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Brandon Keith Wood, Student

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Dr. Lance Brunner, Director of Graduate Studies

RECREATIONAL MUSIC-MAKING IN MUSIC PEDAGOGY:
A MANIFESTO FOR CHANGE

MUSICAL ARTS PROJECT

A musical arts project submitted in partial fulfillment of the
requirements for the degree of Doctor of Musical Arts in the
College of Fine Arts at the University of Kentucky

By
Brandon Keith Wood

Lexington, Kentucky

Director: James B. Campbell, Professor of Music

Lexington, Kentucky

2012

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ABSTRACT OF MUSICAL ARTS PROJECT

RECREATIONAL MUSIC-MAKING IN MUSIC PEDAGOGY: A MANIFESTO FOR CHANGE

The arts are an essential part of any student's well rounded education. The future of music in education will depend on its ability to deliver relevant, effective, and measurable outcomes. However, the expectations and performance nature of traditional curricula often foster a sense of musical elitism and ostracizes students that are solely interested in music as a recreational outlet. Incorporating recreational music-making into education can provide opportunities for students to experience self-expression, creativity, social connection, and enjoyment. These values will not only enhance their education, but also lead to acquired skills for use in all areas of their lives. Activities such as drum circles, for example, break down the musical elitism that has been reenforced through barriers of economy (purchasing instruments), technique (learning a required skill set), and language (learning to read music).

This document will establish a case for recreational music-making in education through examination of the role of music education, the concept of recreational music-making, and the numerous health and wellness benefits associated with recreational music-making. Included will be a discussion of elementary, secondary, and higher education music curricula. Additionally, the importance of using percussion instruments will be established along with explanations of basic techniques. Finally, a discourse about the language barrier in music is included. The intended results of this document include creating an educated audience for music professionals, a larger presence of music-making in society, music advocacy and support, improved creativity and self-expression for professional and amateur musicians, strengthened community connections, and an overall improvement in health and well-being for music participants.

KEYWORDS: Music, Music Education, Recreational Music-Making, Drum Circles, Health and Wellness

Brandon Keith Wood

April 27, 2012

RECREATIONAL MUSIC-MAKING IN MUSIC PEDAGOGY:
A MANIFESTO FOR CHANGE

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April 27, 2012

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PART ONE - EXTENDED MONOGRAPH OF MUSICAL ARTS PROJECT

CHAPTER ONE

THE ROLE OF MUSIC EDUCATION

What is Music Education?

The arts are an essential part of any student's well-rounded education. The inclusion of arts in school programs cultivates an atmosphere where students engage in creative thinking, social interaction, team building activities, self-discipline, and their own cultural heritage. In 1993, US Secretary of Education Richard Riley issued this statement:

As we work to improve the quality of education for all children, the arts must be recognized as a vital part of our effort. The arts — including music, theater, dance, and visual arts — are a unique medium for communicating what is common to all of us as human beings and what is special to each of us as creative individuals. The arts provide valuable opportunities for understanding our cultural heritage and that of all other civilizations. The arts also enhance our nation's economic competitiveness by developing creative problem-solving skills, imagination, self-discipline and attention to detail.¹

Music education provides opportunities for students to engage with the power and joy of music, enhancing their education and enriching their lives.

There is a well-established tradition of music programs in schools throughout the United States. In most school systems, including colleges and universities, participation in music curricula is available and optional for students. The objectives of specific programs often depend on the values of the educator(s) employed by the particular institution. The National Association

¹ Robert Morrison, "The Untold Story of How Music and Arts Education Became Core Subjects (Hint: It is not how you think!)," Quadrant Arts Education Research Blog, entry posted February 17, 2012, http://artsedresearch.typepad.com/blog/2012/02/the-untold-story-of-how-music-and-arts-education-became-core-subjects-hint-it-is-not-how-you-think-.html?utm_source=feedburner&utm_medium=twitter&utm_campaign=Feed%3A+QuadrantArtsEdNews+%28Quadrant+Arts+Education+News+Service%29 (accessed February 17, 2012).

for Music Educators sets the universal standards and goals for music education. Their mission states:

Music allows us to celebrate and preserve our cultural heritages, and also to explore the realms of expression, imagination, and creation resulting in new knowledge. Therefore, every individual should be guaranteed the opportunity to learn music and to share in musical experiences.

The mission of the National Association for Music Education is to advance music education by encouraging the study and making of music by all.²

The association has produced nine national standards for music education:

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.³

The job of every music educator is to fulfill these standards and to advocate a quality music education for every child. This document explores the practice of recreational music-making, especially drumming, and its applications for the future of music in society and education.

Observations on Music Education

The national standards outline a strong criteria for music educators. Recreational music-making potentially reinforces all nine standards. Many strengths are found in a typical United States music curriculum, especially the development of students' technical skills and

² National Association for Music Education, "Mission Statement," <http://www.nafme.org/about/view/mission-statement> (accessed March 8, 2012).

³ National Association for Music Education, "National Standards for Music Education," <http://www.nafme.org/resources/view/national-standards-for-music-education> (accessed March 8, 2012).

performance experience. Also, personal attributes such as discipline, focus, teamwork, and social interaction are naturally encouraged as students participate in music programs. However, some notable weaknesses may hinder the goal of reaching every child with a quality musical experience: an emphasis primarily on performance, an attitude of musical elitism, and the use of barriers that may deny some students the chance to participate in school music.

In general, the United States music education curriculum typically follows a traditional model that primarily focuses on technique and performance. William Cahn states:

It is not uncommon in the education of musicians at all levels for there to be so much emphasis on acquiring technical skills that concerns about individual expression and personal fulfillment — the very things that often inspire the pursuit of music in the first place — are overlooked or neglected.⁴

The pressure of performance may lead to a fear of judgement among students. This judgement may also communicate an underlying message that perfection is required. While it is good to have a level of accountability in regard to performance and student achievement, the primary concern of any music program should be to provide opportunities for personal fulfillment and individual expression through music.⁵ If the goal is truly to reach every student with an opportunity to learn and share musical experiences, then inclusive curriculum offerings should be made available that focus on “nurturing of each musician’s individuality through the reinforcement of spontaneity, introspection, and personal expression in music-making.”⁶ Not surprisingly, these alternative objectives reinforce the in-depth listening and expressive qualities valued in a performance.

⁴ William Cahn, *Creative Music Making*, (New York: Routledge, 2005), 7.

⁵ Kenya Masala, interview by Brandon Wood, February 10, 2012.

⁶ Ibid, 8.

Through music, students can experience the occurrence of a “flow” state: “the state in which people are so involved in an activity that nothing else seems to matter.”⁷ This feeling of all things falling into place and moving towards successful music-making is invaluable for students and teachers alike.⁸ The experience generates success, which can boost confidence, self-expression, and mood. These positive experiences that come from a “flow” state may easily transfers to other areas of the student’s life. Although it may take years for a “flow” state to be reached in a performance-oriented course of study, it is readily available during a recreational music-making session.

Another consideration for music education is the initial training process for students. Every young person has had some sort of exposure to music, such as singing or playing with toys or found instruments, prior to school. Yet, students may be viewed as inexperienced musicians.⁹ Before learning to make music on their instruments, students are required to pass through numerous barriers: economic, technical, and linguistic.¹⁰ They must rent or buy an instrument, assemble and/or tune their instrument, learn to read music, and learn the techniques of playing an instrument before they can make music and be expressive on their instruments and as an ensemble.¹¹ It usually takes a number of years before students achieve an adequate level of fluency to be expressive in making music. This type of training process is the opposite of how

⁷ Mihaly Csikszentmihalyi, *Flow: The Psychology of Optimal Experience*, (New York: HarperPerennial, 1991), 4.

⁸ Kenya Masala, interview by Brandon Wood, February 10, 2012.

⁹ Christine Stevens, “Creating a Musically Accessible Culture” UpBeat Drum Circles, http://www.ubdrumcircles.com/article_culture.html (accessed January 10, 2012).

¹⁰ Arthur Hull, interview by Brandon Wood, February 8, 2012.

¹¹ James Campbell, interview by Brandon Wood, Lexington, KY, February 16, 2012.

we naturally learn to communicate in language. There should be processes in place that enables students to make music from day one.

Students who are successful in passing through these barriers and accomplishing a high standard of musical performance may be regarded by themselves and others as musical. On the other hand, those students who do not participate in school music programs often consider themselves non-musical. This notable difference in self-evaluation may give rise to the attitude of musical elitism. According to Arthur Hull, the father of the modern day drum circle and a self-proclaimed “rhythmavangelist,” numerous alternatives to the music education system exist because students are “totally, absolutely turned off by the music teaching format, industries, and protocols from day one.”¹² Hull claims that the music education system fails to meet the needs of people who are “curious and want to uncover their music ability.”¹³ There are some students who have no interest in pursuing music performance as a professional or amateur, and it is the responsibility of every music educator to reach those students. A music education curriculum that encompasses and embraces the power of recreational music-making in addition to the power of performance is needed.¹⁴

Music in Higher Education

University music programs exist to provide training for future professionals in music. Typical degree programs include Music Education, Music Performance, Music Business, and Bachelor of Arts in Music. Many programs offer various specialty degrees, including Music

¹² Arthur Hull, interview by Brandon Wood, February 8, 2012.

¹³ Ibid.

¹⁴ Kenya Masala, interview by Brandon Wood, February 10, 2012.

Therapy, Arts Administration, Church Music, and Audio Engineering. The true measure of any music institution is the rate of student success — how many students achieve their career goals in music.

The university environment utilizes teaching, research, and service to advance the art of music and its impact on society. In this atmosphere, professors and students should strive to maintain the rich heritage of music history and performance practice while seeking new ways to increase the relevance of musical performance. Additionally, schools of music should be seeking out new trends for expanding the scope the impact of music education while raising advocacy and support for local music programs. Finally, institutions of higher education need to use their resources to provide professional development for regional arts teachers.¹⁵

The International Council of Fine Arts Deans (ICFAD) recently predicted that the survival of the arts in higher education may depend on their ability to deliver relevant, effective, and measurable outcomes within a limited number of student hours.¹⁶ With the current decrease in government financial assistance, much of the future funding may come from corporate and private gifts, which may also involve stipulated objectives that concern social and health issues.¹⁷ Since university programs serve as a music resource for their region, it may be necessary to promote music in relation to health and wellness. Therefore, education and development of

¹⁵ International Council of Fine Arts Deans, “To Move Forward: An Affirmation of Continuing Commitment to Arts Education,” <http://dedicated22.planethosting.com/content/templates/publications.aspx?articleid=38&zoneid=7> (accessed August 31, 2011).

¹⁶ Margaret Merrion, “The Future of the Arts in Higher Education,” International Council of Fine Arts Deans, <http://dedicated22.planethosting.com/content/templates/publications.aspx?articleid=38&zoneid=7> (accessed August 31, 2011).

¹⁷ International Council of Fine Arts Deans, “Moving into Action: The Next Steps for the Future of the Arts in Higher Education,” <http://dedicated22.planethosting.com/content/templates/publications.aspx?articleid=38&zoneid=7> (accessed August 31, 2011).

recreational music-making programs may prove to be vitally important for the future of music in higher education.

Music students in institutions of higher education will benefit to learn about and experience music's power as a health and wellness tool. As future professionals, students have unlimited potential to develop new trends that promote music as an integral part of everyday life for the general public. Today's students are the future leaders, and their success in increasing music's role in society can potentially result in continued and increased support for music at all levels.

Music Advocacy

Music advocacy can be defined as speaking, writing, or acting in support for music education and performance.¹⁸ This task is the intrinsic job of every music educator. Articulating the importance and benefits of music education to community members and administration can make a difference in the success of music programs.¹⁹ The most effective form of advocacy is displaying a successful program where students engage in creative processes, develop specific skill sets, learn discipline and focus, and take part in team building and social interaction.²⁰ Furthermore, the advocate must promote strategies for increasing students' involvement in music and the positive impact it will have on their well-rounded education.

Since music is a subject that teaches creativity, critical thinking, motor skills, social skills, problem-solving, and cultural harmony, music educators and advocates must promote the

¹⁸ National Association for Music Education, "Advocacy and Public Policy," <http://www.nafme.org/resources/view/music-education-advocacy-central> (accessed March 8, 2012).

¹⁹ Ibid.

²⁰ Kenya Masala, interview by Brandon Wood, February 10, 2012.

value of these skills and ensure their accessibility for all students in the institution.²¹ Incorporating alternative agendas, such as recreational drumming, has the potential to attract students who may not be interested in a conventional performance ensemble but still remain curious about their individual role in music. The innate values of music can be reached through the use of explorative improvisation processes on percussion instruments. Through drumming, students may connect with their innate sense of rhythm and access the benefits of music. Programs that offer diverse levels of music-making have the potential to increase student involvement, making it easy for advocates to endorse their curricula.

Along with advocating for their student programs, music educators also have a responsibility to create music programs that enable community participation in recreational music. According to middle school music educator Nellie Hill, the more people who actively engage in music-making, the easier it is to advocate and obtain support for music education:

If you don't teach people to enjoy music, and expose them to music and how to play it, who is going to be your audience? You will not have an orchestra ever again because you don't have an audience. Without that audience, you don't exist.²²

Enabling and encouraging community participation has immense potential for increasing advocacy that will continue for generations.

The State of Music-Making

To create a future where recreational music-making can play an effective role in people's health and wellness, it is helpful to consider thoughtfully the present state of music-making. To

²¹ David Sall, "How to enliven and save high school music," *USA Today*, October 2, 2011, <http://www.usatoday.com/news/opinion/forum/story/2011-10-02/high-school-music-programs/50635878/1> (accessed January 22, 2012).

²² Nellie Hill, interview by Brandon Wood, February 15, 2012.

do so, one must assess current trends and also look at the course of music in the past. Only then is it possible to make better informed judgements regarding the best course of action for the future. The use of music for recreation is the primary concern of any predictions made in this document.

Arthur Hull speaks of a culture which has “integrated ritual, dance, song, and music into almost every aspect of its existence, its expression of itself, and its celebration of life.”²³ This integration — what Hull labels a “Rhythmaculture” — is one that empowers the place of music in society. Different cultures have varying degrees of music saturation. In the United States, growing cities and technological advances have led to a diminution of recreational music traditions. In fact, a recent United States Census approximates that 92% of people have not played a musical instrument in over a year.²⁴ Music-making has become a lost activity for those who are not professional performers or music students. General music abilities have been seemingly restricted to a chosen few who are “musical,” causing the majority of adults may consider themselves “unmusical.”²⁵ This neglect of music negates any potential positive ramifications it may bring in people’s lives. Yet, music feasibly can be a regular part of everyday life. Meaningful experiences with recreational music can occur through education and increased awareness that revives music’s role in American society.

Despite proof of the innate value of music, the number of US children who received arts education of any kind decreased by more than 21% from 1992 through 2008.²⁶ This decline is a

²³ Arthur Hull, *Drum Circle Spirit: Facilitating Human Potential through Rhythm*, (Gilsum, NH: White Cliffs Media, 1998), 17.

²⁴ U.S. Census Bureau. *Adult Participation in Selected Leisure Activities by Frequency: 2010*, Prepared by GfK Mediamark Research & Intelligence, LLC, New York, NY: Top-line Reports, 2010.

²⁵ John Blacking, *How Musical is Man?*, (Seattle: University of Washington Press, 1973), 4.

²⁶ Sall, “Enliven and save music.”

sign that the music education curriculum is ineffective in meeting the needs of many students. Music can be a source of enrichment for students and adults alike. Teachers should focus on creating an environment that promotes inclusion and individuality through spontaneity, introspection, and personal expression in music-making.²⁷ When students experience the enriching power of music, they understand its importance in their lives.

Without change, the decline in students receiving arts education will only continue. The future of music in education most likely depends on its impact as a means of enriching people's lives. If music-making is seen as a vital activity, then there will be support for music in education programs of all levels. However, if the decline of music programs continues, then fewer people have the opportunity to experience the difference music can make in their lives. When students do not experience music-making of any kind, there is no potential for improvement in their quality of life and there is little chance that they will support the arts in the future. It is possible that the gap between those who consider themselves “unmusical” in comparison to those who are “musical” will only expand.

For music to survive in education, issues of curriculum, relevance, and funding must be addressed. ICFAD recently predicted that curriculum change will be driven by multiple factors — “multidisciplinary study and work, the economy, accountability mandates, accreditation, faculty expertise, etc.”²⁸ The economy's impact may lead to university reliance on partnerships with corporations and foundations. Educators should view these financial partnerships as a chance to increase the arts' relation to an evolving society. Educational opportunities outside the classroom allow students to use their skills in a hands-on situation, opening doors for service

²⁷ Cahn, *Creative Music Making*, 8.

²⁸ International Council of Fine Arts Deans, “Moving into Action.”

learning, creative thinking, new research, and financial opportunities. Also, expanding the curriculum outside the walls of the concert hall creates chances for arts integration, giving students the cutting-edge in the application of their skills.²⁹ ICFAD states, “When students are taken out of a traditional setting, they begin to realize what art is really about and they begin to put it together in ways that could never occur in the classroom.”³⁰ Additionally, forming outside partnerships builds opportunities for student and faculty leadership. Increasing the number of these relationships increases the overall support for the arts in education.

Music students and faculty need to consider their future in relation to a society that is more concerned with health and wellness. Recreational music-making and drum circle technology may be pivotal for the future of music education. Music institutions should embrace the drum circle movement as a way to increase arts integration, advocacy, and support for music education while promoting positive results for individual health and wellness. Music pedagogy benefits by the inclusion of training and hands-on experience with the facilitation of health and wellness drum circles.

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²⁹ Ibid.

³⁰ Ibid.

CHAPTER TWO

RECREATIONAL DRUMMING

Introduction to Recreational Music-Making

It is safe to say that music has played a crucial role in the development of human society throughout history. Most cultures incorporate music and dance for rituals, celebrations, and ceremonies as an act of self expression and celebrating life.³¹ In today's society, music potentially permeates every area of life, including the concert stage, radio and television, gatherings and celebrations, and personal media devices. However, for many people the individualized act of making music has taken a back seat. Apart from professional performers and music students, the majority of Americans do not regularly participate in any kind of music creation. The absence of music-making in American culture is evidence that the value of active participation in music-making is at stake. It is important to keep in mind that the goals of music-making may vary from masterful performance to a recreational experience.

The term "recreational" is based upon the Latin word "recreatio" which means "refreshment of strength and spirits after work"³² or "restoration to health."³³ The idea of recreation and refreshment is valued in all cultures. However, the specific activity of recreational music-making is exceptional, providing access for people to engage in self-expression, creativity,

³¹ Hull, *Drum Circle Spirit*, 17.

³² Kalani, *Together in Rhythm: A Facilitator's Guide to Drum Circle Music*, (Van Nuys, CA: Alfred Publishing Co., 2004), 9.

³³ *Merriam-Webster Dictionary*, s.v. "Recreation," <http://www.merriam-webster.com/dictionary/recreation> (accessed March 31, 2012).

community connection, and enjoyment. Karl T. Bruhn, world-renowned Father of the Music-making and Wellness movement, states:

Recreational music-making (RMM) encompasses enjoyable, accessible and fulfilling group music-based activities that unite people of all ages regardless of their challenges, backgrounds, ethnicity, ability or prior experience. From exercise, nurturing, social support, bonding and spirituality, to intellectual stimulation, heightened understanding and enhanced capacity to cope with life's challenges, the benefits of RMM extend far beyond music. RMM ultimately affords unparalleled creative expression that unites our bodies, minds and spirits.³⁴

Music is a viable recreational activity, especially for its innate value as a means of self-expression, creativity, community connection, and enjoyment. Additionally, recreational music-making has been proven as a valuable tool for the pursuit of health and wellness. Recent medical studies have documented numerous health benefits (e.g., improved immune system and stress reduction) that come from specific drumming activities.³⁵ Through participation in music-making as a recreational activity, people can access the positive benefits that music has been proven to provide. Recreational music-making often takes place in an environment that cultivates the goal of wellness, creating the opportunity to improve one's quality of life through creative musical expression.

There are various ways in which people pursue music-making in their lives. Some common examples include participation in a community band or orchestra, volunteering at a church, enrolling in lessons or classes, or playing along with friends and recordings. Specific objectives regarding health and wellness can be enhanced through conscientious efforts by a trained music facilitator. In this light, certain music activities may be more likely to achieve

³⁴ Yamaha Music and Wellness Institute, "Music and Wellness," http://www.yamahainstitute.org/Page_details.aspx?cmd2=9 (accessed January 10, 2012).

³⁵ Remo HealthRHYTHMS, "Seven Evidence-Based Elements," <http://remo.com/portal/pages/hr/benefits/7+Evidence+Based+Elements.html> (accessed January 10, 2012).

wellness goals than others. Drum circles are a compelling solution for the pursuit of music as a path to positive health.

Drum Circles

Drum circles are one of the most common forms of recreational music-making. A drum circle can be defined as “a group of people working together to create in-the-moment music using drums and percussion instruments.”³⁶ Group drumming is common in many cultures. There are examples of the drum used in “ritual, healing, celebration, sacrifice, and transformation,” as well as “war, communication, work, trance-induction, or play.”³⁷ Today, drum circles represent a modern application of group drumming as a tool for unity and expression. The participants in drum circles typically vary from professional musicians to those with no musical experience at all. Usually, the goals and intentions of the facilitator and participants include creating an environment that inspires teamwork, creativity, self-expression, and community connection.³⁸ More specific results may also be intended, such as corporate productivity, social interaction, diversity, gender empowerment, stress reduction, health and wellness, and music advocacy.³⁹

In a successful drum circle, people come together to experience music. There is no audience, no rehearsal, no teacher, and above all, no right or wrong. The atmosphere is inclusive

³⁶ Kalani, *Together in Rhythm*, 9.

³⁷ Bill Matney, *TAKATU: The Use of Percussion in Music Therapy*, (Denton, TX: Sarsen Publishing, 2007), 212.

³⁸ Ibid, 213.

³⁹ Christine Stevens, “What is a Drum Circle?” UpBeat Drum Circles, http://www.ubdrumcircles.com/article_drum_circle.html (accessed January 21, 2012).

and spontaneous.⁴⁰ The event is typically generated by a facilitator, who may guide the group through various activities and musical games to achieve the specific results intended in the session. The participants build the music on their own, creating a sense of joint ownership.

The principle of entrainment is what contributes to the success of drum circles as a tool for unity and expression. Christine Stevens describes entrainment in the context of drumming:

Entrainment is the law of synchronization that causes two separate rhythms to naturally line up when placed near one another. Technically speaking, it is a ‘phase locking’ or ‘going with’ one another, creating a natural flow. In drumming, entrainment happens when two people with separate rhythms can’t help but join together in a common beat.⁴¹

Rhythmic entrainment heightens people’s sense of unity and structure. The synergy created is a key factor in producing the intended outcomes of any given drum circle.

The use of a geometric circle is also important. Arranging the group in a circle reinforces group equality; there is no focal point, no teacher, and no hierarchy. Instead, participants are positioned in a wonderful orientation for social interaction, equality, and co-creation. Each member of the group is valued for his/her unique contributions to the music and atmosphere. Additionally, the facilitator is easily seen when standing in the center of the circle or sitting as a part of the group.

A facilitator is a music coach: someone who works to create musical accessibility and empowerment. Examples of music facilitators include music therapists, drum circle facilitators, Orff educators, and Music for People facilitators.⁴² In a drum circle, the facilitator coordinates the use of drumming to support the group in accomplishing their specific goals. The facilitator’s task is to encourage creativity and cooperation through the presentation of activities that are fun

⁴⁰ Christine Stevens, *The ART and HEART of Drum Circles*, (Milwaukee, WI: Hal Leonard, 2003), 13.

⁴¹ Ibid, 14.

⁴² Stevens, “Creating Musically Accessible Culture.”

and accessible. Typically, the facilitator has training and credentials in his/her field. Therefore, he/she is able to carefully design the program to achieve the intended results.⁴³ The more conscious the facilitator is of the goals, the better he/she can serve the group.

Drum circles offer a unique, contemporary arena of music-making. Most importantly, they represent a practical solution for providing access to music for all people. Additionally, recreational drumming has been proven capable of providing specific health and wellness benefits such as boosted immune function and stress reduction.⁴⁴ For this reason, drum circles can serve as a prime model for recreational music-making in the future.

Why Percussion?

The musical vocabulary of drumming is a key factor in the success of drum circles. The accessibility of percussion instruments is unmatched by any other classification of instruments. Drums and percussion instruments are considered one of the most ancient types of musical instrumentation, linked to the earliest musical forms. Percussion instruments are also constantly undergoing innovation, especially through their use in many forms of contemporary music. Therefore, percussion instruments exist “as a bridge that connects the prehistoric with the innovative; it is a linking of the past, present, and future.”⁴⁵ Additionally, percussion is the largest category of musical instruments and such instruments can be easily found in all cultures

⁴³ Kalani, *Together in Rhythm*, 12.

⁴⁴ Remo HealthRHYTHMS, “Seven Evidence-Based Elements.”

⁴⁵ Matney, *TAKATU*, viii.

throughout the world. All in all, percussion instrumentation is both rich with tradition and open to new musical creation.⁴⁶

There are further reasons for the use of percussion instruments in recreational music-making. Many percussion instruments are small and portable, a quality that minimizes logistical concerns. Additionally, there are numerous instrument options that are cost effective and available to the consumer. For example, a pair of egg shakers may be purchased for less than five dollars. The physical activity necessary to play percussion can reinforce basic motor skills, develop coordination, and generate aerobic exercise. Further, the act of playing the instruments is often motivation for spontaneous and creative movement. The percussion instruments provide a high level of physical interaction and stimulation for any level of ability.

Finally, percussion's ease of accessibility makes it an effective choice for recreational music-making. The beginner will not be overwhelmed with melodic or harmonic expectation.⁴⁷ Instead, the instruments deal in the musical medium of rhythm, which is easily grasped by most people since there is no requirement of extensive training to make basic pleasing sounds on the instruments. Because of this ease in providing immediately pleasing sounds, the technical issues become diminished in importance and joyful expression becomes more of a concern.⁴⁸ Percussion instruments offer a potential lifetime of study, challenge, creativity, and satisfaction, making them truly accessible for any one of any level.⁴⁹

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⁴⁶ Matney, *TAKATU*, viii.

⁴⁷ Ibid, 14.

⁴⁸ Cahn, *Creative Music Making*, 2.

⁴⁹ Matney, *TAKATU*, 14.

CHAPTER THREE

DRUMMING AND WELLNESS

A Discussion of Wellness

Wellness has been defined as “a multidimensional state of being describing the existence of positive health in an individual as exemplified by quality of life and a sense of well-being.”⁵⁰ This term encompasses the physical, emotional, and spiritual components of a person’s life. Wellness goes beyond the absence of disease or even feeling good and embraces the idea of living life to its fullest. Billions of dollars are spent annually on medicine and health treatments, with less energy spent researching how to avoid health crises. Wellness suggests a switch to preventative health care.⁵¹ It also implies a balanced life, managing proper levels of work and rest. Wellness is a choice to invest in oneself, constantly seeking more information about how to improve one’s quality of life and choosing actions that fit the individual’s best interests. In the end, the achievement of wellness can only be measured by oneself.⁵² Alicia Clair, Ph.D., MT-BC, Professor and the Director of Music Therapy at the University of Kansas, discusses the comprehensive idea of wellness:

Customarily people have interpreted good health as the absence of illness or disease, but more recently wellness has come to a new meaning, feeling as good as one can feel regardless of diagnosis. This new interpretation of wellness is reflected in a shift from medical professional control and management to individuals' assumed responsibility for

⁵⁰ Definition of Wellness, “Definition of Wellness,” <http://www.definitionofwellness.com/> (accessed March 8, 2012).

⁵¹ Mickey Hart, “Rhythms as a tool for healing and health in the aging process,” Senate Speech, 1991, <http://mickeyhart.net/enthusiasms/rhythm.html> (accessed February 5, 2012).

⁵² Ibid.

'feeling good.' It is broadly understood that 'being well' results from engagement in activities that lead to and maintain health.⁵³

In today's fast-paced society, maintaining balance between work and rest and actively seeking new actions for improvement can be challenging for most. Yet, if the goal of wellness is desired, then individuals look for activities that can lead to positive health results. The activity of recreational music-making provides an opportunity for people to engage in a process that enhances their personal and communal wellness. Recreational music-making has been proven to bring positive results and healing for numerous areas of life. Christine Stevens discusses drumming as an act of proactive wellness:

Today's culture has become health conscious in a completely new way. More than ever, we now understand the importance of preventative health and quality of life. In this time of increased awareness of the need for personal involvement in wellness, active music-making is now considered an essential component of a healthy diet. It is the new Vitamin D — Vitamin Drumming. Drumming is like an aerobics class that enhances body, mind, and spirit, offering creative expression, bringing people together, and reducing stress.⁵⁴

Music is a natural part of healthy expression.⁵⁵ Participation in music is a proactive action that enhances individual's physical, emotional, and spiritual being.

Drumming is a powerful tool for wellness because it creates connections between rhythm and life. Rhythm, defined as the musical vocabulary of drumming, is accessible to all people. Our bodies are living rhythm machines, operating in the steady pulses of the heart and lungs. Additionally, we live in a universe that exists in time, cycling through days and seasons in a predictable rhythmic fashion.⁵⁶ Every aspect of existence is governed by these rhythmic

⁵³ Remo HealthRHYTHMS, "Benefits of Participation: Biological Benefits of Drumming," <http://remo.com/portal/pages/hr/benefits/index.html> (accessed January 10, 2012).

⁵⁴ Robert Friedman, "Drumming for Health," *Percussive Notes* (April 2001): 57.

⁵⁵ Kenya Masala, interview by Brandon Wood, February 10, 2012.

⁵⁶ Hart, "Rhythms as a tool."

patterns.⁵⁷ Drumming provides access for people to play with their own internal rhythm and with those rhythms around them. Stravinsky said, “music is given to us with the sole purpose of establishing an order in things, including, and particularly, the coordination between man and time.”⁵⁸

Wellness is a choice: a course of action that is selected or decided upon.⁵⁹ It is an investment into oneself to improve quality of life. The primary dimensions of wellness include physical, emotional, and spiritual. Music is an indispensable part of life that has tremendous potential to improve people’s sense of wellness in all three areas.

The Importance of Community

Community connection is an important part of health and wellness. The term community comes from the Old French word, *comunete*, which means “reinforced by its source.”⁶⁰ When individuals take part in a community, there is a sense of fellowship and joint ownership that reinforces common interests and goals. These collaborative relationships have the ability to nurture and emotionally sustain those participating. This sense of support has an immeasurable ability to enrich people’s lives and their health.

John Bruhn and Stewart Wolf conducted a twenty-year study on the people of Roseto, Pennsylvania. This Italian-immigrant town was made up of a closely knit community that emphasized cooperation and sharing rather than competition. These values were realized through

⁵⁷ Christine Stevens, “Greg Ellis and RhythmPharm,” *Percussive Notes* (June 2007): 60.

⁵⁸ Matney, *TAKATU*, 144.

⁵⁹ *Oxford Dictionaries*, s.v. “Choice,” <http://oxforddictionaries.com/definition/choice?region=us&q=choice> (accessed March 8, 2012).

⁶⁰ *Oxford Dictionaries*, s.v. “Community,” <http://oxforddictionaries.com/definition/community?region=us&q=community> (accessed March 8, 2012).

a social focus that centered around the family.⁶¹ In Roseto, virtually no one under the age of 55 had died of a heart attack or showed any signs of heart disease. The death rate from heart disease for men over 65 was roughly half that of the United States as a whole. Furthermore, the death rate from all causes was 30-35% lower than expected.⁶² What Bruhn and Wolf discovered was that the Rosetans created a powerful, protective social structure that isolated them from the pressures of the modern world.⁶³ This structure may have served to counteract stress, altering the negative impact of troublesome events in their lives. Instead, Rosetans were filled with a sense of confidence, self-esteem, purposefulness, and well-being.⁶⁴ Bruhn and Wolf state:

The message of Roseto...suggests that both the personal and the more broadly social quality of human relationships are strikingly relevant to the health and longevity of human beings, especially with respect to coronary artery disease and sudden arrhythmic death.⁶⁵

In order for anyone to achieve a full sense of wellness, community connection must be present. For a group of individuals to create a community, there has to be common intention and understanding. Otherwise, the group is merely a crowd of people.⁶⁶ In general, as American cities have grown and technology advanced, people have become more isolated and disconnected.⁶⁷ Further, many families and close friends reside in separate cities, states, or countries. It is arguable that creating and maintaining deep, meaningful relationships is tougher than ever.

⁶¹ Stewart Wolf and John Bruhn, *The Power of Clan: The Influence of Human Relationships on Heart Disease*, (New Brunswick, N.J.U.S.A.: Transaction Publishers, 1998), 10.

⁶² Malcolm Gladwell, *Outliers: The Story of Success*, (New York: Little, Brown, and Company, 2008), 7.

⁶³ Ibid, 9.

⁶⁴ Wolf and Bruhn, *The Power of Clan*, 130.

⁶⁵ Ibid, 6-7.

⁶⁶ Kalani, *Together in Rhythm*, 18.

⁶⁷ Hull, *Drum Circle Spirit*, 18.

Seeking out community connectedness is a worthwhile task. In group drumming, people work together to spontaneously make music. When joint ownership is felt by everyone, a community is created.⁶⁸ Arthur Hull says,

Each individual's contribution to the music at a recreational drum circle is equally important, regardless of their rhythmical, musical or technical expertise. Group mind develops as the event unfolds, and community building is inherently part of the experience. Participating in the magic and excitement of an in-the-moment rhythm circle creates a much deeper connection between people than a quick introduction and a good handshake. Any time a group of people come together and cooperate to create an interactive musical event, they make connections beyond the music produced. When they do so, their community is strengthened and the world is a better place to live.⁶⁹

Considering the importance of community in relation to health and wellness, it seems natural to pursue recreational music-making for building camaraderie, team spirit, and unity.

Scientific Research on Recreational Music-Making

Remo Belli, founder and Chief Executive Office of Remo, Inc., the world's largest manufacturer of drumheads, says,

It's time to stop thinking of the drum as just a musical instrument. Start thinking of the drum as a recreational tool for every family, a wellness tool for every retiree, and an educational tool for every classroom.⁷⁰

Numerous scientific studies have been conducted to measure the benefits of recreational music-making. Specific facilitation strategies were used to produce the found results. Organizations such as Remo's HealthRHYTHMS division, the Yamaha Institute, the Mind-Body Wellness Center, and UpBeat Drum Circles have been the primary sources of data and inspiration in this

⁶⁸ Kalani, *Together in Rhythm*, 19.

⁶⁹ Arthur Hull, *Drum Circle Facilitation: Building Community through Rhythm*, (Santa Cruz, CA: Village Music Circles, 2006), 23.

⁷⁰ Remo HealthRHYTHMS, "Benefits of Participation."

research, and their findings are represented in the current section. The primary researcher and overseer in many of these studies was neurologist Barry Bittman, MD. Each of the results represented were caused through participation in group drumming led by a trained facilitator. Those results include boosted immunity, stress reduction, exercise, self-expression, camaraderie and support, nurturing, spirituality, and music-making.⁷¹

Immune System

The immune system is a key component in preventing infections and diseases. According to the 2001 study led by Dr. Bittman, “Composite Effects of Group Drumming Music Therapy on Modulation of Neuroendocrine-Immune Parameters in Normal Subjects,” participants in Remo’s HealthRHYTHMS Group Empowerment Drumming displayed a significant increase in Natural Killer cell activity after a single one-hour group session.⁷² Natural Killer cells are the white blood cells that fight cancer and virally infected cells. Also, the study found that drumming has the potential to “modulate specific neuroendocrine and neuroimmune parameters in a direction opposite to that expected with the classic stress response.”⁷³ These results were found only after an adjustment of the facilitator’s technique. The goal was to relax the subjects, “enhancing camaraderie and promoting support within the group.” This goal was achieved through specific techniques and drumming components in the sessions.⁷⁴

⁷¹ Remo HealthRHYTHMS, “Seven Evidence-Based Elements.”

⁷² Barry Bittman et al, “Composite Effects of Group Drumming Music Therapy on Modulation of Neuroendocrine-Immune Parameters in Normal Subjects,” *Alternative Therapies in Health and Medicine* 7 (2001): 38-47, abstract in Remo HealthRHYTHMS, <http://remo.com/portal/pages/hr/research/Immune+System.html> (accessed January 10, 2012).

⁷³ Ibid.

⁷⁴ Remo HealthRHYTHMS, “Interview: Impact on the Immune System,” <http://www.remo.com/portal/pages/hr/research/Interview+Immune+System.html> (accessed January 10, 2012).

Stress Reduction

Stress reduction is another key benefit of group drumming. Stress can be a primary root of common diseases. When people are stressed, they reproduce negative thoughts and emotions in their bodies.⁷⁵ There are many negative physiological effects of stress, such as “increased heart rate, muscle tension, and gastric acid secretion.”⁷⁶ The impact of chronic stress on the body can include cardiovascular illness, obesity, diabetes, drug abuse, cognitive impairment, chronic pain, premature aging, and depression.⁷⁷ Yet, drumming has been shown to be effective in reducing the human stress response.

When drumming, an individual becomes conscious of the present moment. Since stress typically occurs when thinking about the past or the future, it is difficult to maintain stress when acting in the moment.⁷⁸ Also, when playing a drum, a person becomes in tune with his or her body. The drum becomes a powerful way of releasing negative emotions, providing a sense of empowerment.⁷⁹ Therefore, drumming can cause a reverse in the stress response, leading to improved mood and sense of wellness.

A number of the HealthRHYTHMS studies show how recreational drumming’s ability to reduce stress and renew people’s spirits can lead to positive outcomes in their health and well-being. In a study of juvenile delinquents, “Creative Musical Expression as a Catalyst for Quality-

⁷⁵ Friedman, “Drumming for Health,” 57.

⁷⁶ Remo HealthRHYTHMS, “Impact on Immune System.”

⁷⁷ Remo HealthRHYTHMS, “Stress: Impact Research Summary,” <http://www.remo.com/portal/pages/hr/research/Stress+Impact.html> (accessed January 10, 2012).

⁷⁸ Friedman, “Drumming for Health,” 57.

⁷⁹ Ibid.

of-life Improvement in Inner-city Adolescents Placed in a Court-referred Residential Treatment Program,” the adolescents who participated in strategic creative music-activities showed statistically significant improvements in numerous areas: school and work role performance, total depression, behavior towards others, anhedonia/negative affect, negative self-evaluation, anger, and interpersonal problems.⁸⁰ These improvements detail a remarkable quality-of-life improvement for the stressed youths who participated.

In a different study, “Recreational Music-Making: A Cost-Effective Group Interdisciplinary Strategy for Reducing Burnout and Improving Mood States in Long-Term Care Workers,” recreational music-making proved to be an effective strategy for reducing employee burnout and turnover.⁸¹ After six music sessions, 46% of workers demonstrated significant mood improvement. The follow-up testing done six weeks later showed mood improvements increasing to 62%. A team of economic-impact analysts predicted that this difference in mood would result in an 18.3% reduction in employee turnover.⁸²

Finally, in a study of nursing students, “Recreational Music-Making: An Integrative Group Intervention for Reducing Burnout and Improving Mood States in First Year Associate Degree Nursing Students: Insights and Economic Impact,” the following elements were evaluated: “tension/anxiety, depression/dejection, anger/hostility, vigor/activity, fatigue/inertia

⁸⁰ Bittman, Barry, Larry Dickson, and Kim Coddington, “Creative Musical Expression as a Catalyst for Quality-of-life Improvement in Inner-city Adolescents Placed in a Court-referred Residential Treatment Program,” *Advances* Vol. 24, No. 1 (Spring 2009), abstract in Remo HealthRHYTHMS, <http://www.remo.com/portal/pages/hr/research/Adolescents+in+Residential+Treatment+Program.html> (accessed January 10, 2012).

⁸¹ Barry Bittman et al, “Recreational Music-Making: A Cost-Effective Group Interdisciplinary Strategy for Reducing Burnout and Improving Mood States in Long-Term Care Workers,” *Advances in Mind-Body Medicine* 19 (Fall/Winter 2003): No. 3/4, abstract in Remo HealthRHYTHMS, <http://remo.com/portal/pages/hr/research/Employee+Burnout.html> (accessed January 10, 2012).

⁸² Ibid.

and confusion/bewilderment.”⁸³ Recreational music-making led to a 28.1% improvement in total mood disturbance. Analysts projected that “these reductions in burnout and improvements in mood would likely reduce dropout rates.”⁸⁴

Dr. Bittman’s studies have proven Group Empowerment Drumming’s effects of reducing stress, burnout, and improving mood states.⁸⁵ A further study of stress reduction at the genomic level had remarkable results:

In subjects performing the Recreational Music-Making activity following a one-hour stress induction protocol, 19 out of 45 markers demonstrated reversal with significant ($P = 0.05$) Pearson correlations⁸⁶ in contrast to 6 out of 45 markers in the resting control group and 0 out of 45 in the ongoing stressor group.⁸⁷

These findings represent substantial proof that recreational music-making is a highly effective tool for stress reduction.

Exercise

Drumming can be a physically demanding activity. It requires movement and often inspires dance. It can further serve as a safe, low-impact form of aerobic exercise. Playing drums

⁸³ Barry Bittman et al, “Recreational Music-Making: An Integrative Group Intervention for Reducing Burnout and Improving Mood States in First Year Associate Degree Nursing Students: Insights and Economic Impact,” *International Journal of Nursing Education Scholarship* Vol. 1: No. 1 (2004): Article 12, abstract in Remo HealthRHYTHMS, <http://remo.com/portal/pages/hr/research/student-dropout.html> (accessed January 10, 2012).

⁸⁴ Ibid.

⁸⁵ Barry Bittman et al, “Recreational music-making modulates the human stress response: a preliminary individualized gene expression strategy,” *Medical Science Monitor* 11(2) (2005): BR31-40, abstract in Remo HealthRHYTHMS, http://remo.com/portal/pages/hr/HR_research/genomic+stress+impacts.html (accessed January 10, 2012).

⁸⁶ The Pearson correlation is a way of measuring the linear relationship between variables, and it always falls between -1 and +1. Typically, a measure between -0.3 and +0.3 indicates little or no association between variables. A measure of 0.05 is clear evidence that there were no significant outside factors that could have effected the results. (Children’s Mercy Hospitals and Clinics, accessed February 1, 2012).

⁸⁷ Bittman et al, “Modulates human stress response.”

is an accessible activity that offers an inviting experience of creativity and fun. Participants may burn calories while heightening physical senses and being energized.⁸⁸

Self-expression

In any setting, music can be a form of nonverbal creativity.⁸⁹ One of the attributes of drumming is providing a gateway for spontaneous self-expression. The accessibility of drumming vocabulary empowers participants to explore their own, unique creativity through rhythm.⁹⁰ People move beyond their self-perceived boundaries of isolation and disconnect into new realms of communication, allowing their emotions to flow freely.⁹¹ In his book, *The Healing Power of the Drum*, Robert Friedman says,

Sometimes these expressions are more honest and complete than anything we can say in words. Hitting a drum with others allows for an easy expression of emotions, of anger, joy, or community team spirit or whatever an individual may be feeling.⁹²

In terms of wellness, self-expression is invaluable because of its innate empowering quality for participants. They take ownership of the music creation process and the music itself. Through recreational music-making, they gain insight about themselves which leads to personal fulfillment.⁹³ This deeper level of self-expression opens the door for music to enhance all areas of people's lives, including their communication skills and ability to share love. According to

⁸⁸ Hart, "Rhythms as a tool."

⁸⁹ Christine Stevens, "Should Drums be Sold in Pharmacies?" *Percussive Notes* (October 2001): 85.

⁹⁰ Kalani, *Together in Rhythm*, 12.

⁹¹ Remo HealthRHYTHMS, "Seven Evidence-Based Elements."

⁹² Robert Friedman, *The Healing Power of the Drum*, (Gilsum, NH: White Cliffs Media, 2000), 30.

⁹³ Cahn, *Creative Music Making*, 30.

John Blacking, “the hard task is to love, and music is a skill that prepares man for this most difficult task.”

Camaraderie and Support

Recreational music-making often takes place within a community, leading to a sense of belonging, support, and camaraderie from the group experience.⁹⁴ Arthur Hull states,

When people come together and drum they are a fully participating, interacting group, creating and sharing a rhythmical and musical experience. This results in harmony, camaraderie and a feeling of wellness among all the participants.⁹⁵

People can connect and interact with others through music, which has the potential to unite, create peace and cooperation, and inspire further creation and teamwork. The recreational music atmosphere is inherently safe and open for people to share and offer support to each other. There is an immediate reduction in feelings of loneliness through the interaction and contact with others in the community.⁹⁶ These deep social connections, such as those displayed in the Roseto study, perform a crucial role in one’s overall health and wellness. Drumming serves an powerful way for people to build camaraderie and supportive relationships.

Nurturing

A nurturing atmosphere is typically found in a recreational drumming experience. The use of a circle generates a level playing field. All members of the circle are seen as equal partners in the process of creating music. There is no conductor, no leader, and no hierarchy of musicians.

⁹⁴ Stevens, “Creating Musically Accessible Culture.”

⁹⁵ Hull, *Drum Circle Facilitation*, 22.

⁹⁶ Hart, “Rhythms as a tool.”

Instead, there is encouragement for growth and development.⁹⁷ To nurture means to “care for and encourage the growth or development of” something.⁹⁸ This support is present for the development of people’s inner strength when participating in a group recreational drumming event.

Spirituality

Along with the physical and emotional benefits, the spiritual components of well-being are enhanced through drumming. Spiritual wellness is one of the indispensable ingredients of one’s comprehensive wellness, inseparable from the physical and emotional aspects. Recreational Music-making is a way to renew one’s spirits. Additionally, drumming has been an effective tool for congregational connection and celebration throughout history.⁹⁹ Jan Gregory, Adjunct Professor of Liturgy, Worship, and Spirituality at Hartford Seminary, claims:

Hand drumming is an ancient art that has been used in many cultures. The music of drums creates a conduit to the Divine. This is an opportunity to experience worship with our bodies as well as our minds.¹⁰⁰

Over the years, many people have found music-making, especially drumming, to be a spiritually exalting experience. Jazz vibraphonist Lionel Hampton states, “seemed to me that drumming was the best way to get close to God.”¹⁰¹ Playing music can renew people’s spirits, which fulfills the definition of recreation.

⁹⁷ Remo HealthRHYTHMS, “Seven Evidence-Based Elements.”

⁹⁸ *Oxford Dictionaries*, s.v. “Nurture,” <http://oxforddictionaries.com/definition/nurture?region=us&q=nurture> (accessed March 8, 2012).

⁹⁹ Christine Stevens, “Drumming Up the Spirits,” UpBeat Drum Circles, http://www.ubdrumcircles.com/article_spirits.html (accessed January 10, 2012).

¹⁰⁰ Remo HealthRHYTHMS, “Seven Evidence-Based Elements.”

¹⁰¹ Friedman, *Healing Power*, 46.

Music-making

In addition to the medical benefits of recreational drumming, the act of music-making is an invaluable endeavor. Music engages people physically, emotionally, and spiritually. It provides a unique workout for the brain, especially in the form of spontaneous creativity and self-expression. Most importantly, music is a critical part of human life. Fredric Lieberman argues against considering music as a mere luxury:

Music fills needs at the center of our being, needs not met by other arts or activities, sacred or secular. No human society, present or past, has lacked music. Music is therefore one of the very few human universals, which puts it on the same level as food and sex.¹⁰²

From this perspective, it is arguable that music must be an active part of all people's lives. If music is truly a universal element of human life, then the ignorance of music is an act of neglect.

Plato's words speak to the heart of music's importance:

Music gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gaiety and life to everything. It is the essence of order, and leads to all that is good, just, and beautiful, of which it is the invisible, but never less, dazzling, passionate, and eternal form.¹⁰³

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¹⁰² Mickey Hart and Fredric Lieberman, *Spirit into Sound: The Magic of Music*. (Petaluma, CA: Grateful Dead Books, 1999), 7.

¹⁰³ Ibid, 10.

CHAPTER FOUR

APPLICATIONS OF RECREATIONAL MUSIC-MAKING IN EDUCATION

Elementary Education

The primary goal for any elementary music educator is to foster a love of music in the students, involving them with music as much as possible. Designing an atmosphere that fosters musical exploration and experimentation stimulates their creativity.¹⁰⁴ Hands-on experience is a vital part of young students' musical development. If students have experienced music first hand, they will possess a kinesthetic understanding of basic musical concepts. Then, issues of notation and theoretical discussions can be introduced when they are applicable to what the students already know. Concerning young people making music, Arthur Hull claims, "They have to make it from the inside out, not the outside in."¹⁰⁵

A common and effective method for elementary music education is the Orff Schulwerk approach. This approach is based on things children like to do: "sing, chant rhymes, clap, dance, and keep a beat on anything near at hand."¹⁰⁶ The students learn music by "hearing and making music first, then reading and writing it later. This is the same way we all learned our language."¹⁰⁷ One of the main rewards of Orff Schulwerk is that the students are making music with others. Rhythm is considered the foundation for all further work.¹⁰⁸ As the children

¹⁰⁴ Arthur Hull, interview by Brandon Wood, February 8, 2012.

¹⁰⁵ Ibid.

¹⁰⁶ American Orff Schulwerk Association, "What is Orff Schulwerk?" <http://www.aosa.org/orff.html> (accessed March 8, 2012).

¹⁰⁷ Ibid.

¹⁰⁸ Alice-Ann Darrow, *Introduction to Approaches in Music Therapy*, (Silver Spring, MD: American Music Therapy Association, 2008), 15.

improvise and want to write down compositions, the need for music notation is created. The basic materials used for music-making include poems, rhymes, games, songs, and dances. The natural rhythm in these sources may be spoken, sung, clapped, stamped, and/or drummed.¹⁰⁹ As the students progress, they may move these patterns onto the special Orff melody instruments — wooden marimbas and metallophones that offer easy accessibility and pleasing sounds immediately. When these instruments are “played together as in a small orchestra, their use helps children become sensitive listeners and considerate participants.”¹¹⁰ The pitched and non-pitched instruments accompany their speech, singing, and movement activities which leads to an understanding of traditional harmony.¹¹¹ In summary, the American Orff Schulwerk Association states:

With Orff Schulwerk, improvisation and composition start students on a lifetime of knowledge and pleasure through personal musical experience. Learning is meaningful only if it brings satisfaction to the learner, and satisfaction arises from the ability to use acquired knowledge for the purpose of creating. For both teacher and student, Orff Schulwerk is a theme with endless variation.¹¹²

The significance of the Orff Schulwerk approach is its focus on holistic, experiential, and process-oriented learning. Above that, it is “for all children, not just the most musically or intellectually gifted.”¹¹³ This approach highly emphasizes kinesthetic experience, which leads to strong instincts and understanding of rhythm, form, melody, and harmony.¹¹⁴ The same is true of a drum circle in which participants get a chance to explore their natural musicality. Drum circles

¹⁰⁹ American Orff Schulwerk Association, “What is Orff Schulwerk?”

¹¹⁰ Ibid.

¹¹¹ Darrow, *Introduction to Music Therapy*, 15.

¹¹² American Orff Schulwerk Association, “What is Orff Schulwerk?”

¹¹³ Carl Orff Canada, “About Us,” <http://www.orffcanada.ca/aboutus.htm> (accessed March 8, 2012).

¹¹⁴ Dr. Linda Thompson, interview by Brandon Wood, February 16, 2012.

can serve as an excellent compliment to an Orff program, providing additional means of rhythmic expression, composition, and ensemble experience. The most important outcome of Orff Schulwerk is that the students know they can make music.¹¹⁵

In elementary education, all music offerings should foster the same inclusive, explorative atmosphere that Orff Schulwerk offers. These types of activities heightens the students' confidence and gives them all a chance to appreciate music and its place in their lives. Ideally, a love of music will continue in each of these students for the rest of their lives.

Secondary Education

In middle school and high school, music students typically become involved with one or more large performance ensembles: band, choir, and/or orchestra. These groups provide wonderful opportunities for students to refine their technical skill on the instruments while preparing for various performances, some of which are competitive in nature. Students may also be encouraged to participate in chamber music groups and solo performance opportunities. For serious students, these skills may be strengthened through private lessons with a professional. During this course of musical development, the expectation and performance nature of certain groups often fosters a sense of musical elitism. Many students are not seeking a higher level of musical artistry through participation in these types of ensembles. Unfortunately, a sense of judgement may be assumed between those who are “musical” and those who are “nonmusical.”¹¹⁶

¹¹⁵ Nellie Hill, interview by Brandon Wood, February 15, 2012.

¹¹⁶ Blacking, *How Musical is Man?*, 4.

Music teachers should maintain high performance standards while encouraging a spirit of humility and appreciation for music at all levels. An ideal music curriculum is inclusive for all students who choose to participate in music through various opportunities: performance ensembles, general music, electronic music, private lessons, class piano or guitar, drum circles, etc. It is possible and necessary to sustain an environment that facilitates these varied musical endeavors.

Educators must recognize that there are some students who may never pursue music for the sake of performance.¹¹⁷ According to Arthur Hull, many of these students are “absolutely turned off by the music teaching format, industries, and protocols from day one.”¹¹⁸ The tragedy would be to miss these students completely, negating any chance of personal expression and enrichment through music.¹¹⁹ Therefore, educators must find ways to involve these students in music programs. Embracing the power of recreational music-making in addition to traditional performance ensembles enables music educators to boost their programs and ensure opportunities for all students.

A general music classroom is a wonderful setting for the applications of recreational music-making. The accessibility of drumming opens the doorway for students to gain experience with their own musical creativity. Similar to an Orff curriculum, the incorporation of drum circles allows students to develop skills, freedom, and confidence to create music through improvisation. There are no barriers to pass before music-making is possible. The instruments may range from various drums and percussion to found objects that are repurposed as

¹¹⁷ Kenya Masala, interview by Brandon Wood, February 10, 2012.

¹¹⁸ Arthur Hull, interview by Brandon Wood, February 8, 2012.

¹¹⁹ Kenya Masala, interview by Brandon Wood, February 10, 2012.

instruments.¹²⁰ Music notation would only be necessary as a vessel for composition. Students may learn notation — traditional or nontraditional — with the goal of recreating what they've already accomplished and communicating that to others.¹²¹

Exemplary goals of a noncompetitive general music classroom are communication and listening, cooperative teamwork, and respect for others.¹²² These life skills can be taught effectively through music and carry over to all areas of the students' lives. Furthermore, students gain exposure to drumming and potentially develop an appreciation for world music. Educators can incorporate lessons on African and Latin-American culture as a part of the class's music agenda.¹²³ Finally, the overarching goal of making music together is achieved throughout the course. Students gain positive experiences through music, which develops a true understanding of the innate value that music has in their lives, culture, and society. The most important part is they know they can make music.¹²⁴

In a drum circle format, students can realize their own creativity and musical expression through improvisation. This realization can begin with basic rhythm and compliment sessions: the students create a pattern and then add another to it. Multiple layers weave together to make new pieces of music.¹²⁵ Through this process, students become skilled in areas of composition and orchestration by creating new patterns and listening to how they fit in with the various instruments being played.

¹²⁰ James Campbell, interview by Brandon Wood, Lexington, KY, February 16, 2012.

¹²¹ Nellie Hill, interview by Brandon Wood, February 15, 2012.

¹²² Will Schmid, *World Music Drumming: A Cross-Cultural Curriculum*, (Milwaukee, WI: Hal Leonard, 1998), 6.

¹²³ Ibid.

¹²⁴ Nellie Hill, interview by Brandon Wood, February 15, 2012.

¹²⁵ Ibid.

If means are available, students can further their composition skills through software programs that are capable of recording, creating loops, and arranging songs. Since the skills of layering and listening have already been established in the drum circle setting through rhythm and compliment, these building blocks can be further developed through this contemporary composition process.¹²⁶ The students also create a musical product they can be proud of, share with their friends and family, and keep forever. More importantly, they have the tools to continue recreating this process, leading to new musical creations in the future.

The use of varied musical programs in secondary education increases the effectiveness of music educators to reach all students in their institution. Not only do these students gain invaluable experience with music in their own lives, they also develop an appreciation for the craftsmanship of professional music artists. This training of educated consumers cycles to future support for music. Teaching music for every student at the secondary level is a worthwhile pursuit for the future of music and music education. The most important thing is for students to develop a love of music.¹²⁷

Higher Education

In an institution of higher education, the curriculum serves as a laboratory environment for future professionals where students crucially gain as much experience as possible. This experience should include high levels of performance, thorough analysis of music compositions, an understanding of music history, and an emphasis on individual expression and personal

¹²⁶ Nellie Hill, interview by Brandon Wood, February 15, 2012.

¹²⁷ Ibid.

fulfillment.¹²⁸ Through their course of study, students should gain insight to their own unique musicality, and how their involvement with music can enrich the quality of life for themselves and their surrounding community.¹²⁹ Additionally, it is paramount for music majors to receive training for the application of these tools in their own careers as teachers and professionals. Music students logically progress by experiencing recreational music-making in their own lives and learning how that can be applied with their own students. As with all other levels of music education, this progression begins with drumming and a focus on rhythm.

Drum circles should be an early and regular process for collegiate music students. Since the faculty cannot be fully aware of every student's background, it is important to make sure certain skills are obtained, especially the basics of beat, playing together, listening to others, and improvising with rhythm.¹³⁰ Music students are generally trained as soloists, where there is little sense of rhythmic integrity. So, the idea of playing together and building entrainment is a notion that is often overlooked.¹³¹ Ensemble experience brings rhythmic accountability that refines one's sense of pulse. Additionally, through participation in drum circles the students may have a chance to access the health and wellness benefits of recreational drumming in their own lives. Indistinguishable from any level of music education, participation in drum circles makes concepts of rhythm, ensemble playing, and improvisation second nature. These skills are valuable in any performance setting.

¹²⁸ Cahn, *Creative Music Making*, 7.

¹²⁹ Ibid, 8.

¹³⁰ Nellie Hill, interview by Brandon Wood, February 15, 2012.

¹³¹ Ibid.

Once a good sense of rhythm is obtained by all, students may incorporate melodic instruments into the improvisation sessions. Varying the instrumentation can aid the students in identifying and developing their own musical ideas on their chosen instrument or voice. The students may experiment with musical ideas and discover their effects on other players and listeners.¹³² They can use rhythmic patterns from the drums melodically, creating layers with each other. This atmosphere of playful trial-and-error actively engages participants in musical dialogue, reinforces the concept of ensemble playing, creates confidence for the performer, and provides instant feedback for the participants from their peers. Through spontaneity, introspection, and personal expression, students progress to a mature realization of their own musical individuality. According to William Cahn, improvisation “has immense potential as a pedagogical tool, for performers, teachers, and students, regardless of the musical genre or style.”¹³³ Cahn elaborates on the subject:

Concern about what is right or wrong is replaced by an effort to be aware of whatever is happening and to search for and find appropriate musical responses — to make good musical choices. It is in this search for responses that freeform improvisation becomes a fertile ground for the exercise of intuition and imagination. The musical responses are derived from each individual’s personal vocabulary and experience, without the impediment of fear about playing something wrong.¹³⁴

There are numerous other teaching applications that can be generated in a drum circle or improvisation setting. Students can be taught world music and rhythm structures, such as Cuban clave, African drumming, Brazilian Samba, and how to improvise within each form. Additionally, common forms in music can be experienced and dealt with, such as 12 bar blues,

¹³² Cahn, *Creative Music Making*, 14.

¹³³ Ibid, 5.

¹³⁴ Ibid, 28.

ABA, and AABA. Conducting exercises can be created by having a student visually cue the ensemble. They can select specific patterns or instruments that they want to hear together, signal everyone else to stop, and hear the sounds they picked. These conducting exercises force students to listen so that they hear everything that is going on, increasing their sense of orchestration. These opportunities aid in the development of deep listening, as a musician, which enhances the students' skill sets as professional performers, teachers, and music facilitators.

Students should be trained to facilitate recreational drumming sessions. The curriculum can offer courses or intensive sessions that provide instruction and hands-on experience leading peers in recreational music sessions. Students can also be asked to design a curriculum for kindergarden though high school that incorporates various music-making activities including basics of beat, drum circles, Orff ensembles, improvisation, composition, performing in large ensembles and chamber groups, world music, music technology, music theory, and music history.¹³⁵ Regarding the skills of facilitation, students should understand the finer points of evaluating a group and determining how to engage them in appropriate activities, which can lead to building community in their classroom.¹³⁶ Additionally, by designing a curriculum, they will contemplate the overarching goals of their program and how these varied activities apply to the students' development.¹³⁷ The tools and techniques used during facilitation reinforce experiential learning. Music teachers can utilize the vast potential of teaching with minimal verbal instruction. Through experiential learning, the students are empowered by gaining experience

¹³⁵ Nellie Hill, interview by Brandon Wood, February 15, 2012.

¹³⁶ Kenya Masala, interview by Brandon Wood, February 10, 2012.

¹³⁷ Ibid.

first and then building upon their foundation. That way, learning comes “from the inside out, not the outside in.”¹³⁸

Further courses that should be considered for a program of study in music education include basics in music therapy and the psychology of music. These survey courses allow students to gain insight into what happens to the body and the brain during music-making. Therefore, they understand why music can have a meaningful effect on people of all backgrounds. Taking a music therapy course gives the students a closer look at the approaches and outcomes that can be generated through music. It is also effective to study learning theories, such as Gardner’s theory of multiple intelligences, which aid efforts in music advocacy and the goal of reaching every child in their future classrooms.¹³⁹

It is ideal for music students to have a non-traditional performance class that does not involve sheet music. Such a course can involve various approaches to music-making. Students may study world percussion, focusing on rhythm and its various contextual relationships. This study encourages a richer sense of music in relation to culture and living.¹⁴⁰ They can also perform free-form improvisation on their instruments. The improvisation process can be aided by recording the improvisations, listening, and analyzing. Through this process, students learn to make musical choices and develop their own intuition and imagination.¹⁴¹

An emphasis on various musical experiences opens doors for students to develop a mature sense of total musicianship. The goal is to “be your music.”¹⁴² According to Kenya

¹³⁸ Arthur Hull, interview by Brandon Wood, February 8, 2012.

¹³⁹ Kenya Masala, interview by Brandon Wood, February 10, 2012.

¹⁴⁰ Ibid.

¹⁴¹ Cahn, *Creative Music Making*, 28.

¹⁴² Arthur Hull, interview by Brandon Wood, February 8, 2012.

Masala, performance and recreational music-making settings should be combined to form a complimentary method for developing total musicianship:

They are mutually supportive. This doesn't dichotomize music education at all. A training process of that nature would give the educator not only the constant skill application with respect to the instrument and becoming more proficient but understand the skill behind what performance really looks like. That there is an understanding of a sense of confidence and also an understanding of a sheer joy.¹⁴³

In the recreational setting, it is natural to achieve a “flow” state, which is desirable in artistic performance. Students become in touch with the innate benefits of music while mutually experiencing a positive performance aesthetic.

In a university environment, students are often overwhelmed with opportunities, expectations, and responsibilities. In order for the culture of recreational music-making to flourish, professors must provide the model. They must promote a broader perspective of music education, looking outward to the community and seeking new opportunities to engage people with music.¹⁴⁴ Outreach is the most effective manner for teachers and students to bring people of their local communities together. Focus groups — perhaps formed out of a course on drum circle facilitation — can create service projects that take music to various organizations and businesses in their region. Students can lead drum circles and goal-oriented music sessions, depending on the needs of the people being served. This training helps them see beyond a typical music education setting of K-12 performing ensembles, encouraging them to think of how they can use their craft to benefit the community.¹⁴⁵

¹⁴³ Kenya Masala, interview by Brandon Wood, February 10, 2012.

¹⁴⁴ Dr. Linda Thompson, interview by Brandon Wood, February 16, 2012.

¹⁴⁵ Ibid.

Another service application is a university-hosted community music school. This school may be a nonprofit organization that allows local community members the opportunity to engage with music, even if they never believed they have the time or ability to do so.¹⁴⁶ Professors and students may provide the instruction, resulting in valuable teaching experience. Depending on the community participant, music lessons can vary from participation in drum circles to in-depth study of an instrument.

All of these outreach programs encourage students to think in an entrepreneurial mindset. In light of the current economy, this type of thinking is a necessity for survival as a professional musician. Music professionals have to find ways to market their skills beyond performing on the stage or teaching in a K-12 setting.¹⁴⁷ In service outreach at the university level, students are inadvertently gaining experience with diverse skill sets that can all be used to supplement their professional career. Therefore, taking on outreach with recreational music-making opens countless doors for teachers, students, and schools of music.

The completion of a diverse curriculum as suggested has the potential to result in students who are exemplary total musicians. Their sense of self-expression through music is cultivated through their own participation in recreational music-making. They develop confidence to improvise on drums and percussion, as well as on their own instrument (if applicable). As with any music program, students receive performance experience through school ensembles and solo recitals. Finally, they gain hands-on experience reaching out to their community and using music as a tool to enrich people's lives. All of these experiences combine to generate a music

¹⁴⁶ Dr. Linda Thompson, interview by Brandon Wood, February 16, 2012.

¹⁴⁷ Ibid.

professional who is entrepreneur-minded, a well-equipped music advocate, and a champion for the future of music.

CHAPTER FIVE

THE TECHNICAL BARRIER: PERCUSSION INSTRUMENTS AND TECHNIQUES

Introduction to Percussion Instruments

Percussion derives from the Latin word, *percussus*, which means “to strike.”¹⁴⁸ Percussion instruments are those whose sound is generally produced by striking.¹⁴⁹ They are the largest family of instruments and are considered the first musical tools people used to make music. Every culture has some form of drums and percussion.¹⁵⁰ Furthermore, in the percussion family, new instruments may be invented or discovered everyday. Typically, percussion is divided into instruments of definite or indefinite pitch.¹⁵¹ When examining the construction of the instruments, further classifications may be made: membranophones, idiophones, aerophones, chordophones, electrophones, and found instruments.¹⁵²

There are many ways to make pleasing sounds on any percussion instrument. The specific techniques used may be organized into four basic skill sets: striking, shaking, scraping, and crashing. Each of these skills utilize physical motion that is natural when dealing with an instrument. Additionally, each technique can be applied to numerous instruments.

¹⁴⁸ Matney, *TAKATU*, 19.

¹⁴⁹ Robert Smith et al, *Band Expressions: Teacher Resource Guide*, (Miami: Warner Bros. Publications, 2004), 122.

¹⁵⁰ Kalani, *Together in Rhythm*, 12.

¹⁵¹ Smith et al, *Band Expressions*, 122.

¹⁵² Gary Cook, *Teaching Percussion*, 3rd ed, (New York: Schirmer Books, 1998), 2.

THE INSTRUMENTS

Membranophones

Membranophones are percussion instruments that produce sound through the vibration of a membrane, usually made of skin or plastic, that is stretched over a shell or bowl.¹⁵³ There are many variations in construction of these drums: shells with open ends, shells with ends closed by a membrane (which sympathetically vibrates with the struck membrane and air chamber within the shell), and a closed shells or bowls.¹⁵⁴



Figure 5.1: Snare Drum, Bass Drum, Bongos, Congas

Common membranophones include snare drums, bass drums, tom-toms, bongos, congas, timbales, djembes, and timpani. Most of these are instruments of indefinite pitch. However, the timpani, as well as tabla and shell-less roto-toms, may be tuned to a clearly discernible pitch.¹⁵⁵

¹⁵³ Cook, *Teaching Percussion*, 3.

¹⁵⁴ Ibid.

¹⁵⁵ Ibid.



Figure 5.2: Timpani

With any given membranophone, there are three basic sound-producing areas on the head: center, off-center, and near the edge.¹⁵⁶ The characteristic qualities of each playing zone are universal on most kinds of drums. Playing at the center produces the lowest tone, characterized by a dry, non-ringing quality. Off-center playing produces a low tone with greater warmth and resonance than the center. Finally, the edge typically generates a bright, ringy tone.¹⁵⁷

Idiophones

Idiophones produce sound through the vibration of their entire body.¹⁵⁸ As such, they are constructed of naturally sonorous materials. Common examples include cymbals, triangles, wood blocks, cowbells, claves, slapsticks, maracas, shakers, guiros, and the tuned bars of keyboard percussion instruments. Most idiophones are struck to make a sound, but some require shaking or scraping techniques.¹⁵⁹

¹⁵⁶ Cook, *Teaching Percussion*, 5.

¹⁵⁷ Ibid, 5.

¹⁵⁸ Ibid, 2.

¹⁵⁹ Smith et al, *Band Expressions*, 122.



Figure 5.3: Woodblocks, Cowbells, Marimba

Most idiophones that are struck have a fundamental playing spot, or “sweet spot,” along with many other playing areas that may be used for various tone colors.¹⁶⁰ For example, on a triangle, the player typically strikes the instrument with a beater on the bottom side, halfway between the right edge and left edge (one side being the open corner). However, the player may experiment with various playing zones, including the side, near the corner, as well as holding the beater at various angles in relation to the instrument. All of these combinations produce different sounds, giving the performer freedom to explore and create whatever sound they feel best compliments the music.

¹⁶⁰ Cook, *Teaching Percussion*, 5.

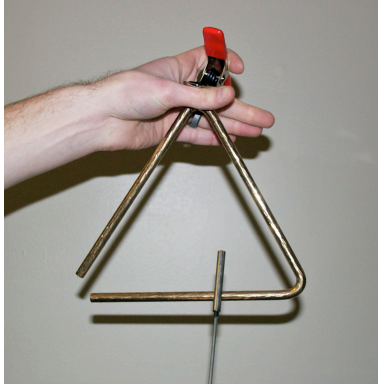


Figure 5.4: Triangle playing zone

Chordophones

Chordophones produce sounds through the vibration of strings. The strings may be stretched over or through a resonating box that amplifies the sound.¹⁶¹ Most often, these instruments are tuned to discernible pitches. Some are played by striking or plucking the string, as with a zither or cimbalom (hammered dulcimer). The piano is considered a chordophone, as its strings are struck through a keyboard action. The lion's roar is a common indefinite-pitch percussion instrument in this category: a large friction drum that has a mounted membrane with a rope or gut string that protrudes from the center. It is played by pulling a piece of cloth or leather, which has been moistened or rosined, along the string away from the instrument.¹⁶² A similar example is the Brazilian cuica, which is a hand-held friction drum played by rubbing a thin bamboo stick with a cloth. The bamboo stick protrudes from the head on the inside of the drum, so the player must reach into the open end of the shell to produce the sound.

¹⁶¹ Cook, *Teaching Percussion*, 3.

¹⁶² John Beck, ed. *Encyclopedia of Percussion*, 2nd ed, (New York: Routledge, Taylor and Francis Group, 2007), s.v. "Lion's Roar."



Figure 5.5: Cuicas

Aerophones

Aerophones produce sounds through the vibration of an enclosed air column. Some are played by blowing air across a reed or aperture, while others produce air vibrations when set in motion. Percussion aerophones that are played as a wind instrument include many types of whistles, such as bird, train, and slide. Those instruments that require the performer to set them in motion include sirens, wind machines, and bull roarers.¹⁶³



Figure 5.6: Hand-Crank Siren

¹⁶³ Cook, *Teaching Percussion*, 3.

Electrophones

The category of electrophones embraces the use of modern technology in music. Electronic percussion is constantly being developed and refined. The instruments consist of MIDI (Musical Instrument Digital Interface) controllers that may be in the configuration of drum sets, keyboard percussion instruments, or alternate configurations of controllers arranged with various playing zones. The MIDI is then processed through a computer (microprocessor) that produces the sound, resulting in synthesized imitations of acoustic instruments or digital recordings (samples) of actual instruments that were previously recorded in a studio under ideal acoustic conditions.¹⁶⁴



Figure 5.7: Electronic Drum Set

Electronic percussion also includes the use of acoustic instruments that are amplified during performance.¹⁶⁵ Often, the sound engineer may place effects on the sound, altering or enhancing the natural sound of the instruments.

¹⁶⁴ Beck, *Encyclopedia of Percussion*, s.v. “Electronic Percussion.”

¹⁶⁵ Cook, *Teaching Percussion*, 3.

As personal computers continue to develop, they have become capable of processing and producing electronic percussion sounds for live performance or recording situations. Additionally, it is practical for musicians to record on their mobile devices or computers with affordable, easy-to-use software. Many of these software programs also have the capacity to create loops and songs. It is now possible to combine electronic sound samples with acoustic instruments to record complete songs from an in-home studio. This technology has limitless applications for all music professionals, teachers, and students.

Found Instruments

Percussion instruments may include anything object that one finds to produce a pleasing sound. “Found percussion” is a way of labeling items that are repurposed for use as a musical instrument. These items can include anything one sees fit for producing sound. Some common examples include automobile brake drums, steel pipes, metal pieces, frying pans, wood slats, paint buckets, water jugs, waste cans, and glass bottles. Some items may be inexpensive, or even free, while others can be costly. Often, percussionists search for these items in junkyards, hardware stores, or around the home.



Figure 5.8: Brake drum, coffee can, frying pan, tile, steel pipe, glass bottle

The most common technique used on found percussion instruments is striking. However, the creativity and intent of each individual determines how they approach finding objects and producing sounds. Using found percussion can serve as an exercise that builds creativity, listening skills, orchestrational awareness, and ownership. Each instrument is unique, and the player should enjoy finding sounds that satisfy his/her personal taste.

THE TECHNIQUES

Striking Technique

The majority of percussion instruments are played using the strike technique. One may strike a drum using his/her hands, sticks, or some other kind of implement. No matter the implement, it is advisable to play with relaxed hands, wrists, arms, and shoulders. Relaxation leads to easy and natural motions that are ideal for the striking technique.

Drums played with the hands typically are constructed so that the surface of the head lies above the counterhoop (rim) that holds the tension on the head, such as a conga or djembe. Drums that are usually played with sticks or mallets may have a counterhoop that sits higher than the head, such as a snare drum, bass drum, or tom-tom. Some key principles of technique, especially the striking technique, ensures the avoidance of any potential injuries, bruises, or blisters.¹⁶⁶

When striking a drum with the hands, make sure that the hand naturally bounces off the head of the drum, similar to dribbling a basketball. Generally, the stroke pivots from the elbow.

¹⁶⁶ Stevens, *ART and HEART*, 48.

The wrist remains loose and flexible, acting as a “mallet” of the arm.¹⁶⁷ Using this relaxed stroke, the participant may strike the drum in any of the three playing zones — center, off-center, and near the edge — to produce pleasing sounds. When playing a conga or djembe, it is most common to tilt the drum in between the player’s legs.¹⁶⁸ That way, the air can escape from the bottom of the drum and produce a full tone. Additionally, a tilted instrument may be more ergonomic for the player, helping him/her maintain a relaxed stroke.



Figure 5.9: Hand drum stroke and playing zones

To play a drum with a stick or mallet, simply grip the stick naturally and loosely. It is recommended to keep the thumb on the side and allow the fingers to curl slightly around the stick.¹⁶⁹ Similar to playing with hands, it is best to maintain a relaxed grip and stroke, allowing the stick to naturally rebound off the head. With a stick, the stroke may be generated primarily from the wrist, still keeping the elbows, arms, and shoulders loose. An easy stroke is all it takes for the stick or mallet to produce a pleasing sound on the instrument.

¹⁶⁷ Ibid.

¹⁶⁸ Ibid, 49.

¹⁶⁹ Cook, *Teaching Percussion*, 177.



Figure 5.10: Stick grip and stroke

A frame drum is a drum that's head has a larger diameter than the depth of the shell — typically a single-headed instrument. When playing a frame drum, it may be held in front of the body or beside the body. The player's dominant hand is free to strike using “finger rolls, closed and open sounds all over the drumhead, brushing, and whatever else the player can imagine.”¹⁷⁰ The non-dominant wrist usually rests on the frame with the fingers wrapping around the front of the head. This position limits the range of motion, but some snapping and finger tapping sounds are possible.¹⁷¹ An alternative playing position is to hold the drum between the knees. When holding this way, both hands have freedom to use the fingers and thumbs to strike the frame drum in a variety of ways. Select frame drums may be played with an appropriate implement, such as a stick, mallet, or tipper. In this case, the player is holding the drum with one hand and striking with the other. The same stick technique may be used as mentioned before. Additionally, some individuals may be interested in studying the traditional playing techniques of the frame drums that captivate their interest.

¹⁷⁰ Beck, *Encyclopedia of Percussion*, s.v. “Hand Drumming.”

¹⁷¹ Ibid.

When using the striking technique, different playing areas may be utilized to create various qualities of sound and color. As mentioned earlier, there are typically three primary playing areas on membranophones. A player may choose additional playing areas, such as the rim or shell, to produce alternative sounds on the instrument. Idiophones and found instruments may offer numerous varieties in sound quality based on the region struck, type of implement, and perhaps the angle of the implement. Having numerous options for sound production encourages the player's individual creative expression. The striking technique serves as a universal method for achieving numerous varieties of sound.

Shaking Technique

The shake technique involves moving a hand-held instrument back and forth to create the sound. The most common instruments that involve this technique include tube shakers, maracas, egg shakers, tambourines, and sleigh bells. Each instrument requires a slight variation of the technique due to the construction and means of sound production.

When playing a tube shaker, the instrument is held in the player's strong hand, typically with the finger tips, and held parallel to the floor. Then, it may be shaken in a back-and-forth motion, out and in, while the wrist remains in a fixed position. Another option is picturing a sideways, backwards *J*. The longer end of the *J* represents a similar parallel motion as described before, which produced an accented note in the pattern. The shorter end of the *J* represents a smaller, downward-angled motion that produces an unaccented note in the pattern.

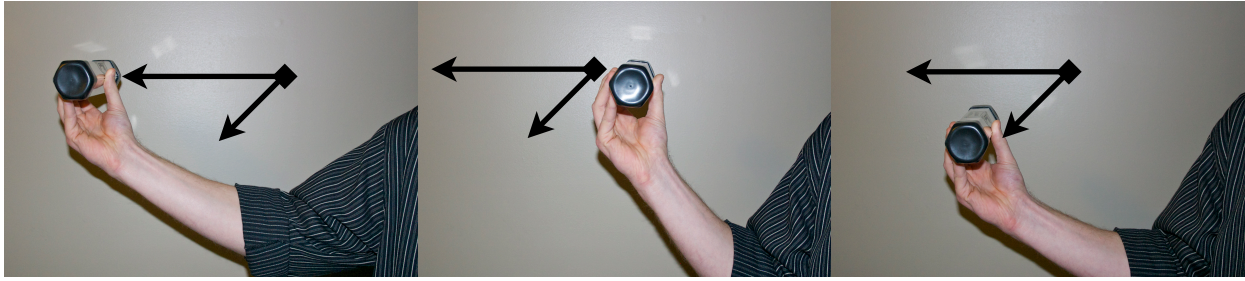


Figure 5.11: Tube Shaker *J* motion

Maracas and egg shakers are held with one in each hand. They can be played similarly to a tube shaker, but are typically played with a smaller, flicking wrist motion. The player may experiment with different holding position and angles of motion to achieve various types of sounds.

A commercial-style tambourine, without a mounted head, may be played with many different shake methods. For a continuous rhythm, the player may hold the tambourine vertically, perpendicular to his/her body. Then, moving in a left to right back and forth motion, the jingles hit the side walls to create the sound. This technique is referred to as “V-slap” since the tambourine creates the optical illusion of a *V* for the player, the hand being the bottom of the letter. For a roll, the tambourine can be shaken by a forearm rotary motion. That way, the jingles are constantly activated, filling the sound with no discernible rhythm.



Figure 5.12: Tambourine shaking technique

Scraping Technique

The scraping technique is used to produce sounds on instruments such as guiros, bar (wind) chimes, and ratchets. It involves sliding an implement or the player's hand across the instrument's surface to produce sound.

To play a guiro, one must hold the instrument in their weak hand and use a triangle beater, small dowel, or chopstick to stroke the ridged surface. Variations in pitch are possible by using different sections of the implement, as well as altering the speed of the scrape. For example, playing with the tip of the implement produces a higher, thinner sound than playing with the shaft. Additionally, scraping faster creates a higher, more energetic sound than scraping slower.

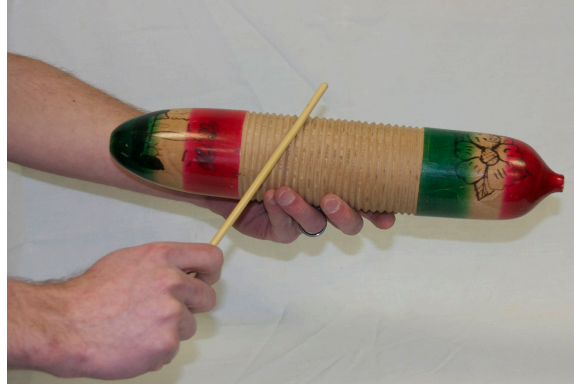


Figure 5.13: Guiro scraping technique

Wind chimes are constructed of suspended bars that fall closely to one another. When they are stroked by the player's hand, they create sound by swinging into each other. Ratchets are usually played by moving a handle in a circular motion. This motion causes thin pieces of wood to skip across a geared device, creating a grinding sound. Again, variations of speed may change the quality of sound. Some large ratchets may even require the player to swing them overhead for continuous sound.

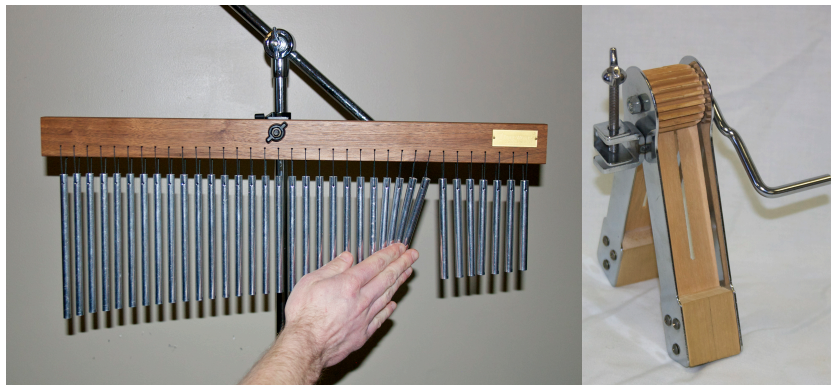


Figure 5.14: Wind Chimes, ratchet scraping technique

Other variations of the scrape technique can be found by applying different implements on membranophones. A very common application is the use of wire brushes on a snare drum to achieve a sweeping sound or contrasting texture. Additionally, the use of a “super ball” implement on any membranophone creates friction, causing the head to vibrate and produce a growling sound.



Figure 5.15: Wire Brush scraping technique

Crashing Technique

The crashing technique is used when two instruments are struck together to produce sound. Some common instruments that utilize this technique are crash (hand) cymbals, claves, finger cymbals, and slapsticks. Each of these instruments uses a unique variation of the technique.

To crash a pair of hand cymbals, the player must hold one cymbal in each hand. After grabbing the straps in a similar manner to holding a stick, it is recommended to start by holding the weak hand steady while the strong hand brings its cymbal in contact with the other. The player may experiment with many factors to change the quality of sound, including the distance between the cymbals, the angle between the cymbals, the angle as compared to the floor, the

amount the cymbals are offset from one another, the amount of force used to crash them, and the follow-through.¹⁷² Once the player is more comfortable, he/she can experiment with moving both plates in opposite directions. All of these factors greatly effect the sound produced when crashing cymbals.



Figure 5.16: Hand Cymbals crashing technique

Finger cymbals are small versions of hand cymbals, approximately 2 inches in diameter. They are crashed together by contacting one side to the nearest side of the other, usually achieved by crossing them vertically — raising one while lowering the other.

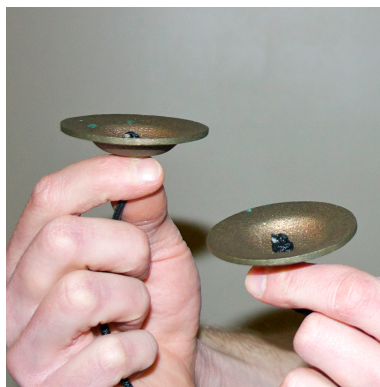


Figure 5.17: Finger Cymbals crashing technique

¹⁷² Cook, *Teaching Percussion*, 229.

Claves are brought together by holding one fixed in the weak hand and the other in the strong hand. For the weak hand, the clave should rest with the fingers in a cupped position, leaving some space beneath for resonance. The strong hand holds its clave similar to a stick and strikes around the center of the other.



Figure 5.18: Claves crashing technique

DRUM CIRCLE INSTRUMENTATION

When gathering instruments for a drum circle, it is advantageous to include all varieties of percussion. Having a wide array of acoustic sounds encourages participants' personal exploration in seeking the best instrument for themselves.¹⁷³ Each type of instrument plays a unique role in the music. Offering a full spectrum of instruments ensures that the created music is colorful and complete. The facilitator also knows that everyone participating has an instrument with which he/she is comfortable and confident to play.

Membranophones and idiophones are the most common instrument categories used in drum circles. These groups can be subdivided based on their construction and acoustic role. In

¹⁷³ Stevens, *ART and HEART*, 22.

the end, the instrumentation is determined by the facilitator, participants, and the logistics of the event. Membranophones may be organized in four different groups: bass drums, hand drums, mallet-played or stick-played drums, and frame drums. The total amount of drums used should be around 50% of the drum circle instrumentation to achieve a desirable balance and blend.

Bass drums, the lowest sounding drums in the tonal spectrum, play an important role in drum circles: providing the pulse and facilitating entrainment (rhythmic synchronization). They can be viewed as a musical co-facilitator.¹⁷⁴ It is recommended that 5-10% of the drum circle instrumentation be made up of bass drums. Common instruments used include the West African dundun and the Brazilian surdo.¹⁷⁵ If searching for found instruments, a very large bucket or water jug may provide a low enough sound to serve as a bass drum. A large and sturdy box can work in a quiet atmosphere, played with hands or a mallet. It is also acceptable to use a concert bass drum or drum set bass drum if available.



Figure 5.19: Surdo

¹⁷⁴ Stevens, *ART and HEART*, 22.

¹⁷⁵ Kalani, *Together in Rhythm*, 85.

Because of their sonic character, hand drums are used to fill in the groove.¹⁷⁶ Usually, a drum circle is best suited with 20 to 30 percent hand drums. Some examples of common instruments are the African ashiko, West African djembe, Middle Eastern doumbek, Latin American congas and bongos, and the Cuban/Peruvian cajon.¹⁷⁷ Some found objects that can substitute include a sturdy cardboard box or a resonant bucket.



Figure 5.20: Djembe, Cajon

Drums that are played with a stick or mallet serve the acoustic role of supporting the pulse and filling in the groove. The amount of these drums in a drum circle may vary from 0-10%. The primary examples are the classic Western snare drum, tom-toms, and Cuban timbales. However, if incorporating found instruments, the percentage of stick-played drums and substitutions used may increase to 20-30% in the drum circle. Some exemplary found items are paint buckets, water jugs, boxes, and plastic soda bottles.

¹⁷⁶ Stevens, *ART and HEART*, 22.

¹⁷⁷ Kalani, *Together in Rhythm*, 86.



Figure 5.21: Timbales, water jug

Frame drums may be played with a stick, mallet, specialty implement, or the hands, depending on the construction of the drum. If playing with a stick, make sure the head is thick enough not to be damaged by the implement. Frame drums serve to support the pulse and fill in the groove. They can make up a large part of the drum circle instrumentation, as much as 20-40%, because of their naturally softer dynamic. Some exemplary instruments are the Middle Eastern bendir, Irish bodhran, Native American buffalo drum, Brazilian tamborim, and the North African tar.



Figure 5.22: Tamborim, frame drum

Idiophones are easily divided into timbre groups: wood sounds, shakers and scrapers, metal sounds, and pitched percussion. Incorporating a wide variety of these instruments adds a delightful array of contrast in the music. It is recommended to start with approximately 20% wood sounds, 20% shakers and scrapers, and 10% metal sounds for a balanced orchestration.¹⁷⁸ If choosing to include pitched percussion, then it is the discretion of the facilitator and participants that determines the amount of these instruments.

Wood sounds offer a staccato voice that serves as a great timekeeper.¹⁷⁹ These instruments include woodblocks, temple blocks, Latin American or African claves, and varieties of sticks that may be hit together (e.g. Hawaiian puili sticks or Korean clapper sticks). Blocks are usually struck with a rubber mallet or stick, while claves are crashed together. Additionally, sounds such as striking a plank of wood or crashing two drumsticks together make wonderful additions as found wooden sounds.

¹⁷⁸ Kalani, *Together in Rhythm*, 94.

¹⁷⁹ Stevens, *ART and HEART*, 23.



Figure 5.23: Claves, plastic blocks, wood slats

Shakers and scrapers are useful for filling in the subdivision of the time. They also offer shy participants a non-intimidating sound choice.¹⁸⁰ There are many varieties of shakers. In addition to generic tube shakers and egg shakers, there are Brazilian caxixi, Latin American maracas, and the Afro-Caribbean shekere. Rain sticks and seed pod rattles are considered shakers as well. There are also many different forms of scrapers: the Latin American guiro, the Brazilian reco-reco, and the cabasa. The cabasa is played by holding metal chains that are wrapped around a textured cylinder and rotating the handle, causing the chains to scrape against the cylinder. Other scrapers are played with some sort of scraping implement as previously described.

¹⁸⁰ Stevens, *ART and HEART*, 22.



Figure 5.24: Caxixi, Shekere, Cabasa

Metal sounds encompass a large category of percussion instruments, ranging from bells to cymbals, gongs, triangles, and tambourines. Bell varieties include cowbells, Brazilian agogo (2-tone bell), and West African gankogui (2-tone bell). These instruments are all struck with a stick and project clearly in an ensemble, usually outlining a timekeeping pattern. Finger cymbals are crashed to produce a high-pitched sustained sound.¹⁸¹ Other small cymbals and gongs may be struck with sticks or mallets, adding unique colors to the music. Sleigh bells, which are shaken, produce a marvelous shimmer. Triangles may be struck with a metal beater to produce sustained notes, or used to make a groove pattern by incorporating muffled and unmuffled strokes in a rhythmic combination. Tambourines can create groove patterns using the V-slap technique or when struck in rhythm (e.g. On beats 2 and 4 in 4/4 meter). They may also be shaken for a festive roll sound. Finally, the wind chimes create a splendid ambient shimmer when scraped with the hands.

¹⁸¹ Kalani, *Together in Rhythm*, 89.

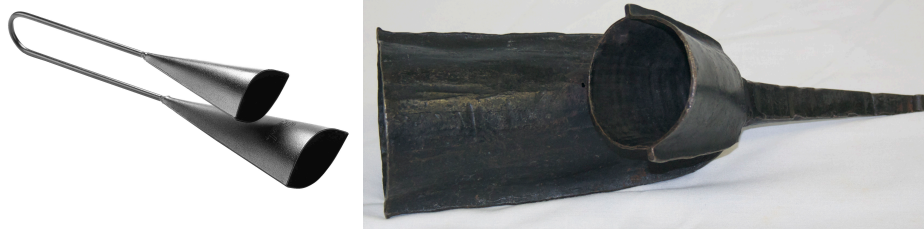


Figure 5.25: Agogo Bells, gankogui

There are a large number of found metal sounds that are commonly used in percussion. These objects include automobile brake drums, metal pipes, metal chunks, coffee cans, cookie tins, glass bottles, pieces of tile, frying pans, and any other items that are at the performer's disposal. All the sounds mentioned are played by striking with a stick or hard mallet (e.g. a hard rubber xylophone mallet). Adding an array of found sounds to a drum circle can increase the creative energy and provide affordable instruments for large groups.

If pitched percussion is incorporated into a drum circle, these instruments furnish great opportunities for soloing and creating melody.¹⁸² Traditional keyboard percussion instruments include the marimba, vibraphone, xylophone, and glockenspiel (bells). Many nontraditional instruments are often used in drum circles. Examples include Orff barred instruments, “boomwhackers” (multicolored plastic tubes that are played by hitting the floor with the tube), and wooden slit drums (tongue drums).¹⁸³ Orff instruments are usually pitched to the pentatonic scale or a particular mode, providing an effective way to add melodic aspects because you can ensure that all pitches are "correct" by removing bars that are outside the current scale or mode. Boomwhackers are usually tuned to a C scale, but may also come in a pentatonic set. Slit drums

¹⁸² Stevens, *ART and HEART*, 22.

¹⁸³ Kalani, *Together in Rhythm*, 90.

are often indefinitely pitched, but they still provide a sense of melody. An alternative suggestion is cutting PVC pipe to different lengths and playing as a graduated set, producing a similar melodic effect. These instruments may prove less intimidating than traditional Western pitched instruments, especially concerning the players perceived fear of hitting “wrong” notes.



Figure 5.26: Orff melody instruments, boomwhackers

In determining what instruments to incorporate in a drum circle, factors of logistics and budget play a large role. The found instruments suggested above are intended to encourage creative thinking regarding budget. Music can be made on any instrument or repurposed object. Additionally, regular participants in drum circles should be encouraged to purchase their own drums. That way, they can have the opportunity to play in their homes and there is less logistical

demand on the facilitator or event coordinator. The following chart displays a recommended beginning orchestration for a drum circle.

Membranophones	Percentage (50%)	Idiophones	Percentage (50%)
Bass Drums	5-10%	Wood Sounds	20%
Hand Drums	20%	Shakers and Scrapers	20%
Stick Drums	0-10%	Metal Sounds	10%
Frame Drums	20-25%	Pitched Instruments	Variable
		Found Instruments	Variable

Figure 5.27 Suggested Drum Circle Orchestration

The most important concept is to provide an atmosphere where participants can express their creativity through music and connect with other people in the process. Having a diverse selection of instruments enhances this experience and ensures that each participant has at least one instrument they feel comfortable and confident to play.

CHAPTER SIX

THE LANGUAGE BARRIER

The Learning Process

When young children begin to talk, they do so by hearing others and imitating the sounds. After they become competent in speaking the language, they learn to read and write. When learning music, the same process should be used: hear and make music first, then acquire skills in notation.¹⁸⁴ This progression is the musical equivalent of the Quantum Teaching¹⁸⁵ approach. The students experience the information before acquiring labels for what is being learned. Jim Hartley explains:

“Experience Before Label” is an important principle that influences our lesson design and delivery. It means that we involve students in an experience or elicit an experience that they can relate to before we attempt to attach it to any symbolic language or label. From a scientific perspective we are creating schema or a new neural network in the brain before attaching the label. It can also mean that we move the students to inquiry where they are seeking the label or concept before we give it to them.¹⁸⁶

The Quantum Teaching philosophy goes hand-in-hand with the Orff Schulwerk approach and is effective because the students have a fundamental fluency in the language before having to read and write music. When they want to write down what they have already played, there is motivation to learn a notation system.¹⁸⁷ This learning process is contrary to a system which teaches music through the visual element of written notes: learning to read music before (or

¹⁸⁴ American Orff Schulwerk Association, “What is Orff Schulwerk?”

¹⁸⁵ Quantum Teaching is a brain-based teaching philosophy that includes many specific guidelines for creating an effective learning environment, designing curriculum, delivering content and facilitating the learning process. (“Quantum Teaching,” <http://www.slideshare.net/taytay09/quantum-teaching>, accessed March 8, 2012).

¹⁸⁶ Jim Hartley, “The Quantum Learning Tenets,” <http://www.articlesbase.com/education-articles/the-quantum-learning-tenets-521145.html> (accessed March 8, 2012).

¹⁸⁷ Ibid.

while simultaneously) learning to play. The students should not have to pass a language barrier before they can access the rhythms, notes, and the music itself.¹⁸⁸ If the music curriculum is conceived as an experience, no hurdles get in the way of students' music-making abilities. Technique and notation can be taught and developed simultaneously within experiential learning exercises through active participation in music.

When students have been making music in settings such as Orff Schulwerk classrooms and drum circles, they become invested in music-making, especially through the creative process of improvisation. There is motivation to learn notation for performing, studying, and creating preplanned compositions. Since the students already have a fundamental understanding of rhythm, learning to read rhythms may be a natural first step. Then, when they progress to notes on a staff, they already understand the rhythmic component of the notation.¹⁸⁹ The entire process is streamlined by focusing on one element at a time. The students do not become overwhelmed by having to learn pitches, rhythms, and playing all at once. They build up to the comprehensive skill, making sure each piece of the reading process develops logically and with a more thorough understanding.

Simple Notation Systems

For students who have no experience reading or writing music, it may be beneficial to use an elementary system of notation that primarily focuses on rhythm and counting. Music symbols are a way of communicating certain instructions to recreate a musical sound or experience. There are many alternative systems of notation that are common in popular music contexts, such as

¹⁸⁸ Arthur Hull, interview by Brandon Wood, February 8, 2012.

¹⁸⁹ Nellie Hill, interview by Brandon Wood, February 15, 2012.

guitar tablature, the Nashville Number System¹⁹⁰, and chord charts. However, when writing a repetitive groove pattern, it may be easiest to use a table that displays the counts, subdivision, and indication of when to play. Since most percussion instruments do not sustain sound, the timing of attack is the only necessary indication. For example:¹⁹¹

1	&	2	&	3	&	4	&
•		•	•		•	•	

1	e	&	a	2	e	&	a
•			•	•		•	•

Figure 6.1: One-instrument table notation

If a more involved composition is desired, then the table can easily be expanded to incorporate multiple parts, such as:

	1	&	2	&	3	&	4	&
Bell	•		•		•	•		•
High Drum		•	•		•		•	•
Low Drum	•		•		•	•	•	

Figure 6.2: One measure, three-part table notation

Each of these notation tables may also be lengthened into patterns of two or more measures:

¹⁹⁰ The Nashville Numbering System is an abbreviated form of a normal arrangement of a song, giving each note in the scale a number, the way “Do-Re-Mi” gives each note a sound, enabling one to quickly learn a song in its entirety by ear. (Matthews Jr., Neal, *The Nashville Numbering System*, (Milwaukee, WI: Hal Leonard Co., 1984), 2.)

¹⁹¹ Kalani, *The Amazing Jamnasium: A Playful Companion to Together in Rhythm*, (Van Nuys, CA: Alfred Publishing Co., 2005), 6-7.

	1	&	2	&	3	&	4	&	1	&	2	&	3	&	4	&
Bell	•		•		•	•		•	•		•	•		•	•	
HD		•	•		•		•	•	•	•		•	•		•	
LD	•		•		•	•	•		•		•	•	•		•	

Figure 6.3: Two measure, three-part table notation

Having a simple notation system in place may encourage students with their own compositional process. There is a certain amount of information that is necessary in order for them to share their music with peers: portraying the rhythm (number of beats, subdivision, counts to play) and what instrument to use. The table notation communicates all of this information in an easy-to-interpret format. Additionally, they get used to counting and seeing how their rhythms relate to the beat on paper (relating it to what they have already played). These skills are used when reading standard music notation. The benefit of this notation style is its easy accessibility for any level of musical understanding.

Improvisation and Composition

Improvisation is a normal occurrence in drum circles and Orff Shulwerk classrooms. It is an act of spontaneous composition that happens in the moment and demonstrates the current expression of the performer. When it comes to composition, the music is premeditated and intended to be performed again. Therefore, notation is necessary for recreating the music. This necessity is why notation becomes important in the learning process, especially for students.¹⁹²

¹⁹² Dr. Linda Thompson, interview by Brandon Wood, February 16, 2012.

Rhythmic composition typically consists of a repetitive groove pattern that is layered together with other voices to create the work. These patterns may be generated through trial-and-error or improvisation to find the desired sound. The key distinction in this process is that composition is an organic experience, not a mathematical or theoretical process. The student hears the sound and imagines his/her work. Then, the symbols are used to communicate his/her intentions.¹⁹³

If the students have the resource and facility, they may also utilize electronic means of composition. With software programs, such as Apple's Garage Band¹⁹⁴, it is easy to create many varieties of compositions. This type of software offers technology to record live instruments in combination with sampled and/or software instruments, most of which are preloaded, to create music. Patterns may be chosen or composed and then looped to generate a layered groove. Also, melodic instruments may be included to produce a full-voiced ensemble. Since the experience of drumming has provided an understanding of rhythmic layering and form, these skills can be applied to make the created songs more interesting.¹⁹⁵ The compositions are typically completed and recorded within the software program, but may be designed for use as a play-along for improvisation. The following chart represents a sample of a Garage Band composition that involved six different percussion instruments:

¹⁹³ Ibid.

¹⁹⁴ Garage Band is a software program that comes with Apple's iLife suite. The features include playing music on your computer with a USB instrument or microphone, writing songs using loops, recording music with USB or acoustic instruments, and learning to play guitar and piano through digital lessons. ("Garage Band '11," <http://www.apple.com/ilife/garageband/what-is.html#make>, accessed 25 April 2012).

¹⁹⁵ Nellie Hill, interview by Brandon Wood, February 15, 2012.



Figure 6.4: Garage Band screen

Goals of Music Notation

Notation is a means to accessing all varieties of music for performance and study, as well as communicating one's own compositional voice. The goal of a music curriculum should be complete dexterity in the language of music. In that regard, fluency should be achieved in the most effective manner possible. Therefore, a method that introduces music through the experience of hearing and playing before reading and writing engages the students in a natural learning process. This “experience before label” principle is common in progressive music education.¹⁹⁶ Using Orff Schulwerk and drum circles as a starting point for students brings them to a place of inquiry about notation and continued progression in their musical talents. The

¹⁹⁶ James Campbell, interview by Brandon Wood, Lexington, KY, March 8, 2012.

outcome is educated musicians who are confident in their abilities to improvise, read music, and compose.

CHAPTER SEVEN

CONCLUDING STATEMENTS

Summary

In order to assure the future of music in education, steps must be taken to advocate the relevance of music to an evolving society that is becoming more concerned with health and wellness. At all levels of music pedagogy, there are actions that can increase the impact of the music curriculum on the entire student population and the surrounding community. All forms of music-making are important and valid, varying from masterful performance to recreational experience. The most important part is that the individual is actively participating in music-making. It would be tragic for a music curriculum to serve only those interested in performance. Curricula that incorporate recreational music-making have the potential to provide opportunities for students to engage in self-expression, creativity, social connection, and fun. These values not only enhance their education, but also lead to acquired skills for all areas of their lives. Offering a curriculum that incorporates all varieties of music-making ensures the largest impact within that student population and the surrounding community. Over time, these applications have the potential to result in a more educated audience for music professionals, a larger presence of music-making in society, music advocacy and support, improved creativity and self-expression for professional and amateur musicians, strengthened community connections, and an overall improvement in health and well-being for participants.

Recreational music-making has been proven to result in boosted immunity, stress reduction, exercise, self-expression, camaraderie and support, nurturing, spirituality, and music-

making.¹⁹⁷ Music schools should take on the responsibility of promoting music in relation to health and wellness. This can be accomplished through outreach programs that engage community members in music-making and educational activities. Also, curriculum design may be altered to foster an atmosphere of musical exploration and experimentation through hands-on experience and improvisation, employing the “experience before label” principle.¹⁹⁸ Finally, music programs of higher education urgently need to train students in drum circle facilitation and advocacy, qualifying them as leaders in the field of recreational music-making.

Drum circles serve as an ideal model of recreational music-making. They incorporate the use of percussion instruments, which are readily available (both traditional and found) and do not require extensive training to make basic pleasing sounds on the instruments. The musical language of percussion is based on rhythm, which is accessible to all people because pulses and cycles are a natural part of life. Additionally, the spontaneity of the music encourages active creation from all participants no matter what their level of technical ability. This sense of co-creation fosters an environment of harmony, camaraderie, synergy, and wellness.

Providing a means of recreational music-making that is fun and empowering also imparts the sense that everyone can make music. Activities such as drum circles break down the musical elitism that has been reenforced through barriers of economy (purchasing instruments), technique (learning a required skill set), and language (learning to read music). Music is meant to be enjoyed by all people in all walks of life. Individuals must believe that they are musical in order to realize and access music’s innate value in their lives. Additionally, music education and advocacy will be preserved and enhanced as music takes on a more active role in our society.

¹⁹⁷ Remo HealthRHYTHMS, “Seven Evidence-Based Elements.”

¹⁹⁸ Hartley, “The Quantum Learning Tenets.”

Further Research

While this document describes many objectives and justifications for the inclusion of recreational music-making in music pedagogy, further examination, experimentation, and research will provide a more specific methodology for each level of education (elementary, secondary, and higher). Developing new ideas that heighten student creativity and outreach will lead to further restructuring of music curricula.

The necessity for recreational music-making is warranted by the scientific research on drumming as a wellness tool as well as its ability to create deep social connection between participants. This document is not intended to be a guide for drum circle facilitation. There are numerous sources available that detail various philosophies and approaches to recreational music-making. Furthermore, much of the learning in the realm of facilitation is reinforced through experience. Therefore, increasing the amount of available facilitation trainings may prove beneficial, especially their geographic and economic accessibility. University music programs should take on a leadership role in the area of recreational music-making so they may serve as a resource for all aspects of music-making.

Closing Remarks

There is a need for music-making to be an active part of everyday life in American culture. Music is a natural part of the human experience, and it should be shared by all people. The ultimate success of this research will be measured by increased effectiveness of the music

education system, an augmentation of music-making in United States society, and enhanced health and wellness for participants.

PART TWO - PROGRAM NOTES

CHAPTER EIGHT

PROGRAM NOTES

A candidate for the Doctor of Musical Arts degree at the University of Kentucky may present three recitals in partial fulfillment of program requirements. Herein are the programs and program notes for the following degree performances:

DMA Solo Percussion Recital

Monday, March 22, 2010

DMA Chamber Percussion Recital

Sunday, January 9, 2011

DMA Lecture Recital

Thursday, April 5, 2012



presents

Brandon Wood

In a Doctoral Percussion Recital

with Dr. Andrew Harnsberger, marimba
Byron McChord, piano
Rob Barnes, bass

March 22, 2010
Singletary Recital Hall
7:30 p.m.

PROGRAM

Rebonds B Iannis Xenakis
(1922-2001)

Alborada del Gracioso Maurice Ravel
(1875-1937)
arr. Safri Duo

Dr. Andrew Harnsberger, marimba

Dis Qui Etude Christopher Deane
(b. 1957)

Suite for Lute in E minor, BWV 996 Johann Sebastian Bach
I. Prelude; Presto (1685-1750)
II. Allemande
VI. Gigue

Ultimatum 1 Nebojsa Zivkovic
(b. 1962)

A Night in Tunisia Dizzy Gillespie
(1917-1993)

Seven Steps to Heaven Miles Davis (1926-1991)
& Victor Feldman (1934-1987)

Byron McChord, piano
Rob Barnes, bass

Acknowledgements: I'd like to thank my wife, Kellie, for her never-ending love and support. I'd also like to thank my professor Jim Campbell for his dedication to my career, as well as my teachers John Willmarth, Dr. Andrew Harnsberger, Dr. John Parks, and Leon Anderson. Additionally, I would like to thank my family for their encouragement and support in being here today.

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts in Percussion Performance. Mr. Wood is a student of Professor James Campbell.

Note: Latecomers will be seated at intermission or at an appropriate time as arranged with performers.

PROGRAM NOTES

Rebonds B

Iannis Xenakis

Iannis Xenakis (1922-2001) was born to Greek parents living in Romania, and his early interests included music and mathematics. While enrolled at Athens Polytechnic to study engineering, Xenakis began to pursue music in earnest. These complementary interests – engineering and music – led to an encounter (and later employment) in Paris with the architect Le Corbusier, who introduced him to two leading members of the musical avant-garde, Varèse and Messiaen. Xenakis composed the solo percussion work *Rebonds* in 1987-89, and dedicated it to percussionist Sylvio Gualda. The composer has written the following note:

“*Rebonds* is in two parts, **a** and **b**...Part **b** uses two bongos, one tumba, one tom-tom, bass drums, and a set of five wood blocks. The tuning of the skins and the wood blocks should extend over a very wide range.”

Alborada del Gracioso

Maurice Ravel, arr. Safri Duo

In 1905 Ravel composed a set of five piano pieces he called *Miroirs* (Mirrors), which included some of the earliest of the Spanish music he wrote from the comfort of his Paris apartment. *Alborada del gracioso*, one of the three pieces which he later transcribed for full orchestra (in 1918), immediately became one of his most popular works.

Alborada means morning music, just as serenade means night music. It's related to the French aubade and the troubadour's *alba* (literally “white of dawn”), by which means lovers are warned of the approaching dawn in time to dampen their passions and part company. In the more common Spanish tradition, it's simply any music performed at daybreak, often to celebrate a festival or honor a person — or both, such as a bride on her wedding day. To his *Alborada*, however, Ravel adds *del gracioso*, or “of the buffoon,” clouding the picture with the introduction of the standard grotesque lover, akin to Don Quixote of ancient Castilian comedy. And so we have a highly spirited, almost outrageous dance that begins with the strumming of a guitar (here, marimbas) and concluding with a grand and glorious racket.

The Safri Duo arranged the piece for two marimbas and recorded it on their 1996 CD entitled “Goldrush.”

Dis Qui Etude

Christopher Deane

Dis Qui Etude, written in 2004, explores the use of a multi-timbre mallet — a paint stir-stick — that has a number of sound producing surfaces including a frictional surface that replicates bowing of the vibraphone.

“Disquietude” can be defined as a state of uneasiness or anxiety. A sense of anxiety and uneasiness is portrayed throughout the composition until the final relaxation at the end. Deane has combined new timbres and extended techniques on the vibraphone, stretching the limitations of the performer. The result is a unique work that is both musical and demanding.

Suite for Lute in E minor, BWV 996

Johann Sebastian Bach

The *prelude* evolved from lutenists’ checking the tuning of their instruments. It usually has a quasi-improvised quality, and serves as a preface to the succeeding movements.

The *allemande* originated in the 16th century (Renaissance) as a duple meter dance of moderate tempo, derived from dances supposed to be favored in Germany at the time.

The *gigue* is a lively dance originating from the British jig. It was imported into France in the mid-17th century and usually appears at the end of a suite. The gigue was probably never a court dance, but it was danced by nobility on social occasions and several court composers wrote giges

Ultimatum 1

Nebojsa Zivkovic

Ultimatum 1 is an angry lament which bursts into 14/16 time towards the end. It is an energetic, masterly and technically very challenging piece in three parts. The first pathetic part is directly followed by an “energico e aggressivo,” a real battle with sounds and the permanent change of time. After a tremolo climax, which is a short reminiscence of the beginning, the “dance of the whip” begins the groovy third part of the piece in a 14/16 time. The last exhausting beats of madness are stopped by a sudden “fall.” The melody, moving in half steps and augmented seconds, and an uneven groove give this raving, powerful work a touch of the Balkans.

- N.Z.

A Night in Tunisia

Dizzy Gillespie

The 1942 bebop standard A Night in Tunisia was the first popular work to introduce Afro-Cuban rhythms into mainstream jazz. The tune has been recorded over 500 times, marking it as one of the most popular standards.

Seven Steps to Heaven

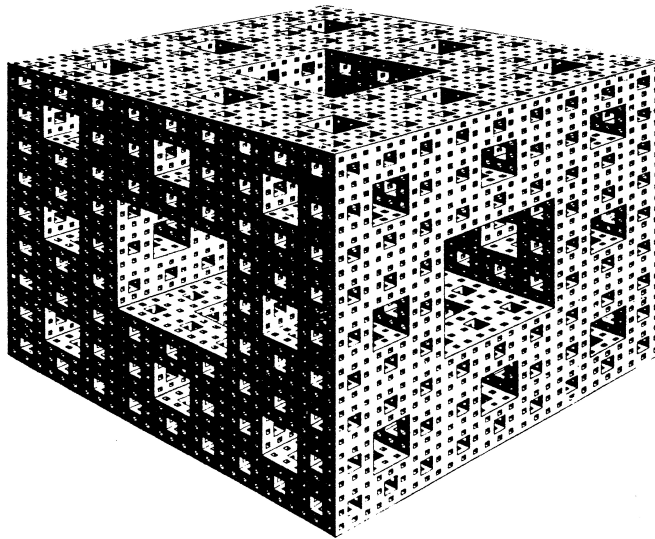
Miles Davis & Victor Feldman

Seven Steps to Heaven is the title track of the eighth studio album by Miles Davis, released in 1963. The track featured drummer Tony Williams, who had just joined Davis at the age of 17. Williams remained with Davis for six years and went on to be known as one of the greatest jazz drummers to ever live.



presents
Brandon Wood
In a DMA Chamber Recital

with Brad Meyer, Ben Stiers,
Dr. Andy Bliss, percussion



January 9, 2011
Singletary Recital Hall
7:30 p.m.

PROGRAM

Strange and Sacred Noise (1991-97)

John Luther Adams

(b. 1953)

...dust into dust...

solitary and time-breaking waves

velocities crossing in phase space

triadic iteration lattices

clusters on a quadrilateral grid

...and dust rising...

Acknowledgements: I'd like to thank my wife, for her endless support and understanding; Brad, Ben, and Andy, who have been nothing but thrilled about taking on this extraordinary work; and Jim, for being a great mentor and endless source of inspiration.

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts in Percussion Performance. Mr. Wood is a student of Professor James Campbell.

PROGRAM NOTES

"Nothing essential happens in the absence of noise... in most cultures, the theme of noise lies at the origin of the religious idea... Music, then, constitutes communication with this primordial, threatening noise -- prayer."

- Jacques Attali

Noise - complex, aperiodic sound - touches and moves us in profound and mysterious ways. *Strange and Sacred Noise* is a celebration of noise as a metaphor for turbulent phenomena in the world around us, and a gateway to ecstatic experience.

Grounded in the elemental violence of nature and the self-similar forms of linear fractals, this music is a convergence of sonic geography and sonic geometry. Each piece in the cycle is conceived as its own distinct and separate sound world, evoking the immediacy and presence of a place.

These soundscapes are inspired by and dedicated to composers who have explored strange new worlds of sound.

...dust into dust... is a sonic equivalent of the Cantor dust - a fractal model of the behavior of electrical noise - articulated by 2 snare drums and 2 field drums.

solitary and time-breaking waves (after James Tenney) is scored for 4 tam-tams. Waves of intensity with varied periods gradually drift together, cresting in a massive tsunami of sound.

velocities crossing in phase space (after Conlon Nancarrow and Peter Garland) - for 6 tom-toms and 4 bass drums - is a canon in continuous waves of acceleration and ritardando, modeled after Nancarrow's *Canon X* and Garland's *Meditation on Thunder*.

triadic iteration lattices (to Edgard Varese and Alvin Lucier) - for four sirens - traverses an expanding field of rising and falling glissandi. The piece is modeled on the Seripenski gasket: an Eiffel-tower of reiterated, telescoping pyramids.

clusters on a quadrilateral grid (to Morton Feldman) is scored for 4 marimbas, 4 vibraphones, and 4 sets of orchestra bells. It is a sounding of the Menger Sponge: an enigmatic quadrilateral with an infinite surface area, and a volume of zero.

...and dust rising... is scored for 2 snare drums and 2 field drums. Out of silence, points of dust emerge to become relentless, reiterated noise.

My music has long been grounded in the physical, cultural and spiritual landscapes of the North and in an ideal of sonic geography -- place as music, and music as place. More recently, I've begun to explore new aspects of the relationships between music and place, in a convergence of sonic geography with sonic geometry.

We often think of music as a kind of language, which of course it can well be. But rather than a music of discourse, mine is a music of the sounding image. My concern is not with musical "ideas" and the rhetoric of composition, but with the singular sonority -- that sound which stands for nothing other than itself, filling time and space with the vivid, physical presence of a place.

In *Strange and Sacred Noise*, my interest was not in sending messages, but in receiving them. This is not music as communication, but music as communion.

At times during the seven years in which I worked on this cycle, I wondered whether this was music at all. Its dynamics range from the threshold of audibility to the threshold of pain. It embraces unsettling timbres and virtually the entire audible spectrum of sound. Its dense, nearly-static fields of sound seem to invite boredom. But my touchstone throughout was a deepening faith in the power of noise as a vehicle of transformation and revelation.

Ultimately, I've come to regard the six sections of *Strange and Sacred Noise* not so much as musical compositions or pieces, but as places...places for listening, places in which to experience the elemental mystery of noise.

Much of this music is loud. It buzzes the eardrums, rattles the ribcage, and immerses the listener in an overwhelming physical presence of sound. Some of that presence is not actually written on the page. It arises spontaneously in the air, through the dynamic interplay of complex, high-energy sounds -- (thundering drums, roaring tam-tams, hammered bells, wailing sirens)-- the acoustics of the performance space, and the psycho-acoustics of our own hearing.

If *Strange and Sacred Noise* asks unusual attentiveness of the listener, it places extraordinary demands on the performers -- both musically and physically. It demands unflinching intensity of concentration, sustained, vigorous athleticism and, at times, the quiet intensity and slow equipoise of Yoga or Tai Chi. Although a performance of this music is visually and sonically dramatic, this is not so much theater as it is ritual -- a ceremony in search of a shared experience of transcendence.

The strange power of noise can open doorways to the ecstatic. Musical traditions throughout the world have explored this power for centuries. My own most powerful experience of this has been through the all-night drumming, chant and dance ceremonies of the Iñupiat and Yup'ik Eskimo peoples -- ceremonies which demonstrably alter the consciousness of listeners and participants, through the rapid and insistent reiteration of loud, acoustically-complex sounds.

Beyond the usual expressive associations of "musical" sounds, noise touches and moves us in profound ways. Through its sheer physicality, noise commands our attention and breaks down the barriers we construct between ourselves and awareness. Immersed in the enveloping presence of elemental noise, in the fullness of the present moment, we just may begin to hear, with the whole of the self, something of the inaudible totality of sound.

- John Luther Adams



presents

Brandon Wood

In a Doctoral Lecture Recital

with Dieter Rice,
Kyle Forsthoff, and
Colin Hill

April 5, 2012
Singletary Concert Hall
7:30 p.m.

PROGRAM

GROUP DRUM CIRCLE

RECREATIONAL MUSIC-MAKING IN MUSIC PEDAGOGY

TOPICS DISCUSSED:

- The Role of Music Education
- Recreational Music-Making
- Drumming and Wellness
- Recreational Music-Making in Education
- Three Barriers of Music Education
- Improvisation

IMPROVISATION

Dieter Rice, tenor sax
Brandon Wood, drums

IMPROVISATION

Colin Hill, Kyle Forsthoff, Brandon Wood, percussion

CONCLUSIONS

Acknowledgements: I'd like to thank God, who makes all things possible and who's faithfulness never ceases, Kellie for her endless love and support, and James Campbell for his dedication to my career and music pedagogy.

I'd also like to thank my DMA committee for their guidance and support throughout my time at UK: James Campbell, Miles Osland, Karen Bottge, Dick Domek, and Jim Norton.

There are many great musicians that have influenced me. My former percussion teachers have been exceptional mentors and friends: Andy Harnsberger, John Parks, Paul Deatherage, John Willmarth, and Leon Anderson. Also, Mark Bailey, Alan Wyatt, and Tim Zimmerman have been outstanding mentors.

Dieter, Kyle, and Colin: thank you for being willing to share your talents (especially on such short notice).

Additionally, I would like to thank my family for their encouragement and support.

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts in Percussion Performance. Mr. Wood is a student of Professor James Campbell.

Note: Latecomers will be seated at intermission or at an appropriate time as arranged with performers.

APPENDIX A

RESOURCES FOR RECREATIONAL DRUMMING

Print Media

Cahn, William L. *Creative Music Making*. Routledge, New York, NY. 2005

The ideas offered in this text speak directly to the goals of recreational music-making. Cahn suggests a specific method of free-form improvisation that fosters creativity and expression for music professionals and amateurs alike. The environment suggested allows people to gain insight about themselves through interaction with other people. It also promotes deep listening and self-evaluation as key components of musical growth.

Eduardo, Chalo and Frank Kumor. *drum circle: A Guide to World Percussion*. Alfred Publishing Co, Van Nuys, CA. 2001.

This book presents techniques, tones, history, and rhythms for percussion instruments found on four continents. The goal of this text is to stimulate the individual's vocabulary with key, culturally specific rhythms and an overall view of their histories and traditional styles. The text includes an introduction to several instruments, grouped together based on techniques. Additionally, it provides sections on traditional world drumming ensembles and for building an ensemble, including notated arrangements.

Friedman, Robert L. *The Healing Power of the Drum*. Gilsum, NH: White Cliffs Media, 2000.

Friedman elaborates on drumming as a tool for healing. He emphasizes the accessibility of the drum and the power of rhythm that exists within us. Additionally, he discusses the need to connect with others, self-express, and the power to heal.

Hull, Arthur. *Drum Circle Facilitation: Building Community through Rhythm*. Santa Cruz, CA: Village Music Circles, 2006.

Arthur Hull shares his masterful insight into the art of drum circle facilitation. He gives practical suggestions as well as insight about building community through drumming.

Hull, Arthur. *Drum Circle Spirit: Facilitating Human Potential through Rhythm*. Gilsum, NH: White Cliffs Media, 1998.

Hull translates his experience as a leader in drum circle facilitation into this text. He outlines the progression of the current cultural revolution, discusses drum circle etiquette

and facilitation principles, and stresses that the intent and purpose of facilitation is to service a population.

Kalani. *Together in Rhythm: A Facilitator's Guide to Drum Circle Music*. Van Nuys, CA: Alfred Publishing Co., 2004.

This book is designed to help anyone create fulfilling music-based events for all kinds of people. It provides helpful suggestions, including facilitation cues and instrument recommendations. It's companion book, *The Amazing Jamnasium: A Playful Companion to Together in Rhythm*, provides a collection of games and activities that can be used to engage participants in a sense of community, accomplishment, and uplifted spirits.

Schmid, Will. *World Music Drumming: A Cross-Cultural Curriculum*. Milwaukee, WI: Hal Leonard, 1998.

Schmid suggests a flexible curriculum for use in upper elementary grades 3-5, middle schools grades 6-8, or in elective high school classes. The goals of the curriculum include bringing world music and drumming to school curriculums, teaching African and Latin-American culture, and building skills of communication, teamwork, and respect for others.

Stevens, Christine. *The ART and HEART of Drum Circles*. Milwaukee, WI: Hal Leonard, 2003.

Stevens provides an empowering resource that offers facilitation suggestions and principles. Moreover, she discusses the power of drum circles to enhance people's lives through self-expression and community connection.

Web Resources

"Developmental Community Music." <http://playsinglaugh.com/> (accessed March 8, 2012).

Kalani's website is full of helpful resources and links for education about his approach. Additionally, there are opportunities to participate in programs and trainings.

"Drum Circle Facilitator's Guild." <http://www.dcfg.net/> (accessed March 8, 2012).

This guild offers newsletters, accreditation, training, marketing, and merchandise discounts. They also host numerous events, including an annual Drum Circle Facilitators Conference.

"Mind-Body Wellness Center." <http://www.mind-body.org/> (accessed March 27, 2012)

The Mind-Body Wellness Center is a department of Meadville Medical Center in Meadville, Pennsylvania. They offer traditional medical diagnostic/treatment services as well as programs and courses that integrate recreational music-making. Barry Bittman is on staff, and some of his research is posted on their website.

“Remo: HealthRHYTHMS.” <http://remo.com/portal/hr/index.html> (accessed March 8, 2012).

The HealthRHYTHMS website is a tremendous resource for research-based group drumming. It offers numerous abstract summaries of studies that demonstrate the health and wellness benefits of recreational music-making. Additionally, they offer facilitation trainings and professional development as well as access to trained facilitators.

“Rhythm Play!” <http://www.rhythm-play.com> (accessed March 8, 2012).

Kenya Masala, author of *Rhythm Play!*, hosts this website that offers resources, rhythm activities for all ages, and trainings.

“TaKeTiNa Institute.” <http://taketina.com/> (accessed March 8, 2012).

TaKeTiNa is a process for activating human and musical potential through rhythm. It is a path in which musical learning always goes hand in hand with personal development. This website presents workshops, trainings, and research on the power of rhythm.

“UpBeat Drum Circles.” <http://www.ubdrumcircles.com/> (accessed March 7, 2012).

Christine Stevens’ website offers numerous articles and philosophy regarding drum circles. There are also various programs and trainings available.

“Village Music Circles: Facilitating Human Potential Through Rhythm.” <http://www.drumcircle.com/> (accessed March 7, 2012).

Arthur Hull’s organization, Village Music Circles, hosts this site that provides education, events, and trainings. They are dedicated to facilitating human potential and building strong communities unified through the joyful experience of music.

“Wanna Play?” <http://www.wannaplaymusic.com/> (accessed March 7, 2012).

This is the National Association of Music Merchants’ (NAMM) campaign to educate people about how playing a musical instrument can be beneficial. Their goal is to inspire more people of all ages to become active players. The site includes resources for finding places to play and links to other recreational music-making information.

“World Music Drumming.” <http://www.worldmusicdrumming.com/> (accessed March 7, 2012).

Dr. Will Schmid, author of *World Music Drumming: A Cross-Cultural Curriculum*, offers this web resource for teachers looking for more information, workshops, and new developments with the curriculum.

Yahoo! Groups. "Drum Circles." <http://launch.groups.yahoo.com/group/DrumCircles/> (accessed March 7, 2012).

This Yahoo! Group is an intersection for drum circle facilitators around the world. There are messages about all aspects of drum circles, as well as opportunities to ask questions of those experienced members of the group.

"Yamaha Music Institute." <http://www.yamahainstitute.org/index.aspx> (accessed March 8, 2012).

The Yamaha Music Institute offers their resource to advance our understanding of recreational music-making as an effective lifestyle enhancement strategy. They present many of the same research abstracts that are found on the HealthRHYTHMS page, as well as a various multimedia presentations about music's relation to health and wellness.

APPENDIX B

SAMPLE COURSE SYLLABUS: COMMUNITY DRUMMING

Required Materials

Eduardo, Chalo and Frank Kumor. *drum circle: A Guide to World Percussion*. Alfred Publishing Co, Van Nuys, CA. 2001.

Additional reading assignments will come from handouts and the following web resources:

“Remo: HealthRHYTHMS.” <http://remo.com/portal/hr/index.html>

“UpBeat Drum Circles.” <http://www.ubdrumcircles.com/>

Required listening materials will come from audio tracks on the text’s accompaniment CD as well as files posted on e-reserve.

The class/course will provide hand drums, stick drums, frame drums, bells, shakers, and other accessories in the classroom. Students are encouraged to purchase their own drum and/or percussion accessory instrument for use in class and at home.

Course Description

Community Drumming is a powerful tool for creativity because it creates connections between rhythm and life. Through class discussions, deep listening, and hands-on participation, students will be introduced to the musical traditions, performance practice, and benefits of community drumming. The class will also be introduced to elements of group drumming as a tool for unity, expression, creativity, as well as health and wellness benefits.

Every class session will involve hands-on drumming. Additionally, the students will progress through a curriculum that gradually deepens their exposure to various types of drumming and music while gaining kinesthetic understanding of basic musical principles. All nine national standards for music educators will be fulfilled through the various activities.

Course Objectives

Through this course, students will:

1. Expand their ability to understand music within multiple cultural contexts
2. Develop their performing, improvisation, and compositional skills through creative participation in community drumming

3. Refine their sense of deep listening and musical analysis
4. Increase their capacity to perform music as a vessel for self-fulfillment and team building
5. Recognize the evidence-based health and wellness benefits of community drumming

Active Student Engagement

The community-drumming component of this class requires student participation in musical performance. Additionally, other teaching methods will be used, such as in-class listening activities, group musical analysis, and instrument demonstrations. The instructor will create an interactive environment in which students are comfortable asking questions and generating independent ideas, and the assigned readings and listening assignments will guide pupils toward a greater ability to conduct independent study and understand historical and cultural context. In order to demonstrate the relevance of instructional material by placing it in a larger interdisciplinary and social context, the instructor will encourage students to find ways that they can connect what they have learned in class to their lives outside the classroom. This includes discussion of current musical and cultural events and promotion of concert attendance.

Additionally, students will keep a weekly journal in which they may reflect on their engagement with music and the creative process. This is also a place where notable observations can be recorded regarding listening to required materials and recordings of class drumming sessions.

Assessment

Students will be assessed based on participation and completion of the assignments. All course objectives are based on the nine national standards for music education as established by the National Association for Music Educators. Certain class drumming sessions will be recorded as artifacts that demonstrate personal engagement with the creative process, and students will listen to their recordings to evaluate their participation in the ensemble(s) as a whole.

Leadership

Students will be given the opportunity to lead their peers in a community drumming session. This will enhance their level of participation with the music and their deep listening skills. It will also allow them the opportunity to orchestrate on the spot and develop leadership skills. General strategies for facilitation will be discussed in class as preparation for this assignment.

Written Exams

Written exams will consist of material discussed and demonstrated in class, as well as questions about the readings and required listening examples.

Composition Project

For this assignment, students will compose a song on Garage Band. The song must consist of at least four different percussion instruments that may be layered together in various ways to create contrasting formal sections. The students are also encouraged to write lyrics and melodic/harmonic accompaniment. These elements will be recorded and arranged by the students to create the composition.

Concert Review Paper

You are required to attend one live world music or percussion event (concert/recital/theatrical production) during the semester and write a report on the performance. The review must be turned in with some indication of your attendance (program, ticket stub, etc.) and must be 3-4 pages in length (double-spaced, 12-point font).

Music Analysis Paper

For this assignment, students will choose one album from any of the cultures we are studying in class and write a critical analysis paper (approximately 4-6 pages, double-spaced) on it. Describe the instruments used, performers, origin and function of the music, where you found the sample, similarities to cuts heard in class, your reactions to it, etc.

Grading

Grades will be determined by the following:

- Class Participation, Journal, and Assignments (20%)
- Composition Project (15%)
- Two Written Exams (40%)
- Concert Review (10%)
- Analysis Paper (15%)

APPENDIX C
PERMISSIONS



Aaron Hunt. e-mail message to author. March 5, 2012.

Brandon,

You may include these images as photographic examples in your listing of percussion instrument classification in this project.

Sincerely,

Aaron Hunt

Concert/Adams Marketing Manager
Pearl Corporation
549 Metroplex Drive
Nashville, TN 37211
Office 615-833-4477 x3.117
Cell 615-585-6976

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- Wolf, Stewart, and John G. Bruhn. *The Power of Clan: The Influence of Human Relationships on Heart Disease*. New Brunswick, NJ: Transaction Publishers, 1998.

BRANDON KEITH WOOD VITA

PERSONAL INFORMATION

Birth-date: February 8, 1984

Birthplace: Birmingham, Alabama, United States of America

EDUCATION

University of Kentucky, Lexington, KY

Doctor of Musical Arts in Percussion Performance, expected completion May 2012

The Florida State University, Tallahassee, FL

Master of Music in Percussion Performance, May 2009

Lee University, Cleveland, TN

Bachelor of Music in Music Education, Tennessee Teacher Licensure K-12, May 2007

Remo HealthRHYTHMS Group Empowerment Drumming

Trained Facilitator, April 2012

Landmark Education, Cincinnati, OH

Self Expression and Leadership Program, January 2012

Landmark Advanced Course, August 2011

Landmark Forum, June 2011

Applied Percussion Instructors

Mr. James Campbell, Dr. John W. Parks IV, Dr. Andrew Harnsberger

Applied Drum Set Instructors

Mr. Paul Deatherage, Mr. John Willmarth, Mr. Leon Anderson

TEACHING EXPERIENCE

Teaching Appointments

Adjunct Instructor of Percussion, Lee University, Cleveland, TN, 2009-present

Duties include teaching private weekly lessons in applied drum set; private weekly lessons in applied percussion for music minors ranging from snare drum, keyboard percussion, timpani, and intermediate and advanced solo repertoire; organizing and conducting Percussion Ensemble; preparing students for recitals and auditions; preparing

and teaching Percussion Methods; preparing and teaching Marching Percussion Methods. Weekly studio master classes are guided emphasizing major trends and important techniques.

Graduate Teaching Assistant, University of Kentucky, Lexington, KY, 2009-present

Duties include teaching private weekly lessons in applied percussion ranging from snare drum, keyboard percussion, drum set, timpani, and orchestral repertoire to advanced solo repertoire; assisting with Percussion Ensemble; preparing and teaching Percussion Methods.

Graduate Teaching Assistant, The Florida State University, Tallahassee, FL, 2007-2009

Duties included teaching private weekly lessons in applied percussion ranging from snare drum, keyboard percussion, timpani, and orchestral repertoire to advanced solo repertoire; assisting with Percussion Ensemble; preparing and teaching Percussion Methods; managed instrument storage.

Interim Director of Bands, Wakulla High School, Crawfordville, FL, 2009

Duties included preparing and teaching Symphonic Band, Concert Band, Jazz Band, AP Music Theory, Instrumental Techniques, Percussion Techniques, and Music Appreciation, as well as performing administrative duties and maintaining band booster relations.

Percussion Instructor, Wakulla High School, Crawfordville, FL, 2008

Taught marching percussion battery and front ensemble, presented master classes on various percussion instruments (snare drum, keyboards, accessories), and composed all marching percussion parts and cadences.

Courses Taught

Lee University

MUSA 101-401PE	Applied Percussion and Drum set, Fall and Spring, 2009-present
MUSE 102-502PE	Percussion Ensemble, Fall and Spring, 2009-present
MUED 261	Percussion Techniques, Fall, 2010-present
MUED 422	Methods of Teaching Marching Band, Fall, 2010-present
MUHL 514	Percussion Literature, Spring, 2011-present
MUSA additional requirement/ Studio class,	Fall and Spring, 2009-present

University of Kentucky

MUP 118-418	Applied Percussion, Fall and Spring, 2009-present
MUC 173, 002	Percussion Ensemble, Fall and Spring, 2009-present
MUC 570, 001	Class Instruction in Percussion, Fall and Spring, 2010-present

Florida State University

MVP 141-343

Applied Percussion, Fall and Spring, 2007-2008

MUE 3475

Techniques and Teaching Percussion, Fall and Spring, 2007-2008

PERFORMANCE EXPERIENCE

Audio and Video Recordings

Tim Zimmerman and the King's Brass, *Praise and Celebration*. Summit Records, DCD 570 (2011)

Tim Zimmerman and the King's Brass, *American Mood*. Summit Records, DCD 524 (2009)

Diane Bish with the King's Brass, *Hymns and Classics from DeVos Chapel*. The Joy of Music, DVD (2008)

Tim Zimmerman and the King's Brass, *Kids*. KB Music, DDD 655 (2007)

Tim Zimmerman and the King's Brass, *Classic Hymns*. Summit Records, DCD 428 (2005)

The Lee University Symphonic Band, *More Than A Song*. CD (2003)

Creative and Performing Activities / Selected International Invitations

XPlorium Chamber Ensemble, 2011-present

Mixed Chamber Ensemble consisting of Fred J. Allen, the Oasis Saxophone Quartet, three pianists, and seven percussionists. The group performed at the 2011 WASBE Conference & 20th Chaiyi City International Band Festival (Chaiyi City, Taiwan). Additionally, they presented performances at the North American Saxophone Alliance Convention in March, 2012.

Assistant Conductor/Performer, University of Kentucky Percussion Ensemble, 2009-present

Percussive Arts Society International Percussion Ensemble Competition winner.

Presented a Showcase Concert at the Percussive Arts Society International Convention, Indianapolis, IN, November, 2011

Graduate Quartet Performance at the Percussive Arts Society International Convention "Focus Day," Indianapolis, IN, November, 2010

University of Kentucky Jazz Ensemble, 2009-2011

Performance at the Montreux Jazz Festival, Montreux, Switzerland, 2011

Performance at the North Sea Jazz Festival, Rotterdam, The Netherlands, 2011

Performance at the Beaujolais Festival, Monsols, France, 2011

The King's Brass, 2004-2008

Performed approximately 500 concerts and educational programs in the US and Caribbean, and recorded biannually. Percussion duties included drum set, timpani, mallet percussion, snare drum, and accessories. (www.kingsbrass.org)

Florida State University Percussion Ensemble, 2007-2009

Percussive Arts Society International Percussion Ensemble Competition winner.

Presented a Showcase Concert at Percussive Arts Society International Convention, Columbus, OH, November, 2007

Lee University Symphonic Band, 2002-2006

Participated in a 10 day missions tour to Amman, Jordan, performing at schools, churches, and outdoor events, as well as workshops for music students, May, 2005

Creative and Performing Activities / Selected National Invitations

North Star Percussion, 2009-present

Founder of chamber percussion group which performs various percussion repertoire and presents master classes. Responsibilities include booking, arranging, commissioning, web design, and programming. (www.northstarpercussion.com)

Recent Performances:

Bethel University (McKenzie, TN), University of Tennessee at Martin, Lassiter High School (Marietta, GA), Kentucky New Music Festival (Lexington, KY), Lee University (Cleveland, TN), Furman University (Greenville, SC), Alpharetta High School (Alpharetta, GA), Northwoods Baptist Church (Tallahassee, FL), St. Andrews Presbyterian Church Palmetto Artist Series (Columbia, SC), East Cooper Baptist Church (Charleston, SC)

Strange and Sacred Noise Quartet, 2011

Performed John Luther Adams' *Strange and Sacred Noise* and Illinois State University, 2011

Workshop/Performance, University of the Cumberlands, Williamsburg, KY, 2010

Workshop/Performance, "Drumset Fundamentals," Kentucky Chapter, Percussive Art Society: Kentucky Day of Percussion, Lexington, KY, 2010

Alpharetta High School Winter Clinic, 2010

Presented masterclasses (snare drum, keyboards); Coached percussion ensemble and sectionals; Presented solo performance featuring North Star Percussion

Workshop, Furman University, Greenville, SC, 2009 (with North Star Percussion)

Workshops/Master Classes with the King's Brass

Taylor University (Upland, IN), Lee University (Cleveland, TN), Warner Southern College (Lake Wales, FL), Hobe Sound College (Hobe Sound, FL), Huntington University (Huntington, IN), Lancaster Bible College (Lancaster, PA)

Creative and Performing Activities / Selected Regional Invitations

Professional Orchestras

Lexington Philharmonic Orchestra (section, winner of blind audition), 2010-present
Lexington Singers Orchestra (section/timpani), 2009-2010
Northwest Florida Symphony Orchestra (principal, winner of audition), 2008-2009
Tallahassee Symphony Orchestra (extra), 2008
Sinfonia Gulf Coast, FL (substitute), 2008

Dieter Rice Quartet, 2009-present

Jazz Combo that performs regularly in Lexington, Kentucky

Solo Performances

Squires Instrumental Faculty Recital, Lee University, Cleveland, TN, 2010
Faculty Recital, Lee University, Cleveland, TN, 2010
Guest Artist Recital, Advent Christian Village, Live Oak, FL, 2010
Guest Artist Recital, Lexington Federated Music Club, Lexington, KY, 2010
Guest Artist Recital, Advent Christian Village, Live Oak, FL, 2008

Judge, Junior Talent Competition, Kentucky Church of God, Lexington, KY, 2012

Judge, Heartland Solo and Ensemble Festival, Kentucky Music Educators Association, Radcliff, KY, 2011

Yamaha Sounds of Summer Marching Percussion Essentials Camp, Lexington, KY, 2010
Taught front ensemble students of all skill levels in assistance to James Campbell

Feature soloist, Arts Asia Festival, University of Kentucky, October, 2009

University of Kentucky (2009-present)

Percussion Ensemble, Jazz Band, Jazz Combo, Steel Band

Orchestra Pit (musicals and operas performed)

Company, Anything Goes, The Fantasticks, Beauty and the Beast, Joseph and the Amazing Technicolor Dreamcoat, El Capitan, The Sound of Music

Workshop/Performance, Wakulla High School, Crawfordville, FL, 2009

Workshop/Performance, Wakulla High School, Crawfordville, FL, 2008

FSU Summer Music Camps, Percussion Instructor, 2008

Taught applied lessons, daily workshops (snare, keyboards, drum set, accessories), world percussion, and theory for grades 6-12

The Florida State University (2007-2009)

Percussion Ensemble, University Symphony Orchestra, Wind Orchestra

Percussion Instructor, Music Lessons Express, Tallahassee, FL, 2008-2009

Taught applied lessons to students enrolled in after school/in-home program, grades 1-8

Marching Percussion Instructor, 2008-present

Cleveland High School (Cleveland, TN), Alpharetta High School (Alpharetta, GA), Wakulla High School (Crawfordville, FL), Godby High School (Tallahassee, FL)

Workshop/Performance, Walker Valley High School, Cleveland, Tennessee, 2007

Lee University (2002-2007)

Wind Ensemble, Percussion Ensemble, Chamber Orchestra, Jazz Ensemble, Symphonic Band

Student Teaching Intern, Cleveland High School and Middle School, Cleveland, TN, 2007

Assisted in band, percussion ensemble, drum line, sectionals, brass choir, wind chamber groups, and music theory lab

East Tennessee Concert Band, Carnegie Hall Performance, November 12, 2006

Lee University, Percussion Studio Assistant, 2004-2007

Assisted with Percussion Ensemble and Percussion Methods class; managed studio equipment

Freelance Percussionist, 2001-present

Includes experience in Classical/Chamber Music, Drumset (various styles), Broadway Shows, and private instruction. Teach private weekly lessons in percussion to students representing a wide range of ages and abilities.

Percussion Instructor, Grace Academy, Chattanooga, TN, 2004-2006
Taught applied lessons and percussion ensemble for grades 5-12

Rhythm Section Instructor, Ocoee Middle School, Cleveland, TN, 2006
Taught weekly sectionals dealing with jazz stylistic studies for grades 7-8

Additional Study

James Ross, Chicago Symphony Orchestra, 2011
Lee Vinson, Boston Symphony Orchestra, 2009
Alexander Jimenez, Florida State University Symphony Orchestra, 2009
Scott Herring, University of South Carolina, 2007
Jonathan Haas, New York University/ International Timpani Soloist, 2006
Blake Tyson, University of Central Arkansas, 2005
Bill Williams, Alabama Symphony Orchestra, 2003

HONORS / AWARDS /ORGANIZATIONS

Dissertation Enhancement Award, University of Kentucky Graduate School, 2012
Music Performance Award, Lee University Department of Instrumental Music, 2007
Magna Cum Laude, Lee University, 2007
Honors Recital Award for Outstanding Achievement in Music Performance, Lee University, 2005, 2007
Pi Kappa Lambda, National Music Honor Society
President, Lee University Symphonic Band, 2004-2006
Directors Award, Symphonic Band, Lee University, 2005, 2006
Vice President, Lee University Symphonic Band, 2003-2004
Outstanding Performer Award, Jazz Week 2005, University of Louisville School of Music
Christian Instrumentalists and Directors Association, College Honor Band, Principal Percussionist, 2004
Presidential Scholarship, 2002-2007, Lee University
Honor Scholarship, 2003-2007, Lee University
Celeste Marley Scholarship, 2003-2007, Lee University
Percussive Arts Society, 2004-present

CORPORATE AFFILIATIONS

Sabian Cymbals
Innovative Percussion
Evans Drumheads
Coe Percussion

REFERENCES

Mr. James Campbell
Director of Percussion Studies
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Brandon Keith Wood
April 27, 2012