surdo Tamborim Repinique Caxixi Rocar Ganza	

incorporated frame drums in his percussion ensemble, Brandon in his world percussion ensemble, and Michael incorporated them into a world music ensemble devoted solely to Middle Eastern music (see Table 6).

In addition to the Middle Eastern frame drums mentioned above, two frame drums from India, the *kanjira* and the *deff*, were also discussed by instructors. It is interesting to note that both of these drums, despite their Indian origin, were combined with Middle Eastern frame drums in their incorporation into collegiate world percussion settings. Michael presented the *deff* in his Middle Eastern ensemble, and Brandon presented the *kanjira* in his world percussion ensemble during semesters when they would focus on frame drums (see Table 6). On the one hand, as in the case of the *kanjira*, this illustrates the point that the percussion instructors did not always utilize world percussion instruments in culturally specific ways, but also combined instruments in their teaching practices according to physical similarity or similarity of performance technique. On the other hand, as in the case of the *deff*, which, though it is an Indian instrument, it has an Islamic heritage, instruments of similar cultural backgrounds may transcend national boundaries.

World percussion instruments organized by playing technique. The study of world percussion in collegiate percussion programs was sometimes carried out in a non-culturally specific manner. In some instances, instructors referred to their teaching of world percussion in terms of “hand drums” or “frame drums” rather than by using culture-specific or geographic terms (see Table 7). This represented another way to categorize the various world percussion instruments according to how they are played.

Table 6

Instructors' Incorporation of West African, Middle Eastern, Irish, Indian, and Japanese Percussion Instruments

	Instructors								
	Nicholas	Jessica	Michael	Brandon	Allen	Tamara	Donald	Tony	Chris
West African	Djembe Djun-djun	Djembe	-	Djembe Djun-djun Ewe drums	-	Djembe	Djembe	-	Djembe
Middle Eastern	-	-	Tar Doubek Muzhar Finger cymbals Ankle bells Chintas sticks Khartals	Frame drums	Riq Tar Bendir Darbuka	-	Tar	-	Doubek
Irish	-	Bodhran	Bodhran	Bodhran	-	-	-	-	-
Indian	-	-	Deff	Kanjira	-	-	-	-	-
Japanese	-	-	-	Taiko	-	Taiko	-	-	-

Therefore, in addition to the organization by geography described above, the instruments described by the instructors in this study could also be broken down into the categories of hand drums, finger drums, stick drums, non-pitched idiophones, and steel pan.

Instructors interviewed for this study sometimes referred to “hand drumming” as a world percussion activity featured in their percussion programs (see Table 7). Examples of hand drums as described by the instructors included Donald’s use of congas, bongos, *djembe*, and *cajón*. All of these hand drums mentioned were examples of struck membranophones. One of the Brazilian instruments mentioned in the instructor interviews, the *cuica*, featured by Tony, was an example of a friction membranophone, meaning that sound was produced by rubbing a stick connected to the drum head, rather than by striking the drumhead itself.

Whereas hand drums such as the conga and the *djembe* are usually played with the full hand, there are other world percussion drums that are played primarily with the fingers. Examples of finger drums (see Table 7) discussed in the instructor interviews were the Middle Eastern frame drums, such as the *tar*, *bendir*, *riq*, and *muzhar*, as well as goblet-shaped drums such as the *darbuka* and the *doumbek*. The Indian *kanjira* and *deff* are also frame drums that could be included in this category. Another frame drum, the Brazilian *pandeiro*, which is sometimes played with the fingers, could sometimes be included in this category. However, it could also be considered a hand drum because the use of the full hand is also a primary technique on the instrument.

The instruments discussed so far in this section have been the hand drums and finger drums, where all or parts of the hands and fingers are used to strike the head of the

Table 7

Instructors' Incorporation of Hand Drums, Finger Drums, and Stick Drums

	Instructors									
	Nicholas	Jessica	Michael	Brandon	Allen	Tamara	Donald	Tony	Charles	Chris
Hand Drums	Congas Djembe	Congas Bongos Djembe	-	Congas Bongos Djembe	Congas Bongos Cajón Cuica	Congas Bongos	Congas Bongos Djembe Cajón	Congas Bongos	-	Congas Bongos Djembe
Finger Drums	-	-	Tar Deff Doumbek Muzhar	Middle Eastern Frame drums Kanjira Pandeiro	Riq Tar Bendir Darbuka	-	Frame Drums	-	-	Doumbek
Stick Drums	Timbales Djun- djun Drum set	Timbales Bodhran Drum set	Bodhran	Bodhran Timbales Djun-djun Ewe drums Surdo Tamburim Taiko Drum set	Timbales	-	Drum set	Timbales Surdo Tamborim Repinique Drum set	Drum set	Drum set

drum in order to produce a sound. World percussion instructors in this study also described various drums that played with one or two sticks (see Table 7). World percussion stick drums mentioned included (a) the Afro-Cuban timbales, used by several of the instructors; (b) the West African *djun djun*, used by Brandon and Nicholas and Ewe drums (which should be considered a hand drum as much as a stick drum), used by Brandon; and (c) the Brazilian *surdo*, *tamburim*, and *repinique*, used by Brandon, Tony, and Tamara

Discussion of stick drumming raises the issue of whether or not the drum set should be classified as a world percussion instrument. One argument for the inclusion of the drum set as a world percussion instrument centers on its use in many different genres of world music, especially world popular musics. Charles, an adjunct drum set instructor, described the drum set as a medium through which percussionists throughout the world have reinterpreted their cultures' percussion traditions, bringing multi-layer percussion ensemble textures together onto one instrument for one individual to play. Charles suggested that this process repeated across various world cultures paralleled the rise of the drum set in American popular musics, in which drummers in New Orleans sought to combine the snare drum, bass drum, and cymbals of the New Orleans marching bands into something that one individual could play. Interestingly, on the one hand this situates the drum set as almost a culture-less instrument, given that it cuts across so many genres of popular music throughout the world. On the other hand, the incorporation of the drum set into so many world popular music styles is a complex process; resulting local drum set approaches overlap in certain ways with global approaches (such as keeping time on the hi-hat or ride cymbal), while at the same time local rhythms and sensibilities are

applied to the instruments (e.g., among Zimbabwean drummers, hi-hat time-keeping often resembles rhythms played on indigenous scrapers or shakers). Because of its use in so many world popular music styles, I include the use of the drum set to learn world percussion rhythms, patterns, and styles as an example of world percussion in the collegiate setting. Because the drum set is played with sticks, I categorize it as a stick drumming instrument.

In addition to the various membrane-bearing drums mentioned in the three previous categories, various non-pitched idiophones are also found in American collegiate percussion programs (see Table 8). Many of the Trinidadian “engine room” instruments (as utilized by Nicholas, Jessica, Michael, and Allen) such as shakers, cowbells, and the brake drum (“iron”) are examples of this category. Another Trinidadian example is the *tambo bamboo*, featured by Michael, which are long pieces of bamboo struck with a stick. Other examples include accessory instruments used in Afro-Cuban popular musics, such as maracas, claves, cowbells, and guiro, as well as folkloric Afro-Cuban instruments like the bamboo *catá* and various beaded gourd *shekeres*. Brazilian idiophones include shakers such as the *caxixi*, *rocar*, and *ganza*, as well as the double *agogó* bells. Some Middle Eastern non-pitched idiophones were also mentioned in the interviews, such as finger cymbals, ankle bells, *chimtas* sticks, and *khartals* (clappers).

Even though the steel pan is also an idiophone, it is differentiated from the previous category of non-pitched idiophones because it is a fully chromatic melodic instrument. The steel pan is the only melodic world percussion instrument that instructors discussed in the interviews. Allen incorporated the steel pan into applied lessons for

students to receive help preparing for ensemble rehearsals. Michael, on the other hand, worked with students on material for a junior or senior recital. In addition to these couple of one-on-one learning experience for students, the steel pan was more commonly utilized in a group setting as a part of a steel band, or with multiple steel pans incorporated into a percussion ensemble (see Table 8).

Comparative frequency of use of world percussion instruments. In addition to the question of which world percussion instruments were incorporated into the instructors' collegiate percussion programs, another interesting angle to consider was the relative popularity of different world percussion instruments. This question was a little trickier than it may at first seem, given that different world percussion instruments could be used in association with various geographic instrument families. Cowbells were a good example of this. Rather than simply listing the relative popularity of specific instruments, this question may be better answered by examining the popularity of instruments by geographic orientation (see Table 9) and by playing technique (see Table 10).

The various geographic categories of world percussion instruments were not utilized with the same frequency. Among the instructors who participated in this study, Afro-Cuban percussion instruments seemed to be the most popular, with eight instructors incorporating them into their programs. West African and Middle Eastern percussion instruments were next in terms of popularity, with five instructors utilizing each of these categories. Steel pans and other Trinidadian instruments were utilized by four of the instructors. Brazilian instruments and Irish instruments were each found in three of the

Table 8

Instructors' Incorporation of Non-Pitched Idiophones and Steel Pan

	Instructors									
	Nicholas	Jessica	Michael	Brandon	Allen	Tamara	Donald	Tony	Charles	Chris
Non-Pitch Idio- Phones	Shakers	Engine room	Engine room Finger cymbals Ankle bells Chintas sticks Khartals Tamboo- bamboo	Agogó Afro- Cuban Access.	Engine Room Caxixi Cow bell Shakers	Afro- Cuban Access.	Maracas Claves Cowbell Guiro	Block Cowbell Catá Shekeres Caxixi Rocar Ganza	-	Claves Cowbells
Steel Pan	Yes	-	Yes (standard and “ping -pong”	-	Yes	-	-	-	-	-

instructors' teaching. Indian percussion instruments were taught by two instructors each. Lastly, Japanese *taiko* drums were used by one of the instructors (see Table 9).

The popularity of different types of world percussion instruments can also be gauged along the lines of performance technique (see Table 10). The most commonly utilized world percussion instruments were the stick drums (with drum set included) and the non-pitched idiophones, found in the teaching practices of nine of the percussion instructors. The hand drums were next in popularity, incorporated by eight of the instructors. Finger drums, including frame drums such as the *riq* as well as non-frame drums such as the *doumbek*, were utilized by five instructors. Finally, the steel pan was utilized by three instructors.

World percussion styles. The musical styles that the instructors incorporated into their collegiate percussion teaching were diverse, representing traditions from different parts of the globe. In this regard, the styles seem to break down according to geographic area of origin (see Table 11). The geographic areas represented by musical style in this study were Afro-Cuban, Brazilian, West African, Middle Eastern, West Indies, Irish, Indian, and Japanese. In some instances, the musical styles that instructors incorporated into their teaching corresponded to instruments in terms of geographic origin (e.g., Afro-Cuban styles played on Afro-Cuban instruments). However, in some cases instruments and musical styles from different geographic areas are mixed.

The Afro-Cuban styles mentioned by instructors included popular styles and folkloric styles. Popular Afro-Cuban styles were featured by all of the instructors, and examples included cha-cha, *montuno*, mambo, *songo*, bolero, salsa, *mozambique*, and

Latin jazz. Folkloric styles that instructors, such as Tony, incorporated included rumba *guaguancó*, *makuta*, *iyesá*, and *bembé* (see Table 11).

Table 9
World Percussion Instruments by Culture (sorted most common to least common)

	Instructors								
	Nicholas	Jessica	Michael	Brandon	Allen	Tamara	Donald	Tony	Chris
Afro Cuban	Congas Timbales	Congas Bongos Timbales	-	Congas Bongos Timbales Access.	Congas Bongos Cajón Timbales Cowbell	Congas Bongos Cajón Guiro Access.	Congas Bongos Cajón Maracas Claves Cowbell Guiro Shekere Tar	Congas Bongos Timbales Block Cow bell Catá Shekeres	Congas Bongos Claves Cowbell
Middle Eastern	-	-	Tar Doumbek Muzhar Finger cymbals Ankle bells Chimtas sticks Khartals	Frame drums	Riq Tar Bendir Darbuka	-	-	-	Doumbek
West African	Djembe Djun-djun	Djembe	-	Djembe Djun-djun Ewe drums	-	Djembe	Djembe	-	Djembe
Trinidadian	Steel pan Engine room instr.	Engine room instr.	Steel pan Ping-pong pan Tamboo bamboo Engine room instr.	-	Steel pan Engine room instr.	-	-	-	-
Brazilian	-	-	-	Pandeiro Surdo Tamborim Agogó	Caxixi Cuica	Agogó Surdo	Caxixi Afuche	Surdo Tamborim Repinique Caxixi Rocar Ganza	-
Irish	-	Bodhran	Bodhran	Bodhran	-	-	-	-	-
Indian	-	-	Deff	Kanjira	-	-	-	-	-
Japanese	-	-	-	Taiko	-	Taiko	-	-	-

Note. Charles was not included in this table because he did not teach any world percussion instruments in applied lessons.

Table 10

World Percussion Instruments by Performance Technique (sorted most common to least common)

	Instructors								
	Nicholas	Jessica	Michael	Brandon	Allen	Tamara	Donald	Tony	Chris
Stick Drums	Timbales Djun-djun Drum set	Timbales Bodhran Drum set	Bodhran	Bodhran Timbales Djun-djun Ewe drums Surdo Tamburim Taiko Drum set	Timbales	Timbale Surdo	Drum set	Timbales Surdo Tamborim Repinique Drum set	Drum set
Non-Pitch Idio- Phones	Shakers	Engine room	Engine room Finger cymbals Ankle bells Chimtas sticks Khartals Tamboo-Bamboo	Agogó Afro-Cuban Access.	Engine Room Caxixi Cow bell Shakers	Afro-Cuban Access.	Maracas Claves Cow bell Guiro	Block Cow bell Catá Shekeres Caxixi Rocar Ganza	Claves Cow bells
Hand Drums	Congas Djembe	Congas Bongos Djembe	-	Congas Bongos Djembe	Congas Bongos Cajón Cuica	Congas Bongos	Congas Bongos Djembe Cajón	Congas Bongos	Congas Bongos Djembe
Finger Drums	-	-	Tar Deff Doubek Muzhar	Middle Eastern Frame drums Kanjira Pandeiro	Riq Tar Bendir Darbuka	-	Frame Drums	-	Doubek
Steel Pan	Yes	-	Yes (standard and “ping-pong”)	-	Yes	-	-	-	-

The Brazilian styles that instructors incorporated into their teaching were the samba and the bossa nova. Instructors included these styles in their teaching in group settings and in applied settings. In group settings, the instructors presented the samba to their students using either authentic (as in the case of Tony and Brandon) or non-authentic instruments (as in the case of Tamara). In Tony's Brazilian ensemble, the students performed a more specific type of samba known as samba *enredo*. Students were also taught samba, as well as bossa nova, in applied drum set lessons with several of the instructors, including Charles (see Table 11).

The instructors did not describe in detail which West African styles they taught to their students, although the instruments that they incorporated, the *djembe* and the Ewe drums, could suggest styles. Brandon, who incorporated multiple world percussion styles, and discussed teaching styles such as Afro-Cuban and Brazilian in authentic ways to students, also incorporated both *djembe* and Ewe drums. Assuming that Brandon also taught the Ewe drums in the same way, it is likely that the teaching of those drums adhered to traditional Ghanaian Ewe styles, possibly including *kpanlogo*, *gota*, or *gahu*. The *djembe* is found in so many parts of West Africa that it is difficult to guess which styles might have been taught on this instrument when used by itself. However, Brandon also mentioned incorporating the *djun djun* drums, which often accompany the *djembe* in traditional styles of the *Malinke* and *Mandinka* ethnolinguistic groups, so though not definite, it is possible that these styles were represented in Brandon's teaching.

Five of the instructors described the use of Middle Eastern percussion instruments in their programs. However, only two of them, Michael and Brandon, described using the instruments to play Middle Eastern styles (see Table 11). Allen specifically described

using Middle Eastern frame drums in non-culturally-specific ways. The specific styles that Michael and Brandon had their students learn were *beledi*, *taqsim*, *kashlimah*, *mosmoudi*, *zar* trance dance, and *maqsum*.

Styles from the West Indies were also incorporated into five instructors' percussion programs. Four of these instructors, Nicholas, Jessica, Michael, and Allen incorporated styles of the West Indies via the performance of steel band repertoire (three of them played on actual steel pans, one of them, Jessica, played steel band repertoire on mallet percussion instruments). The styles mentioned by these four instructors were the Trinidadian *soca* and *calypso*. The remaining instructor who incorporated a West Indies style was Charles, a drum set instructor. In addition to the *soca*, he also featured the Jamaican reggae in drum set lessons (see Table 11).

Of the three instructors who stated that they taught the Irish *bodhran* in their collegiate percussion programs, one of them, Michael, described incorporating specific Irish music styles as well. The Irish styles taught by Michael included reels, jigs, slip jigs, aires, polkas, and marches. Charles, the drum set instructor, also described teaching Irish styles in drum set lessons, but did not elaborate beyond using the word "Irish."

In addition to the many other styles that Charles incorporated into drum set lessons, including Afro-Cuban, West Indies, Brazilian, and Irish, Charles was also the only instructor to include rhythms and styles from India. This is interesting, given that two of the other instructors featured frame drums from India; however, those two instructors used the Indian frame drums along with Middle Eastern frame drums, and did

Table 11

World Percussion Styles

	Nicholas	Jessica	Michael	Brandon	Allen	Tamara	Donald	Tony	Charles	Chris
Afro	Montuno	Afro-	Montuno	Guaguancó	Montuno	Guaguancó	Mambo	Makuta	Mambo	Bembé
Cuban	Cha-cha Mozambique	Cuban		Latin Jazz Mambo		Songo Mozambique	Cha- cha Bolero Guaguancó	Iyesá Salsa Latin jazz Mambo Songo	Cha-cha Bembé	Guaguancó Mozambique Mambo
Middle Eastern	-	-	Beledi, Taqsim Kashlimah Mosmoudi Zar trance dance	Maqsum	-	-	-	-	-	-
West African	-	-	-	Ewe	-	-	-	-	-	-
Trinidadian/ West Indies	Calypso Soca	Calypso Soca	Calypso Soca	-	Calypso	-	-	-	Reggae Soca	-
Brazilian	-	-	-	Samba	-	Samba	Samba Bossa nova	Samba enredo Batucada Bossa nova	Bossa nova Samba Partido alto	Bossa nova Samba
Irish	-	-	Reels Jigs Slip jigs Aires Polkas Marches	-	-	-	-	-	Irish	-
Indian	-	-	-	-	-	-	-	-	Indian (via solukattu)	-

not use them to play Indian styles. As a result, though there were instructors that incorporated percussion instruments from India, the only instructor to incorporate Indian styles was the drum set instructor. The approach that Charles used to teach the Indian rhythms was via the Indian *solukattu* system of syllable chanting (see Table 11).

Though Japanese *taiko* drumming was mentioned by two instructors, neither of them used the *taiko* drums to play traditional *taiko* styles. Brandon specifically described using *taiko* drums in non-traditional ways. Tamara alluded to including *taiko* drumming in her program, but did not elaborate. When I followed up with her to see if she performed traditional *taiko* styles, she did not reply, so I was not able to establish this. The issue of playing “traditional” *taiko* styles is perhaps more complex than in the cases of some of the other world percussion instruments. As described by Bender (2003) (see Chapter 2), current *taiko* group drumming practice that has become so popular, known as *kumi daiko*, has only been around since the end of world war two. So, even though the instruments are thousands of years old, and have been utilized for centuries in other Japanese traditional styles of music and theater, it is reasonable to question the “traditional” nature of current *taiko* drumming practices.

Categorization of instruments and styles as a teaching strategy. In addition to choosing which instruments and styles to incorporate into their percussion programs, instructors also made decisions about how to present those instruments and styles to their students. The preceding paragraphs in this section on instruments and styles were organized according to the ways that instructors organized world percussion information to teach to their students. Some instructors preferred to present instruments in culturally specific ways. Brandon exemplified this:

I generally break my courses, I try to do one specialty area every semester so that the students that sign up for the course each year have a variety so, those are African percussion ... West African *djembe*, sometimes, and, *djun djun*...we also do Latin percussion, so congas, bongos, timbales, and then all the accessory instruments with that ... we do Brazilian, and we use *surdos*, *tamburims*, *pandeiros*, and *agogó*, and then ... and then we also ... do Ewe drumming from Ghana.

Other instructors chose to group instruments in culturally non-specific ways, preferring to focus on comparing instruments cross-culturally according to the mechanics of producing sounds. Allen exemplified this strategy:

A lot of times we use [a cross-cultural approach] because it allows you in one fell swoop ... I can pull up this piece with these different rhythms on it and have one guy playing conga, someone playing bongos, someone frame drum, all these different drums from all over the place. I can go around and show everyone, model for them, how to play these instruments, and then other people, even if they're not playing those instruments, they get to observe me teach it, and a lot of times, what ends up happening, they trade drums, they start messing around with each other's stuff ... It's not so much that I'm like, "ok everyone, everyone get out their congas, let's all play conga together." I more often teach the stuff more eclectically, let's pull out a bunch of different things and just experiment with getting different and yet similar sounds. Basically, on all of those drums, you basically want to achieve a certain sound set. On all of them, you have to produce a dry sound, on all of them you have to produce a high pitched sound. On a conga,

it's going to be a slap; on a frame drum, it's going to be a snap, like a "tak" sound, something like that. They can see the comparison, the similarities among these instruments; that's typically how I approach that.

While instructors presented world percussion instruments to their students in culturally specific or non-specific ways, they also described world percussion styles in culturally specific and non-specific ways. For some instructors, a detailed description of world percussion styles was important. This description of the approach used by Tony to teach folkloric Afro-Cuban styles was an example of this:

We're learning four songs, two *makuta*, two *iyesá*, and they're going to sing and clap clave, and then we're going to have three students on conga drums and then one student on block, and one on a bell.

On the other hand, some instructors described world percussion styles in less specific ways. For example, Donald combined Afro-Cuban and Brazilian styles together and referred to them as "Latin."

Well, a couple of weeks ago we played a pops concert with the orchestra, that had a lot of, there were several songs that had, you know, it was some seventies disco, which has some sort of Latin flavor arrangements ... you just, have a wide variety of skills to get you through an evening, even though you don't have to be an expert in the, you know, subtleties of *guaguancó*, to be able to play the cha cha or a samba or, you know, the bossa nova kind of thing that can get you a long way.

It should be noted that cultural specificity is subjective. Four different individuals may use the terms "world," "Latin," "Afro-Cuban," or "*Iyesá*" to refer to the same musical

example. Additionally, the same individual may utilize some or all of these terms at different times to refer to musical styles in greater or lesser specificity. The degree of specificity that an instructor indicates may shed light on the significance of the subject matter in a given setting. For example, Tony naming specific styles such as *iyesá* or *makuta* indicates that that distinguishing between different types of Afro-Cuban folkloric music was important at that time. Donald's use of the more generic term "Latin," as opposed to distinguishing between the Cuban styles mentioned, such as the cha cha, versus the Brazilian styles mentioned, such as the samba and the bossa nova, was perhaps more appropriate in light of the types of performing scenarios Donald's teaching of those styles was intended to prepare students to perform.

Settings. In addition to understanding which world percussion instruments and styles were included in collegiate percussion instructors' teaching, the setting was also important to know. The settings in which the percussion instructor participants in this study incorporated world percussion into their teaching can be broken into two broad categories, instructor-mediated settings and non-instructor-mediated settings. Instructor-mediated settings are those settings in which the percussion instructor is the main source and conduit of knowledge, including applied lessons and group settings such as performance ensembles and studio or master classes. Non-instructor-mediated settings are those settings in which the collegiate percussion instructor is not the primary medium through which knowledge is filtered, including contexts in which students learn from teachers other than the collegiate instructor, as well as travel experiences in which the students learn from cultural experience.

Instructor-mediated settings.

Applied lessons. One of the instructor-mediated settings in which the instructors incorporated world percussion into their programs was the applied lesson setting. All but one of the instructors stated that they worked on world percussion to some extent in lessons. The instructors' incorporation of world percussion in lessons involved the use of world percussion instruments as well as drum set. Two of the instructors used only world percussion instruments. Three of the instructors used only the drum set. Four of the instructors stated that they utilized both world percussion and drum set to teach world percussion in applied lessons (see Table 12).

Lessons on world percussion instruments. The two main types of world percussion instruments taught in applied lessons were hand drums and steel pan. None of the instructors permitted percussion majors to focus exclusively on world percussion for an entire semester. If percussion majors worked on world percussion in applied lessons, it was alongside the traditional snare, mallets, and timpani, which were considered to be the main focus of the lessons. Non-percussion majors were permitted to focus exclusively on world percussion. One example of this was Donald, who described a non-major percussion student who was interested in hand drumming. Over the course of multiple semesters, they explored conga and bongo drumming, *djembe* drumming, and *cajón* (including the use of the *cajón* to play both traditional patterns as well as adapting drumset patterns to the instrument).

Hand drumming lessons were focused mainly on technique and styles. Hand drums that were included in applied lessons were congas, bongos, *djembe*, and *cajón*.

Examples of hand drumming technique in applied lessons included tones and idiomatic patterns. These idiomatic patterns also helped students transition from working purely on technique to learning Afro-Cuban styles.

Steel pan lessons were either focused on helping students prepare for ensemble pieces requiring steel pan, or were geared toward helping junior and senior undergraduate students prepare recital pieces. An exception to this was Michael's teaching of steel pan to graduate students. In that case, graduate students could focus exclusively on steel pan, working on scales on all steel pans, researching the history of the steel pan, and learning important steel pan repertoire and styles such as the *soca* and *calypso*.

Lessons on drum set. World percussion lessons on drum set focused on helping students prepare for ensemble settings, learning of styles, and applying rudimental drumming exercises toward learning world-percussion-related styles and concepts. One of the instructors occasionally used applied lesson time with the drummer for the steel band to help make sure the student was prepared to play appropriate Caribbean and Latin American styles in steel band rehearsal. Another instructor incorporated Latin styles into a drum set lesson to help a student prepare to play Latin styles in the school jazz band. Examples of world percussion styles that instructors incorporated into lessons included Afro-Cuban styles such as mambo, cha-cha, bolero, *songo*, *guaguancó*, and *Mozambique*; Brazilian styles such as samba and bossa nova; and other general world styles such as "Irish," "Indian," and "East European." Examples of rudimental exercises geared toward world percussion on the drum set included the use of the Stone *Stick Control* book, in which the eighth line on the first page of exercises was used to teach students the feel of the *pandeiro* rhythm from a samba school. Another example of this was the use of

rudiments such as the paradiddle to teach students polyrhythmic and cross-rhythmic concepts associated with some African and Afro-Cuban styles.

In both world percussion instrument lessons and drum set lessons, some instructors chose to use method books geared toward world styles. Jessica described using the Ed Uribe *The Essence of Afro-Cuban Percussion and Drum Set* in world-percussion-focused lessons. Donald described using method books with a non-major student to work on congas, bongos, *djembe*, and *cajón*. Donald then described using a drum set method book with that same student, and that the student applied the drum set patterns to the *cajón*. Charles described a series of books dealing with world percussion styles including Afro-Cuban, Brazilian, Irish, Indian, and Eastern European. It is interesting to note that, with the exception of Charles, the only styles explored on both world percussion instruments and on drum set in applied lessons were Caribbean and Latin styles. When this is compared to the diverse array of styles explored in other settings in these instructors' programs, it raises the question of why instructors would choose to limit world percussion styles in applied lessons to only Caribbean and Latin American. Perhaps these styles were seen as the most necessary to understand deeply?

Group settings. The applied lessons described above depict a one-on-one setting; instructors also reported teaching world percussion in group settings (see Table 13). Group settings are defined by having multiple students in the same place at the same time while learning world percussion. In some instances, the end goal of the group setting was to give a performance. In other instances, public performance was not the end goal for the group. Performance ensembles, such as percussion ensembles, world percussion ensembles, and world music ensembles, were examples of group settings in which the

Table 12

World Percussion Instruments, Styles, and Strategies in Applied Lessons

Instructors	World Percussion		Drum Set
	Instruments	Styles/ Strategies	Styles/Strategies
Nicholas	-	-	Latin/Caribbean styles from the steel band or percussion ensemble. Mozambique.
Jessica	Congas	Technique Apply hand drum concepts to stick technique	Afro-Cuban (using Ed Uribe books)
Michael	Steel pans	Calypso Soca/Panorama Scales Repertoire Research History of Steel pans Coach students to perform steel pan on recitals	-
Brandon	Congas	Afro-Cuban Styles	Using rudimental exercises to teach world rhythms/styles
Allen	Steel pan	Work on repertoire for the steel band Technique	-
Tamara	Hand drums	-	-
Donald	Congas Bongos Cajón Djembe	Technique Patterns Use of method books	Latin styles: Samba, Mambo, Cha Cha, Bolero, Bossa Nova Prepare students for ensembles
Tony	Congas	Tumbao pattern Strokes	Latin styles/Patterns: Songo, Cáscara, Mambo Bell, Samba, Bossa
Charles	-	-	Method Books: Bossa, Samba, Afro-Cuban, Irish, Indian, East European; Use rudimental exercises to teach world concepts
Chris	-	-	Latin Styles: Bossa, Samba, Guaguancó, Mozambique, Mambo

end goal was to perform. Non-performance settings included studio classes and master classes, as well as music education percussion methods classes.

Performance ensembles. Three types of performance ensembles in which world percussion instruments were performed were represented among the instructors in this study. Instructors directed concert percussion ensembles, world percussion ensembles, and world music ensembles.

Concert percussion ensembles typically perform a wide variety of percussion literature. In many schools of music, the expectation is that the percussion ensemble will function as a chamber ensemble experience for the percussion students, similar to a string quartet or chamber orchestra for string players, or brass ensembles and woodwind quintets for wind players. Mallet percussion instruments, concert battery instruments such as snare drum, bass drum, and cymbals, and timpani are usually the most important instruments in tradition concert percussion ensembles. Some of the instructors in this study augmented the concert percussion ensemble experience for their students by adding world percussion instruments and styles.

World percussion ensembles were percussion ensembles dedicated to the performance of world percussion instruments and styles. Some world percussion ensembles, such as Brandon's, were open-ended in terms of the world percussion instruments and styles that could be performed. Each semester, the ensembles performed world percussion instruments and styles from a variety of cultures, or each semester could be dedicated to only one specific culture's world percussion instruments and styles.

Table 13

World Percussion in Group Settings

Instructors	Group Settings		
	Concert Percussion Ensemble	World Ensembles	Non-Performance Group Settings
Nicholas	Steel Drums	Steel Band	None
Jessica	Latin/ Caribbean Steel band charts on mallet instruments Frame drums	-	-
Michael	-	World Percussion: Steel Band World Music: Irish Middle Eastern	Clinics: Bodhran and Middle Eastern frame drums
Brandon	Latin Jazz tunes on mallet instruments	Afro-Cuban Brazilian Djembe Ewe Middle Eastern frame drums	Studio Class: Techniques on various world percussion instruments
Allen	Steel band Hand drums Frame drums		-
Tamara	Brazilian		Studio Class: Afro-Cuban Instruments and Styles (mostly conga techniques)
Donald	-	-	Studio Class: Afro-Cuban instruments Latin styles on drumset Music Ed. Methods Class: Afro-Cuban instruments
Tony	-	World Percussion: Brazilian Afro-Cuban World Music: Salsa/ Latin Jazz	Studio Class: Conga techniques
Charles	-	-	-
Chris	Afro-Cuban Percussion; Djembe; Doumbek		Studio Class: Afro-Cuban Percussion; Latin styles on drumset

Other world percussion ensembles, such as Tony's folkloric Afro-Cuban and Brazilian ensembles, were specific to only one world percussion area, such as Afro-Cuban or Brazilian, and every semester, the ensemble performed only that particular type of world percussion.

World music ensembles, in the context of this study, were ensembles in which world percussion instruments were performed alongside other non-percussion world music instruments. Examples of world music ensembles directed by instructors in this study included Salsa/Latin jazz groups, Irish groups, and Middle Eastern groups. In each case, the repertoire of the ensemble was specific to the culture area for which the group was named.

Instructors used different strategies to present world percussion information to students in these performance ensemble settings. One issue to consider was whether the world percussion instruments were the focus of the performing ensemble or if they were more peripheral. A related question was whether instructors were teaching students specific parts for world percussion instruments, or whether the approach to the instruments was more improvisatory. A third was whether instructors chose to present information via an oral/aural method or via written notation.

In some ensembles, the world percussion instruments were included as additional elements to add tonal color or to augment the feel of a piece. In such a case, the students improvised on a basic pattern. The teaching method therefore was an oral/aural method. An example of this was Jessica's percussion ensemble:

Maybe we're doing a piece where we want to add in some Latin percussion. You know, in the rhythm section. I would show them a basic comping pattern on congas or timbales. Something that would fit appropriately with the style but also with the piece.

In other ensembles, such as Michael's steel band, the world percussion instruments were the main focus. In such a setting, world percussion instruments had specific parts to play, and it was important that the parts be played accurately. This demand, combined with a large volume of material for several performances on and off campus, meant that written notation was used.

[The] Steel band [uses] written [musical notation]...our band goes on the road, we play for schools, arts festivals, we refuse to play the cheese all the time, but I have to play a mixture ... We don't play Panorama stuff all day. We just played for 2000 kids last Friday, and no I couldn't do panorama, it would bore them to death. My band wants to do, that's all they want to do...I'm a composer, so I do all the transcriptions and everything myself, so we play music no one else does. It's kind of cool.

In still other cases, a teaching method employed was to connect students directly with audio or video source material. Tony described having students transcribe their parts from a recording when preparing a Brazilian samba *enredo* piece for ensemble performance:

Right now, we're just doing a, like a street samba that a samba school would perform, and I'm having the students actually transcribe...a recording that a group

has, and they're performing the whole of that recording, and we're going to do it by memory at the concert ... I had some grooves that I had got from some other sources, but those, I mean, I could tell ... we were able to play those pretty quickly, but, from what I had seen, I didn't feel like that would be the most authentic way to present this ... I don't have a wealth of experience in Brazilian, but I wanted to expose them to something that I had little knowledge of, and this was one way to get them also to take charge of what they were doing, and also to make them less reliant on my knowledge, because if that was all it was going to be, I didn't think it would be as deep an experience as if I put it on them.

Non-performance group settings. The ensemble settings above share public performance as a common goal. The following non-performance group settings, including studio and master classes and music education percussion methods classes, represent group settings in which the end goal was not to perform in public, but rather for students to learn knowledge and information about world percussion instruments and styles as well as how to play them. Studio and masterclasses were typically for percussion majors or students enrolled in applied percussion lessons, so the world percussion knowledge was shared either for its own intrinsic value or for its ability to augment students' employability as performers. Music education percussion methods classes were directed toward non-percussionist music education majors, so the world percussion information delivered in that setting was geared toward providing pre-service music educators with knowledge to be successful in the teaching field.

Instructors in this study mentioned that weekly studio and master class meetings presented them with an opportunity to teach their students about world percussion

instruments and styles. Michael, Brandon, Tamara, Donald, Tony, and Chris all described their use of the studio class or master class time to discuss world percussion with their students. As shown in Table Group Settings, most of these instructors utilized the class time to teach their students proper techniques on various world percussion instruments. Chris, Tony, Donald, and Tamara all specifically mentioned working on Afro-Cuban percussion in during this class time. Michael used the time to teach students about frame drums. Brandon used the time to discuss a variety of world percussion instruments.

Another non-performance group setting aside from studio and master classes was a music education percussion methods class. Donald indicated teaching Afro-Cuban instruments and styles in a music education percussion methods class. Instruments covered in that setting included congas, bongos, guiro, claves, maracas, and cowbells.

Non-instructor mediated settings. Non-instructor mediated settings were settings in which the instructor was not the main source of information. In many cases, instructors placed value on world percussion areas in which they did not consider themselves to be experts. The two main types of non-instructor mediated settings were those in which students interacted with teachers other than their primary instructor and travel experiences. Settings in which students interacted with teachers other than their primary instructor included group sessions or lessons with guest experts, taking secondary lessons with another faculty member at the college or university, and taking lessons with local experts.

Interaction with teachers other than the primary instructor. Having their students interact with guest experts was one way that the instructors in this study supplemented

their own areas of expertise in world percussion styles. Eight of the instructors indicated that they either invited guest experts to campus to present to or perform for their students, or that they took their students to neighboring colleges, universities, or high schools for events (such as state Percussive Arts Society Day of Percussion events) featuring experts in various world percussion areas.

In addition to inviting guests to present or perform on-campus, another approach to covering world percussion areas outside of an instructor's expertise was to have students take secondary lessons with other percussion faculty. Two of the instructors in this study, Michael and Charles, took advantage of such in-house experts in world percussion areas to supplement their students' world percussion education. Michael's students studied *tabla* and African percussion with other percussion faculty, and Charles' students studied frame drums and Ghanaian drumming and dancing with other percussion faculty. Stephanie also mentioned that her students had the opportunity to learn Afro-Cuban percussion in a salsa band setting at her institution, but this was not something that she regularly pushed. She also added that there were other percussion faculty, involved with the salsa band, who taught Latin percussion lessons, but that state laws regulating the number of credit hours that undergraduate students could take effectively prohibited her students from taking lessons with the Latin percussion faculty experts.

A third approach that instructors utilized to address world percussion instruments and styles was to connect their students with local experts in world percussion. Three of the instructors took advantage of this approach to enhance their students' knowledge of world percussion. Nicholas and Donald both connected their students with local experts in Afro-Cuban percussion. The local expert recommended by Nicholas was a performing

colleague known to him through freelance work. The local expert with whom Donald connected his students was one of his own former teachers. Brandon described how one of his students had become interested in Indian percussion by learning *kanjira* in his frame drum ensemble. Brandon described a desire to be supportive of the student's interest in further study on Indian percussion (specifically the *tabla*). However, Brandon lacked the expertise to teach *tabla* to the student, so he connected the student with a local *tabla* teacher.

Travel experiences. A good deal of importance has been placed on studying world percussion instruments and styles in the cultural context (Hogancamp, 1999; Schmalenberger, 1998; O'Mahoney, Cuba: Percussion Paradise, 1997a). Travel experiences described by instructors in this study included semester-long institutional study abroad programs, shorter express courses taking place abroad over the course of just a few weeks, and non-institutional travel experiences.

Institutional study abroad programs. World percussion-specific programs were institutional study abroad or travel programs specifically geared toward students learning about world percussion instruments and styles in the cultural context, and were coordinated through the college or university. Michael described teaching two separate courses that took students abroad to study world percussion in the cultural context. One of these courses took students on a cruise through the Caribbean, affording them the chance to observe percussion playing (specifically steel pan) on six different islands. The other program abroad coordinated by Michael took students to Ireland to study Irish music in pubs and in learning institutions.

Chris described two separate instances in which students had gone abroad on institutional study abroad programs that were not specifically geared toward world percussion or even music at all. However, the students, during their free time, sought out local world percussion experts in the cultural context and were able to interact with them and learn about the world percussion traditions. In one of the instances, a student had gone abroad to Scotland on a non-music institutional study abroad program, and found time on the side to study traditional Scottish marching snare drum styles. In another instance, one of the students went to China on a non-music institutional study abroad program, and found time to interact with local experts on traditional Chinese percussion instruments and styles.

Non-institutional travel experiences. Non-institutional travel experiences are travel experiences that are not coordinated through any official study abroad program in the college or university that the student attends. Instead, students set up their own experiences abroad. Michael described one such student who traveled to Africa to carry out the study of African drumming in the cultural context.

How much and When? Having examined the questions of “What,” “Where,” and “How,” I would now like to focus on the questions of “How Much” and “When.” These two questions are interconnected because instructors’ decisions about how much world percussion to include in their programs often included decisions about when in the curriculum students should start studying world percussion. The instructors in this study were all faced with the challenge of achieving a balance with regard to world percussion instruments and styles in their programs. On one hand, instructors described their practices in balancing world percussion with other areas of percussion study (i.e., concert

percussion, drum set, etc.). On the other hand, they also described their practices on finding a balance between different types of world percussion (i.e., how much Afro-Cuban versus Brazilian versus Middle Eastern, etc.).

How much world percussion in relation to other areas of percussion?

Instructors in this study all described how they structure their programs in order to situate world percussion study alongside the other areas of percussion. In virtually every instance, the instructors described the core of their percussion programs as being snare drum, mallets, and timpani (some also included multi-percussion in the core). Variability among the different instructors was found in how they chose to fit world percussion into this Western-dominant framework.

It is important to bear in mind that all of the instructors who participated in this study were selected because they had reported in the online survey that they incorporated world percussion into their collegiate teaching. In light of this, it can be assumed that each of the instructors interviewed feels world percussion to be important enough to be included in a college percussion program. The instructors varied from one another in two main ways. Those two main variables were (a) how they situated world percussion in relation to the core areas in terms of overall emphasis, and (b) when in the curriculum (timewise) they chose to teach world percussion in relation to the core areas.

Some instructors simply placed more importance on the core areas. According to Chris:

[World percussion] probably, I would say, is a second tier of importance, just because, it really is a matter, more than anything, of the type of student that I

have. Most of the students at this particular university are from small towns, small programs, and we just have to spend so much time on basic snare technique, for example. Or, getting them to read keyboard music at all, so those have to, I have to prioritize those a little bit more before I can comfortably, in good conscience, introduce a lot of varied styles ... In my mind, the way I have written this curriculum, definitely first tier being snare drum, marimba, timpani. And then, second tier world percussion and drum set.

Nicholas expressed a similar view on the importance of world percussion in relation to the core areas.

I am trying to put a percentage number on it. It's not as important to me, you know, in terms of, when a student graduates from here, I want them to be able to ... they need to know all their major scales and all their rudiments. If they get asked to do whatever kind of gig, a church gig or Christmas gig or something like that, you know, and say, hey we're going to do this tune and I need to do drum set but there's also a vibraphone part, I want them to feel comfortable with that. I know a lot of other programs have very strong world percussion programs going on, and since that's not really a strength of mine, it's not something I feel I can justify teaching, you know, lessons on conga technique when I don't really know it myself ... I want them to take with them everything in terms of you know, especially the four main areas of percussion, mallets, snare drum, timpani, drum set. They should be functional in all of those areas to where if they do get asked to play something where it's say, one of their weaker areas, they wouldn't feel like they had to, like they just couldn't do it. They might have to say, okay, I may

have to work on this to get it up to speed, but it's something that I feel prepared to do. Any kind of world percussion it's the same kind of thing.

Tamara favored the core areas in her teaching, with world percussion on the periphery:

Well, I think that there's kind of a base area that I sort of rely on in percussion...I start with you know, mallets, snare, and timpani as sort of a general base ... timpani works a lot on aural training, marimba works a lot on musicianship and being able to make music, make phrases, and snare drum works a lot on chops and ... the preciseness that needs to happen in percussion ... so I guess, you know, the big three of teaching, and that's what I use as a foundation for teaching. So, going past that, you grab a little vibes, and you grab a little excerpts, and you grab some world percussion, and drum set, and kind of pepper it with all the extra stuff, so I mostly focus around those three things. And frankly in the band and orchestra setting that they are immediately in need of being successful in, it's important that they're very strong in those basic instruments. So that's why I sort of stay close to home base there.

Other instructors, while stating that world percussion formed an important aspect of their percussion programs, indicated a preference to start on world percussion with their students only after establishing proficiency in the core areas first. Allen stated that:

I guess really for what we do, I would be hesitant to really start someone on any type of world percussion until they had at least a firm grasp of the fundamentals of the other areas ... A lot of the guys that come in already have some drum set

chops. And I'm typically willing to let that go ... for my purposes, I kind of ... I'll look at what the student has done, and then let's take the weakest of those main that I look at and let's get that up to where they need to be. And then once I have established the base ... then I start adding in the other stuff.

Donald had similar views on the importance of including world percussion in a collegiate percussion education, as illustrated by the following quote:

Instead of being a specialist in a few areas, I think it's important to have a wider breadth of experience in performance styles. So, having some basic knowledge of, say, African or Afro-Cuban type Latin percussion playing makes you a more well-rounded percussionist and a better musician, and a possibly even a better educator, since you have more experiences to draw from as a teacher.

However, the following quote further clarifies Donald's belief that world percussion study should come only after solidifying a foundation in the core areas:

My main goal is to have them competent or, you know, as skilled as possible in the main major areas, snare drum, two- and four-mallet marimba playing, timpani, and multiple percussion. So, that's my first goal, to get them to the point where they can play a senior recital on those instruments and achieve the levels to be able to graduate and all of that stuff. If they're ... like a more advanced marimba player, I can move them through those kinds of things faster, then maybe ... as we get to the end of their course of study, then I would, you know, find a way to introduce ... the hand drumming into it, so they have that knowledge. But my first goal with percussion majors is to get them up to speed and to get them to ... the

expected performance level to be able to graduate from a music ed program or applied performance program, you know, with the necessary skills on those instruments, orchestral instruments. And if ... they've done a pretty nice recital, and we have some time at the end of a semester, then we can surely go into the hand drumming stuff, 'cause, they've sort of met all of the minimum requirements, and they're interested. So, if I can do it, I like to do it, but with some students, it's hard enough just to get them to the point where they can play a senior music education recital to the expected standards and they graduate or go to intern. With those kids, I wouldn't be able to do it, because I'm still working to get them to the proficiency levels that are expected if you're gonna graduate, say, with a music ed. degree.

Michael was an example of an individual who placed tremendous importance on world percussion. Nevertheless, for undergraduate percussion majors in Michael's program, the policy was still that world percussion study in applied lessons could only happen after establishing proficiency in the core areas. Michael:

They have to get, when I say focus, they have to do their regular stuff required for a bachelor's in music and performance and percussion ... we let them as long as they do everything else pretty good, we let them kind of emphasize, if that makes sense. And my pan players usually always put a pan solo piece or something on their junior or senior recital. But, no, they're legit players, we do have that capability. A lot of time they'll put a small group together that features them [on steel pan] and they'll, you know, do that on their recital.

Charles voiced similar preferences to put off learning world percussion until after establishing a core. In this instructor's case, being a drum set instructor, establishing a core did not equate the traditional snare, mallets, and timpani; rather, this instructor's view of core competency for drum set included North American musical styles germane to the drum set:

I don't think we get really deep into anything, except just to do give that breadth, so that they can then run with it after school, or in graduate school, and get really deep into something ... I think from a practical point of view, you need to learn [the] rock, funk, jazz continuum, and I look at it more like that than just jazz, because jazz encompasses so much more now, too, than at the beginning. I think from the 60s, up into the mid 60s, you could call yourself a jazz drummer or a rock drummer and get away with it. After that, after Blood Sweat and Tears, Chicago, you know, Scott Ellis, and some things like that came into play, you couldn't do that any more, Miles, Mahavishnu, Weather Report, all that, you gotta be that, so that's for fundamental there of drum set. And then, we gotta make sure that's down first, and then come different world styles, and how to integrate them. So, no I don't put it as important as learning basic American, North American styles for people, I would.

Other instructors placed more importance on world percussion than the abovementioned instructors. Tony felt that world percussion and drum set should be curricular requirements alongside the core areas:

I think it's not an unrealistic expectation to say you need to be able to play conga drum some way, and you should at least know that, you know, how to play a swing pattern on drum set, you know. You should take a semester of drum set lessons. Play drum set on your own for a while, then take lessons, however we decide to set it up. But, that's absolutely how I think that should work.

In terms of how to balance the different percussion areas, Tony preferred to carefully consider each student's strengths and weaknesses, as well as each student's career goals. In terms of when in the curriculum to teach world percussion, however, Tony shared the same sentiment with many of the other instructors that world percussion should not be taught until after the establishment of a solid core foundation:

I think about it, and I think, what does the student need? The point being, at some point, if somebody really wants to go, you know, play in a Latin jazz group somewhere, and that's their goal in life, I mean, there's a point where they don't need to play Porgy and Bess perfectly, you know, blindfolded, something like that. I mean, but, see the problem is that there's always another side to that, too, because I do think, as part of a university program, there's a well-roundedness that we do want for them, so if somebody comes in that's a smoking drum set player, and they know they're going to New York City, if you're going to a university program, I still believe they should be able to play snare drum and mallets, and that they need to be in a large concert ensemble, like a concert band, among probably a few other things. And so, I think the place of world percussion is, I mean, would I start a student on conga before they've done anything else? No, I wouldn't. I mean, if I have a sixth-grader, or if I have a freshman in college

who's never played percussion before, I mean, you know, would I start them on bongos? I wouldn't. I'd start them on snare drum, but that being said, I think at some point, again, if they want to go into education, if they want to teach, it's important at some point that they have some idea of how to play conga drums. So, I mean, I think there's an order, or a priority, but that doesn't mean that it's less important.

Brandon reported a preference for teaching world percussion concurrently with the core areas. With regard to applied lessons, Brandon reported that:

If I have a student who's planning, wants to really kind of work on advancing their conga technique. I won't take a lot of lesson time because of all the other standard percussion we need to work on. But, I would certainly allow a student that time in lesson to work on techniques and things like that. In that case, I'd work on patterns or styles. And if we're talking about conga technique I'd probably do a little work with them, and then we'd move on to marimba or timpani or snare drum.

This same instructor also reported approaching world percussion and core areas concurrently with regard to performance ensembles:

I teach [world percussion] at the same time, because we have the world percussion ensemble. It's not a requirement. I advise most of the percussion majors, I'm their primary advisor. When we're picking classes, I tell them, get into both percussion classes. I know they're going to graduate with more credits

than they need, but their goal is be employable. So, you know ... alright, you take for one extra credit, it's going to get you a job hopefully.

Brandon's student verified that this balance between core areas and world percussion was evident in the use of time in applied lessons, stating that "At any time during our one-on-one lessons we could spend time on any part of world percussion that was available to us."

Jessica presented a different view on the place of world percussion in applied lessons. Whereas virtually every other instructor preferred to start with a foundation of one or all of the core areas of snare, mallets, and timpani, Jessica described occasionally starting on hand drumming, such as *djembe* playing, with beginner students. The reason that Jessica gave for doing this was in direct contrast to the sentiments expressed by the other instructors. The impression given by the others was that a percussion student would not be physically ready to learn hand drumming without first learning good technique on the core areas. Jessica, on the other hand, stated that learning to make good sounds on a *djembe* before learning stick drumming (such as snare drum and timpani) can put students in more direct contact with the instrument and better understand the principles of good tone production on any drum:

I approach a lot of teaching in traditional [core] instruments from a hand drumming aspect. The technique is all very similar ... Which isn't truly doing world percussion, but I'm choosing elements of that ... Some of them maybe were never in band, never had any instruction, or just got bad habits ... Getting them not to force their hand into the drum. Get 'em to use more a stroke like you would

play on the *djembe* or on a conga where you don't necessarily pound your hand into something. That seems to help getting things like that ... getting that motion going, they seem to be able to relate when I explain things that way, having them tap on a snare drum, or tom, or whatever we happen to be working on. To get that motion instead of letting the stick rest on the drumhead.

How much of each type of world percussion in relation to each other? One of the interview questions that I asked the instructors in this study was whether they preferred for their students to focus in-depth on one or two areas of world percussion, or study a broad range of world percussion styles. Some felt strongly that students should study a wide array of world percussion areas. Others felt that focusing would yield better results. Others preferred for students to learn a broad range of world percussion areas, and then choose one or two areas in which to specialize. Finally, some instructors did not lean one way or the other, and preferred to for students to make the decision as to whether or not they would specialize in any world percussion areas. One such example was Nicholas:

If they're interested in doing a lot of different things that are non-Western, sure ... go for it. If they want to focus on gamelan music, there's a very limited market for that, but you know ... Just because I know that there's so much stuff out there that, even in the context of what we do, we just barely scratch the surface ... I just want the students to know and understand that there's so much, a lot out there, and be appreciative of the fact that there is so much variety, and if they want to go out and find more, then these are the resources that you need to do, more than just going on YouTube and seeing which instruments you can find.

Jessica advocated for breadth:

I think for most of them, it would be more breadth because of needing to know ... as much as we can cover a littler and give them a working knowledge, and then if we have those basics we can go a little more in depth.

Jessica's student also verified that the emphasis in Jessica's program was on breadth, stating that "... since this is a school most students transfer to other schools from, our percussion instructor places all areas of world percussion equally."

Brandon also advocated for breadth:

I'm sort of the primary, the Brazilian, the African (West African), and then, the Afro-Cuban, Latin. And that's really, as long as they get that basic stuff. I don't make them decide on one or two ... I want them to have a good foundation.

Allen mentioned a lack of diversity of available instruments as a reason for students in that program not being able to choose a specialization within world percussion:

To be totally honest, we don't offer so many things that they could possibly specialize. You know, I have friends that, you know, basically have bigger studios and more resources, and in their studio, they'll have some *taiko* drums, they'll pull those out periodically, and some steel drums, and an African drumming group, and all of that kind of thing. With our students, quite honestly, it's the same kids who are playing in the band, and the orchestra, and a couple of them in the jazz band, marching band; they're kind of doing everything. And so, they just

don't have the hours in the day to utilize, ok, if we ever had Japanese *taiko* drums, can't really do that, or the African. So we pick a few areas and try to cover that; and basically, the ones we try to cover are the ones they're gonna have to deal with most often.

Tamara preferred to allow students to make their own decisions on whether or not to specialize in any specific world percussion areas:

Well, I think those students who don't necessarily gravitate towards world percussion as their thing ... I think it's sort of reasonable to expect that they become more comfortable in one area or another so that they have something to offer even it's not really their thing. But, you know, if they really find that spark and they end up using summer festivals or something like that to explore it further, I would hope that they find something that really gets them going, whatever it may be. World percussion didn't end up being my thing ... If it is somebody's thing, that they end up gravitating toward one particular cultural area or instrument type or something ... I'm not sure it would be necessarily important for me to advocate in either position. I think you if you get to be known as, you know, the Brazilian guy, that will definitely come in handy in a lot of ways...in the same token, if you just become known as the world percussion guy, that's still gonna open a lot of doors for you. I don't really think I would advocate in either direction. You know, I would assume that if you really were into it ... I really encourage summer festivals among my students ... if they are really into something and they happen to choose a Brazilian festival, then that's probably where they're gonna end up going, if they end up liking it. So, I certainly

wouldn't encourage them to specialize in one thing and never learn anything about *taiko* drumming or whatever, but I guess, you know, whatever they want.

Donald advocated a broad approach to world percussion for purposes of employability:

If I'm able to spend part of a semester where they spend several weeks, say, learning how to play a bossa nova on drum set, or how to play, have some basic conga or bongo skills, they could play like a *martillo* or a *tumbao*, or any of those kinds of things, and know the correct patterns and have some basic competency in playing the instruments and getting good sounds, and those kinds of things, then there isn't usually enough time to really delve deeply into it, but if you're going to go out and just play a gig, you don't need to have any in depth knowledge of a lot of things. I don't have an in-depth knowledge, but I do know, I do have a wide, a very broad knowledge base about a lot of different things, and those can get me through a, you know, a gig, and, but, I wouldn't consider myself an expert hand drummer.

Donald went on to describe a willingness to dig more deeply into specific world music areas with interested students:

If there was someone who had that real interest [to study in-depth], then I would maybe try to explore, but my first option is to make sure they have a wide range of skills, and if somebody is really interested in exploring things deeper, then I, it's a bit of a luxury sometimes, but I'm totally willing to do that, if the situation arises where I can do that. The student I have in [name of University], who's not a

music major but has a real interest in hand drumming, that's what I've done with him, it's, you know, we did a semester of conga drum styles, we did some *djembe* playing, and now we're working on *cajón*, and he's working on modifying drum set playing onto the *cajón*.

Tony described a viewpoint wherein students would establish a broad familiarity with several areas of world percussion, and then focus on Afro-Cuban congas because of his belief that conga, practically speaking, is the most important world percussion instrument for collegiate percussion students to learn:

98% of our students are going to be educators, and I believe that it's important for them to be great performers, too. I don't subscribe to the idea that if you're gonna be a teacher you don't need to know how to play anything. And toward that end, although back to the conga thing, not to be too conga-centric here, but, I mean, I go back to every band room I've been in ... they've all got conga drums, and I just, the first time I heard anybody talk about *tumbao*, or about the right way to play it, I'm sorry to say, was in [city, state]. And, you know, that's a phenomenon I can't explain. So, I go back to, I mean, I think if I have to pick one, it's gonna be conga, I think it's also important to at least have a taste or a familiarity, some knowledge base on a few different styles, I mean, being familiar with Brazilian, at least knowing what Carnival is, right? I mean, that type of idea, I mean, will they all be expert *pandeiro* players? No. That's not my goal for them. But, I think they should have some idea of that.

Chris cited the limited need for music education graduates in the geographic proximity to know a wide array of world percussion areas, as well as limitations in terms of instrument availability for use in the collegiate percussion program, as reasons for running a de facto conga-centric world percussion program:

As public school teachers, most schools tend to shy away from, in this area anyway, most schools tend to shy away from any world music, largely speaking outside of an occasional bossa in jazz band. So, again, if I'm trying to put students in the position to be successful, but have some versatility once they leave here, then those have really been my focus. It's also a lot, has a lot to do with simply, we have a lot of congas around. There's, you know, one student has a *doumbek*, and one student has a *djembe*, and one student has a frame drum, one student has a *riq*, so it's a little more difficult to think outside of conga-based discussions, if that makes sense.

Summary

In this chapter, collegiate percussion instructors' practical approaches to incorporate world percussion in their percussion programs were discussed. Survey data regarding respondents' use of applied lessons, group performance, travel experiences, and guest expert visits were analyzed. Interview data regarding instructors' use of world percussion instruments, styles, settings, teaching strategies, and relationship of world percussion areas to each other and to other areas of collegiate percussion were analyzed as well. Chapter 5 follows this analysis of practical approaches with analysis of

instructors' philosophies regarding the incorporation of world percussion into their collegiate percussion programs.

Chapter 5: Findings: Philosophical Orientations

In this chapter, interview data regarding collegiate percussion instructors' philosophies about the incorporation of world percussion into their percussion programs are analyzed. Instructors' rationales for their incorporation of world percussion are discussed, followed by issues of authenticity, and finally challenges that stand between instructors' philosophies and practices. Similarities and differences among the philosophical views of the instructors are identified and analyzed. A summary concludes the chapter.

Rationales

The two main philosophical rationales for incorporating world percussion into collegiate percussion programs were vocational value and intrinsic value. The rationale of vocational value has as its end goals students being able to successfully find and maintain employment after graduating from a collegiate percussion program. In other words, the percussion instructors in this study placed a great deal of importance on their students being employable once graduating. The rationale of intrinsic value refers to reasons for world percussion study that did not directly relate to the extrinsic motivating factor of securing and maintaining employment. In other words, intrinsic value refers to the importance of world percussion study as its own end; the reward for the study of world percussion was not the securing and maintaining of employment, but rather the gaining of the knowledge itself.

Vocational value of collegiate world percussion study. Vocational value of world percussion study refers to instructors' belief in their students experiencing heightened employability as a result of learning world percussion in their collegiate percussion programs. This employability can be broken down into two main types. The first type is employability as a performer. The second type is employability as an educator. This rationale for world percussion study pertained to percussion majors.

Employability as a performer. Several of the instructors interviewed for this study described a need for college percussion students to maximize their marketability in order to be as successful as possible in the world of professional music, and they discussed how learning world percussion instruments and styles could help their students achieve this.

Donald described how learning Afro-Cuban percussion could enhance a percussionist's employability:

Well, if you're, if I'm teaching someone who's going to be a performance major, having some basic conga skills gets you more work if you're able to do that kind of thing. You know, it's a matter of being as fully prepared as you can to be able to go out and have a set of skills that will get you the maximum amount of work. If you have basic, you know, basic drum set skills and basic conga chops, and you know some stuff, if they're enough to get you through an evening's performance, then you're gonna be able to have more opportunities to work and earn a living, and it makes you a more rounded, well-rounded performer.

Michael advocated a concept of what it means to be a percussionist that includes learning as many types of percussion in as great a depth as possible:

I've always felt strong believing that if you teach a performance major undergraduate, [they] have to be ready to play anything. If you want to make a living, you can't just be that legit guy that's gonna play in an orchestra. And so, he taught me to be ready for the ice capades, be ready for a pit, be ready for whatever. I've learned *doumbek*...and I've had students who have graduated who have gotten gigs playing *doumbek* in recording sessions, who get gigs to play pan and record it. You've gotta be able to do as much as you can. Does that make sense? If you're a percussionist, you do it as much as you physically can, and do it, you know, well, but not be actually perfect in any of them. Maybe that I shouldn't say that ... I want, we want our students to be as diverse as we can make them.

Michael's student verified that this employability was a key rationale in the teaching world percussion at their institution, stating that

Particularly to a percussion performance major, diversity of abilities is key to success, and is therefore emphasized heavily in the percussion performance program. Students are taught that to succeed as a professional percussionist, they have to be ready to play any percussion instrument that is put in front of them at a moment's notice - percussion performance majors around the world are ready to play a snare drum or a marimba at any given moment, but percussionists from

[institution] are fortunate enough to also be able to play a dumbek, *tabla*, or *djembe* at a moment's notice.

Brandon described the importance of world percussion for undergraduate students interested in continuing on for graduate work in percussion:

And if I have students that have expressed an interest in going off to graduate school, I also really get, lean on them about learning world percussion techniques because of the diversity that it provides, and plus, on top of that, we live in a very different world than when I went to school, which was only 15 years ago. You could get through your degree program without knowing how to slap a conga properly. Now they kind of expect that at the graduate level.

In addition to discussing the importance of world percussion knowledge in terms of gaining admission to graduate programs in percussion, Brandon also described the importance of world percussion toward the end of being able to accept as much performing work as possible:

The students that are performers, when the phone rings, you gotta say yes, and if you lose a job to a guy who plays congas, first of all, shame on you, second of all, shame on me for not telling it to you. People come to me to effectively be able to have employment in this field.

Tamara echoed this sentiment:

[World percussion is] important ... frankly to be marketable, I think we're moving away from people specializing without having a pretty comprehensive

background in percussion studies in general, so I want my students to be able to say yes to any gig that comes up, regardless of what the instrumentation or the need may be of them.

Charles also described the need for percussionists to have as a broad an understanding of percussion instruments and styles as possible in order to have successful performing careers:

I don't think the other instruments in our schools, music schools, have the same problem to this extent, that there's just so many facets to percussion and drum set, and drum set even, but percussion in general, you gotta expose to get somebody to graduate, they've gotta know enough that they can then run with it. Cause I think the way I think a person's musical career really goes, is you make the plans, you study the things that interest you the most, and that you think you need to know the most, and then, once you get out of school, you make the plan of where you want to go with your music and all of that, and because you have a plan, you're moving forward, and because you're moving forward, opportunities arise. Most of those opportunities don't really relate directly to what your goal was, but you end up taking them, and so it might be a little askew from where you're originally going, but you're moving forward in music, and then if you don't have the basic skills to follow up on that opportunity, you know, then, it's like, I tell my students, take any gig, say yes, I can do that, and then go learn to do it! If you don't have the basic skills underneath it to do that, then you can't do that. That's what we have to worry about, the breadth, at the undergraduate level.

Employability as an educator. In addition to seeing world percussion as a key to employability as a performer, several of the instructors responded that they felt world percussion knowledge could be advantageous for music students planning to go into the teaching field.

Jessica felt that world percussion knowledge was important for pre-service music teachers to be able to effectively teach:

My hope is that when they go on, then they'll have a working knowledge, they're going to go out and teach, they'll be able to at least teach the basic to someone. Now, that may be someone who's a non percussion major as well. That's at least my hope. That's probably not a really good answer. My main focus really is trying to get them through the basics of everything.

Brandon felt that world percussion knowledge could help music education graduates not only to be successful as teachers, but it could help them gain an edge when competing for teaching positions:

As soon as you can speak to diversity, first of all ... let's face it ... a clarinet applying for a band job is not gonna have the world music experience that a percussionist could speak to. [H]ere ... we have the most densely populated [minority demographic] community in the United States ... So, you know, when I have students go to apply for jobs at [name] high school they better know how to communicate and have something to connect with students are 60% part of that school ... so I really feel it's important for those students to be successful and marketable in the education world.

Brandon's student verified that this was the attitude at their institution, speaking as well to the actual impact on public school teaching of having studied world percussion as a music education major.

I am currently a band director at a middle school and it has been a great resource to use with my band students and general music classroom. Playing world percussion can be a way to discuss and learn new material, practice the basics of musical knowledge, or simple serve as an outlet for students that want to be involved in an extracurricular activity.

Allen addressed the importance of world percussion knowledge for performers and educators as two interconnected aspects:

Within our program, as kids are going, in music performance, they'll be able to be hired for a gig, to be as marketable as possible. And so sometimes those gigs are gonna involve hand drums, and so they need to have, you know, a good fundamental knowledge of it there. However, most of our students are music ed. students. And so, obviously if you're a music ed. Student, you're obviously being prepared to teach, however you're also going to perform at some point as well. So, for them, it's kind of doubly important.

Intrinsic value of collegiate world percussion study. The intrinsic value of world percussion study as a rationale deals with instructors' motivations to incorporate world percussion into their collegiate percussion because they believe that knowledge of world percussion is inherently important. Two dimensions of the intrinsic value of world percussion as described by the instructors included enhancing students' music

development through world percussion study and enhancing students' personal development through contextualized world percussion study.

Enhancing musical knowledge through world percussion study. In addition to believing that world percussion study could yield benefits to collegiate percussionist students in terms of employability, several of the instructors described ways in which they felt that world percussion study could benefit their students' musical knowledge. These ways included that their students could become better-rounded musicians, could develop stronger performance skills or knowledge about percussion, and could open more possible ways to express themselves musically.

Better rounded musicians. Several of the instructors equated the notion of becoming a better-rounded percussionist with expanding beyond the confines of Western percussion. Attitudes and awareness, as well as playing techniques, seemed to be part of the process of students becoming better-rounded musicians.

Tony's statement about why to learn world percussion clearly illustrated the notion of intrinsic value:

[It] would be the same thing that you say about Everest, because it's there, and because hopefully we're curious. I mean, I'm very curious about all kinds of things.

Brandon described the positive effects that studying world percussion could have in terms of understanding how music functions in a non-Western society as well as unpacking students' assumptions about musics of other cultures to reveal some similarities between other cultures' music-making and their own.

Mostly cultural attitude about music, it's traditional, it's entertainment. And this might make me ... I know some programs are very orchestral based, and..I came through an orchestral-based program ... I don't wanna offend my colleagues who do that, but I am completely opposed to that because when you look at music in the rest of the world, when I play in South America there's standing room only at these concerts; they're playing popular music basically. Not necessarily rock music, they're playing traditional music. And so, when I think about the impact that that has culturally is that you, it takes you to a place where you see this is what they are listening to, they actually are listening to that music and really enjoyable, and you know, for example if you listen to *Maqsum* ... when you listen to that in traditional music, or like contemporary music of, you know, Middle Eastern cultures, you hear that rhythm, it's completely within the structure of their contemporary popular music ... [S]o one thing I shared with [the students], you know, you listen to the radio, this rhythm, I say, that can't be the only thing that they play, when you think about what's on the radio, it's always a connection ... we have very few variations of what we listen to. That's the other thing that's important. Students get bored, I don't want to play this rhythm for 4 minutes ... well, you play a rock beat for four minutes ... what's the difference?

Nicholas expressed the opinion that collegiate percussion students should know more than just Western percussion:

I do think it's important to have that avenue of world percussion. I guess that kind of circles around to what you were saying before. Why I think it's important ...

just so that the students know that what we do ... I don't just want them to get the Western view of percussion.

Chris shared this opinion:

We usually take the opportunity to program things that are of varying styles, purely with the intent of making them aware of some of the styles out there. I have to admit that falls outside of my immediate area of percussion expertise, but that's my way of trying to get them as well-rounded as possible.

The preceding statements suggest that instructors felt well-roundedness to be an important rationale for incorporating world percussion in their programs. Students seemed to agree with this. In general, students' email interview responses indicated that they appreciated when their instructors took time to expose them to world percussion instruments and styles. Furthermore, students who felt this way also felt that their percussion education was worth more than that of students in other programs who did not have the opportunity to learn about world percussion.

Becoming a better performer/understanding the craft more completely. For the following instructors, understanding the craft of being a percussionist dealt with an expanded notion of what it means to be a percussionist. Tamara explained:

It's important to understand our instrument, and there are so many of them that we can't really know everything but to be exposed to as much of our history and cultural ties as possible is important to understand our craft completely.

Tony further clarified by explaining that complete knowledge of the craft of being a percussionist should include world percussion:

Musically speaking, I think it's important to know more than just snare drum, and marimba, and bass drum. I think if you say that you're a percussionist, I mean, I look at it as, you walk into, say, 90% of the band rooms across this country right now, there's going to be a set of conga drums in there, and, in my experience, I didn't meet a whole lot of people who really knew what to do with those, and that was concerning to me. I think from that perspective, you could put congas in the same category as snare drum and bass drum, I mean, they're there.

Allen discussed a different benefit to studying world percussion instruments and styles, asserting that every time one learns a new area of percussion, there is a benefit to the learner across prior learned knowledge, and not just the addition of the new information per se.

Every time you add an area, it changes your sensibilities about all of the areas. There are things you do as far as working to achieve a groove and a sense of pulse in steel drum band that you really don't get in other areas. I actually think about the strumming patterns on those inside pans where you're playing on what I would call the "e's" and the "ah's" of the beats, and being able to consistently play in that part of the beat for a long period of time. If you can do that, well when it comes time to go play, I don't know, Grainger or Hindemith or something like that, and you have some of these more intricate rhythms it allows you that

ability to pull off these, you know, highly syncopated things and make it feel natural.

A comment from Allen's student confirmed that this view of cross-cultural music study was important at their institution.

I would say the main thing I've learned is that 4/4 is not the common feel for the commonfolk around the world. In some areas, 7/8 is more suited to their folksongs and rhythms. Some areas feel things in 5/8, but in 4 totally different ways that all mesh together somehow. I love looking at the similarities and differences in how we count and feel our music.

Broader musical vocabulary for students to express themselves. In addition to helping collegiate percussion students become better-rounded musicians and better performers with more complete knowledge of their craft, the learning of world percussion in a collegiate program could add to students' creative palettes with which to express themselves artistically when creating music. As a result, students could become more creative musicians, and not just better performers with greater stylistic awareness.

Jessica communicated this sentiment with regard to students' future creative musical endeavors.

I hope it'll excite them more about learning how to play those instruments, how to incorporate them into what they will go on and do, whether it will be if they have their own band, and their drum set player can now incorporate any kind of world percussion instrument into what they play.

Chris advocated a similar position that the study of world percussion in a collegiate program should not only result in students acquiring a body of percussion knowledge, but that they should also be equipped to continue exploring on their own in the future.

You know, I can't predict where my students are going to be, after our time together. My whole approach to studio percussion anyway is to put them in a position where they can explore any interest beyond the percussion curriculum. So, that's, you know, for the same reason I have them do snare drum and do mallet percussion and do timpani, just so that they are aware of what the options are.

Charles voiced a similar opinion that students should be able to use world percussion knowledge to explore and create.

Yeah, I expect my student at [University], the one major I have right now, to get exposed to all of this and take it somewhere else that he can take it. You know what I'm saying, you need to be exposed to all of this and understand Afro-Cuban, you know, claves, and the whole idea of a clave in general, which comes into play with a lot of African-derived music. And that works great for any kind of rhythm that you might want to use as a fundamental underneath anything you want to play. So you need to generalize, to know deeply enough that we know what's going on and what's traditional, and then really combine that with everything, and come out your own way. So, for the real serious students that I have...Eventually where I want them to go, for that to be such a part of what you

know, you wouldn't be able to do things without knowing it. Even though you're not specifically in that style, you're getting more of a spontaneous fusion, I think that's happening a lot.

Charles' student confirmed that this approach to synthesizing world percussion styles with each other and in non-world-percussion contexts was a rationale behind Charles' teaching, stating that "He stresses the importance of being familiar with authentic grooves and feels from a number of different world musics, and how they can be incorporated into non world music playing in musical and appropriate ways."

Enhancing cultural knowledge through world percussion study. While the previous section discussed instructors' perspectives on musical knowledge gained from the study of world percussion, the following section discusses instructors' perspectives on the cultural knowledge that could be gained from collegiate world percussion study. The construct of cultural knowledge breaks down into awareness of cultures abroad and awareness of multicultural American society.

Students' development through awareness of cultures abroad. Several of the instructors described ways in which studying musics of foreign cultures heightened students' cultural knowledge and led to greater personal development. For example, Jessica, who teaches in a small, rural, Midwestern institution, mentioned the potential of using cultural knowledge in tandem with musical presentation in order to deepen the overall experience for students and audience members.

I think that the [world percussion] instruments themselves add depth to the music, whether it's actually really written for that piece or not, adding some of that

element just makes the music richer, with the qualities of the sounds, the instruments. But it also gets, people are aware, if you can explain a little background about where the instrument comes from that we're using. The cultural aspect of it.

Jessica went on to state:

Getting with someone from that culture, studying *tabla* with someone who knows the background, not just it's cool and it sounds great, it's cool rhythms, but why do, what it really means. We had [foreign world percussion guest artist], and the students seem captivated by his stories. Talked about his life, how everything came to be. But, learning about the culture, from where all of this came from. So, from that aspect, I think either being able to experience it in another country, or another culture is very important. If they can go there, great; if not, bring the people here.

Nicholas described the strategy of taking college percussion students to watch performances by international acts at a performing arts center on campus, citing the importance of students' development through heightened awareness of the role of music in culture as a reason for doing so.

[Name] performing center has their own series of events, today they're bringing in a group that does Japanese *taiko* drumming. And they did that a couple of years ago, too, so, just things like that are really important for the students to see, that what we do is so square compared to the stuff that's out there, that these people live, breathe, eat, and sleep drums.

Nicholas' student whom I interviewed verified that this pattern of thinking is prevalent at their institution, stating that "It is important that we not only learn our musical roots, but also learn how other cultures' percussive traditions have grown from them."

Allen discussed developments in ways of thinking among college percussion students who had gone abroad, comparing such experiences to other mind-opening experiences like attending musical festivals or marching drum corps.

Well, here we're talking cultural awareness, basically personal awareness ... when you go and experience something else it changes your outlook on what you do. And so, when guys go ... for me, the most common experiences is having guys go into summer festivals or things like that, and it's not unlike when guys go off and to drumcorps for a summer ... you don't come back from that experience unchanged. There's no way you come back from that experience unchanged. And so, it's, I think, the same type of thing. Now, you know, for lot of guys that affects not necessarily just the practice habits, just their whole, the picture they have of what music needs to be and what they need to do to be good at it ... Realistically, when someone goes off to Ghana to study drumming, the chances of them coming home to be a professional African *djembe* drummer, that's pretty slim. But ... so what's the benefit in it? Well, it's probably going to help them be a much better general musician because of the experience they have, and, quite honestly, they're a better spoken, well rounded, person ... first because they've had an experience outside of their little box.

Michael asserted the importance of not only learning the music of a given culture, but also the importance of experiencing the culture itself by interacting with culture members in the cultural context.

My thing is, get to know the culture, play ... like my Irish class, I use Irish professors to teach lectures on different styles and then we go to pubs every night, and my students actually interact with the Irish folk. They drink a Guinness or a Murphy's and listen to good Irish music, you know, and interact, that's what it's about.

Michael's student verified the impact that world percussion study had on students' personal development at their institution, stating that

In all world music ensembles at [institution], the instructors constantly remind their students that world percussion is not different or 'weird' in any way except that it is foreign to us; students come to the realization that the ethnic instruments they are studying are just as common and accepted in some parts of the world as a snare drum is to them. A vast array of performance techniques and concepts are taught to all students, but I think the change of mindset that participation in these ensembles brings is the most important thing that I and others have learned.

Brandon asserted the importance of experiencing the culture that a type of music comes from as a means of developing a true understanding of how the music fits into the context.

I think it's important at some point to experience the culture. So, I've been to Brazil and to Kenya, and, you know, I've been to Thailand, and I heard some of the traditional music there ... I was in Chiapas, Mexico, at a marimba festival, and when you hear that, and see it, indigenous, it becomes more real. And I think so, having learned it in the academic institution it's important, it wasn't invalid information, I think I learned it well, I was able to play properly. But for going at some point to those cultures sort of, it's like, the things that lock it down, you know what I mean? Like the finish in a piece of furniture. It's stained beautifully, and then you put the finish on. It's kind of the same, like the cement that holds it all together by really making it part of your soul, as opposed to just this thing that you know. At some point, I think it's important, I don't think it's important to have to study it there, but at some point, to make the connection there I think is important ... the point I'm making is that students, when you see it in a real life culture, you do see how important it is to the everyday existence of that part of the world.

Students' development through awareness of multicultural American society. In addition to helping students gain a better understanding and awareness of foreign cultures, instructors also cited that students' awareness of cultures different from their own in the U.S. was an important reason for the inclusion of world percussion in their programs.

Brandon communicated this when he responded to my question about why he included world percussion in his collegiate program by stating:

“We’re living in a modern world. We’re living in the melting that we were told about when we were growing up.”

Brandon’s student verified that this sentiment was a rationale behind the teaching of world percussion at their institution by stating that “Studying world percussion connects the music of the world with all people. It has also been amazing to use and discover traditional multicultural rhythms in modern American music.”

Tony described an objective which was to help his students develop as individuals by raising their awareness of cultures at home as well as abroad.

I see part of my job as I am working to broaden my students’ horizons. And I don’t know, but sometimes the people down here talk about these students as if they’re different from anywhere else, and, like these students are more closed-minded, or their horizons are more limited, and I think, certainly in New York City, you’re probably going to get students who have seen the world more, and at a smaller college like this, in a lot of places, you’ll have students who haven’t seen much. I work a lot to broaden their horizons.

Michael, while also placing a lot of importance on study abroad and other travel experiences, discussed the need for students to develop the ability to operate comfortably within a diverse society.

Oh, diversity, I mean, that’s the way of the society now, the country is so hooked up with media, social media, that we, it’s nothing to talk to someone on Skype over in Africa or over in Ireland. I think it’s the way of the world and academia now.

Donald, a resident of a city in which Afro-Cuban music formed part of the local culture, encouraged college percussion students to develop their understanding of Afro-Cuban music by learning from local Afro-Cuban culture bearers, rather than simply learning the techniques and patterns in a de-contextualized setting.

[N]ot to be too politically incorrect about it, but don't go study Afro-Cuban drumming with a white guy. Go to an Afro-Cuban guy who grew up with the stuff. Go to the guy who's from the culture, who knows how it really works ... if you have a choice between me teaching you how to play conga drums, and [Afro-Cuban expert], go to [Afro-Cuban expert]!

In this section of the chapter, philosophical rationales for the study of world percussion have been discussed, including vocational value and intrinsic value of world percussion study. In general, though several instructors did place some importance on expanding students' cultural horizons and helping them become more aware of cultures at home and abroad, the main motivation behind instructors' teaching of world percussion seemed to focus on issues of professional success. Employability as a performer and educator were important themes, as were the themes of students becoming better-rounded musicians and better-informed performers as a result of studying world percussion. More so than the cultural rationales, these themes related to professional success seemed to underlie most instructors' decisions regarding world percussion in their programs. It is interesting to note, in light of this, that some instructors' students reported that their instructors did not separate the cultural importance from the musical importance of studying world percussion. It is possible that some instructors may have emphasized the musical and cultural importance together when presenting information to their students,

but chose to emphasize to me the vocational importance. Perhaps they felt that they had to have objective or professional justification when speaking to me; perhaps the cultural side was equally important to some of them, but they did not think the cultural side was as important a justification for their decisions as employability.

Authenticity

Authenticity was an important dimension of world percussion education mentioned by the instructors in this study.

Authenticity of World Percussion Instruments. Not having the authentic instruments associated with a particular world percussion style was an issue raised by instructors in this study. Tamara described a decision-making process, in a situation where there was not the budget to purchase world percussion instruments, regarding whether or not to expose students to Brazilian music without having all of the authentic instruments to play samba styles.

I'm a little bound by the instruments that are available to me ... right now we pretty much only own Afro-Cuban instruments ... we can sort of do a little samba here and there with some creative thinking ... should I just teach them with just different instruments and just say, yes this should be on a different instrument?

Jessica, also in an institutional setting with little or no budget to purchase authentic instruments, used non-authentic instruments to perform world percussion styles, using the keyboard percussion instruments of the percussion ensemble to perform charts written for steel band.

“It really is more to incorporate what we’re doing in a percussion ensemble piece ... something that might be steel drum music. We do not have steel drums here...”

Performing world percussion authentically. In addition to issues of authenticity regarding world percussion instruments themselves, instructors also discussed issues of authenticity relating to playing those instruments authentically. Performing world percussion authentically included understanding world percussion styles to be able to play them accurately, and also to understand how to play world percussion instruments with authentic technique in order to play tones and patterns characteristically.

Charles discussed the importance of properly understanding specific Latin styles well enough to accurately interpret pieces written for those styles:

A problem that vexes most drum set players and teachers, forever, once you start, and somebody composes, write charts, they might want it to be a samba, they’ll just write Latin at the top, if they want it be a mambo, they’ll write Latin. And that’s just one sort of style. And I guess, all things being equal, we don’t know what style it really is they want if they don’t give a rhythmic guide or a rough drum chart. You just say, well okay, we’ll play straight 8ths, we’re not going to swing them, and we’re just going to break up the rhythm. And for too many people that works. And so, I think people, sometimes directors will call me in to help give it a real style, if they have a chart that says Latin, it’s like what do you have in the music, it’s like ok, that sounds to me like it’s a you know, some sort of Samba kind of thing, it’s already going on there, so let’s really do, at least a basic traditional rhythms of that style.

Tony stated some of the objectives related to playing congas in an authentic manner, including producing characteristic tones and patterns.

I did tell them last week or the week before that my goal for you on conga would be to be able to play, what I teach them is the five tones, I know some people break those down differently, to be able to play those in a characteristic manner, and also to be able to play *tumbao*, the groove that goes with popular Cuban styles. And to be able to play that characteristically.

Understanding authentic music processes in cultural context. The above-mentioned dimensions of authenticity are all relatively concrete; that is, they are not abstract, and could even be considered somewhat superficial. Authentically performing world percussion is not just based on having authentic instruments and being able to play characteristic tones and patterns. These are certainly necessary, and might be sufficient if the end goal is, as is the case for some of the instructors, to get through a gig. Authenticity is a deeper issue, with additional, more abstract dimensions. A more abstract dimension of authenticity in world percussion was understanding how a particular type of world percussion functions as a process within a society. This aspect of authenticity was strongly embraced by some of the instructors.

Michael discussed the importance of informing one's teaching of steel pan in a collegiate setting by immersing oneself in the cultural context in order to understand how pan fits into Trinidadian culture.

I think [traveling to Trinidad] is essential if it's at all possible. Part of the problem I have, and I think I said this in the survey, or I tried to, um, especially

steel band stuff. I think there's too many bands out there that don't really understand the steel band and where it came from, and the music. And, it's even, it's really bad at the lower levels, so I can understand that. If any of my kids go teach public school, then they know. But you know, so many public school bands, they'll contact me and want to buy drums, and they want just the cheese typical music, and I think that's true with other areas. The problem is the cost of going to those places to really study it. But I think if you're going to offer steel band at the university level, I think whoever runs that band needs to have some pretty strong background.

Michael continued to clarify some examples of the type of knowledge that would be important for collegiate teachers of steel pan to understand.

Understand makers, understand where the pan came from, how it developed from the *bamboo tamboo* into the regular steel, all that background and for sure, understand the music and calypsos and *socas* and how calypsos are transformed into panorama tunes and understanding that stuff. And going, it'd be great if they could go to Trinidad and go to a *calypso* tent, and actually see this stuff, where they sing it, there's no pans involved. You know, that's kind of where I'm coming from. I'm guilty, I'm almost as guilty cause I didn't go down there until maybe 15 years after I had been involved with the band. But I got hooked up with [steel pan expert] in '86, and [steel pan expert] started teaching me stuff, and then I got, I had a student from Trinidad that was on our soccer team, and his folks made steel drums. You know, it's just, understand how the drum's even made. You know? Anyway, I'm just real picky about that.

Michael described some of the strategies for encouraging this type of knowledge among steel pan students in the collegiate setting:

I can talk about the guy that actually wrote the tune. And we talk about like what the tune means, because the panorama music is based on so much of that. You know, “Pan in A minor,” if you know the words, my kids have to listen to the calypsos when we play the tune.

Michael also offered some criticism of some of the inauthentic practices of steel pan teachers in the U.S.

It seems like, you can buy tunes, arrangements, you play the song, someone takes a solo forever, and then you play the rest of the song, and then you’re done. We do not do that, improv. We play the music, does that make sense? You don’t see that in Trinidad! The bands don’t do that! You know, but that’s what they do in the states! And you can buy arrangements, and then there’s the chord changes, you know?

Tamara discussed the importance of experiencing world percussion in the cultural context as a way of experiencing a more authentic version of the music than simply studying it in the collegiate setting.

Well, I mean it’s obviously more of an immersion scenario ... I totally think in learning world percussion, the culture aspect of it is really important because in almost every culture that’s out there percussion is really involved in the culture whether it’s ceremonial or dances, or you know, whatever ... so it would definitely be a more legit experience of the cultural heritage ... I think you can

definitely learn way more by going, hearing from the horse's mouth. Rather than hearing it in a classroom setting with hand-outs.

Tony described the value of immersion scenarios in similar terms of authenticity and understanding the playing of world percussion as a cultural process.

I mean, I think if they're studying abroad, they will get the real version of the music. I think all we can do at a college is to give them some, maybe some type of reflection of that music, but it's like everything else. You know, we teach them about teaching, but you don't truly know what teaching is until you go do it. And I think that applies to this as well. I can show them my third-hand version of folkloric Cuban music, but until they actually go and see it and experience it where it really happens and how it happens, that's the only way to get the real thing ... Yeah, I mean, I think if we're, if the conversation is experiencing authentic music, I mean, we can't, I can't duplicate that here. I mean, even if I have been to Cuba, I don't know if could duplicate that here, it's not the culture I grew up in ... I don't think it works like that.

Another instructor who contrasted the authenticity of experiencing world percussion as a process in the cultural context with a university context was Charles.

You can study in these laboratories that we call universities, and with great teachers and everything, but you don't really put it together until you work with other musicians from those areas, and then specifically go live with them and, you know, I think it's most important to go lie in that culture and see how music

related to the whole culture in general, and see all the different viewpoints about the music, and the different ways of performing it.

Chris expressed the value of cross-culturally comparing how world percussion is taught in the original context versus how it can be reinterpreted in the collegiate setting.

If I had someone who had an opportunity [to travel to Cuba to study Cuban percussion] ... I would like to open up more discussions about Cuban music, so that perhaps we'd have some point of departure, for lack of a better word, and when the student arrives, to compare and contrast what we thought Cuban music was like versus what it's really like. If that makes any sense. So, I would love it. I think it would be wonderful.

Illusion of authenticity. While authenticity was an important issue for the instructors, some of them also discussed the illusory nature of authenticity. This presented a paradox of sorts, and one of the most complex aspects of authenticity. On the one hand, authentic models of world percussion performance are important to attempt to attain. On the other hand, the authentic version of a world percussion style is difficult to define, as the cultural context that is so essential to the definition is constantly changing while the music itself is self-changing.

Brandon alluded to this phenomenon in discussing the philosophical importance of cultural immersion experiences for students, and comparing learning experiences in the original cultural context to learning experiences in the collegiate context.

Well, I mean, depending on their teacher, they might learn something totally different. I'll always ask them, 'what did you learn,' because I want to learn!

“You spent four years getting my brains and information, I want yours now!” But yeah, sometimes it’s different, and sometimes I tell people, world percussion is like language. Spanish is spoken in so many parts of the world. You go to south America and the double l is spoken completely differently than it is in Spain, and it’s like who’s right? It’s just different. And so, when people try to get, some people can be what I call puritans, this is how you do it in West Africa. Really? I doubt it. I’m really sure that they do it in West Africa but you can find that 10 miles away somebody does it different. So I just like to basically compare and contrast.

Charles also discussed this phenomenon in terms of transnational movement of people, referring to the images that individuals hold in their minds of a mother country long after moving away, and then experiencing something like a culture shock when returning to find that the society that they came from has changed. This topic was important to Charles because of being married to an individual from another country.

People often leave a country, and they think, they keep thinking the country’s the same way it’s always been and was, and it’s still, you know, keep all the traditions, but those traditions are going from that point at which they were last there, and then, if you go back to [country] now, where it has a huge middle class, a larger middle class than the United States does in sheer numbers, and, things have changed over there. So, folks are shocked coming to this country, when you’re from over there, and then there’s also the fact that you keep thinking of your original country and culture as being static.

After discussing this phenomenon in purely cultural terms, Charles then re-framed it in musical terms:

I think we do that as musicians, when we go visit a country sometime, and get that opinion of how things are, and you get your teacher's view, and then the way we have it organized in our mind is so set into a framework, that we come back and forget that we only took a snapshot of it anyway. You know. Just a snapshot, and there's really a lot more diversity in what goes on in the music.

Challenges: The Gap Between Philosophy and Practice

It was clear that virtually all of the instructors in this study experienced some degree of discrepancy between what they philosophically believed they should do as world percussion instructors and what they were able to do in practical terms. Challenges facing collegiate percussion instructors in their teaching of world percussion became a major theme emerging from the interview data. More specifically, instructors indicated challenges related to budget, time, space, students, other faculty, and administration.

Budget. One of the challenges mentioned by instructors was budget. Fiscal constraints kept some instructors' practices from reflecting their philosophical beliefs regarding world percussion instruction.

Some instructors described a desire to expand the world percussion instrument inventory at their institutions while suffering from a lack of financial support to do so. For example, Nicholas recognized that the possession of steel drums at the institution was the result of a prior department chair who had the political savvy to find resources within

the institutional framework. Restrictive budgets, however, were keeping Nicholas from being able to expand beyond the steel drums.

Financially, obviously, steel bands are expensive to start, but it's very important that it was started before me by one of our professors who was the department chair at the time who really pushed for some grant money through upper administration, really rubbing elbows, doing everything, hey we got to have this. I would like to expand our instrumentation, but you know finding that money, at least recently, has been a little bit difficult with all of the budget cuts going around.

Jessica expressed a similar sentiment:

I'd like to dabble a little bit in all of the aspects. Getting into *doumbek*, etc. Not just limit it to one area. You know, we would have steel drums, we might have gamelan. What a big university would have. That would be what I would envision. Then I would also wish there would be more than one person teaching that, too. Yeah, if we had the resources, and the students, I definitely would, you know, any kind of frame drum to lump them in together, and not just traditional Latin, but African, Eastern cultures, a little of everything ... we don't have funding to get instruments that we really need to do that ... we're just a very small school that unfortunately doesn't have the resources ... Which is a lot of schools ... we just don't have the finances to do it. If we did, that wouldn't be an issue.

Tamara and Chris described situations of having some budget for percussion instruments, but needing to allocate monies toward traditional percussion instruments rather than world percussion instruments. Tamara stated that:

I'm sort of trying to make up for lost time in our instrument situation. And, unfortunately world percussion right now just isn't really on the top of that list. We just got a 5 octave [marimba] last year ... their first 5 octave ... we're kind of behind the times a bit ... so you know at the top of the list is, like, buy a wooden xylophone ... it's definitely something that I hope to be able to change and to influence in the coming years here.

Tamara also described a financial issue with finding money to fund additional world percussion ensembles.

I think as far as creating like a secondary group or, you know, like we have the steel drums now ... you know I'm an adjunct, and from my administration's perspective I don't think they have any more money to give me, so it's like anything I do or start at this point would just be sort of out of the goodness of my heart.

Tamara's student confirmed the effect that these budgetary challenges had on world percussion in their percussion program.

At the moment, there are not many types of world percussion included here at [institution]. This may be due to our overall limited amount of instruments. Since our instructor is fighting for the "core" instruments (i.e. our first five-octave marimba, or a new set of timpani), I might imagine that world percussion

instruments are lower on her wish list. In our studio, we sort of have the bare essentials ... congas, bongos, a beat up *djembe*, shakers ... and often use other instruments we have to make substitutions.

Chris' situation seemed similar to Tamara's in terms of the more pressing need to use available funds to acquire traditional core instruments rather than world percussion instruments.

I think if today if I went down and said, hey we really need 5 new *djembes*, I don't really think that there would be much resistance. The issue is, you know, then we have no xylophone. And so, which is immediately most important to this particular program. Today, I would probably have to say xylophone. However, once that xylophone was purchased, in two years' time, that may allow room to start filling out some other areas of interest.

Donald described not only wishing for a larger budget to buy more world percussion instruments, but also to purchase other teaching materials.

Well, if I could, I'd have a larger collection of instruments to play, and better practicing facilities. And maybe a, you know, budget for audio listening. You know, to buy CDs and DVDs and things like that. So, they'd have that kind of thing to work on. The instruments, a place to practice, and resources would be, in a perfect world, a really good thing to have ... As far as books and materials go, for the most part, it's me finding the materials from my personal library and either copying it for them to use, or having them find it and ordering it to have for their own use. But there's not like a library of things that you can go to to find a variety of method books and materials to work from ... It's basically whatever I can

afford to buy for myself that I find useful, as opposed to having, you know, a budget where the school collects teaching materials to use for the future for students to check out, or use in the classroom setting.

Michael and Brandon both described budget-related challenges in the acquisition and maintenance of world percussion instruments, as well as creative solutions that they found to achieve their objectives in these regards. Michael highlighted the budgetary challenge:

“Money. Bottom line. Budget. You know, the economy in [state]’s pretty bad, and we haven’t had raises at the university level for five years. Budget’s been slashed.”

Michael then went on to describe how the steel band was able to generate revenue to pay for instrument maintenance and other world percussion-related expenses:

My band makes a lot of money, I don’t mind telling you that. We don’t make the money. We put it into a kitty ... the school gives me not one dime, other than my salary and a place to do the steel band ... I don’t get a dime and we make a lot of money off-campus, and it goes into what we call a student fund that students and I control, and for that reason, I have money to pay for the tuning and to buy, I had to buy a new bass from [steel pan maker] for eight hundred bucks last week. One drum! But I can do that, because the economy’s not affecting me. But the money’s the biggest issue I think.

Brandon described a complex budgetary situation in which the institution provided a solid percussion budget, but the budget could not be used to purchase

instruments. As a result, Brandon devised a strategy within this framework for instrument purchases.

I have an amazing budget actually which is pretty ridiculous in terms of funding that I get every year from our [institution name] student government. We do a lot of campus events, so they want to do a drum circle or something. I think because we've gotten so much support we try to give a lot of support back ... One thing that is crazy is that to buy instruments is difficult. The budget that I have, I can't spend it on instruments of all things. Because they view it as a very different type of purchase; it's not for the enrichment of the student. In the yearly budget they want to it be enriching the student immediately, and that's a long term project. I have to be very creative on how I get world percussion instruments. I'll bring in an artist, and they're a [instrument company] artist. I'll say okay, I can pay him whatever his fee is. So what I usually do is tell him to build into his fee, if he works for [instrument company], the cost of whatever drums I need. And then it looks like he's getting paid for his services, and then I say, "and we get to keep all these drums!"

Time. Another challenge facing percussion instructors was time. Even in instances in which instructors felt they had the financial support to put their world-percussion-related philosophies into practice, some instructors indicated that time-related issues kept them from being able to fully implement world percussion in their programs. Some instructors felt restricted in that class time that could be allotted to world percussion was not enough, one felt that the overall time in a two-year program wasn't enough to cover core areas as well as world percussion, some felt that multiple full-time

faculty responsibilities did not leave enough time for world percussion, and some that were adjuncts felt that outside employment necessary to earn a living conflicted with their preferred ways to implement world percussion.

Jessica described the negative effects of having too little time to dig deeply into different types of world percussion, stating that there was only time so that students would

... have a working knowledge of the instruments they would need to cover. For lack of a better description, getting their feet wet on a few things. We have done a few pieces that get into frame drum. Very basic *bodhran*, very basic techniques. We just don't have, unfortunately like most people, time to spend very much time on it. I wish we did. I know other people have the same problems.

Jessica went on to explain that the challenge of time did not pertain only to daily or weekly time allowance for world percussion, but also to a larger issues of teaching at a two-year college.

“If this were a four year school, it would be different. I would be able to focus more, or equally on everything. That's part of the problem, is having the two year situation.”

Donald discussed the limits on class time for a music education percussion methods class, resulting in only being able to cover world percussion instruments, styles, and other information to a limited extent.

Well I try to, the practical situation of the amount of time that that percussion education class meets, typically it's an hour a week for one semester, in which I

have to cover everything. Snare drum, timpani, mallets, concert accessories, drum set, everything. So, what I try, if I am able to, if I've gotten everything covered, and I'm maybe a little bit ahead of schedule because I've got the basic things covered, I'm able to show, you know, a quick introduction to what some of the instruments are, what they sound like, and how you play them. That's a bit of a luxury given the realities of the scheduling that you have for that class, 'cause it's not nearly enough time to cover everything to the extent it really needs. It's almost cursory. It's what I'm able to do unfortunately.

Allen highlighted the many hats that full-time percussion faculty sometimes wear in the institutional setting, citing that multiple faculty responsibilities did not leave enough time to incorporate diverse types of world percussion to the extent desired. In addition, Allen described that similar time restrictions limited the students in terms of world percussion activities in which they could take part.

Really, I think for us, time is the biggest issue. Generally speaking, if I need equipment, and have good reason for what I want to get, then my administration is very supportive of taking care of that. I just don't really feel like ... it's kind of the blessing and the curse of teaching at a smaller school. I have the percussion studio, the ensemble I'm running, I also am currently directing the jazz band, and I'm the chair of a trumpet search right now, I have a music appreciation class, two methods classes, I deal with the basketball band, marching band in the fall, you know, there's a lot of stuff going in. So the idea of trying to add another ensemble to specialize in something there, that sounds like suicide. And then, my students are the mirror reflection of what I have to do. They're doing their education stuff,

they're attempting to practice as much as I want them to practice, and get all the stuff ready for all their ensembles, try to date as many girls as they can, and all that kind of stuff. And so they have their own time constraints.

Nicholas similarly described the time restrictions that full-time faculty responsibilities could place on percussion instructors' incorporation of world percussion into a collegiate percussion program, including the faculty themselves keeping up necessary world percussion skills.

"Unfortunately with my position here, I don't have a lot of free time to just, you know, all right, well I'm going to study for 6 hours a day and see if I can get caught up."

On the other hand, Tamara and Donald described the time issues facing adjunct percussion faculty, namely balancing time demands of the adjunct position with time demands from outside employment. Tamara stated that:

I have three jobs right now, and so adding another aspect to my studio is really enticing in terms of what I can give the students, but it's really not feasible right now in terms of what kind of time I can put forth.

Donald described a similar challenge:

With my orchestra schedule and two colleges, and private teaching and, you know, it's hard to find a schedule-able time, like Mondays at 9:00, cause then with my teaching load now, I've got almost 20 students between two schools. And finding time to do that that doesn't conflict with my orchestra schedule's tough.

Space. Another world-percussion-related challenge named by instructors was space. Space-related challenges included space to store instruments, space to teach applied lessons, and space for students to practice.

Tamara described a situation where the institution had acquired world percussion instruments but lacked space to store them.

We got a donation of steel drums last year, but we don't really have a place to keep them because our facilities are pretty limited ... so they're stored in another part of campus, and we don't really have a group started yet.

Donald experienced the challenge of not having a dedicated space for applied lessons as well as for students to practice.

“My teaching studio is the band room. You know, so then if any of my students are going to practice, they generally have to practice in the band room. You know, there's not a dedicated room for that.”

Students. Three of the instructors felt that the quality of the typical students entering their programs impacted their world percussion decisions. In all of these cases, the instructors felt restricted in terms of world percussion by their students because they felt that the students were at such a basic level that most of the time needed to be focused on fundamentals of the core areas of snare, mallets, and timpani.

Nicholas described students in terms of playing ability:

We have a BA program, it's not a BM, so a lot of my students are not the “blue chip” recruits that come in. Most of the lesson time is generally spent on, you

know, working on the basics of mallets, snare drum; beyond that, we'll expand as we get the opportunity to.

Nicholas then went on to describe the students in terms of motivation:

You know, I've discovered over the past several years that I have such a unique type of student here. It's not your traditional type of college student. Even when I was going to school, you would have this core group of students that were hey, what marimba solo are you doing? But here, they're very, they like to do a lot of different things. And, you know ... it's a rare student that would go out and search his own marimba pieces to do.

Finally, Nicholas described students' ability to pay for school credits as a restriction on world percussion offerings:

I don't think I have quite enough students that have enough resources to say, you know, I want to do percussion ensemble and I want to do world ensemble this year. I think that students would have to choose. And so, I think that would, as much as I want to do it, and as much as it would be great to do, I don't think our students would be financially able to add another class, because our university charges by the credit hour. It's really kind of kept me back from pursuing it, although, I don't know, I might approach them and maybe the climate is a little different now. I'd say half of my students are still living at home or they live in an apartment and they're working their way through school. I've had students who had to drop out of anything extra, you know, well I just can't afford it. I think the

desire would be there ... you know, offer it for free and we'll do it!

Unfortunately, reality comes into play sometimes.

Jessica also referred to students' playing abilities:

I am fortunate to have a few students who have had a little experience in high school on some instruments, but that's rare in our area. Especially with the students that I receive here. They're all, again, basically freshmen and sophomores in college ... you know, the community college system, a lot of my majors are weaker in the traditional aspects, so I don't get to focus a lot of time on drum set compared to mallets, snare drum, and timpani.

Jessica then clarified the importance of focusing on core areas for students at a developmental level:

If they're a music major, some of them are, if they don't know their [scales], they can't make it through their theory skills class. That's why the focus is predominantly, I mean ... not all of my students are weak. But, so many of them are weak that if we don't focus on those, and unfortunately, I really only get them for two years, they would be [at a] developmental level, a lot of them. So, that's why I place the importance on mallets and snare and timpani. Not ignoring world percussion, if they don't know the other basics, they're not going to survive the music program.

One of Jessica's students verified that this was the situation at their institution, stating that "this is a community college, so the percussion program here is more towards getting the basics."

Students in Chris's program were weak enough that the perceived need to focus on reaching a satisfactory level on the core areas relegated world percussion to secondary level of importance:

[World percussion] probably, I would say, is a second tier of importance, just because, it really is a matter more than anything the type of student that I have. Most of the students at this particular university are from small towns, small programs, and we just have to spend so much time on basic snare technique, for example. Or, getting them to read keyboard music at all, uh, so, um, those have to, I have to prioritize those a little bit more before I can comfortably, in good conscience, introduce a lot of varied styles.

Other faculty. In some cases, instructors felt that their colleagues were a challenge to implementing world percussion practices based on their philosophies. In some cases, ideological disagreements between percussion instructors about the importance of world percussion were cited. In others, disagreements, or lack of collegial respect, between percussion faculty and other music faculty were a source of frustration for instructors in this study.

Tony described a difference in philosophy between himself and a faculty colleague regarding world percussion.

I don't get to work with every single student, we don't have a system yet, say, where every student is required to take a semester of world percussion with me. I mean, that would be fantastic, but see, now you're getting an ideology and, you know, philosophy of teaching, and I don't know if the other person's philosophy

really goes with that at this point. If I had my say, I think that would definitely be what I would want to do, that you would, that, I don't know if you would be required to take a semester of hand percussion, there's a larger curriculum to think about, but it would be more like you need to know how to play *tumbao* and the five tones when you leave here after four years. And for that instrument, that's an absolute goal that I hold very dear.

Tony's student verified that the percussion department requirements forced students to perform orchestral percussion and prepare traditional solo repertoire for a recital, but despite encouragement from Tony to include world percussion, world percussion was not yet a requirement.

Compared to other areas of study in the percussion program, my instructor is forced to place about a 20:80 ratio on world percussion importance. The main focus is on orchestral and solo percussion, because students are required to perform a senior recital before they graduate (they are not required to perform world percussion). Students are still encouraged to incorporate world percussion in their recital.

A difference of ideology between faculty members also became apparent when Michael discussed the acquisition, by an ethnomusicologist on the faculty, of a type of world music instrument that required a lot of storage space.

We're starting a [world music ensemble] next year, by the way. And we just, someone gave us a bunch of money, so our ethnomusicologist is doing that...[The head of the percussion program] and I aren't really in favor of it because of the

space it takes. We don't have the space for it. But they got the money, so they're going to get it this summer.

The initial issue mentioned by Michael was a the space issue, but it quickly became evident that there was also a separate tension with the faculty member that was rooted in a perceived difference (on the part of Michael) of ideologies between percussionists who play world percussion and ethnomusicologists who study it.

I have some real problems with some of the ethno people I've met because all they deal with is friggin' research. It's like theorists. They want to do research papers, that's bogus ... That's where I have problems with ethno people. My thing is, get to know the culture, play ... We had an ethno conference here, and I went to a couple of sessions. I was so turned off. All they did is read papers. It has nothing to do with the true culture ... And I think unless you perform, you can't really understand the music of that culture. I really believe that.

It was surprising that this perceived ideological difference between world percussion faculty and ethnomusicologists was voiced by Michael, because it was Michael who seemed, out of all of the instructors in this study, to be the most concerned with understanding music in the cultural context. In this regard, Michael was the one instructor in the study who spoke the most like an ethnomusicologist.

Administration. In addition to faculty-related issues, some instructors also mentioned administrative challenges that inhibited their abilities to teach world percussion in the ways that they would have philosophically preferred. This primarily involved difficulties that instructors faced in forming ensembles or classes, having to

jump through too many administrative hoops in order to launch a course or an ensemble, or perceived misalignment between the mission and goals of the music department and world-percussion-related philosophies of instructors.

Nicholas described a scenario in which there was not enough lesson time over the course of an undergraduate percussion education to include world percussion in applied lessons. This represented an administrative problem for Nicholas because the lack of time was due to the type of music degree offered at the institution, which required fewer hours than a typical bachelor of music degree.

The downfall of our BA is that the way it's set up now, the students are only required to take either 4 or 6 hours of applied lessons. And the way that we incorporate the lesson time into band scholarships, so if they're getting a band scholarship, they need to be taking lessons, so that helps kids go through a little more, but the students who are not in the band, you know, they don't need to do that, and there's not really any teeth behind that. So, the BA program ... that's that.

Michael described an administrative challenge in which the dean of the college decided that world percussion courses that the percussion faculty at the institution would have liked to require for percussion majors could not be made mandatory. This posed a challenge for Michael because the world percussion courses formed an important part of the percussion curriculum.

There's no [world music course] requirement [for percussion majors]. And the reason there's no requirement, you'll find this interesting. It's an administration

decision by our dean. If we require them, then we have to offer them, and he's scared to death with the economy over the years and that, what if we require [world percussion] ensemble and we can't do that in [percussion faculty]'s load? Or we require steel band. I've been here, God knows, forever, and if I retire, I really worry what they're gonna do with the steel band, cause [percussion faculty]'s not gonna do it. So, if the steel band dies, I don't think it will, they can't have it as a requirement. So, our dean's kind of pushed us away from requiring these ensembles.

This challenge highlighted by Michael was related to another administrative challenge, which had to do with students being able to fit the world percussion courses into their total number of credits allowed by the state.

[T]hese kids register for steel band for four years, you know eight hours of credit, so a lot of them take it for no credit, or they have to get an overload approval, cause we have a thing in [state], and at our state institutions you're only allowed to take 40 hours, once you surpass that, you start paying a penalty fee to the state.

Stephanie mentioned a similar situation with regard to limitations on the number of credits that undergraduate students could take as part of a degree program. Though the music program at her institution included a strong Latin music program, undergraduate percussion students could not take applied lessons with any of the Latin percussion faculty, in part because the institution did not want the undergraduate students to go over their maximum number of credit hours at the in-state rate.

[T]hey're afraid if the kids get too many ensembles, too many applied lessons of some sort, and so I think that's probably another fear of the administration. That's just that much more ... that are going to keep them from getting their degree done. It's too bad. It's good for some of the kids, but at the same time, the kids who don't know, it's kind of bad. They come to school and they're like, I want to do this and do this and do this, and they can't. It's a constraint.

One of the administrative challenges that Brandon experienced was a scheduling issue with regard to pacing of styles in the world percussion ensemble. In Brandon's program, the world percussion ensemble was a single course that would rotate world percussion styles every semester. The challenge in this regard was being able to maintain a high level of performance execution despite the rotation of world percussion styles on a semesterly basis. In this case, it did not seem that Brandon felt that any administrators or the administrative structure of the institution were the challenge, but rather that the task of balancing breadth with depth of world percussion ensemble experiences in a single world percussion ensemble class was in itself a challenge.

One of the other challenges I guess, would be that, from a pedagogical standpoint I would love to be able to continue the knowledge from year to year, semester to semester so that when the group comes back in the semester, we're really slamming our Brazilian samba. But ... it usually takes me about three or four semesters to get back to Latin. And by that time, the students who were in it as freshman, or maybe the freshmen didn't take it that year because they were feeling overwhelmed. I usually don't have people in the same cycle more than

two visits. So, I'm always at an elementary level. And so that's, musically for me, the level that my concert ensemble plays at, I never really get to with the world percussion.

Donald described the process of navigating administrative policy in order to start a drum set class; because of the frustrations associated with that experience, Donald indicated a desire to start a hand drumming class or ensemble, but an unwillingness to endure the administrative process again.

It would nice to able to offer, you know, a class in, you know, hand drumming, but the reality is that you have to have a minimum number of students willing to enroll in the class before they'll allow you to schedule a class. You know, so you have to actually find the interest first, and then come up with all the curriculum type requirements that the administrators need, and then you need to have a way for it to follow through on a program of study because it's all administrative requirements, you know, you can't just offer a class, you know, and if I wanted to teach conga drums. I actually wanted to do a class, like, in beginning drum set, but then it was like, okay, so you do that for one semester, then what do you do? How to follow up, where does it go from there? And then they want a course of study over several semesters, and it's like, you know, you're making this awfully hard, because all I want to do is get kids interested.

In addition to the difficulty that Donald experienced regarding the administrative process of starting a new course, an additional frustration was the perception that the

dean, a non-musician, did not understand the importance of offering classes such as percussion ensemble or world percussion ensemble.

They said we don't need these classes for these kids to graduate, so, and, so, you guys are too expensive because you're offering all these "fluff" classes. You know, and they, I mean a lot of that, people had woodwind quintets and trios, and they were doing classes and recitals, and doing all that, and they decided that, since the classes weren't necessary to getting a degree, and because it was a large chunk of money, it was a combination of the two, but I mean a lot of it was fiscal, but they just decided also that it wasn't necessary. And it was, my feeling is that they thought people were padding their schedules just to get paid more, and, you know, so, they, I actually had to fight to get a percussion ensemble in [institution]. I had three rounds of emails with the dean to justify having a percussion ensemble program at all ... [T]he guy's an English major. He was an English teacher. He is the dean of fine arts, and that includes arts and letters and English. And the guy was the literary guy, he didn't have a clue about music. So, telling him that, you know, for your accreditation, you know, you're going to need to have these ensembles to qualify as, you know, an NASM school because every NASM school has this stuff. I actually had to say that ... you know, you can't find a major, you know, accredited music program that doesn't have these ensembles. You know? So you're going to cut these out, and you're going to be in the vast minority of schools around the country, and I would think it would affect the accreditation process, because every college music program worth its salt has these programs.

Stephanie, in addition to her issue mentioned above in relation to the number of credits that college students in her state could take at the in-state tuition rate, also discussed an administrative reason why she did not employ any world percussion activities despite her belief that they were important for students to know. One of a team of percussion faculty at her institution, she described the main goal of the percussion department as producing band directors, and that this collective mission precluded other percussion-related opportunities, including the study of world percussion.

My role has changed since I first started, and I didn't have the drumline responsibility. Then, once that happened, that almost becomes a full time job in and of itself. Which it's not really, or it's not supposed to be on paper. So, I yeah, as I think about it, and you know, we invited, we had this ensemble that's up in Austin come in to play, and they, said you know, "when Nexus," and one of my students said, "who's Nexus?" And it's one of those pits in your stomach and you're like wow ... who's Nexus? How have we missed that? Or your survey, it's like, how have I missed that, you know. It's like a huge shortcoming. But at the same time, we're putting out [state] band directors. You know, and so then it's like a catch .22 of, of course we need them to know that and appreciate it, but then we have to do all these other things, so it's like ... this is eye-opening, and a good reminder for me.

Summary

In this chapter, interview data regarding collegiate percussion instructors' philosophies about the incorporation of world percussion into their percussion programs

were analyzed. Themes relating to instructors' rationales for the teaching world percussion were discussed. Issues of authenticity raised by instructors were presented and discussed. Finally, challenges that instructors experienced in the incorporation of world percussion into their programs were presented and analyzed. In the next chapter, trends in the instructors' incorporation of world percussion are presented. Possible correlations between trends are also discussed, as well as instructors' practical approaches and philosophical orientations in light of some theories presented in Chapter 2.

Chapter 6: Conclusion

This concluding chapter reviews the research questions that drove the inquiry in this dissertation. Following that is a brief summary of the results and findings of the study. In the summary, the results of the survey and the findings of the interview are discussed, including insights that both phases of this exploratory mixed-methods study lend into collegiate world percussion instructors' practical decisions and philosophical rationales. Following the brief summary is a discussion of the significance of the results and findings, implications for the profession, and suggestions for further research.

Research Questions Re-Visited

The research questions driving this study were:

- 1.) What were the activities that collegiate percussion instructors have employed to incorporate world percussion into their collegiate percussion programs?
- 2.) What were the practical and philosophical reasons behind the decisions to employ those activities?

Summary of Results and Findings

The first research question was based on an interest in exploring what percussion instructors do to incorporate world percussion into their collegiate percussion programs. This question was explored via survey questionnaires and interviews with collegiate

percussion instructors. The insights revealed by both of these tools are discussed in the following sections.

What do the survey data reveal? The survey was based on the theoretical framework regarding world percussion practices, which comprised themes from the percussion literature. The survey, situated as one part of a two-part exploratory mixed-methods study, addressed only practical aspects of collegiate world percussion teaching, asking collegiate percussion instructors to indicate which of four approaches (applied lessons, group performance, travel experiences, and guest expert visits), as identified in the literature, they utilized in their world percussion teaching. Because the survey phase of the study was to be followed by an interview phase intended to probe deeply into instructors' practices and philosophies regarding world percussion, the survey itself did not pose any questions regarding philosophy. The survey data lent insight into instructors' uses of the four approaches, including the popularity of each approach, as well as how instructors chose to combine approaches in their teaching (these "approaches" were later identified as "settings" following analysis of interview data).

The order of popularity of the approaches was group performance (82.1%), applied study (74.4%), guest expert visits (71.9%), and travel experiences (22.4%). These approaches were also combined in various ways by instructors (see Table 2 on page 71).

What do the interview data reveal? The central phenomenon of interest in this study was the incorporation of world percussion in collegiate percussion programs. Results of the interview phase of the study reveal that the process of incorporating world percussion into collegiate percussion programs involved practical decisions on the part of

the instructors as well as philosophical underpinnings for the practical decisions. The practical decisions included (a) which world percussion instruments and styles to feature, (b) the settings in which to incorporate them, (c) when in the curriculum to present them, (d) how much world percussion to include in relation to the core areas of snare, mallets, and timpani, and (e) breadth versus depth of world percussion study. Instructors' practical decisions were rooted in philosophical questions such as rationales for the inclusion of world percussion and issues of authenticity. Also discussed were challenges that explained circumstances in which instructors' practical decisions differed from their philosophies. Table 14 shows the decisions made and philosophical orientations taken by each world percussion instructor interviewed. Figures 2-10 illustrate the general trends among the instructors as a group with regard to these practical decisions and philosophical issues. It should be noted that in not all instructors discussed all issues, so in some figures, the total number of instructors may be less than the eleven instructors who participated in the study.

As displayed in Table 15, the drum set was the most popular of all of the instruments. As discussed in Chapter 4, the drum set is considered a valid instrument for the teaching of world percussion because it is found in many music cultures throughout the world, used by culture bearers to play folk and popular styles. Aside from the drum set, Latin American and Caribbean instruments were the most popular, including congas, bongos, timbales, cowbell and engine room instruments, and the steel pan. The *djembe* was also popular, though, as discussed earlier, it was not always used to play traditional African styles as much as it was valued as a member of the "hand drum" category of

Table 14
Overview of Instructor Practices and Philosophies

	World Percussion Instruments	World Percussion Styles	Settings	When to Present World Percussion in Applied Lessons	How much World Percussion vs. Core Areas	Breadth vs. Depth of World Percussion	Rationales	Authenticity	Challenges
Nicholas	Congas Timbales Djembe Djun-djun Steel pan Engine room	Montuno Cha-cha Mozambique Calypso Soca	Applied lessons Concert percussion ensemble Steel band Guest experts	-	Core areas > world percussion	Students decide	Employability as a performer Musical well-roundedness Awareness of cultures abroad	-	Budget Time Students Administrative
Jessica	Congas Bongos Timbales Djembe Engine room Bodhran	Afro-Cuban Calypso Soca	Applied lessons Concert percussion ensemble Guest experts	World percussion before core areas	Core areas > world percussion	Breadth	Employability as a performer Employability as an educator Musical well-roundedness Broader musical vocabulary Awareness of cultures abroad	Authenticity of instruments Understanding authentic music processes in cultural context	Budget Time Students
Michael	Tar Doubek Muzhar Finger cymbals Ankle bells Chimtas sticks Khartals Steel pan Ping-pong pan Tamboo bamboo Engine room Bodhran Deff	Montuno Beledi, Taqsim, Kashlimah Mosmoudi Zar trance dance Calypso Soca Reels Jigs Slip jigs Aires Polkas Marches	Applied lessons Steel band Irish ensemble Middle Eastern ensemble Studio class Guest experts Secondary lessons Travel experience	Core areas before world percussion	Core areas = world percussion	Breadth	Employability as a performer Musical well-roundedness Awareness of cultures abroad Awareness of multicultural American society	Performing world percussion authentically Understanding authentic music processes in cultural context	Budget Other faculty Administrative

Table 14 (Cont.)

Overview of Instructor Practices and Philosophies

	World Percussion Instruments	World Percussion Styles	Settings	When to Present World Percussion in Applied Lessons	How much World Percussion vs. Core Areas	Breadth vs. Depth of World Percussion	Rationales	Authenticity	Challenges
Brandon	Congas Bongos Timbales Access. Frame drums Djembe Djun-djun Ewe drums Pandeiro Surdo Tamborim Agogó Bodhran Kanjira Taiko	Guaguancó Latin Jazz Mambo Maqsum Samba	Applied lessons Concert percussion ensemble World percussion ensemble Studio class Guest expert visits Lessons with local experts Travel experience	Core areas concurrent with world percussion	Core areas = world percussion	Breadth	Employability as a performer Employability as an educator Musical well-roundedness Awareness of cultures abroad Awareness of multicultural American society	Understanding authentic music processes in cultural context Illusion of authenticity	Budget Administrative
Allen	Congas Bongos Cajón Timbales Cowbell Riq Tar Bendir Darbuka Steel pan Engine room Caxixi Cuica	Montuno Calypso	Applied lessons Concert percussion ensemble	Core areas before world percussion	Core areas > world percussion	Narrow focus due to instrument availability	Employability as a performer Employability as an educator Musical well-roundedness Better performer Awareness of cultures abroad	-	Time

Table 14 (Cont.)

Overview of Instructor Practices and Philosophies

	World Percussion Instruments	World Percussion Styles	Settings	When to Present World Percussion in Applied Lessons	How much World Percussion vs. Core Areas	Breadth vs. Depth of World Percussion	Rationales	Authenticity	Challenges
Tamara	Congas Bongos Timbales Guiro Access. Djembe Agogó Surdo Taiko	Guaguancó Songo Mozambique Samba	Concert percussion ensemble Studio class Guest expert visits	-	Core areas > world percussion	Students decide	Employability as a performer Employability as an educator Musical well-roundedness Better performer	Authenticity of instruments Understanding authentic music processes in cultural context	Budget Time Space
Donald	Congas Bongos Cajón Maracas Claves Cowbell Guiro Shekere Tar Djembe Caxixi Afuche	Mambo Cha-cha Bolero Guaguancó Samba Bossa nova	Applied lessons Studio class Music education percussion methods class Lessons with local experts	Core areas before world percussion	Core areas > world percussion	Breadth	Employability as a performer Employability as an educator Musical well-roundedness Awareness of multicultural American society	Performing world percussion authentically Understanding authentic music processes in cultural context	Budget Time Space Administrative

Table 14 (Cont.)

Overview of Instructor Practices and Philosophies

	World Percussion Instruments	World Percussion Styles	Settings	When to Present World Percussion in Applied Lessons	How much World Percussion vs. Core Areas	Breadth vs. Depth of World Percussion	Rationales	Authenticity	Challenges
Tony	Congas Bongos Timbales Block Cow bell Catá Shekeres Surdo Tamborim Repinique Caxixi Rocar Ganza	Makuta Iyesá Salsa Latin jazz Mambo Songo Samba enredo Batucada Bossa nova	Applied lessons Brazilian percussion ensemble Folkloric Afro-Cuban percussion ensemble Salsa band Studio class Guest expert visits	Core areas before world percussion	Core areas = world percussion	Breadth followed by depth	Employability as an educator Musical well-roundedness Better performer Awareness of multicultural American society	Performing world percussion authentically Understanding authentic music processes in cultural context	Budget Other Faculty
Charles	Drum set only	Mambo Cha-cha Bembé Reggae Soca Bossa nova Samba Partido alto Irish Indian (via solukattu)	Applied lessons Travel Guest expert visits Secondary lessons	Core (North American) drum set styles before world styles	Core areas > world percussion	-	Employability as a performer Musical well-roundedness Broader musical vocabulary	Performing world percussion authentically Understanding authentic music processes in cultural context Illusion of authenticity	Administrative

Table 14 (Cont.)

Overview of Instructor Practices and Philosophies

	World Percussion Instruments	World Percussion Styles	Settings	When to Present World Percussion in Applied Lessons	How much World Percussion vs. Core Areas	Breadth vs. Depth of World Percussion	Rationales	Authenticity	Challenges
Chris	Congas Bongos Claves Cowbell Doumbek Djembe	Bembé Guaguancó Mozambique Mambo Bossa nova Samba	Applied lessons Concert percussion ensemble Studio class Travel experience Guest expert visits	-	Core areas > world percussion	Narrow focus due to instrument availability	Employability as an educator Musical well-roundedness Broader musical vocabulary	Understanding authentic music processes in cultural context	Budget Students

Table 15
Relative Popularity of World Percussion Instruments

Least Popular		←—————→							Most Popular
Number of Instructors Who Incorporate Each Instrument									
1	2	3	4	5	6	7	8	9	
Agogó	Cajón	Bodhran	Cowbell	Timbales		Bongos	Congas	Drum Set ^a	
Bendir	Caxixi	Steel pan	Engine room	Djembe					
Catá	Claves								
Cuica	Djun djun								
Darbuka	Doumbek								
Deff	Surdo								
Ewe	Taiko								
Ganza	Tamburim								
Guiro	Tar								
Kanjira									
Maracas									
Muzhar									
Pandeiro									
Repinique									
Riq									
Rocar									
Shekeres									
Woodblock									

^a Drum set as used to perform world music styles.

instruments. Among Latin American and Caribbean instruments, it seems that the instruments most closely associated with popular musics (e.g. salsa, Latin jazz, or samba as performed in a pop setting) were the most commonly utilized, whereas folkloric Latin American and Caribbean instruments seemed to be less popular (e.g. *catá*, *rocar*, and *shekeres*). However, some popular Latin and Caribbean instruments were also less utilized, including maracas and guiro. Non-*djembe* African instruments such as the *djun djun* and the Ewe drums were also less popular, as were several of the specifically-named Middle Eastern frame drums (see Table 15).

As with instruments, the most frequently incorporated styles were also Latin American and Caribbean (see Table 16). The samba and the mambo, both popular music styles, were the most frequently found, followed by other popular styles such as the bossa nova, the *calypso*, and the *soca*. The *guaguancó* and the *mozambique*, both folkloric styles, were found with a fair degree of frequency. Other folkloric styles, such as *bembé*, *makuta*, and *iyesá*, were found infrequently. It may be that the *guaguancó* and the *mozambique*, though they are folkloric, were also commonly utilized because they are also commonly found in Cuban popular music. An interesting exception to this pattern of popular styles being more widely utilized is the bolero, another style of Cuban popular music. Even though it is a popular style, it was used less widely than the *guaguancó* and the *mozambique*. This could be because it is an older style, and is generally easier and less interesting for percussionists to play. Along with the folkloric styles of *makuta* and *iyesá* mentioned above, Non-Latin American and Caribbean styles such as Middle Eastern and Irish were not found frequently among the instructors.

Table 16
Relative Popularity of World Percussion Styles

Number of Instructors Who Incorporate Each Style					
1	2	3	4	5	6
Aire	Bembé	Cha-cha	Bossa nova	Mambo	Samba
Batucada	Latin jazz	Montuno	Calypso		
Beledi	Songo	Mozambique	Guaguancó		
Bolero			Soca		
Ewe					
Iyesá					
Jig					
Kashlimah					
Makuta					
Maqsum					
March					
Mosmoudi					
Partido alto					
Polka					
Reel					
Reggae					
Salsa					
Samba enredo					
Slip jig					
Taqsim					
Zar trance dance					

Among all of the settings described by instructors, the most popular ones were those most commonly found in collegiate percussion programs: guest expert visits, applied lessons, studio class, and percussion ensemble (see Table 17). Other ensemble settings such as world percussion ensembles and world music ensembles indicate more specialized situations in which there are administrative flexibility, budget, and additional faculty to support such groups. Lessons with local experts is also a setting less frequently found, possibly because availability of local experts in world percussion styles might vary by locale. Similarly, secondary lessons with other faculty depend on there being additional percussion faculty with expertise in world percussion. Like applied lessons, studio class, and percussion ensemble, music education methods classes are also commonly found in the teaching duties of collegiate percussion faculty. That this setting was mentioned less frequently by instructors in this study may be due to the fact that the class is often geared exclusively toward non-percussionists, and percussion faculty may feel that world percussion is beyond the scope of the class. Besides the music education methods class, the other three least popular settings for incorporating world percussion into collegiate percussion programs were all travel experiences. The low popularity of this setting is consistent with the survey results, and may be due to lack of travel experience on the part of the instructors, a lack of available programs at colleges and universities, or a perceived lack of budgetary or logistical feasibility to enact travel programs as part of collegiate percussion programs (in this regard, it should be noted that the most commonly-found challenge mentioned by instructors was budget, as shown in

Table 17
Relative Popularity of Settings in Which Instructors Incorporate World Percussion

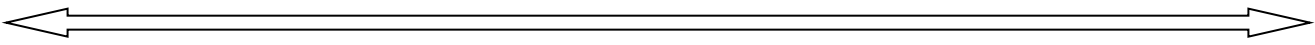
Least Popular								Most Popular	
Number of Instructors Who Incorporate Each Setting									
1	2	3	4	5	6	7	8		
Institutional world percussion travel experience	Secondary lessons with other faculty	Lessons with local experts	World percussion ensemble		Concert percussion ensemble		Applied world percussion lessons	Guest expert visits	
Institutional non-world-percussion travel experience	World music ensemble						Applied drum set lessons		
Music ed. percussion methods class							Studio/Master class		
Non-institutional travel experience									

Table 24). In most cases, instructors mentioned that there were either no such programs in place, or that students would not be able to afford it. It is important, however, that instructors indicated their belief in the importance of travel experiences more frequently than they were able to incorporate them in their programs.

Most instructors did not incorporate world percussion in their programs through only one setting. Instead, most instructors combined settings (see Table 18). For the purpose of analysis, I combined all group settings into the category “group settings,” all travel experiences into the category “travel experiences,” and guest expert visits, secondary lessons with other faculty, and lessons with local experts into the category of “learning from other teachers.” The most popular combination of these categories was to combine applied lessons with group settings and learning from other teachers. Any combination involving travel experiences was unpopular, as were applied lessons and group settings without any other settings and combinations that omitted either applied lessons or group settings. As mentioned above, travel experiences may have been unpopular because of perceived budgetary or logistical difficulty in making them happen. The omission of group settings may have been unpopular because many world percussion styles, especially the Latin American and Caribbean styles found among so many of the instructors in this study, lend themselves to group performance due to the multilayered percussive textures that many of them feature. Applied lessons in combination with group settings may have been popular because of instructors wanting to use lesson time to occasionally work on parts for ensembles. However, applied lessons in combination with group settings but without travel or guest experts may have been unpopular because of

Table 18
Relative Popularity of Combinations of Settings

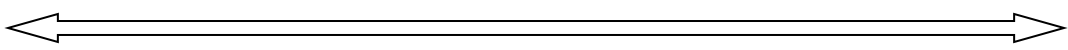
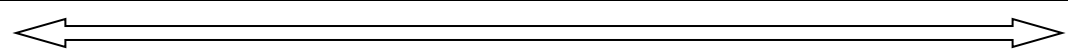
Least Popular							Most Popular	
Number of Instructors Featuring Combinations of Settings								
1	2	3	4	5	6	7		
Applied lessons + Group settings	Applied lessons + Group settings + Travel experiences + Learning from other teachers					Applied Lessons + Group Settings + Learning from other Teachers		
Group settings + Learning from other teachers								
Applied lessons + Travel experiences + Learning from other teachers								

Table 19
Relative Popularity of Approaches toward When to Incorporate World Percussion in Relation to Core Percussion Areas in Applied Lessons

Least Popular							Most Popular	
Number of Instructors Who Utilize Each Approach								
1	2	3	4	5	6	7		
Core areas concurrently with world percussion						Core areas before world percussion		
World percussion before core areas								

instructors' desire to supplement the information they could give to students with information from other sources.

Instructors placed more importance on the learning of the traditional core areas of snare drum, mallets, and timpani than they did on the learning of world percussion (see Table 20). Seven of the instructors cited that the core areas were more important, while three placed equal importance between the core areas and world percussion. This was also revealed in the priority that instructors gave to the core areas in their applied lessons. The most common approach toward when to incorporate world percussion into applied lessons consisted of instructors teaching their students world percussion instruments and styles only after the students achieved a level of proficiency on the core areas (see Table 19). Equally uncommon were the teaching of core areas and world percussion concurrently and the teaching of world percussion prior to teaching the core areas. In addition to instructors' own views on the relative importance of world percussion and core areas, which likely were informed by the instructors' own backgrounds, this emphasis on the core areas is also not surprising given the importance placed on instructors' preparing students for collegiate band and orchestra performance, as well as for junior and senior recitals and possible graduate school auditions.

Instructors' approaches to the breadth and depth of exposure to world percussion instruments and styles that their students received yielded some interesting results (see Table 21). The most popular approach was to expose students to a broad array of world percussion, while no instructors pressed their students to stick to only one or two world percussion areas. The least popular approach was to compel students to focus in-depth on one style after covering a broad base. Slightly more popular was to

Table 20
Relative Popularity of Importance Placed on World Percussion in Relation to Core Percussion Areas

	Core areas and world percussion of equal importance	Core areas of greater importance than world percussion
Number of Instructors	3	7

Table 21
Relative Popularity of Instructor Approaches Regarding Breadth and Depth of World Percussion

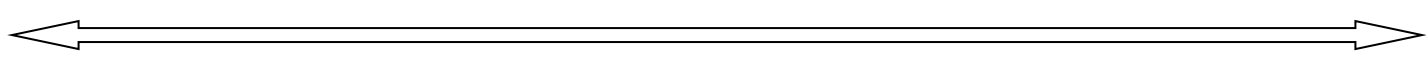
Least Popular	←—————→		Most Popular
Number of Instructors			
1	2	3	4
Breadth followed by depth	Narrow focus due to limited instrument availability		Breadth
Students decide			

allow students to decide for themselves whether to focus in-depth or take a broad approach. It is possible that two more instructors (Allen and Chris) would have liked to provide broader exposure to diverse types of world percussion for their students, but had a narrow focus in their programs due to a limited availability of instruments.

The preference for a broad approach toward learning diverse world percussion styles may have been linked to an overall emphasis on well-roundedness among instructors (see Table 22). Every instructor mentioned the importance of musical well-roundedness as a rationale for the inclusion of world percussion in their programs. Alongside this, employability was a key motivating factor among the instructors. It is likely that instructors' preferences for breadth of world percussion exposure and overall musical well-roundedness were both closely connected to the importance that instructors placed on preparing their students to become gainfully employed in the field of music. The least important rationales for instructors to incorporate world percussion in their programs were intrinsic rationales related to improving students' overall musicianship. It could be that instructors did not feel that world percussion was best suited to make their students better at all areas of percussion or more expressive players, but instead would supply students with an extra bag of tricks to better enable them to take and get through any gig. More important than students' overall musicianship but less important than total well-roundedness and employability were cultural aspects of learning world percussion. Instructors felt that students could develop as individuals by learning cultural information about world percussion instruments and styles.

In addition to rationales for the incorporation of world percussion in their programs, instructors discussed issues of authenticity as well (see Table 23).

Table 22
Relative Popularity of Rationales for the Incorporation of World Percussion

Least Popular										Most Popular	
Number of Instructors Citing Rationales											
1	2	3	4	5	6	7	8	9	10		
		Better performer/ understand the craft of percussion more completely	Students' development through awareness of multicultural American society	Students' development through awareness of cultures abroad		Employability as an educator	Employability as a performer		Musical well-roundedness		
		Broader musical vocabulary for students to express themselves									

The most important authenticity-related issues were the understanding of authentic music processes in cultural context and performing world percussion authentically. The popularity of these two authenticity –related issues makes sense in light of the main rationales of employability and student development. Understanding authentic music processes in cultural context and performing world percussion authentically are both important in order to successfully obtain and maintain employment as a performer or a music educator. Additionally, understanding authentic processes informs students’ awareness of other cultures, thereby facilitating their development as individuals via enhanced cultural flexibility.

Virtually all of the instructors described ways that they would have liked to carry out their teaching of world percussion but could not because of challenges that they perceived as creating a gap between what they wanted to do and what they were able to do (Table 24). Challenges included budget, time, space, students, other faculty, and administration. In some cases, instructors wanted to expand their world percussion offerings in terms of the variety of world percussion areas they could cover. In other instances, instructors wanted to be able to purchase more instruments, or have better space to rehearse or teach, or they wanted to hire additional faculty members. In still other instances, instructors perceived barriers prohibiting them from creating new world percussion courses, or carrying out other changes such as audition requirements, barrier exams, or requiring world percussion courses because of administrative difficulties or ideological differences with other faculty or administrators.

Table 23
Relative Popularity of Authenticity Issues

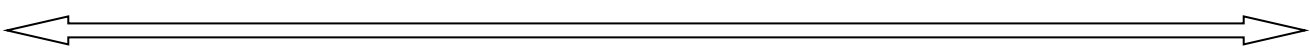
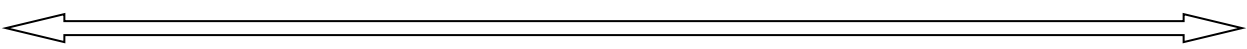
Least Popular								Most Popular	
Number of Instructors Discussing Authenticity Issues									
1	2	3	4	5	6	7	8		
	Authenticity of instruments		Performing world percussion authentically					Understanding authentic music processes in cultural context	
	Illusion of authenticity								

Table 24
Relative Popularity of Challenges Facing World Percussion Instructors

Least Popular								Most Popular	
Number of Instructors Facing Challenge									
1	2	3	4	5	6	7			
	Other Faculty	Students			Administrative		Budget		
	Space				Time				

Significance of the Findings

The survey data supported the practical framework from the percussion literature in that they showed percussion instructors to incorporate world percussion in their programs through applied lessons, group performance, travel experiences, and guest expert visits. The interview data further supported this framework, but also expanded on it by illustrating that in addition to the four approaches identified in the literature, percussion instructors also connected their students to local world percussion experts as well as other faculty, and would also take their students to neighboring institutions to attend presentations by world percussion experts. In addition to an expanded view of the settings in which world percussion instructors incorporated world percussion into their programs, various strategies, such as the use of learning materials, the use of rudimentary techniques to teach world percussion rhythms and concepts, and transcription projects, were also presented in the interview data. Decisions about how much world percussion and when in the curriculum it could be studied by whom were also presented, which also expanded beyond the framework from the percussion literature.

The interview results also revealed a few possible correlations that should be discussed. Because of the small sample size of the interview phase of this study, the following possible correlations are speculative. They are meant not as firm conclusions, but are presented as observations or possible correlations because they could be used to generate some interesting research questions for future investigation.

One such observation is a possible correlation between the importance of employability and the popularity of Latin American and Caribbean instruments and

styles. These instruments and styles are some of the most commonly called for in professional performing and educational settings. It could be that instructors favored these instruments and styles over others because of possible perception that they are the most necessary to know in order to survive a gig.

In addition to the sheer popularity of Latin American and Caribbean instruments and styles, a glance at Table 14 also clarifies that instructors who utilized Latin American and Caribbean instruments usually used them in culturally specific ways to perform Latin American and Caribbean styles. Looking outside of Latin America and the Caribbean, however, other world percussion instruments and styles did not always align as closely. For example, Michael and Allen both incorporated Middle Eastern frame drums into their programs. Michael, on the one hand, directed a Middle Eastern ensemble, taught frame drums in studio class settings, and described in considerable detail the Middle Eastern styles that he presented to his students. Allen, on the other hand, preferred a pedagogical strategy by which he introduced frame drums alongside other world percussion instruments from a variety of cultures in order to show similar playing techniques on the different instruments. A glance at their concerns for authenticity shows that Michael showed concern for multiple authenticity-related issues, whereas Allen did not. It seems, then, that a possible correlation could exist between an instructor's concern for authenticity and the degree of alignment between world percussion instruments and styles when dealing with less commonly found areas of world percussion.

The last two possible correlations are concerned with instructors who directed world ensembles. Such instructors, including Nicholas, Michael, Brandon, and Tony, tended to teach a greater number of world percussion styles overall (see Table 14). On the

one hand, this seems natural, as directing a world ensemble would perhaps avail more opportunities to present diverse world styles. Another interesting and related point is that Michael's and Tony's world ensemble duties were part of faculty positions that were outside of traditional percussion faculty responsibilities. Michael, for example, while a member of the percussion faculty in his institution, was also a composition professor. His faculty responsibilities included his world ensembles, his composition duties, and his teaching of applied lessons. Tony was also not the primary percussion faculty at his institution, and his duties were split between the percussion department and the jazz department. A third example of such an instructor is Charles, an adjunct drum set instructor. Charles' description of his background included that, though he had extensive professional experience as a drum set performer, he did not hold any music degrees. It could be that the increased emphasis on world styles exhibited by these instructors over most of the other instructors in this study could be related to their non-traditional backgrounds and faculty appointments.

The instructors who directed world ensembles (Nicholas, Michael, Brandon, and Tony), as well as those instructors who expressed a desire to direct world ensembles but could not because of budgetary or administrative issues (Jessica and Donald), also seemed to be more concerned with rationales pertaining to student development through cultural awareness (see Table 14). A possible explanation for this connection is that a group setting differs from a one-on-one applied lesson setting in terms of group dynamics. Instructors who not only wish to teach world percussion in a group setting, but who also prefer to do so in culturally specific ways (as found in world ensembles), may

be more attuned to the importance of students' experiencing cultural connections to world percussion traditions.

In Chapter 2, I stated that, though practical issues relating to the incorporation of world percussion into collegiate percussion programs were discussed in percussion literature, theoretical issues, such as understanding the role of those musics in their cultural contexts were generally confined to the fields of music education and ethnomusicology. One possible explanation for this was that collegiate percussion faculty may more commonly earn credit toward promotion and tenure via performances and recordings, and only occasionally through written publications. Music education and ethnomusicology faculty, on the other hand, generally devote much of their scholarly activity toward producing written research. Additionally, because these are the expectations of these fields, music education researchers and ethnomusicologists also generally receive more training in how to conduct and disseminate systematic research than pre-service applied music faculty pursuing a DMA or a similar doctoral degree in music performance.

Trimillos (2004b) expressed concern about institutions that offer world music ensembles, but where there are no ethnomusicologists on faculty to "provide broader contextualization or scholarly reflexivity about these genres" (p. 25). The implication embedded within this statement is that only ethnomusicologists are qualified to properly contextualize world music performance or to reflect on such performance in scholarly ways. If this were to be true, it would stand to reason that world percussion instructors do not pay attention to such issues or concerns. It should be noted that in this quote, Trimillos was referring to West Virginia University, recognized as one of the most

important world percussion programs in the United States for a time. In particular, Paschal Younge, a highly-regarded Ghanaian performer and published author on multicultural music education, was the head of the world percussion program. This further illuminates Trimillos' assertions about the strengths and weaknesses of ethnomusicologists and non-ethnomusicologists, as he suggested that an ethnomusicologist would be better able to culturally contextualize African music performance than a Ghanaian master drummer with a Ph.D. in education.

It is interesting to consider Trimillos' words alongside statements from Michael, who stated that:

I have some real problems with some of the ethno people I've met because all they deal with is friggin' research. It's like theorists. They want to do research papers, that's bogus ... That's where I have problems with ethno people. My thing is, get to know the culture, play ... We had an ethno conference here, and I went to a couple of sessions. I was so turned off. All they did is read papers. It has nothing to do with the true culture ... And I think unless you perform, you can't really understand the music of that culture. I really believe that.

Though certainly not representative of two entire fields, these statements do highlight a potential difference of view from these fields. Perhaps it is because of the paradoxical overlaps and divergences between the work of ethnomusicologist world music ensemble directors and collegiate percussion faculty who incorporate world percussion in their programs. On the one hand, both may seek to be the "world" person at their respective institutions. Both feel strongly about the educational potential of world

music in a collegiate setting. And yet, the performance faculty seem to feel that the ethnomusicologists are non-performing bookworms, and the ethnomusicologists seem to think that the performance faculty are incapable of anything other than showing students when and how to hit things.

If Trimillos' concerns were true, it would stand to reason that collegiate percussion faculty who incorporate world percussion into their programs have no regard for contextualization of their world percussion activities. On the one hand, the primary rationales for the inclusion of world percussion discussed by the instructors in this study were musical well-roundedness and employability. This would seem to suggest that instructors were not as concerned about the cultural aspects of world percussion instruction as they were about their students learning to play world percussion instruments and styles so that they could become more diverse players and more employable as professional performers and educators. However, it is also significant that eight of the instructors interviewed in this study discussed the importance of understanding authentic music processes in cultural context.

Implications for the Profession

The thick descriptions of practical decisions that collegiate world percussion instructors have made will hopefully serve to help collegiate percussion instructors interested to incorporate world percussion into their programs successfully confront decisions that they have to make in moving forward toward implementation of world percussion. The tables and figures presented throughout Chapters 4, 5, and 6, as well as the verbal explanations and the instructors' own words represent different combinations

of practical approaches toward incorporating world percussion. Interested readers may compare and contrast the approaches taken by the instructors in order to decide the ways that they would perhaps like to proceed in the incorporation of world percussion into their own programs.

In addition to the practical approaches, however, I would like to encourage collegiate percussion instructors to consider carefully the philosophical issues presented in this study. For the instructors in this study, the incorporation of world percussion into collegiate programs was sometimes caught between instructors' desire to meaningfully teach their students about world percussion for reasons of intrinsic value and an institutional music culture in which percussion students are expected to play in band and orchestra. They are expected to play junior and senior recitals, and many of them are expected to secure teaching jobs in which they must know traditional core areas or will seek admittance into graduate percussion programs via auditions for which they are expected to excel in core areas. Alongside this, world percussion is an important aspect of an overall collegiate percussion education, and collegiate world percussion instructors must balance their concern for philosophical issues such as authenticity with the realities of their responsibilities to prepare their students to be successful in their respective paths as professional performers and educators.

Though I disagree with Trimillos' (2004b) assertion that only an ethnomusicologist could provide the necessary contextualization and scholarly reflexivity in tandem with the teaching and learning of world percussion instruments and styles, I do feel that collegiate world percussion faculty should take the time to familiarize themselves with ethnomusicological theory and allow it to shape their philosophical

approaches toward collegiate world percussion. While most instructors in this study did exhibit concern for issues such as authenticity, and some also discussed issues such as students' awareness of cultures abroad and awareness of multicultural American society, there were other instructors who did not, and that is troubling.

An important area in which American percussion instructors could improve their approaches toward incorporating world percussion in their programs would be to expand the diversity of cultural areas represented. While the concern for authenticity displayed by the instructors is admirable, and does reflect a philosophical trend toward at least acknowledging the potentially problematic nature of cross-cultural study of percussion traditions in an institutional setting, the findings of this study do suggest that the primary motivation for the culture areas represented is employment. One of the points raised in the literature review was that the ethnomusicologists and anthropologists whose research focused on some area of world percussion (Ross, 2008; Flaig, 2010; Nelson, 1991; Powell, 2003; Bender, 2003) differed from the percussion performance literature in terms of the motivation for the study of world percussion traditions. The trend among the percussionists with academic performance backgrounds was to explore world percussion traditions, both in the institutional context and in the cultural context, with the end goal in mind to absorb those traditions into their performance repertoire (Schmalenberger, 1998; Dawson, 1999; Hogancamp, 1999). The ethnomusicologists and anthropologists, on the other hand, had as their primary focus to explore the meaning of the percussion traditions to members of the respective cultures. The findings of this study align very closely with that framework in terms of the motivations for the instructors to select the world percussion traditions that they featured in their programs. The most commonly found

instruments and styles were those associated with Latin American and Caribbean popular music, and the most widely cited rationales for the incorporation of world percussion, musical well-roundedness and employability, centered on students' enhanced professional development. When combined with the greatly reduced emphasis on travel experiences, which could confront students with scenarios in which they must look culture bearers in the eye and grapple with issues such as power relationships, cultural capital, representation, and meaning of performance of world percussion traditions, the picture that emerges is that, while instructors may have felt authenticity issues to be important, there is vast room for improvement on the part of the instructors to more fully understand the potential problems associated with their endeavors to incorporate world percussion in their programs.

A good place to start would be to examine population demographics in the United States, and make an effort to represent the world percussion traditions of groups such as the Chinese, Haitian, Filipinos, and other groups who have, like generations of immigrant populations from places all over the world before them, come to the United States and whose cultural baggage will become part of the fabric of American society. This does not mean that collegiate instructors should program their entire curricula based on population demographics; however, collegiate percussion instructors could take a cue from ethnomusicologists and focus more on cultural significance of world percussion traditions. The focus on vocational employability is admirable in its own way; percussion instructors must have a tremendous sense of dedication to their students' future abilities to earn a living through music. A broader approach toward world percussion beyond those areas, like Latin American and Caribbean, which are most likely to lead to

employment, would not have to diminish the impact on students' employability. As Allen mentioned during his interview, every time a student learns a new area, it has a positive effect on all of the other percussion areas.

The challenges described by the instructors may be another explanation for why their programs have focused on world percussion instruments and styles most likely to result in gainful employment. Budget, time, space, students, other faculty, and administrative issues can help generate, to differing extents in different programs, frustrating barriers that inhibit instructors' abilities to expand the range of world percussion offerings at their institutions. Surely, a difficult question to face, given the above-mentioned suggestions for broadening the philosophical orientations for collegiate world percussion, would be to find possible ways, in the midst of these challenges, to carry out the philosophical orientations into reality.

In my own experiences as a college percussion student, both at the undergraduate and the master's level, I studied a broad range of world percussion styles despite some barriers mentioned by the instructors in this study. As an undergraduate student, I was fortunate to attend an institution that provided ample curricular and extra-curricular opportunities to study world percussion. All of my applied lessons focused entirely on core percussion areas. World percussion courses offered included steel band and a mixed world music ensemble called Global Rhythms, which drew heavily from Bollywood and classical Indian musics. In addition to the official courses, there were also extra-curricular offerings such as an India music ensemble and an African drum and dance ensemble. I was indeed fortunate that there were faculty to teach these courses, as well as an administrative structure that supported them.

However, I also expanded beyond these institutional offerings by pursuing additional areas on my own. In the process, I confronted some of the same issues that the instructors in this study reported. As a student, I dealt with financial issues of traveling to India to study *tabla*, *mridangam*, *ghatam*, and *Karnatak* vocal music by applying for travel grants to cover associated costs. As a double major in music education and music performance, between performing in required ensembles like marching band, wind ensemble, orchestra, percussion ensemble, and optional ensembles such as steel band, African drum and dance, the Global Rhythms world music ensemble, as well as taking core musicianship courses, music education courses, college of education courses, and other liberal arts requirements, time was also a very serious issue in terms of finding enough of it to fit in other world percussion areas. One way that I approached this was to co-found a Brazilian popular music group with some of my classmates as part of the jazz combo program during my master's degree. Similarly, I found time to learn enough about Afro-Cuban percussion to be able to get through gigs with area salsa bands, and the professional live performing setting was very educational. To further cement that area of world percussion, I also, after completing my master's degree, used my education in Western classical percussion to secure a position with an orchestra in South America. This served as a means of living in Latin America for a year to increase my fluency in Spanish and to live alongside and play with Latin musicians in side project bands devoted to Latin jazz and popular musics.

My point in sharing these experiences in this paper is to suggest that, even though the challenges mentioned by the instructors are very real limitations to be dealt with, a lot can be gained in a percussion program by simply presenting to students information

about diverse world percussion areas. My study of the *tabla*, for example, did not earn any credit toward graduation. However, because my percussion instructors saw the value in hosting a guest *tabla* artist who became my Indian music teacher and mentor, I became exposed to a world percussion area that otherwise presumably would not have entered my life. Even though there was no time for *tabla* in my curricular applied lessons, because a flame had been ignited, I found the time, on winter, spring, and summer breaks, to travel to India to continue studying, and I found funding solutions to overcome financial challenges. I am now a collegiate percussion instructor as well, and my own teaching experiences have convinced me that the most important factor toward student success in a percussion program is motivation. Therefore, in the face of all of the challenges mentioned by instructors in this study, each of them a reason not to expand scope and include additional world percussion areas, it is still worthwhile, because of the potential of such exposure to motivate a student, to make students aware and do whatever possible to help them find new world percussion areas to explore. Once that happens, motivated students will find ways to surpass the challenges.

In this view, instructors have more freedom to introduce various world percussion areas into their programs, because the introduction of a particular area need not necessarily hinge on immediate and full-fledged support in the form of earmarking of funds toward instruments or space in a building or in the course catalog. In my experience, taking the personal initiative to incorporate a world percussion area in my program has most often *preceded* the institutional support. For example, in one of the institutions where I am on faculty, in our world drumming class we performed a piece that I composed in which students performed Indian *solukattu*, or rhythmic chanting, as a

way to experience the *Karnatak* rhythmic system firsthand. Once we had done this for a couple of years, it was much easier to make the case to purchase 15 *kanjira* for the group. Now, we have the instruments, and students are able to check out the instruments to take home and practice. Similarly, at another college where I am on the faculty, for three years I have programmed steel band repertoire in the concert percussion ensemble even though we did not have steel pans. After seeing enrollment increase 300% because of the incorporation of this and other repertoire expanding beyond the scope of traditional Western classical percussion ensemble repertoire, a few months ago we succeeded in acquiring \$25,000 worth of steel pans from a local pan maker, and we expanded our course offerings to include a separate steel band class that could support up to 30 students.

Having reframed the primary challenges of budget, time, and administration in a way that seems more navigable, I return to the point that percussion instructors should take a broader view of world percussion beyond those that are only most immediately justifiable in vocational terms, and incorporate according to different criteria that are more inclusive. I mentioned population demographics in the United States as a possible approach. There are surely other approaches as well, including local demographics, or possibly an approach rooted in geographic diversity.

In addition to expanding the scope of world percussion offerings, college percussion instructors should also become better acquainted with ethnomusicological approaches to world music. Tony's words about why to study world percussion provide a good argument for why percussion instructors should expand their knowledge beyond practical approaches and embrace written scholarship dealing with theoretical and

philosophical issues regarding world music as well. “[It] would be the same thing that you say about Everest, because it’s there, and because hopefully we’re curious. I mean, I’m very curious about all kinds of things.” Why would an individual who is interested to incorporate world percussion into a collegiate percussion program choose to ignore vast amounts of research on various world music areas? Perhaps it is because many performers might not want to spend time reading papers or attending lectures. However, stepping out from behind one’s instrument and spending some time to become acquainted with research about world music and percussion traditions, their cultural significance, the vast web of cultural, social, and political theory into which they may be woven, and effective strategies for incorporating them in an institutional educational setting could enhance a percussion instructor’s knowledge toward incorporating world percussion into a collegiate percussion program.

There are some examples of research scholarship produced by percussion researchers, such as multicultural music education researcher/percussionist Younge (2011), and ethnomusicologist/percussionists such as Locke (1987; 1990), McGraw (2010), and Schweitzer (2003), whose scholarly contributions to world percussion literature have shown more equal concern for cultural contextualization and intercultural understanding alongside an end goal of teaching students to perform world percussion traditions. These scholars perhaps represent a balanced approach that could serve as a good model for collegiate world percussion faculty to follow in this regard.

Suggestions for Further Research

There are some interesting possibilities for further research on the incorporation of world percussion in collegiate percussion programs. It could be very informative to carry out a similar interview study with a purposeful sample of known world percussion experts. This could even possibly lend itself to the development of a theory of best practices. Similarly, additional insight could be gained from conducting similar inquiry with a sample of world percussion instructors with dual backgrounds in percussion performance and theoretical disciplines like ethnomusicology, Latin America studies, or international studies. Finally, either separately from or in tandem with the aforementioned suggestions for further research, it could be worthwhile to design a more extensive survey instrument with questions relating to the practical as well as the philosophical issues raised in this study.

Conclusion

At the beginning of this study, I set out to answer two research questions: (a) What were the activities that collegiate percussion instructors have employed to incorporate world percussion into their collegiate percussion programs? And (b) What were the practical and philosophical reasons behind the decisions to employ those activities? These questions guided my research through existing literature on world percussion study, which included practical approaches from percussion literature and theoretical approaches from the fields of music education and ethnomusicology. Because of the scarce literature from the field of percussion on world percussion approaches, and because the available literature from percussion, music education, and ethnomusicology

seemed to bifurcate into the two categories of practical and philosophical, I wanted to explore collegiate percussion instructors' incorporation of world percussion in their programs from these two angles. This led me to decide on an exploratory mixed-methods approach, which allowed me to explore this topic in breadth and in depth. Guided by the research questions and the theoretical framework from the literature, I constructed a short questionnaire designed to elicit information regarding percussion instructors' practical approaches to incorporating world percussion in their programs, and I also designed an interview protocol to probe more deeply into percussion instructors' practices and philosophies. Themes emerged from the data, which combined into meta-themes, which became a list of decisions and underlying philosophies that help explain the incorporation of world percussion into collegiate percussion programs. I also made recommendations for future research, which could help in further understanding this topic from a variety of angles, including a possible theory of best practices.

During the interview process, the percussion instructors opened up their worlds to me, sharing details about their practices and philosophies, their institutions where they pursued their work, their students, their colleagues and administration, their visions for how they could ideally incorporate world percussion in their programs, and the challenges that frustrated their efforts. In every case, the instructors exhibited a concern for their students' development as performers, as teachers, and as individuals. I have no doubt that the decisions they made were motivated by a sincere desire to give the best that they could to their students, and to help them find a way to carve out a living in which they could make music every day.

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Appendices

Appendix A: World Percussion Questionnaire

World Percussion Survey

Thank you for participating in this short survey.

For the purposes of this survey, world percussion is defined as: *Any percussion instrument or performance style beyond the traditional scope of snare drum, mallet percussion, timpani, orchestral accessories, drumset, and marching percussion as they are typically used in classical, folk, and popular musics of Western European or North American origin.*

1. Do you incorporate world percussion in your teaching?

- Yes
- No

2. Please check any and all methods/approaches that you use to incorporate world percussion in your teaching (please select all that apply to you):

- Applied study of world percussion instruments in students' lessons.
- Group performance (i.e. ensembles) of world percussion instruments by your students.
- Having your students travel abroad to learn world percussion instruments/styles.
- Inviting guest experts in world percussion instruments/styles to present or perform at the institution where you teach.

3. May I contact you for a follow up interview?

- Yes
- No

4. Please type your full first and last name (information for the researcher only to follow up as necessary). ***This question is required**

Appendix B: IRB Approval Letter



DIVISION OF RESEARCH INTEGRITY AND COMPLIANCE
Institutional Review Boards, FWA No. 00001669
12901 Bruce B. Downs Blvd., MDC035 • Tampa, FL 33612-4799
(813) 974-5638 • FAX (813) 974-5618

November 10, 2011

Patrick Hernly
School of Music

RE: **Expedited Approval** for Initial Review
IRB#: Pro00006201
Title: World Percussion Approaches in Collegiate Percussion Programs: A Mixed Methods Study

Dear Patrick Hernly:

On 11/9/2011, the Institutional Review Board (IRB) reviewed and **APPROVED** the above referenced protocol. Please note that your approval for this study will expire on 11-9-12.

Approved Items:
Protocol Document(s):

PROPOSAL World Percussion Approaches in Collegiate Percussion Programs.docx	10/21/2011 11:43 AM	0.01
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Consent/Assent Documents:

3 Adult ICF's all with a WICD: 1. Instructor Online, 2. Instructor Telephone, and 3. Student eMail Interview

It was the determination of the IRB that your study qualified for expedited review which includes activities that (1) present no more than minimal risk to human subjects, and (2) involve only procedures listed in one or more of the categories outlined below. The IRB may review research through the expedited review procedure authorized by 45CFR46.110 and 21 CFR 56.110. The research proposed in this study is categorized under the following expedited review category:

(6) Collection of data from voice, video, digital, or image recordings made for research purposes.

(7) Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.

Your study qualifies for a waiver of the requirements for the documentation of informed consent as outlined in the federal regulations at 45CFR46.116 (d) which states that an IRB may approve a consent procedure which does not include, or which alters, some or all of the elements of informed consent, or waive the requirements to obtain informed consent provided the IRB finds and documents that (1) the research involves no more than minimal risk to the subjects; (2) the waiver or alteration will not adversely affect the rights and welfare of the subjects; (3) the research could not practicably be carried out without the waiver or alteration; and (4) whenever appropriate, the subjects will be provided with additional pertinent information after participation.

As the principal investigator of this study, it is your responsibility to conduct this study in accordance with IRB policies and procedures and as approved by the IRB. Any changes to the approved research must be submitted to the IRB for review and approval by an amendment.

We appreciate your dedication to the ethical conduct of human subject research at the University of South Florida and your continued commitment to human research protections. If you have any questions regarding this matter, please call 813-974-5638. Sincerely,



John Schinka, PhD, Chairman
USF Institutional Review Board

Cc: Various Menzel,
CCRP USF IRB
Professional Staff