

Discourses of Quality in the Education of the Musical Percussionist

by

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ABSTRACT

This discourse analysis employs Michel Foucault's practice of problematization to conduct an archaeological examination of discursive formations that brought the object of western percussion and the subject of the musical percussionist into their conditions of modern possibility in higher education. The archaeological analysis describes a confluence of nineteenth century thought linking percussion and the percussionist to notions of progressive evolution and to qualitative comparisons between notions of western civilization and primitive non-western drumming. The archaeology is followed by a genealogical analysis of the Percussive Arts Society archive *Percussive Notes* 1963-1987, where I conduct a close reading of texts that deploy notions of quality as a discursive technology to mark differences between drummers and percussionists, as well as kinds of music. The genealogical analysis describes how discourses of quality differentiate drumming from percussion and the drummer from the percussionist based on the idea that quality music is melodic music belonging to the western classical music tradition. To perform quality music, the percussionist must be taught how to read music notation, understand music theory, and play a definite-pitched mallet percussion instrument, as opposed to a snare drum or drums belonging to a non-western culture. The use of quality as a marker of difference was fundamental to a discursive strategy developed throughout the PAS archive to transform the image of the percussionist away from the abjected, primitive, functional, unmusical, drummer. The strategy focused on reforms to the music education curriculum that emphasized teaching the student how to first play a definite-pitched mallet percussion instrument, thereby shifting the subject position of the potential percussionist away from the practices of an unmusical drummer. A notable absence in the archive was any mention of the interrelationship between colonial discourses concerning percussion and systemic racism. Masking the relationship between the modern invention of percussion, racialized colonial discursive practices of progressive evolution—non-western drumming as primitive versus western percussion as civilized—were discourses that spoke to music as a universal language and music as an object of aesthetic contemplation existing outside the socio-cultural politics of knowledge. Implications of the study suggest that the concept of percussion and the musical percussionist are recent inventions discursively developed around notions of quality and linked to racist constructions of non-western drummers. A second implication is that the curriculum design of preservice music teacher education was shaped by notions of

quality music and musicality, particularly in response to the discursive strategy for fabricating the percussionist as a musician. Also, the analysis suggests that the monocultural hegemony of the WCMT in the music curriculum in higher education is conditioned on the use of quality as a form of power/knowledge to normalize the ordering and sorting of music traditions. Finally, to address the ways in which percussion and the percussionist intersect with the politics of race, gender, sexuality, ableness, etc., I propose the development of what I tentatively term Critical Percussion Studies (CPS) as an academic project with a research component that actively works to bring multiple theoretical perspectives and research practices to questions concerning the development of percussion performance and pre-service music educator curricula in higher education. It is within the framework of CPS that foreground future research that examines the emergence of the “cosmopercussionist,” a new subject of percussion education in higher education whose conditions of possibility require the recycling of past discourses concerning progressive evolution married to 21st century discourses in higher education concerned with fabricating students as “global citizens.”

DEDICATION

Throughout the entire process of research, analysis, writing, proof editing, and defending my dissertation I have been accompanied by my wife, Doctor Meltem Çengel-Schoville. In my darkest moments of wondering if my work was sufficient, and if what I was arguing was relevant, she calmly told me to cast my doubts aside and get to work. It is to her belief in me as a scholar, educator, musician, and most importantly as a husband and father, that I dedicate this dissertation to her and our two children, Olivia Ada and Leonard Atlas.

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I would like to first acknowledge my doctoral advisor, Professor Emerit Julia Eklund-Koza who, with great care and patience, taught me to find my voice as a scholar, and provided me with opportunities to design, develop, and implement new courses for the University of Wisconsin-Madison music education program. Truly, without her continuous guidance and counseling I would not have completed the dissertation in a written state acceptable to the academic tradition of rigor in thought and trailblazing research that is the hallmark of the University of Wisconsin-Madison department of Curriculum and Instruction and our Graduate School.

Additionally, I acknowledge the support provided by my dissertation defense committee composed of Professors of Curriculum and Instruction Thomas S. Popkewitz and Carl Grant, and Professor of Percussion Anthony DiSanza, all of whom read my dissertation in record time and then agreed to sit for the defense on a weekend morning. Throughout the process, my committee members provided critical insights into different ways of thinking about my research problems and the importance of bringing an interdisciplinary perspective to the study of multicultural education.

I also acknowledge Professor Emerit Gloria Ladson-Billings who took the time to privately discuss the differences between structural and symbolic power and how forms of power are always present in discussions where notions of race, gender, sexuality, class, and ableness intersect with the field of education. Similarly, I would like to thank Professor Bernadette Baker who provided me the intellectual space to read and discuss a wide range of theoretical and historical texts; a process that shaped my decision to problematize the invention of percussion and the modern musical percussionist in higher education.

I acknowledge my unofficial academic mentor, Professor Emeritus of African American Studies Craig Werner. It was through discussions with Craig that I began to understand the relationships between music, culture, power, politics, and education. In our conversations about multicultural teaching, I learned that my own identity politics are always reflected in my teaching choices and practices.

Likewise, I acknowledge the work of Professor Deborah Bradley, who provided professional proof-editing at critical moments, and whose scholarship concerning race and systemic

racism in music education continues to be, in my opinion, some of the best work in the field of music education. From conversations with Professor Bradley, as well as those with Professor Juliet Hess, I was able to more fully frame whiteness and white privilege as normalized discursive practices in American music schools.

I also thank all my former students, both formal and informal, musical and academic, who have provided me with so many important lessons on the importance of creating a multicultural learning environment and why teaching is simultaneously one of the most difficult and rewarding experiences. Here, I want to draw attention to all the members, past and present, of the Madison, WI Brazilian percussion school, The Handphibians, of which I was founder, teacher, student, and now alumnus. Many of my ideas circulating in this dissertation grew out of experiences developing the curriculum for this community music education experiment and the laboratory we created for linking global awareness to local concerns has had a great impact on my thinking, writing, and being.

Finally, I would like to acknowledge my American and Turkish families. First and foremost, I acknowledge the support and love of my parents, University of Wisconsin-Madison Professor Emeritus Keith N. Schoville and Merrlyn J. Schoville, as well as my siblings, Kenneth and Pamela Schoville, Mary Lee and Bruce Kissinger, Harley and Sandy Schoville, and John Schoville. To this list I add my friends Malcolm and Saltanat Childress who never wavered in their support or questioned my ability to accomplish the task. Over the long course of conducting the research and writing the dissertation my American family have, each in their own way, contributed to its completion and I am eternally grateful for their support, patience, and love.

Similarly, I acknowledge my Turkish family who include my father and mother-in-law, Yüksel and Sükran Çengel, as well as my brother and sister-in-law and niece, Ahmet, Serap, and Defne Altinsoy. Four years ago, I moved from Madison Wisconsin to Aydın Turkey to marry my amazing wife, Meltem. That same summer I submitted my dissertation research proposal to my committee. We all had high hopes that I would complete the doctorate shortly thereafter. Then came the birth of our first child, Olivia Ada, whose arrival in March of 2020 directly coincided with the arrival of COVID-19 lockdowns, quarantines, and the financial and human costs associated with the pandemic. Two short years later came the arrival of our son Leonard Atlas and life shifted to another amazing gear. The concept and practices of family in Turkey are extremely im-

portant as a support network, but also as a safe place to retreat to in the chaos of modern experience. I am honored and humbled to have been so graciously and lovingly embraced by my Turkish family. I would not have been able to complete this project without their endless and undying support.

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List of Abbreviations and Acronyms

Works by Michel Foucault

Title	Abbreviation
Archaeology of Knowledge	<i>AK</i>
Discipline and Punish	<i>DP</i>
Foucault Live	<i>FL</i>
History of Sexuality	<i>HS</i>
Madness and Civilization	<i>MC</i>
Order of Things	<i>OT</i>
Power/Knowledge	<i>PK</i>

Acronym	Definition
MMP	Modern Musical Percussionist
PAS	Percussive Arts Society
PFD	Primordial Functional Drummer
WCMT	Western Classical Music Tradition

CHAPTER 1

INTRODUCTION

The Percussive Arts Society Collegiate World Percussion Ensemble Competition

In the fall of 2010, I found myself sitting in a concert hall in Indianapolis, Indiana, site of the Percussive Arts Society International Conference, filled with a sense of pride for the student performers receiving the Percussive Arts Society's (PAS) award for "Collegiate World Percussion Ensemble." For my colleague, University of Wisconsin-Madison Professor of Percussion Anthony DiSanza, his graduate students, and me, this moment was the culmination of a decade of work in developing and delivering a world percussion performance curriculum for our students. Yet, while taking group pictures of the ensemble following their performance, a sense of unease overcame me. Something was missing, and yet something else was very present, a "thing" I would later come to realize was called whiteness, a materiality that I owned and that was reflected in the monocultural curricula and instructional practices that brought about this seemingly perfect picture I was taking of an excellent collegiate world percussion ensemble.

During the congratulatory handshaking following the award ceremony, professors of percussion from other institutions asked questions about process and practice. How did you do it, or rather, how can I do it? The fact that our world percussion performance program was being recognized as a model to be emulated by other institutions, and by other professors of percussion, was truly an important moment for the future of our program and that of our students. Yet, as I watched these events unfold, I began to feel a sense of unease about the actual product that was on display. In my mind something critical about the process was missing, begging the question

as to what could possibly be wrong with being the best collegiate world percussion ensemble in the world?

Ultimately, my issue was not the fact that the University of Wisconsin-Madison World Percussion Ensemble had won the Percussive Arts Society Collegiate World Percussion Ensemble Competition. My unease came from my perception of a tacit adherence to prior notions of quality that were being used for the purposes of adjudicating quality world music, musicians, musicality, and music teaching. Truly something new was happening here that at the same time was terribly old. What made this situation even more problematic was the silence about race in any of the proceedings; my own role in helping to develop this award-winning curriculum was implicated, as well.

Through an emerging critical lens, I now saw a different picture. Instead of seeing the successful integration of a multicultural music curriculum, I saw a white western monocultural music curriculum superimposed over the cultural history, knowledge, and traditions of an “other” whose voice was definitely not embedded in the curriculum, nor embodied onstage at the awards ceremony and subsequent cocktail party later that evening. Although the emphasis of our world music program focused on the performance of Afro-Brazilian and Afro-Cuban music, onstage there was a clear absence of any person(s) of African, Latino, or Native American heritage. Furthermore, there were no readings or learning activities that facilitated in-class discussions about the history and cultural traditions that these music styles encompass. While the racial discrepancy in our classroom could be seen as an expression of larger structural arrangements endemic in most U.S. schools of music, I found it ironic that we were performing music that so often expresses, and is in many ways the product of, the struggle against institutionalized racism, and yet

we, the designers of the world percussion curriculum, had never incorporated those multicultural histories directly into our class plans and teaching practices.¹

My second impression was more reflective of my own practices as a curriculum designer. Nowhere in the curriculum was there any mention of the construct of race, its relationship to power, or the effects that power might have on our individual and institutional perceptions about and relations to world music. A world music curriculum should offer an inviting space for our students to critically interrogate a range of intersections including those of race, gender, music, and world. A central element of this critical pedagogy would be discussions of the historical construction of how representations of world invoke a range of beliefs, desires, and fantasies within a racialized imaginary. Why, in my limited role as one of the creators of the world percussion performance curriculum, had I not embedded discussions of race as a topic of equal importance to that of technique and musical interpretation?

While understanding my relationship to the problem has allowed me to reflect on my own practice, it did not answer the primary question of why it is so rare to address notions of race within a percussion curriculum, world or otherwise. My initial response to this problem was to conduct a preliminary archival search of the Percussive Arts Society's journal *Percussive Notes*, the principle academic journal of percussion studies and percussion education at schools of music in the United States. The goal of that pilot study was to look for uses of the words "world,"

¹ For a range of discussions on the structuration of whiteness and monoculturalism in American music schools see: Cathy Benedict, Patrick Schmidt, Gary Spruce, and Paul Woodford (eds.). *The Oxford Handbook of Social Justice in Music Education*. New York: Oxford University Press, 2015. In specific reference to pre-service music education see: Deborah Bradley, Ronald Golner, and Sarah Hanson. "Unlearning Whiteness, Rethinking Race Issues in Graduate Music Education." *Music Education Research* 9, no. 2 (July 2007): 293-304. <https://doi.org/10.1080/14613800701384516>. For a comparative historical view related to teachers' education read: Mary Lou Fuller, "The Monocultural Graduate in the Multicultural Environment: A Challenge for Teacher Educators." *Journal of Teacher Education* 45, no. 4 (September 1, 1994): 269-77. <https://doi.org/10.1177/0022487194045004005>.

“ethnic,” “international,” “tribal,” etc., and see how these words were used in relation to ideas about race.

The pilot study revealed several important findings, the first being that race was not directly associated with any of the words that I had examined within the PAS archive. Instead, evidence pointed to a primary concern with the idea of quality, that is, what constitutes quality music, musicality, music education, and music instruction in higher education. At times, the idea of quality would merge with notions of cultural authenticity, in that a desired quality of world percussion curricula was that it be based on culturally authentic teaching methods and “the necessity of music to be maintained precisely as it was conceived by those from within the culture.”² Here, the idea cultural authenticity reinforces colonial discursive practices that produce the differences between the truth of western authenticity versus western knowledge of the truth of non-western authenticity.³ The concept of cultural authenticity, or in this case non-western musical authenticity, is a quality drawn from colonial discourse; it produces power/knowledge that outlines not only the authenticity of non-western cultural products, but it also authorizes the ordering of the authentic non-western body as representations of racialized “bearers” of cultural traditions.⁴

² William J. Coppola, David G. Hebert, and Patricia Shehan Campbell, *World Music Pedagogy: Teaching World Music in Higher Education*, (New York: Routledge, 2020), 181.

<https://doi.org/10.4324/9780429278617>.

³ Simone Krüger, “Undoing Authenticity as a Discursive Construct: A Critical Pedagogy of Ethnomusicology and World Music” *Beyond Borders: Welt-Musik-Pädagogik: Musikpädagogik Und Ethnomusikologie Im Diskurs*. Accessed September 4, 2020, 93-98. https://www.academia.edu/3991899/Undoing_Authenticity_as_a_Discursive_Construct_A_Critical_Pedagogy_of_Ethnomusicology_and_World_Music.

⁴ While the following analysis does not historicize the production of cultural authenticity, as a quality of colonial discourse, it is important to note that its presence continues to circulate, as does the idea of a racialized bearer of cultural traditions, in current discursive practices that shape the ways world music is conceptualized as a curricular object and subject of pedagogy in higher education. For examples of the deployment of cultural authenticity in ethnomusicology, music education and music instruction in higher education see: Ted Solis, *Performing Ethnomusicology: Teaching and Representation In World Music Ensembles*, (Berkeley, United States: University of California Press, 2004), 12-15. <http://ebookcentral.proquest.com/lib/wisc/detail.action?docID=223005>; Huib Schippers, “Tradition, Authenticity and

Another finding from the pilot study was that discussions touching upon the differences between western and non-western music in higher education often centered on qualities that exist in the Western Classical Music Tradition (WCMT) but are lacking in non-western music traditions.⁵ For example, an argument for the superiority of western music, and hence its naturalness as an object of study in higher education, is that it has the elements of musical notation, structure, intonation, and compositional lyricism.⁶ These are examples of but a few qualities that are believed to provide the WCMT with a unique ability to aesthetically move, and even expand, human consciousness.⁷ In a sense, all of these conversations about quality contained a notion of race, even though the word “race” never appeared and, through its absence, the silence about the relationship between music education, music instruction in higher education, and racism was deafening.

Context: The Case for a Dynamic Approach.” *British Journal of Music Education* 23, no. 3 (November 2006): 333–49. <https://doi.org/10.1017/S026505170600708X>; Juliet Hess, “Performing Tolerance and Curriculum: The Politics of Self-Congratulation, Identity Formation, and Pedagogy in World Music Education.” *Philosophy of Music Education Review* 21, no. 1 (2013): 66–91.

<https://doi.org/10.2979/philmusieducrevi.21.1.66>; Coppola, Hebert, and Shehan Campbell, *World Music Pedagogy*, 166. <https://doi.org/10.4324/9780429278617>.

⁵ Of the few acronyms I use in this analysis, the most common is that of the Western Classical Music Tradition, or WCMT. My use of the term draws directly from the definition provided by Bruno Nettl in his description of what counts as music in higher education: “But the “music” in schools of music always means, exclusively or overwhelmingly, Western classical music (also called “art music,” “canonic music,” “cultivated music,” “serious music,” and even—wryly— “real music,” and “normal music”). Bruno Nettl, *Heartland Excursions: Ethnomusicological Reflections on Schools of Music*. Urbana: University of Illinois Press, (1995), 3.

⁶ Possibly one of the most important modern contributions to this discursive construction of the WCMT as being of superior quality comes from Theodore Adorno’s text, “On Popular Music,” where he suggests that there exist real and qualitative differences that separate the “two spheres of music,” which he represents as the difference between “serious music,” versus “popular music.” See: T. W. Adorno, “On Popular Music.” *Studies in Philosophy and Social Science* 9, (1941): 17–48. For a good illustration of the general debate concerning the values underlying the hegemonic stature of the WCMT in schools of music see: Charles Hamm, “A Needed Change in Attitude,” *College Music Symposium* 11 (Fall 1971): 94–95. Denis Steves, “Lower Music and Higher Education in the 1970’s,” *College Music Symposium* 12 (Fall 1972): 41–46.

⁷ Timothy D. Taylor, *Music and Affect in the West: The First 2,000 Years. Music in the World*. University of Chicago Press, (2017), 33–39. <http://www.degruyter.com/document/doi/10.7208/9780226442426-005/html>.

The unease that I experienced with world percussion ensembles, coupled with the results I gleaned from my pilot study, was not simply about the content of the curriculum, pedagogical choices, or the level of “authenticity” with student performances of an “other” musical tradition(s).⁸ I still believe these are important issues that reflect structural and hegemonic forms of institutional racism, but my theoretical understanding of the problem has shifted away from an emphasis on identifying the structuration of institutional forms of cultural exclusion to a genealogical examination of the discursive practices that shape the ways in which music in higher education is given its truth. By shifting the theoretics of the problem away from the ideological structuration of reality to the discursive construction of the real, I can ask a slightly different question. Instead of asking why the WCMT has become the only way to “know” real or serious music in higher education, I ask how discourses of quality effectively construct and limit what can constitute knowledge, practice, and truth about music, musicality, music education, and music instruction in higher education.

Thus, the issues I work to address are not structural but discursive. To this extent, the structural issues of cultural hegemony and musical exclusion I had identified with the implementation and presentation of the world percussion ensemble could not be effectively addressed without first understanding the historical discursive formations that epistemologically produce

⁸ I return to the concept of authenticity multiple times throughout the dissertation, but it is important to note that the application of the concept by western scholars to non-western music cultures has become normalized as a regulated discursive practice in higher education. The presence of this practice is reflective of what Edward Said discussed as a form of orientalism, whereby discursive constructions of what constitutes true knowledge of authentic “other” are regulated by and through western institutional practices of knowledge production. For an example of the application of authenticity as a normalized discursive practice see: Sherry Johnson, “Authenticity: Who Needs It?” *British Journal of Music Education* 17, no. 3 (November 2000): 277–86. <https://doi.org/10.1017/S0265051700000346>; For examples of Said’s critique of orientalist claims to knowledge of the authentic “other” see: Edward W. Said, *Orientalism* (London: Penguin, 2003), 159, 185, 197, 236.

the representation of truth about quality percussion, and what I term the Modern Musical Percussionist (MMP), in the present. Thus, the goal of my research is to understand how discourses about quality music education and music instruction in higher education work to invent percussion, as a uniquely western object for analysis in higher education, and the fabrication of the MMP, as a desired body of western music education and music instruction in higher education.

Statement of Problem

Prior to the UW-Madison percussion program becoming recognized as a model for developing non-western percussion ensembles, a growing number of percussion performance programs in the United States had begun to offer courses covering various traditions of world percussion, such as Trinidadian steel pan, Afro-Brazilian percussion, and Guinean djembe ensembles.⁹ The further and rapid emergence of these kinds programs in American music schools is partially in response to increased student interest in world percussion, calls from graduate students and faculty members for more professional development opportunities, and the perceived

⁹ Patrick Michael Hernly, "World Percussion Approaches in Collegiate Percussion Programs: A Mixed-Methods Study" (PhD diss., University of Southern Florida, 2012), 5; T. M. Fisher, "A Survey of Undergraduate Percussion Curricula at Selected 4 Year Colleges and Universities," (PhD diss., University of North Carolina at Greensboro, 2004), 10; Pamela J. Nave, "A Survey of Percussion Studio Curricula in the State Universities of the United States and Puerto Rico." (PhD diss., The Ohio State University, 2001), 17. <http://search.proquest.com/docview/304722135/abstract/8584C115A4045PQ/1>; Marissa Silverman, "I Drum, I Sing, I Dance: An Ethnographic Study of a West African Drum and Dance Ensemble." *Research Studies in Music Education* 40, no. 1 (June 1, 2018): 5–27. <https://doi.org/10.1177/1321103X17734972>; Janine Tiffe, "Tropicalism and the Struggle for Legitimacy: A History of the Steel Band Movement in American Universities" PhD diss., The Florida State University, 2015; Christopher J. Cree, "Brazilian Percussion in the Music Conservatory" (PhD diss., University of Illinois at Urbana-Champaign, 2014). <http://search.proquest.com/docview/1639698911/abstract/4C03A5D0B2415BPQ/1>.

need for an expanding curriculum that prepares students to compete in a global marketplace.¹⁰ Yet, the inclusion of world percussion and arguments for its relevance within a contemporary curriculum stand in sharp contrast to the preeminence historically given to western percussion in higher education.¹¹ Indeed, the very concept of non-western percussion, and associated notions of its inclusion in the curriculum, is entirely dependent upon the prior existence, and hegemony, of western percussion as the primary practice of music instruction in higher education.

My dissertation analyzes discourses that use the concept of quality to mobilize a version of the truth about the world of music in higher education that was discursively constructed before world percussion formally came into its conditions of possibility as an object of study within percussion in higher education. It examines how that truth is reflected through the taken-for-granted belief that the WCMT contains the musical knowledge of most worth for students in higher education.

Research Questions

¹⁰ The most recent published statistics on the presence of world percussion courses in higher education was published in 2004. However, in 2021, I conducted an online search of job descriptions for available assistant professor of percussion positions in the United States, and of the seven positions I located, all of them included training in, and the experience teaching, some form of world or non-western percussion performance. Also see: Darin Kamstra, "Percussion Faculty Positions at U.S. Institutions of Higher Education Advertised from 1992-2001 (Revised 2004): Qualifications and Duties," University of Illinois at Urbana Champaign, Percussive Notes Online Research Edition, (2004), 6. <https://www.pas.org/docs/default-source/thesisdissertations/Kamstra.pdf?sfvrsn=4&sfvrsn=4>; Gilles Bousquet, *Education and Competitiveness: The End of an American Century*. Video Presentation. UW-Madison Morgridge Center (2011). <http://www.youtube.com/watch?v=nYK9fZiZ-3Y&lr=1>
<http://www.youtube.com/watch?v=nYK9fZiZ-3Y&lr=1>

¹¹ James Blades, *Percussion Instruments and Their History*. London; Boston: Faber and Faber, (1984), 43; Jason Toynbee, "From Hegemonic Centre to Global Networks." In *Popular Music Studies*, David Hesmondhalgh and Keith Negus Eds. New York: Oxford, (2002), 151. Also see: Bieber, Arnold Bruce. "Adapting, Transcribing and Arranging World Music for Western Instrumental Performance." (PhD diss., Columbia University, 1997), 12-24.

My research focuses on four questions regarding the Percussive Arts Society (PAS) archive of the journal *Percussive Notes*, 1963-87:

1. How is the concept of quality conceptualized?
2. How does the concept of quality circulate through discourses about music, musicality, and music instruction in higher education?
3. How do discussions of quality in non-western traditions compare to those in Western Classical Music Tradition (WCMT)?
4. How do conceptions of race and racism inform and intersect with these notions?

I have organized the subsequent chapters to align with my research questions, with chapter two discussing the different theoretics that inform and assist in framing my reading of the PAS archive. Chapter two also describes my thinking about quality as a modern tool of power/knowledge and the ways in which discourses of quality are unique in their ability to define and normalize notions of difference. Chapter three describes my process for conducting a discourse analysis; it also provides clarity on my use of the term “critical” and describes my use of the term “process,” as opposed to method.

An important aspect of my process is that it employs two related approaches to critical discourse analysis that Foucault describes as archaeology and genealogy. Chapter three provides an in-depth explanation of the differences between these two approaches to discourse analysis, but it is important to note that each works to historicize not simply texts, or their available meanings, but the systems of thought governing the production of knowledge that have the social power to carry meaning(s). Thus, the subsequent analysis is divided into two chapters, with chapter four being an archaeological analysis of nineteenth-century discursive formations that bring the concepts of drumming, drummer, percussion, and percussionist into their conditions of possibility,

and chapter five being a genealogical analysis of the PAS archive that problematizes the normalization of difference produced by discourses of quality music, musicality, music education, and music instruction in higher education.

Significance of the Study

The first contribution of the study is that it brings a critical analytical voice to the field of percussion that problematizes the subjectivity of the percussionist and the multicultural practices of percussion education in higher education. The academic discipline of percussion studies remains critically under theorized in relation to its historical construction that shares a relationship to nineteenth-century colonialist and scientific discourses. This study employs a critical theoretical framework for examining discursive effects that link drumming and drummers to racialized depictions of non-western primitive “man.” These representations of drummer “man,” then, stand in juxtaposition to those of percussion and the modern musical percussionist, both of which are constructed around notions of quality belonging to the heritage and traditions of western civilization, as well as the practices of science associated with teaching and learning in higher education.

To this extent, I locate this study within a growing body of research that works to problematize the social construction of the “drummer,” a subject of interest in an emerging interdisciplinary field I tentatively describe as “critical percussion and drumming studies.”¹² My analysis

¹² For examples of an emerging field of research focused on the social history of drumming and percussion see: Matt Brennan, *Kick It: A Social History of the Drum Kit* (New York, NY: Oxford University Press, 2020); Bill Bruford, *Uncharted: Creativity and the Expert Drummer* (Ann Arbor: University of Michigan Press, 2018); Gareth Dylan Smith, *I Drum, Therefore I Am: Being and Becoming a Drummer* (Burlington, Vt.: Ashgate, 2013). In my mind, this space can also bring in writings from jazz studies, popular music studies, music education, musicology and ethnomusicology, as well as recent historical work concerning the multiple conceptualizations of rhythm. For examples of the intersections of thought around drums, percussion, and rhythm see: Ronald Radano, “Hot Fantasies: American Modernism and

of the PAS archive sits within scholarship that is broadening the research base in which drumming, drummers, percussion, and the percussionist in higher education are becoming historicized, problematized and interrogated. This is no mean feat, as indicated by the dearth of literature that employs critical theory to problematize the historical construction of percussion and the percussion in higher education. Thus, a significant aspect of my study is that it extends issues specific to percussion and the percussionist in higher education to concerns that intersect with curriculum studies, multicultural education, multicultural music education, and preservice teacher education.

Indeed, there is a growing consensus that the training of musicians and music educators in universities and conservatories requires fundamental revision.¹³ Such concerns are being voiced from national and international music organizations including scholarly societies, from administrators, faculty, private donors, and from students themselves.¹⁴ Many innovative projects

the Idea of Black Rhythm,” in *Music and the Racial Imagination*, eds. Ronald Radano and Philip Bohlman (Chicago: University of Chicago Press, 2000), 459–80; Philip V. Bohlman, *World Music: A Very Short Introduction* (Oxford: Oxford University Press, 2002); V. Kofi Agawu, *Representing African Music: Postcolonial Notes, Queries, Positions* (New York: Routledge, 2003); Pascal Michon, “A Short History of Rhythm Theory Since the 1970s,” *Rhuthmos*, Accessed June 1, 2021.

<https://rhuthmos.eu/spip.php?article462>; Huib Schippers, *Facing the Music: Shaping Music Education from a Global Perspective* (Oxford; New York: Oxford University Press, 2010).

¹³ Deborah Bradley, Ronald Golner, and Sarah Hanson. “Unlearning Whiteness, Rethinking Race Issues in Graduate Music Education,” *Music Education Research* 9, no. 2 (July 2007): 293–304.

<https://doi.org/10.1080/14613800701384516>; Deborah Bradley, “Standing in the Shadows of Mozart: Music Education, World Music, and Curricular Change,” in *College Music Curricular for a New Century* ed. R.D. Moor (New York: Oxford University Press, 2017), 205–22; Loren Kajikawa, “The Possessive Investment in Classical Music: Confronting Legacies of White Supremacy in U.S. Schools and Departments of Music,” in *Seeing Race Again: Countering Colorblindness across the Disciplines*, eds. Kimberlé Williams Crenshaw, Luke Charles Harris, Daniel Martinez HoSang, and George Lipsitz (Oakland, California: University of California Press, 2019), 155–74.

¹⁴ Anderson and Shehan Campbell, *Multicultural Perspectives*, 1-9; C. Michael Palmer, “Challenges of Access to Post-Secondary Music Education Programs for People of Color,” *Visions of Research in Music Education* 18 (2011): 1-4, 9-10. Retrieved from <http://www-usr.rider.edu/vrme/>.

have developed in response to such concerns, yet these efforts are typically implemented in relative isolation.¹⁵ In many institutions, change has been minimal; the dominant model of performance-oriented education is still adhered to, yet discussions about expanding pre-service music education curricula and approaches to culturally relevant pedagogy are ongoing.¹⁶ As such, this analysis supports ongoing scholarship that critically examines implementation of multicultural music curricula in higher education. Professor of ethnomusicology Robin Moore adroitly points out that monocultural practices in schools of music continue to dominate in otherwise multicultural institutions:

¹⁵ My experiences while working as a team member tasked with redesigning the pre-service music education curriculum for the music education program at the University of Wisconsin-Madison (2007-2012) allowed me to conduct an exhaustive literature review of current curricular designs in multicultural music education. What I found were curricula that essentially resembled those from the 1990s that reassembled multicultural music instruction based on practices aligned with teaching the reproduction of the western classical music tradition. Luckily, I was supported by my advisor, Julia Eklund-Koza, and the department of curriculum and instruction to completely move away from these limited ways of thinking about how to teach music from outside of one's cultural background by shifting away from practices for making music to processes for interrogating how we, as teachers and as students, come to think about our relationship to "other" music. For an example literature review of multicultural approaches to teaching "world music," see: Constance L. McKoy, "A Review of Research on Instructional Approach and World Music Preference." *Update: Applications of Research in Music Education* 22, no. 1 (May 1, 2002): 36–43.

<https://doi.org/10.1177/87551233020220010701>. Also see: Barbara English Maris, Gary L. Ingle, Joan Reist, Brian Chung, Rachel Kramer, Bruce Berr, Peter Webster, et al. "Music Teaching in the New Millennium." *American Music Teacher* 49, no. 6 (2000): 21–53; Patricia Shehan Campbell, "At the Nexus of Ethnomusicology and Music Education: Pathways to Diversity, Equity, and Inclusion," *Arts Education Policy Review* 121, no. 3 (July 2, 2020): 106–10. <https://doi.org/10.1080/10632913.2019.1709936>.

¹⁶ I say that these are continuing discussions, because the idea of including music of different cultural traditions in the music education curriculum minimally dates to the 1967 Tanglewood Declaration, that stated "Music of all periods, styles, forms, and cultures belong in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde music, American folk music, and the music of other cultures." For a historical overview of this ongoing conversation see: Michael L. Mark, "From Tanglewood to Tallahassee in 32 Years." *Music Educators Journal* 86, no. 5 (March 1, 2000): 25–28. <https://doi.org/10.2307/3399632>; Constance L. McKoy, "On the 50th Anniversary of the Tanglewood Symposium." *Journal of Music Teacher Education* 27, no. 1 (October 1, 2017): 3–6. <https://doi.org/10.1177/1057083717719073>; For discussions of culturally relevant world and popular music pedagogy in higher education see: Coppola, Hebert, and Shehan Campbell, *World Music Pedagogy*, xiii, 1–14. <https://doi.org/10.4324/9780429278617>.

In the mid-nineteenth century, when schools of music, conservatories, and related programs were first established, far fewer students had access to university education, and elitist, hierarchical notions of good and bad music (the latter frequently associated with “inferior races” or the poor) contributed to the establishment of a canon of elite European works. Wind ensembles, symphonies, and choruses became central to institutional practice as the ensembles used to interpret such repertoire, with most music school activity revolving around them. The model has perpetuated itself and has proven surprisingly resistant to change.¹⁷

Even with the inclusion of world music and popular music courses, the performance expectations remain solidly aligned to the reproduction of the Western Classical Music Tradition (WCMT):

While various popular, traditional, and international music forms have achieved limited representation in university courses, one usually finds them discussed in academic rather than performance contexts. Courses on rock music or world music, for instance, tend to appear as academic electives within music schools or as offerings for the general student body rather than part of music performance curricula. With the exception of jazz programs and more recent offerings such as music business or production, the core coursework of most music students remains largely the same as it did a century ago.¹⁸

Of particular note, Juliet Hess has examined the problem of inclusion and implementation as one of structural power and the ideological impositions of elitist power and privilege.¹⁹ Hess’s work is but one example of recent critical scholarship in music education that is both relevant and im-

¹⁷ Moore, Robin. “Introduction,” in *College Music Curricula for a New Century*, (New York, NY: Oxford University Press, 2017), 2.

¹⁸ Moore, “Introduction,” 3.

¹⁹ Juliet Hess, “Decolonizing Music Education: Moving beyond Tokenism.” *International Journal of Music Education* 33, no. 3 (August 1, 2015): 336–47. <https://doi.org/10.1177/0255761415581283>; Juliet Hess, “Equity in Music Education: Why Equity and Social Justice in Music Education?” *Music Educators Journal* 104, no. 1 (September 1, 2017): 71–73. <https://doi.org/10.1177/0027432117714737>; Juliet Hess, “Popular Music Education: A Way Forward or a New Hegemony?” In *The Bloomsbury Handbook of Popular Music Education: Perspectives and Practices*, Zack Moir, Bryan Powell and Gareth Dylan Smith (eds.), (London: Bloomsbury Academic, 2019), 29–44; Juliet Hess, “Upping the ‘Anti-’: The Value of an Anti-Racist Theoretical Framework in Music Education,” *Action, Criticism, and Theory for Music Education* 14, no. 1 (April 2015): 66–70.

portant for describing the continued hegemony of monocultural curricula throughout the apparatus of higher education, as well as addressing the lack of students of color who are admitted into, work toward, and receive music education degrees in higher education.²⁰

In many cases, the research focus is on institutional structures that produce various forms of social injustice. As important as such studies are for exposing the intersections of curriculum, instruction, race, and higher education, many do not adequately account for the historical discursive formations that work to normalize practices of institutionalized racism in the present. Employing modernist notions of asymmetrical power relations, these approaches to research are very good for identifying the easily visible effects of social injustice, but they fail to fully problematize the ways in which the concepts social and (in)justice historically came into their respective conditions of possibility as a discursive process.²¹

Thus, educational research focused on social injustice can be limited to investigating current structural conditions without accounting for the symbolic past that continues to circulate and govern the mentalities of the present. One of the limiting factors is that the project of modernist research carries an inherent politics of trying “to do something,” that is to expose, challenge, and

²⁰ An example of the range of critical scholarship in multicultural music education can be found in the *Oxford Handbook of Social Justice in Music Education*. See: Cathy Benedict, Patrick Schmidt, Gary Spruce, and Paul Woodford (eds.), *The Oxford Handbook of Social Justice in Music Education*. (New York, NY: Oxford University Press, 2015). For an international perspective dealing with issues of diversity in music education see: Alexis Anja Kallio, Heidi Westerlund, Sidsel Karlsen, Kathryn Marsh, Eva Sæther, eds., *The Politics of Diversity in Music Education* (Cham: Springer, 2021). For an excellent discussion on the issue of access to teacher education programs for students of color see: C. Michael Palmer, “Challenges of Access to Post-Secondary Music Education Programs for People of Color,” *Visions of Research in Music Education*, 18. Retrieved from <http://www-usr.rider.edu/vrme/>

²¹ For excellent examples of modernist research in music education see: Jess Mullen, “Music Education for Some: Music Standards at the Nexus of Neoliberal Reforms and Neoconservative Values,” *Action, Criticism & Theory for Music Education* 18, no. 1 (March 2019): 44–67; Luis Chávez and Russell P. Skelchy. “Decolonization for Ethnomusicology and Music Studies in Higher Education,” *Action, Criticism, and Theory for Music Education* 18, no. 3 (September 2019): 115–43. <https://doi.org/10.22176/act18.3.115>.

change the ways in which asymmetrical power relations dominate groups of people and continuously work to reproduce said relations to power. By contrast, my research simply looks to understand how the discursive deployment of quality is a political act that “does things,” namely how quality effects the ways in which humans think about and come to know the reality of music and percussion in higher education.

I believe that it is not possible to fully challenge, or change, current structural arrangements without first unpacking the symbolic meanings embedded in past discursive practices that circulate in the present. This analysis can assist educators and curriculum designers in all disciplines by examining how nineteenth-century notions of quality continue to circulate and have effects in the multicultural context of twenty-first-century classrooms.²² Discourses concerning the idea of quality western and non-western music, musicality, music education and music instruction in higher education have an extraordinary ability to define difference in ways that activate the performance of power.²³ When discourses about quality become enmeshed with ambiguously

²² For an excellent overview of the historical development of research in multicultural education see: Thandeka K. Chapman and Carl A. Grant. “Thirty Years of Scholarship in Multicultural Education,” *Race, Gender & Class* 17, no. 1/2 (2010): 39–46. <http://www.jstor.org/stable/41674722>.

²³ It is interesting to note that discussions concerning the ethical issues of teaching non-western music performance traditions in higher education have been ongoing for minimally the last 25 years, but these discussions generally carry the assumption that teaching such traditions is a good, important, or necessary practice for white, classically trained professors of music. While such discussions suggest the tacit acceptance of multicultural music education in higher education, as opposed to the outright rejection of linking multiculturalism to the world of music in higher education, they do not address the discursive practices embedded in making such an assumption in relation to notions of what constitutes quality music and the musical knowledge of most worth in higher education. Here, again, in the absence of any historical assessment how discursive notions of quality govern the mentalities of what ethnomusicologist Bruno Nettl sardonically described as “real” music in higher education, it is difficult to literally imagine what teaching non-western music traditions in higher education can or should look like. For an example of the underlying mentalities governing how classically trained professors of music are to ethically teach non-western music see: Steven Cornelius, “Issues Regarding the Teaching of Non-Western Performance Traditions within the College Music Curriculum,” *College Music Symposium* 35 (1995): 22–32.

defined notions of “world,” an entirely new range of institutional issues concerning music pedagogy and curricula, cultural property and representation, race and racism are brought to the fore.²⁴

In summation, my research works to fill a gap in the literature on multicultural music education in higher education by examining the effects of past discourses of quality on present practices. In addition, it provides a foundation for critical analysis focused on the relationship between percussion, percussionists, percussion education, higher education, and power/knowledge. By examining different system(s) of reason, including those that link human evolution to rhythm, quality to music, and culture to education, I work to understand and how discourses are mobilized to construct categories of racial and cultural exclusion in higher education. This study begins the process for future historical analysis of percussion and, more broadly, music instruction in higher education, particularly its relationship to issues of race and institutionalized racism. This includes a range of intersecting “diversity” issues that continue to circulate in discussions about multicultural music curricula and pedagogy in schools of music across the United States and the globe.²⁵

²⁴ Georgina Born and David Hesmondhalgh, *Western Music and Its Others: Difference, Representation, and Appropriation in Music* (Berkeley, United States: University of California Press, 2000), 5; Martin Stokes, “Globalization and the Politics of World Music,” in *The Cultural Study of Music: A Critical Introduction*, eds. Martin Clayton, Trevor Herbert, and Richard Middleton (New York: Routledge, 2003), 303; Homi K. Bhabha, *The Location of Culture* (London; New York: Routledge, 2004), 362-63.

²⁵ A decade ago, I argued that the idea of multicultural music education was no longer a politically viable concept or philosophy in higher education. My statement was not made by choice but by the realities that I experienced in the halls of the music school, the curricula I reviewed, and the literature that I read. Very few articles were being written that expressed the idea of multiculturalism; rather there was a rash of work that considered issues of “cosmopolitanism,” “anti-racism,” “decolonialism,” “intersectionalism,” and so forth. It was only following a social response to the presidential election of Donald Trump, and more significantly in the aftermath of George Floyd’s tragic death at the hands of a white police officer, that I began to see a return to discourses that included the term “multicultural” next to “music.” It may be that the politics of multiculturalism, of enfolding and embracing difference, inclusion, and equity in education, may work may once again function as an umbrella for critical ways of describing and engaging

Limitations of the Study

The most important limitations of the study were the lack of previous research that examined the intersection of percussion studies and the percussionist with discourses of quality music, musicality, and music education in higher education. I spent an inordinate amount of time reading across and between different fields of research, searching for voices to engage with in a dialogue specific to the ways that discourses of quality reflect power/knowledge and produce truth about the world of music in higher education. Although this analysis is consequently multidisciplinary and interdisciplinary in aspect, I have limited my discussion in the main to research in cultural studies, curriculum theory, multicultural education, ethnomusicology, music philosophy, and multicultural music education.

A further limitation was not having access to the entirety of the Percussive Arts Society's online archive of *Percussive Notes*. While I was able to purchase my own CD rom of the archive from 1963-87, access to editions of the journal from 1988 to the present remained unavailable to me as my institutional library struggled to provide access to the PAS website, even though an institutional license had been purchased. In October of 2021, after four years of attempting to correct this situation, this issue was finally resolved. However, due to time constraints, I was unable to analyze current editions of the journal, effectively limiting my ability to make comparisons between the ways that prior discourses about quality music, musicality, and music education

issues of identity, belonging, respect, and value. For a good examples of a new discursive call for a reengagement with multicultural education see: Ann E. Lopez, "Is it Time for a Sixth Dimension of Multicultural Education?: Resistance and Praxis in Challenging Times," *Multicultural Perspectives* 19, no 3 (July 2017): 155-61; For broader discussions of critical multicultural education see: Barry Kanpol and Peter McLaren, *Critical Multiculturalism: Uncommon Voices in a Common Struggle* (Westport, Conn.: Bergin & Garvey, 1995), 1-16; Stephen May and Christine E. Sleeter, *Critical Multiculturalism: Theory and Praxis* (London, United Kingdom: Routledge, 2010), 5-10.

continue to circulate in the present and the ways in which they have changed.

That said, I was able to access the most recent editions of *The PAS Educators' Companion*, which are freely available on the PAS website, pas.org. The companions currently total eight published volumes that cover the years 2015-20. The "Educators' Companion" is specifically tailored to providing public school instrumental band directors and marching band directors with articles about how to improve the quality of their percussion students and percussion ensemble performance. While my reading of the "Educators' Companion" is not included as a formal part of my discourse analysis, it validated my belief that discourses of quality continue to circulate through the discursive formation concerned with percussion and the percussionist in higher education. As such, they represent an ideal object for future analysis and problematization.

CHAPTER 2

ANALYTICAL FRAMEWORK

Introduction

The theoretical framework employed in this study draws heavily on the ways of thinking developed by Michel Foucault, as they allow for an examination of the discursive effects that are produced when notions of quality are applied to both objects and subjects.²⁶ This chapter aims to describe these ways of thinking and how they enable my reading of the textual evidence present in the Percussive Arts Society (PAS) archive, *Percussive Notes 1963-87*.²⁷ The chapter is organized into two sections.

Section one begins with an overview of Foucault's conceptualization of the modern episteme as an overarching system of reason that regulates the production of discursive statements, such that they correspond to accepted forms of logic that are supported by the application of the scientific method. Importantly, a principal effect of the modern episteme is the nineteenth-century development of the human sciences, particularly anthropology, ethnology, comparative musicology (organology), ethnomusicology, and music education. My interest is in how discourses from these disciplines work to construct percussion as an object, and what I term the Modern Musical Percussionist (MMP) as a subject for academic study. My discussion of the modern

²⁶ It is important to note that several sections of this chapter are based on a reading of Foucault's way of thinking described by cultural theorist Stuart Hall in his texts, *Representation: Cultural Representations and Signifying Practices*, and *The Formations of Modernity*.

²⁷ For purposes of readability, I cite the PAS archive as *Percussive Notes 1963-87*. As described in chapter three, the archive is composed of different iterations of titles, all produced under the auspices of the Percussive Arts Society. The proper citation, in full, is as follows: *Percussion Arts Society Research Publications: Publications Printed From 1963-1987, Devoted to Scholarly Research in Percussion*. (Indianapolis, IN: Percussive Arts Society, 2001). www.pas.org.

episteme provides background for reading the historical process by and through which the object of percussion in higher education comes into its conditions of possibility as something in relation to the qualities associated with the Western Classical Music Tradition (WCMT).²⁸

Following the discussion of the modern episteme, I describe the theoretics of knowledge, power, truth, and the subject that I use as the basis of my analysis. I begin this section by describing the interrelated concepts of discourse, discursive formations, and discursive practices. A central aspect, or concern, that informs my analysis is the concept of power and its relationship to knowledge, truth, and the subject. Thus, I describe three different ways of thinking about power, namely structural, discursive power/knowledge, and disciplinary power, to better understand how these concepts have been, and can be, applied in analyzing issues pertinent to multicultural education, music education, and percussion instruction in higher education.

The (Modern) Episteme

In order to describe my understanding and uses of discourse, discursive formation, and discursive practice, it is necessary to first locate each of these concepts within a broader, overarching, system of thought that Foucault describes as an episteme. An episteme functions as a regulatory system of thought for humans to make sense of the world at points in history. Simply put, it is a discursive gatekeeper that privileges thought produced within a system defined by the practices of logic and science. As a general theoretical construct, Foucault argues that “this episteme may be suspected of being something like a world-view, a slice of history common to all branches of knowledge, which imposes on each one the same norms and postulates, a general

²⁸ Immanuel Kant is credited with conceptualizing conditions of possibility as an element of his philosophy of “Transcendental Aesthetic,” in his text, *Critique of Pure Reason*. Kant develops the idea to address the necessary conditions for an object to be granted the status of real, and not simply a figment or apparition of the imagination.

stage of reason, a certain structure of thought that the men of a particular period cannot escape.”²⁹

He further clarifies this idea by stating that one can conceptualize the current, or modern, episteme as “a set of relations between sciences, epistemological figures, positivities, and discursive practices, the episteme makes possible to grasp the set of constraints or limitations which, at a given moment, are imposed on discourse.”³⁰ Foucault notes,

I would define the *episteme* retrospectively as the strategic apparatus which permits of separating out from among all the statements which are possible those that will be acceptable within . . . a field of scientificity, and which it is possible to say are true or false. The *episteme* is the “apparatus” which makes possible the separation, not of true from the false, but of what may from what may not be characterized as power-knowledge.”³¹

Thus, an episteme directly references forms of knowledge produced within an epistemological field defined by discourse, discursive formations, and discursive practices. It regulates, in each historical moment, those discourses that can be considered worthwhile, important, and meaningful for discussion. It reinforces the boundaries of what thoughts about a given subject can be recognized as being valid, factual, and correct. In this sense, it regulates the discursive act of being a rational writer, speaker, listener, and thinker.

Significantly, the modern episteme is a distinctly western product, or way of thinking about knowledge production, that has traveled to become a global system of thought that links the logical forms of reason to the practices of the scientific method. Facilitating the globalization of the modern episteme is the globalization of higher education, where the production of power/knowledge is discursively concentrated and circulated.³² This particular fact brings the

²⁹ Michel Foucault, *The Archaeology of Knowledge* (New York: Pantheon Books, 1972), 191.

³⁰ Foucault, AK, 192.

³¹ Michel Foucault, *Power/Knowledge: Selected Interviews and Other Writings, 1972-1977* (New York: Vintage, 1980), 196-197.

³² Hans N. Weiler, “Challenging the Orthodoxies of Knowledge: Epistemological, Structural and

importance of the modern episteme into focus around the regulation of thought concerning what constitutes knowledge of most worth in the musical education of students in higher education, as well as the role that quality plays in stabilizing in the imaginary what represents music in higher education. In a similar fashion, it provides a way of thinking about how ideas and knowledge about non-western music and percussion come to be regulated as objects of quality within the regime of truth(s) surrounding notions of quality music in higher education.

Again, if the modern episteme regulates the possibility of certain thoughts as representations of truth and fact, then it also functions to regulate the impossibility of certain thoughts and representations of truth and fact. This function—the control of possible and impossible thoughts—factors into how I read and analyze the discourses in the PAS archive. Foucault sums up the nature of the impossibility of thought by stating: “What I have said is not ‘what I think’ but often what I wonder whether it couldn’t be thought.”³³ Foucault’s point is poignant in that it points to the impossibility of certain thoughts in relation to what constitutes quality music in higher education, not to mention the impossibility of specific types of curriculum and pedagogy associated to this level and area of music instruction.

To examine the politics of knowledge production, or the work of discourse, it is necessary to first understand the parameters of rational thought that regulate how we think we know what we think we know. Thus, Foucault’s concept of the modern episteme is useful when critically analyzing the system of reason in which the monocultural curriculum of the WCMT is normalized as the only reasonable form of quality music to be taught in higher education.

Political Implications for Higher Education,” in *Knowledge, Power and Dissent: Critical Perspectives on Higher Education and Research in Knowledge Society*, ed. Guy Neave (Paris: UNESCO Publishing, 2006), 61–87.

³³ Michel Foucault, *Discipline and Punish: The Birth of the Prison* (Second Vintage Books edition. New York: Vintage Books, 1995). 58.

Discourse

One of Foucault's most important contributions to critical theory is his recognition that what one considers to be knowledge that represents the truth of reality is a social product of discourse. Accordingly, knowledge is not a thing produced in a vacuum of facts or beliefs, but rather facts and beliefs upon which knowledge is based are socially produced through discourse, or the collection of statements that produce the conditions to produce knowledge. Henrietta Lidchi offers one understanding of Foucault's usage of the term:

Discourse . . . is a group of statements which provides a language for talking about a particular topic, one that constructs that topic in a particular way. It is a way of formulating a topic and a field of inquiry which answers specific "governing statements" (questions) and produces "strategic knowledge": *savoir*. For Foucault, in contrast to Barthes, knowledge cannot be reduced to the realm of pure "meaning" or "language" because all knowledge operates as a historically situated practice: all knowledge is **power/knowledge**. So "strategic knowledge" is knowledge inseparable from relationships of power. Discourses, according to this definition, do not simply reflect "reality" or innocently designated objects. Rather, they *constitute them in specific contexts according to particular relations of power*.³⁴

For the purposes of this study, I focus on discourses that use the idea of quality to produce the strategic knowledge necessary to constitute the objects percussion and drumming, as well as the subjects drummer and percussionist. My reading of discourses of quality that circulate in the PAS archive looks to understand the relations of power that produce historically situated differences between the drummer and the percussionist. Moreover, I examine how discourses of quality are deployed in the specific context of education to describe the good student versus the bad student, the good teacher versus the bad teacher, correct teaching practices versus those that are incorrect, and so forth. The goal then is to understand how discourses of quality work to bring

³⁴ Henrietta Lidchi, "The Poetics and the Politics of Exhibiting Other Cultures," in *Representation: Cultural Representations and Signifying Practices*, edited by Stuart Hall (London: SAGE Publications, 2000), 185.

each object or subject into its conditions of possibility, but also how discourses produce ways of thinking about the differences that exist between, for example, the drummer and the percussionist as subjects of schooling.

Discursive Formations

As Sara Mills writes in her book *Discourse*, discursive formations are groupings of statements that are always socially produced and regulated within the context of social and professional associations. A common way to think about discursive formations is as institutions that regulate and authorize the production of specific kinds of strategic discourses:

Thus, a discourse is not a disembodied collection of statements, but groupings of utterances or sentences, statements which are enacted within a social context, which are determined by that social context, and which contribute to the way that social context continues its existence. Institutions and social context therefore play an important determining role in the development, maintenance and circulation of discourses . . . discourses do not exist in isolation but are the object and site of struggle. Discourses are thus not fixed but are the site of constant contestation of meaning.³⁵

Discourses are never neutrally employed; rather they are politically deployed for strategic and tactical advantage.³⁶ As such, the deployment of discourse always occurs as a social process that works to produce knowledge. However, Foucault points out that discourses about a given object or subject must first belong to a discursive formation before they can be authorized as representations of knowledge and truth:

Now, what has been described as discursive formations are, strictly speaking, groups of statements. That is, groups of verbal performances that are . . . linked at the *statement* level. That which implies that one can define the general set of rules that govern their objects, the form of dispersion that regularly divides up what they say, the system of their referentials . . . that which implies that one can define the general set of rules that govern the status of these statements, the way in which they are institutionalized, received, used,

³⁵ Sara Mills, *Discourse* (London: Routledge, 2004), 11.

³⁶ Michel Foucault, *The History of Sexuality*, (New York: Vintage Books, 1990), 101.

re-used, combined together, the mode according to which they become objects of appropriation, instruments for desire or interest, elements for a strategy.³⁷

Liddchi provides further clarification of discursive formations as gatekeepers of knowledge production:

Discourses do not operate in isolation, they occur in formations—**discursive formations**. The term discursive formation refers to a systematic operation of several discourses or statements constituting a “body of knowledge,” which work together to construct a specific object/topic of analysis in a particular way and limit the other ways in which that object/topic may be constituted.³⁸

A crucial aspect of discursive formations is that they often manifest themselves in the practices of scholarship that move through academic societies, such as the PAS, and the academic societies’ published journals, including *Percussive Notes*. One function of institutions of higher education, then, is the organization of discursive formations, or the regulated collection of statements that produce knowledge as truth. It is the discursive formation that can authorize or exclude discourses that produce knowledge about specific objects, such as percussion or quality music education, and subjects, such as quality musicians.

It is with this understanding that I frame the Percussive Arts Society and its academic journal, *Percussive Notes*, as a type of discursive formation. In this analysis, the PAS represents a disciplinary appendage tied to the larger institutional apparatus of music education and music instruction in higher education. For example, the PAS archive contains a host of discourses from a range of academic disciplines, including music education, educational psychology, organology, ethnomusicology, audiology, material science, and so on. But the primary discursive focus is on the production of statements concerning the history, the practices, and the problems specific to

³⁷ Foucault, AK, 115.

³⁸ Liddchi, “Poetics,” 191.

the epistemological field of percussion education that is populated by drummers, percussionists, educators, composers, manufacturers, students, et cetera.

Knowledge production about percussion is regulated and authorized by the PAS discursive formation prior to any textual publication in the journal *Percussive Notes*. The primary role of the discursive formation is to allow for some discourses to circulate as knowledge about percussion in *Percussive Notes*, and to regulate and disqualify those discourses that fail to meet the rules of the discursive formation, or the level of rationality allowed within the broader system of reason described above as the modern episteme.

Mills provides an excellent example of how academic journals work as discursive formations, particularly their function as discursive gatekeepers of what can be considered appropriate forms of discourse in a particular epistemological field:

An example of this is the exclusions in operation with regard to who can publish in an academic journal; in theory, anyone can submit an article to an academic journal, but in practice the article will only be published if it submits to the formal rules of the discourse governing the structures contained within academic papers (i.e. it uses the vocabulary and formal language recognized as appropriate for such writing; it draws critically on other academic articles and cites recent publications by other academics; it conforms to the concerns of articles within that particular journal and uses the appropriate vocabulary associated with those concerns). However, generally there are other unspoken rules which govern whether an article is published or not, and these are related to whether the writer is employed by an educational institution, whether the writer is known to the editors or referees of the article, and so on. Thus, whilst access to publishing is, apparently, open to all, in fact there are a number of discursive and institutional barriers which limit academic publishing to those people who are employed in academic posts, who know the discursive rules for writing academic articles and who are able to manipulate their own concerns in line with those discursive structures.³⁹

Discursive Practices

³⁹ Mills, *Discourse*, 13; Foucault, AK, 49.

In her example, Mills marks out another important feature of discourse as it moves through the regulatory functions of the discursive formation, namely the production of discursive practices; “One of the most productive ways of thinking about discourse is not as a group of signs or a stretch of text, but as ‘practices that systematically form the objects of which they speak.’”⁴⁰

The concept of discursive practice addresses a primary effect of the production of knowledge, in that it is knowledge, and the belief in its factuality, that provides the context for both symbolic meaning making through language—what is said—and experience in the material world—or what is seen, felt, heard, and smelled. In this sense, discursive practices are those ways of thinking and being that shape the understanding of what is real. As Carol Bacchi and Jennifer Bonham suggest, the concept of discursive practice “combines materiality and language in a single configuration”⁴¹:

It tells us not what is “real” but how politics is always involved in the characterization and experiences of “the real.... The term ‘discursive practice/s’ describes those practices of knowledge formation by focusing on how specific knowledges (‘discourses’) operate and the work they do. Hence discursive practices are the practices of discourses—which is why they are called discursive practices—rather than language in use or how people ‘practice discourse’, i.e.—write or speak.”⁴²

A significant aspect of discursive practices is that they always take shape and manifest themselves as political acts that inscribe a particular way of thinking about how one performs their sense of identity and what I describe below as one’s subject-position. As Bacchi and Bonham point out, discursive practice “bridges a symbolic-material distinction and signals the always political nature of “the real.””⁴³ In my reading of the PAS archive, I am interested in how

⁴⁰ Mills, *Discourse*, 15; Foucault, AK, 49.

⁴¹ Carol Bacchi and Jennifer Bonham, “Reclaiming Discursive Practices as an Analytic Focus: Political Implications,” *Foucault Studies*, April 30, 2014: 174. <https://doi.org/10.22439/fs.v0i17.4298>.

⁴² Bacchi and Bonham, “Reclaiming,” 174.

⁴³ Bacchi and Bonham, “Reclaiming,” 173.

discursive practices outline, and effectively limit, the ways in which students and educators are constructed around notions of quality music, musicality, music education, and music instruction in higher education. I am also interested in how these practices recruit and reinforce prior ways of thinking that inform the present material experiences of music students, music educators, and professors of music education.

Theoretics of Power

In this section I bring together several ways of thinking about power into relation with the production of knowledge, truth, and the subject. In framing the use of discourses of quality in the PAS archive, I employ Foucault's conceptualization of power/knowledge, particularly as a means of understanding the effects produced when the notion of quality is deployed to describe qualities embodied in human subjects and those of non-western musical traditions. I also briefly describe the components of disciplinary power (surveillance, normalization, and examination), deployed in the discursive practices of music education and music instruction in higher education.

Before detailing these forms of power, I briefly outline the notion of structural power for the purposes of comparison and to understand the differences that emerge between the different perspectives on the form (materiality and discursivity) and function (reproductive and productive) of power. For scholars who look to do future research in the areas of multicultural music education, percussion studies, and curriculum studies in higher education, even a cursory understanding of power is essential prior to any investigation of the historical past and how that past continues to inform the present. This is particularly true for professors of percussion who have

developed, or are thinking of developing, a non-western percussion curriculum. Different theories of power produce different ways to think about practices of cultural inclusion and exclusion, curricular and pedagogical choices, and the politics of (im)possibility that continue to circulate around the implementation of multicultural (music) education at schools of music in the United States. Below, then, I address general understandings of structural power with a note of caution, in that Foucault conceptualized power not as a form of asymmetrical domination, but as effects of discursive power relations that are “employed and exercised.”⁴⁴ However, before examining Foucault’s innovative approach to power, I first address the concept of structural power.

The idea of structural power envisions power relations as a top-down configuration involving physical, legal, and mental domination, as well as contestation and resistance by individuals and groups opposed to being dominated. The role of a sovereign state is commonly cited as a singularly important agent of structural power, but the concept is also closely aligned to Marxist and neo-Marxist thinking in which capitalism, and individual capitalists, work in tandem with the sovereign state to shape and structure the material conditions of subaltern classes.⁴⁵ The illustration below provides an effective representation of structural power as a form of power that dominates both the body and the mind.⁴⁶

⁴⁴ Foucault, PK, 98.

⁴⁵ Bob Jessop, “Marxist Approaches to Power,” in *The Wiley-Blackwell Companion to Political Sociology*, eds. E. Amenta and A. Scott (Oxford: Blackwell, 2012), 7.

⁴⁶ For an example and explanation of the use of structural power in educational research see: Michael W. Apple, *Education and Power* (New York: Routledge, 2012), 16-31.



Figure 1: Structural Power⁴⁷

The title of this illustration is *Social Structure*, and it reflects some of the ways in which structural power is conceptualized and understood. In the illustration, the notion of asymmetrical power is reflected as a pyramid of oppressive relations with an individual at the very top who, interestingly, is also presented in a semi-state of oppression, even though the figure is standing on the bodies below. Each of the respective lines of the pyramid represents a different economic class linked to and intersecting with levels of educational attainment, race, gender, and so forth.⁴⁸

⁴⁷ Shane, *Social Structure*, Accessed July 1, 2022; <https://www.flickr.com/photos/shanopw/>; <https://creativecommons.org/licenses/by-sa/4.0/>.

⁴⁸ While the illustration does not directly draw out the idea of intersectionality, as described by Kimberlé Williams Crenshaw, the concept of intersectionality is applicable in the relations that individuals have to structural power, particularly in relation to the bottom third of the pyramid in which notions of identity are matched to levels of labor appropriation as violence against women, and more specifically women of color. For Crenshaw's description of intersectionality see: Kimberlé Williams Crenshaw, "Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color," *Stanford Law Review* 43, no. 6 (1991): 1241–99. <https://doi.org/10.2307/1229039>.

In this sense, the apex of the pyramid suggests a sovereign state, or, in Marxian terms, the concentrated wealth that is held in the hands of an elite group of individuals. Following a Marxian line of thought, the two figures immediately below suggest the bourgeois, or corporate elites, followed by the petite bourgeois, a class made up of academics and small-business people, with the remaining figures representing the proletariat, or the masses whose appropriated labor surplus supports the entire structure.⁴⁹

An important representation is the interlocking of the bodies at both the head and the feet. My reading of this is that the head is a representation of the mind and forms of consciousness, while the touching of the heads implies the ways in which the mind is linked to cultural forms of ideological domination, as well as to the potential of class consciousness and resistance. The meeting of heads is indicative of the individual's consciousness, but it is a consciousness that is socially formed by the experiences of the inescapability of their own class positions.⁵⁰ The linking of the feet further reinforces this idea by implying an inability to either change or escape their material reality with little possibility to make any meaningful forward movement. Thus, the

⁴⁹ Karl Marx, Frederick Engels, and Phil Gasper, *The Communist Manifesto: A Road Map to History's Most Important Political Document* (Chicago, United States: Haymarket Books, 2005), 39-42.

⁵⁰ In educational discussions of structural power, this level of consciousness is famously depicted by Paul Willis's description of the "Lads" consciousness of the reproductive nature of their class position and the meaninglessness of education as a path for securing a better economic status, and thus class position. In sum, the "Lads" had read reality as a set of structural conditions that only allowed them to see one kind of reality, that being doing the same thing that their parents did, where their parents may or may not have completed a high school diploma. For Willis's description of the "Lads" and their perceptions of reality in relation to "Labor Power, Culture, Class, and Institution" see: Paul Willis, *Learning to Labour: How Working Class Kids Get Working Class Jobs* (London, United Kingdom: Taylor & Francis Group, 1978), 89-113.

structuration of reality is one of endless reproduction of one's class position and relation to ideological domination and the forms of cultural hegemony that merge the practices of domination with those of common sense.⁵¹

In line with this, the bringing together of both heads and feet indicates a sharing of thoughts and experiences that constitutes the presence of culture, or a shared system of meaning making, that is reproductive and limiting in terms of human agency.⁵² Yet, the presence of culture articulates the possibility for resistance against both a given material reality and forms ideological domination that structure a particular reality. As a representation of structural power, this image depicts cultural, economic, ideological and physical forms of domination, as well as the potential for resistance against forms of institutionally normalized oppression.

Foucault's Approach to Power: Power/Knowledge in the Production of Truth about the Subject

⁵¹ My thinking here is drawn from the discussions by sociologist Pierre Bourdieu on the role of education in the reproduction of class positions and Antonio Gramsci's notion of "cultural hegemony," whereby individuals come to see and understand themselves not only as the subjects of economic domination, but also in relation to belonging, or desiring to belong to, a specific cultural group. In both instances, structural power is understood to be dominating, both in terms of the base, or economic reality, and superstructure, or the ideological effects of culture on producing very contained notions of what is or is not possible within a given economic and political context. For Bourdieu's discussion on the reproductive role of education see: Pierre Bourdieu and Jean Claude Passeron, *Reproduction in Education, Society, and Culture* (London; Newbury Park, Calif: Sage in association with Theory, Culture & Society, Dept. of Administrative and Social Studies, Teesside Polytechnic, 1990), vi-xi. For a good reading on Gramsci's conceptualization of cultural hegemony see: Steve Jones, *Antonio Gramsci* (London; New York: Routledge, 2006), 27-40, 69-80. Also see Raymond Williams, "Base and Superstructure in Marxist Cultural Theory," *New Left Review* no. 82 (November 1973): 3-16. For a critique of theories of social and cultural reproduction see: Raymond Allen Morrow and Carlos Alberto Torres, *Social Theory and Education: A Critique of Theories of Social and Cultural Reproduction* (Albany, United States: State University of New York Press, 1995), 1-15.

⁵² Here I employ Clifford Geertz's conception of culture as a social system for symbolic meaning making. See Clifford Geertz, *The Interpretation of Cultures: Selected Essays* (New York: Basic Books, 1973), 163-179.

In contrast to the theory of structural power, Foucault argues that his conceptualization of power is not a theory, per se, as much as it is an analytics of power, or a study of power as something that is fluid, dispersed, relational, and productive:

The aim of the inquiries that will follow is to move less toward a "theory" of power than toward an "analytics" of power: that is, toward a definition of the specific domain formed by relations of power, and toward a determination of the instruments that will make possible its analysis. . . . By power, I do not mean "Power" as a group of institutions and mechanisms that ensure the subservience of the citizens of a given state. By power, I do not mean, either, a mode of subjugation which, in contrast to violence, has the form of the rule. Finally, I do not have in mind a general system of domination exerted by one group over another, a system whose effects, through successive derivations, pervade the entire social body. The analysis, made in terms of power, must not assume that the sovereignty of the state, the form of the law, or the over-all unity of a domination are given at the outset; rather, these are only the terminal forms power takes.⁵³

For Foucault, the binary of structural versus symbolic power is overly simplistic and does not take into account the “multiplicity of force relations immanent in the sphere in which they operate and which constitute their own organization.”⁵⁴ In reading Foucault’s discussions about power, it is clear that his goal was not to negate the reality of structural power; rather, the goal was to expand how to think about power and the different “force relations” that an individual has to various forms of power.

The idea of force relations is significant in that power travels through multiple pathways to affect an individual’s subjectivity and any number of social and political outcomes.⁵⁵ Indeed, humans do experience different forms of domination, such as economic, racial, gender, and political discrimination and exclusion. But forms of domination are not simply imposed and determined by a state apparatus. They are also embodied as practices that are always in relation to the discourses that surround and construct an individual’s understanding and reading of reality.⁵⁶

⁵³ Foucault, HS, 82, 92.

⁵⁴ Foucault, HS, 92-93.

⁵⁵ Michel Foucault, *Foucault Live, Collected Interviews, 1961-1984* (New York: Semiotext(e)), 211.

⁵⁶ Foucault, FL, 416-418.

Philosophically, these different ways of experiencing power can be thought of as differences between what is seen (the structuration of material reality) and what is said (the discursive reality that allows for a material reality to be understood and to take on common sense cultural meanings).⁵⁷ Mills describes the difference between what is seen and what is said as “the relation between discourse and the real,” where discourse necessarily precedes the real because the real is without meaning outside of discourse.⁵⁸ In this sense, one of the primary features of discursive power is its ability to socially produce and regulate how one comes to think about, know, and take meaning in a historical event.⁵⁹

Inherent in Foucault’s conceptualization of power is a relationship between discourse, knowledge, truth, and the production of particular kinds of subjects who experience different

⁵⁷ An example of the differences, and relationship between, what is seen and what is said can be found in the institutional normalization of concert halls specifically designed for the performance of the Western Classical Music Tradition (WCMT) in schools of music across the United States. The idea that there must be concert halls in schools of music, and that they must be designed in accordance with the acoustical needs of a large music ensemble specifically trained to reproduce the WCMT, has been so institutionally normalized that it would be irrational, and career ending, for an administration to commission a new school of music building lacking a concert hall. The naturalness for the necessity to have a concert hall, an object that is seen, is discursively predicated on the power/knowledge that produces a particular truth about what counts as music instruction in higher education; the WCMT is the musical tradition that is of most worth, seriousness, and quality to be taught to, and thus performed by, music students. One final note, ethnomusicologist Bruno Nettl famously critiqued the ideological structuration of the school of music and the hegemony of the WCMT found therein, and musicologist Christopher Small spoke to the relationship of music and the social construction of the practices underlying musical traditions, a relationship he describes as “musicking.” However, neither scholar effectively critiqued the relationship between discursive power/knowledge, or what is said, and its effects on the structuring of reality, or what is seen. I make this point not to discredit their scholarship. I have learned immensely from both scholars. The point is that this level of discussion continues to sit outside of the discursive formation of discussions concerning why schools of music are seemingly incapable of meaningful cultural, educational, or structural change. For more on Small’s discussion of the social construction of cultural music practices see: Christopher Small, *Musicking: The Meanings of Performing and Listening* (Wesleyan University Press, 1998), 130-143.

⁵⁸ Mills, *Discourse*, 50.

⁵⁹ Foucault, HS, 9-12.

kinds of social reality at specific moments in time.⁶⁰ Underlining this view is the idea that the experience of reality itself cannot exist outside of truth, and that truth is always produced by and through discursive power/knowledge.⁶¹ Knowledge, then, is always in relation to discursive power, and it is through discursive power/knowledge that various truths about reality are socially produced. In this sense, the effects of power/knowledge are always productive, in that the social truths produced by power/knowledge also construct the subjects they work to describe, define, regulate, and normalize in a given historical moment.⁶²

From this perspective, it becomes more clear as to why the idea of structural power, as something to be wielded against an oppressed other and as something that is ideologically reproductive, did not satisfy Foucault; it was too limiting in terms of problematizing the historical production of truth and the effects that such truths have on disciplining the mind and body of the

⁶⁰ In his text, *Madness and Civilization: A History of Insanity in the Age of Reason*, Foucault looks at the ways in which discourses about madness effectively constructs the discursive formation of psychological analysis of the mad, thereby bringing into reality the subjectivity of individuals deemed to be insane. By and through discursive power/knowledge of madness the subject-position of the mad, or insane person, is constructed as a social problem, a type of reality, or truth, that must be spoken about and structurally addressed in the practices of psychology and the physical space of the asylum. Foucault, FL, 439; Michel Foucault, *Madness and Civilization: A History of Insanity in the Age of Reason* (New York: Vintage Books, 1988), x, 247, 250. Also see, Foucault, PK, 185.

⁶¹ In critiquing his own thinking and writing about knowledge and truth, Foucault argued that truth is never an object unto itself. Rather truth is an effect or product of discursive power/knowledge. As such, all socially produced truths are inherently closer to fiction than they are to some form of fact-based history. "As for the matter of fiction, it is very important to me. I am quite aware that I have never written anything but fictions. I'm not saying for all that that this is outside truth. It seems to me the possibility exists to make fiction work in truth, to induce effects of truth with a discourse of fiction, and to make it so that the discourse of truth creates, "fabricates" something that does not yet exist, therefore "fictionalizes." One "fictionalizes" history starting from a political reality that makes it true, one "fictionalizes" a political outlook that does not yet exist starting from a historical truth. Foucault, FL, 213. He also touches on the relation between the intellectual, as a producer of discursive power/knowledge and as an individual produced by power/knowledge, and the production not of truth, per se, but the "status of truth and the economic and political role it plays. It is necessary to think of the political problems of intellectuals not in terms of "science" and "ideology," but in terms of "truth" and "power." Foucault, PK, 131-132.

⁶² Michel Foucault, FL, 456.

subject.⁶³ Simply put, Foucault realized that the power relations that produce reality are, in fact, much more complex, shifting, and language dependent than structural power relationships described by any number of critical theorists.⁶⁴

As Foucault argued: “One needs to be nominalistic, no doubt: power is not an institution, and not a structure; neither is it a certain strength we are endowed with; it is the name that one attributes to a complex strategical situation in a particular society.”⁶⁵ What differentiates his from other conceptualizations of power is that all human beings have access to and are in a constant process of experiencing the effects of discursive power but, simultaneously, they are also constantly engaged in the process of employing it:

Power must be analyzed as something which circulates, or rather as something which only functions in the form of a chain. It is never localized here or there, never in anybody’s hands, never appropriated as a commodity or piece of wealth. Power is employed and exercised through a net-like organization. And not only do individuals circulate between its threads; they are always in the position of simultaneously undergoing and exercising this power. They are not only its inert or consenting target; they are always also the elements of its articulation. In other words, individuals are the vehicles of power, not its points of application. . . . The individual, that is, is not the vis-a-vis of power; it is, I believe, one of its prime effects. The individual is an effect of power, and at the same time, or precisely to the extent to which it is that effect, it is the element of its articulation. The individual which power has constituted is at the same time its vehicle.⁶⁶

For Foucault, power is not simply manifest in the unequal distribution of wealth or ideological domination that a particular class holds over another.⁶⁷ Therefore, a theoretic of power that describes power as always flowing in a downward pattern is limiting and incapable of describing

⁶³ Foucault, FL, 456. Foucault argues that there is an inherent problem in classical philosophical ways of thinking about truth as something that belongs to or is inherent in nature and that exists outside of discourse. Rather, he argues that truth is a political product, an object belonging to and circulating within a social discursive “regime of truth.” Foucault, PK, 131.

⁶⁴ Foucault, FL, 416-418.

⁶⁵ Foucault, HS, 93.

⁶⁶ Foucault, PK, 98.

⁶⁷ Foucault, FL, 416.

how individuals come to know and discipline themselves as particular kinds of subjects.⁶⁸ In this sense, discursive power/knowledge is dispersed and linked to the cultural production of knowledge that circulates in everyday language practices of discourse.

It is through discourse that individuals come to know a reality that is, on the one hand, contingent and unstable, even as it works to naturalize a sense of stability. For example, above I alluded to the music performance spaces in schools of music that are, in the main, designed and materially produced to reproduce the music of the Western Classical Music Tradition (WCMT). This practice has been institutionally normalized to the extent that it is possible for a person to know the form and function of the space without ever stepping inside of it. Such a spatial configuration has been naturalized within the individual's imaginary of what constitutes the truth, the reality, of music performance in higher education. Indeed, while it may be possible to imagine a performance of jazz or hip-hop music in that space, the space itself, its underlying regime of truth that gives it meaning, has a material reality—it is designed specifically for the performance of the WCMT—and this truth is first and foremost an effect of discursive power/knowledge, not as some inherent truth about the value or quality of the WCMT.

Knowledge, then, is always understood as a product of discourse; it cannot exist outside of discourse and is always produced inside discourse. Discursive power/knowledge describes the power that is socially available to everyone to be both subjects of discourse and to be subjugated by discourse, or put differently, to be the producers of discursive power/knowledge and to be produced by discursive power/knowledge.

Cultural theorist Stuart Hall offers one of the most erudite readings of Foucault's conceptualization of power/knowledge:

⁶⁸ Michel Foucault, "The Subject and Power" *Critical Inquiry* 8, no. 4 (1982): 777–778.

Knowledge linked to power, not only assumes the authority of “the truth” but has the power to *make itself true*. All knowledge, once applied in the real world, has real effects, and in that sense at least, “becomes true.” Knowledge, once used to regulate the conduct of others, entails constraint, regulation and the disciplining of practices. Thus, “There is no power relation without the correlative constitution of a field of knowledge, nor any knowledge that does not presuppose and constitute at the same time, power relations.”⁶⁹

Thus, in reading the PAS archive, I frame discourses about drums, percussion, quality music, and so forth, as always being in relation to the production of knowledge about “what we think we ‘know’ in a particular period of time.”⁷⁰ For example, from this theoretical perspective it is possible to think about the construction of talented musicians, to conduct a discourse analysis of the historical relationship between the untalented and talented musicians in higher education, et cetera. Similarly, this level of analysis brings into focus how the combination of discourse and power—power/knowledge—has produced a certain conception of talent in relation to notions of musicality, has had certain real effects both for the untalented and talented musician, and how these have been set into practice in higher education.⁷¹

This understanding of power/knowledge forms the basis for interrogating the relationship that exists between discourse and the production of truth. Examples of the effects of discursive

⁶⁹ Stuart Hall, “The Work of Representation,” in *Representation: Cultural Representations and Signifying Practices*, ed. Stuart Hall (London; Thousand Oaks, Calif.: Sage in association with the Open University, 1997), 49; Foucault, DP, 27.

⁷⁰ Hall, *Representation*, 49.

⁷¹ Hall, *Representation*, 49. For examples of discursive power/knowledge in the production of the truth about musicality and the gifted musician see: Fredrik Ullén, Miriam A. Mosing, Linus Holm, Helene Eriksson, and Guy Madison, “Psychometric Properties and Heritability of a New Online Test for Musicality, the Swedish Musical Discrimination Test,” *Personality and Individual Differences* 63 (June 2014): 87–93; Krzysztof Szyfter and Michal P. Witt, “How Far Musicality and Perfect Pitch Are Derived from Genetic Factors?” *Journal of Applied Genetics* 61, no. 3 (September 2020): 407–14; Elizabeth Hellmuth, “Can You Measure Musicality?” *Psychology Today Online*, January 15, 2015. <https://www.psychologytoday.com/us/blog/looking-listening/201501/can-you-measure-musicality>; Pauline S. K. Ho and Sylvia N. Y. Chong, “A Study on the Factors Influencing the Talent Development of a Musically Gifted Adolescent in Singapore Using Gagné’s DMGT-Based Analysis,” *Australian Journal of Music Education*, no. 1 (January 2008): 7–17. Albert Dorhout, “Identifying Musically Gifted Children,” *Journal for the Education of the Gifted* 5, no. 1 (January 1, 1982): 56–66. <https://doi.org/10.1177/016235328200500107>.

power/knowledge are the ways in which certain subjects are understood to be problematic, and that their problems represent a particular truth that needs scientific analysis and social correction.⁷² These effects of discourse provide a way to speak about and mentally frame qualities that define the differences between normal and abnormal behavior and attitudes.

Thus, for Foucault, education and the school represented important sites to produce knowledge about students, and the development of discursive practices for the identification and disciplining of said students.⁷³ Using the concept of discursive power/knowledge, I analyze discourses that identified problems of the musician, the music educator, pre-service music education programs, and the profession of percussion in higher education. By focusing my analysis through the construct of power/knowledge, I can problematize the power relations that “are embedded in our habits, behaviors, institutions, rules, political systems, and the extent to which these relations conform to the goals and values which these institutions, practices and habits take as their justification.”⁷⁴

As such, my analysis focuses on the discursive truths that undergird the institutional realities in music education, music instruction in higher education, and percussion education. However, I also examine the truths that construct the subjects of these institutionalized discursive

⁷² Much of Foucault’s genealogical studies worked to understand the historical effects of discourse to construct knowledge about the abnormal human subject in the present. Examples of this line of analysis included investigations into the medical invention of insanity or madness, the disciplining and reform of the criminal, and the analysis of sexual perversion and deviation of the homosexual. For an overview on the development of Foucault’s thought concerning the relationship between discursive power/knowledge and the formation of the subject see: Judith Butler, *The Psychic Life of Power: Theories in Subjection* (Stanford, Calif.: Stanford University Press, 1997), 10-18, 83-105.

⁷³ Michel Foucault, *Discipline and Punish: The Birth of the Prison*, Second Vintage Books edition, (New York: Vintage Books, 1995), 139, 143, 146-147.

⁷⁴ Foucault, FL, 416.

practices, including the quality music student, the quality music educator, the quality percussionist, as well as their abjected others. My research is focused on how certain truths come to be linked to notions of quality that undergird the systems of reason that regulates what constitutes real knowledge in higher education. As Foucault famously argued,

Truth isn't outside power. . . . Truth is a thing of this world; it is produced only by virtue of multiple forms of constraint. And it induces regular effects of power. Each society has its regime of truth, its "general politics" of truth; that is, the types of discourse which it accepts and makes function as true, the mechanisms and instances which enable one to distinguish true and false statements, the means by which each is sanctioned . . . the status of these who are charged with saying what counts as true.⁷⁵

The capacity of discursive power/knowledge to produce truth lies not in its ability to produce facts, per se, but in its ability to produce the political conditions by which statements of fact are socially accepted as being reliable. In this sense, discursive power/knowledge is not concentrated, but diffuse; it is not directed from above as a form of domination against an individual or group. Rather, it circulates as discourse that can be recruited and molded to fit the political needs of defining the differences between subjects at specific moments in time. Indeed, a primary effect of discursive power/knowledge is in the subjectivation of individuals. For example, the discursive process of subjectivation has a direct impact on how individuals come to see and understand their subject-position in a way that makes meaning for them and allows for them to feel, experience, and discursively interact with a sense of social and cultural belonging.⁷⁶

⁷⁵ Michel Foucault, PK, 139.

⁷⁶ Yet, a cautionary note must be made in terms of the idea of individual experience, as it relates to the idea of discursive power/knowledge, truth, and the subject. Like the idea of nature, the notion of experience is often thought to be an object that sits outside of discourse. As social theorist Joan Scott argues "'Experience' is one of the foundations that has been reintroduced into historical writing in the wake of the critique of empiricism; unlike 'brute fact' or 'simple reality,' its connotations are more varied and elusive. . . . It is not individuals who have experience, but subjects who are constituted through experience." Joan W. Scott, "The Evidence of Experience," *Critical Inquiry* 17, no. 4 (1991): 779-780. <http://www.jstor.org/stable/1343743>. Similarly, Thomas Lemke points out that Foucault "conceives of experience as a dynamic interplay between games of truth, forms of power and relations to the self."

When reading historical texts such as those found in the PAS archive, it is important to understand that discursive power/knowledge circulates as a historically contingent and socially constituted flow of ideas and thoughts that work to produce a set of truths about specific objects and individual subjects (e.g., the object called percussion in higher education and the subject recognized as the percussionist) and positions the subject as both a consumer and a producer of discourse. Again, Hall points out:

It is discourse, not the subjects who speak it, which produces knowledge. Subjects may produce particular texts, but they are operating within the limits of the *episteme*, the *discursive formation*, the *regime of truth*, of a particular period and culture. Indeed, this is one of Foucault's most radical propositions: the "subject" is *produced within discourse*. This subject of discourse cannot be outside discourse, because it must be *subjected* to discourse. It must submit to its rules and conventions, to its dispositions of power/knowledge. The subject can become the bearer of the kind of knowledge which discourse produces. It can become the object through which power is relayed, but it cannot stand outside power/knowledge as its source and author.⁷⁷

This understanding of discursive power/knowledge acknowledges it as something that is productive, rather than being purely repressive and reproductive, in the sense that it is by and through discourse that subjects are produced. Again, we all participate in the social production of discourse; in fact, we are both the subjects of discourse and the subjugators of others through discourse.⁷⁸

An additional effect of the production of the subject is the creation of a space for the subject to see themselves as an object/subject of discourse, and to see others as similarly produced subjects. Foucault theorized that the production of the subject involves two levels of subjugation that

Thomas Lemke, "Critique and Experience in Foucault," *Theory, Culture & Society* 28, no. 4 (July 1, 2011): 27. <https://doi.org/10.1177/0263276411404907>. For further discussion of the concept of experience in education see: Christiane Thompson, "Education and/or Displacement? A Pedagogical Inquiry into Foucault's 'Limit-Experience,'" *Educational Philosophy and Theory* 42, no. 3 (2010): 361–77. <https://doi.org/10.1111/j.1469-5812.2007.00373.x>.

⁷⁷ Hall, *Representation*, 55.

⁷⁸ Hall, *Representation*, 55.

allows for the establishment of what he terms “dividing practices” of subjectification.⁷⁹ The process of subjectification entails first seeing oneself as a particular kind of subject (e.g., a musical percussionist in higher education, or more simply a musician), and then seeing and reflecting upon the gaze of others who see us performing the personification of that kind of subject.⁸⁰ Again, Hall eloquently summarizes the discursive construction of an individual’s subject-position:

But the discourse also produces a *place for the subject*, (i.e., the reader or viewer, who is also “subjected to” discourse) from which its particular knowledge and meaning make most sense . . . we must locate themselves/ourselves in the *position* from which the discourse makes most sense, thus become its “subjects” by “subjecting” ourselves to its meanings, power, and regulation. All discourses, then, construct **subject-positions**, from which alone they make sense. . . . Individuals may differ as to their social class, gendered, “racial” and ethnic characteristics . . . but they will not be able to take meaning until they have identified with those positions which the discourse constructs, “subjected” themselves to its rules, and hence become the “subjects of its power/knowledge.”⁸¹

This way of thinking about how subjects come to understand themselves, as an effect of power/knowledge that defines their truth(s), assists in framing the production of different kinds of musicians, while it also enables me to think about how discourses of quality amplify differences and create “a place” for different kinds of subjects to locate and inhabit their respective positions.

⁷⁹ Michel Foucault, *The Essential Foucault: Selections from Essential Works of Foucault, 1954-1984* (New York: New Press, 2003), 126.

⁸⁰ I have often walked the hallways of the music school and observed students engaging in what seems to be an essentialized performance of “being musical.” To be clear, there is no singular performance that personifies and encapsulates the conceptualization of what it means to be musical—these performances are always a shifting product of discourse. But the discursive practices that circulate in schools of music do so in a ghost like manner, where images of idealized performances, possibly of professors of music in their undergraduate days, lurk about the concert halls, music school hallways, and study areas where students engage in the social construction and performance of their subject positions as “musicians.” The ghostly images I refer to here are the discursive practices—the effects of discursive power/knowledge—that silently proclaim their presence in the behaviors, both productive and reproductive, of many students and professors at music schools, which suggest to the uninitiated that there is a physical way to outwardly perform the concept of “being” musical.

⁸¹ Hall, *Representation* (2000). 56-57.

Disciplinary Power

A final analytic of power developed by Foucault is that of disciplinary power. In the text *Discipline and Punish*, Foucault outlines three specific practices that emerge as ways of thinking about, and correcting, the problems of the student. He describes these elements as surveillance, normalization, and examination, and he associates them with what he terms disciplinary power:

The chief function of disciplinary power is to “train,” rather than to select and to levy. . . . Instead of bending all its subjects into a single uniform mass, it separates, analyses, differentiates, carries its procedures of decomposition to the point of necessary and sufficient single units. . . . Discipline ‘makes’ individuals; it is the specific technique of a power that regards individuals both as objects and as instruments of its exercise. It is not a triumphant power, which because of its own excess can pride itself on its omnipotence; it is a modest, suspicious power, which functions as a calculated, but permanent economy. . . . The success of disciplinary power derives no doubt from the use of simple instruments; hierarchical observation, normalizing judgement, and their combination in a procedure that is specific to it, the examination.⁸²

Thus, the ideas of surveillance, normalization, and examination allow me to frame the ways in which musicians, music students, and music educators are discursively differentiated in relation to the disciplinary practices described within the PAS archive, particularly in relation to notions of musical competition in the form of solo and ensemble contests.

Summary

In this chapter I have outlined several conceptualizations of power, and some of the primary differences in how these concepts apply to the domains of education, music education, and higher education. In designing my analytical framework, these concepts have allowed me to read, understand, contextualize, and interpret the effects produced by discourses concerned with

⁸² Foucault, DP, 170.

quality music, musicality, music education, and music instruction in higher education. In particular, the concept of power/knowledge allows me to think about the relationship between the notion of quality as a type of device that produces truths that outline difference. By drawing on multiple theoretical concepts developed by Michel Foucault, I can critically read and problematize the PAS archive as a discursive formation that both regulates and authorizes the production of truth about drums, drumming, drummers, percussion, percussionists, and western versus non-western percussion. Likewise, the theoretics of power/knowledge enables an interrogation of what might best be described as the politics of percussion. The politics referenced here are those that occur by and through discursive power/knowledge which produces the truth(s) about different kinds of subjects at specific historical moments.

CHAPTER 3

RESEARCH PROCESS

Introduction

In this chapter, I discuss the process I employed for conducting my analysis of the Percussive Arts Society's (PAS) archive, *Percussive Notes*, (1963-87). The chapter is organized into two sections. The first section provides an overview of my approach to discourse analysis. I begin with a brief description of my discourse analysis developed around the writing of Michael Arribas-Ayllon and Valerie Walkerdine, who outline the general contours and practices of a discourse analysis. I then discuss my use of the term *critical*, as it affords an opportunity to clarify my process as opposed to a branch of discourse analysis that describes itself as Critical Discourse Analysis or CDA.⁸³ This discussion leads to my definitional use of the term *process* as opposed to *method*. I conclude section one by describing my use of archaeology in chapter four to analyze the discursive formations that bring the concepts of drumming, drummer, percussion, and percussionist into their conditions of possibility, and then employing genealogy in chapter five to problematize discourses of quality in the PAS archive.⁸⁴

⁸³ David Garland, "What Is a 'History of the Present'? On Foucault's Genealogies and Their Critical Pre-conditions," *Punishment & Society* 16, no. 4 (October 1, 2014): 366–368, 372–373.

⁸⁴ Michael Arribas-Ayllon and Valerie Walkerdine, "Foucauldian Discourse Analysis," in *The SAGE Handbook of Qualitative Research in Psychology*, ed. by Carla Willig and Wendy Stainton-Rogers, (United Kingdom: Sage Publications Ltd, 2008), 91–108. <https://doi.org/10.4135/9781848607927.n6>.

In section two, I describe the archive and my approach to reading and analyzing the discourses found therein. I describe my process for selecting words to query, my initial and subsequent close reading of selected statements, my strategies for setting up and organizing my code book, and finally the practices of coding, analyzing, and discussing my findings.

Some Common Elements of a Discourse Analysis

Arribas-Ayllon and Walkerdine offer some common elements found in discourse analyses based around practices used by Michel Foucault:

- 1) **A Corpus of Statements:** A selection of discourse samples about an *object* relevant to one's inquiry. Discourse samples can be intellectual theories or discussions, governmental reports, policy statements, news articles, and interview transcripts. . . . Discourse analysis usually attends to expert discourses found among intellectual texts including official publications and empirical findings.⁸⁵

My corpus of statements is drawn from the Percussive Arts Society's archive of their journal, *Percussive Notes* (1963-87). Examples of objects and subjects relevant to my study include the invention of percussion in higher education, the Modern Musical Percussionist (MMP) in higher education, the Primordial Functional Drummer (PFD), the gifted or talented musician, the qualified music educator, et cetera. The second element identified by Arribas-Ayllon and Walkerdine is problematizations:

- 2) **Problematizations:** Discourse analysis throws into relief practices and objects by attending to how certain problematizations are formed (Foucault, 1985). The discourse analyst might ask: under what circumstances and by whom are aspects of human beings rendered problematic? In other words, problematizations draw our attention to the material practices that render aspects of our being human thinkable, manageable, and governable.⁸⁶

⁸⁵ Michael Arribas-Ayllon and Valerie Walkerdine "Foucauldian Discourse Analysis." In *The SAGE Handbook of Qualitative Research in Psychology*, eds. Carla Willig and Wendy Stainton-Rogers (United Kingdom: SAGE Publications Ltd, 2008), 115.

⁸⁶ Arribas-Ayllon and Walkerdine, "Foucauldian," 116; Michel Foucault, *The Use of Pleasure*, New York: Vintage Books, (1986).

I use problematization first as a form of inquiry, particularly in the ways that discourses within the PAS archive work to normalize specific ways of thinking about, for example, drumming, drummers, percussion, percussion education, the percussionist in higher education, the unqualified music teacher, the qualified professor of percussion, and so forth. I also use problematization to question how the concept of quality has discursive effects in present thinking about music, musicality, music education, and music instruction in higher education. A third element described by Arribas-Ayllon and Walkerdine is technologies:

- 3) **Technologies:** In “Technologies of the Self”, Foucault (1988) describes his own work as a critical inquiry of how humans develop knowledge about themselves He goes on to elaborate four types of technologies, each of which are “a matrix of practical reason”: (1) technologies of production, (2) technologies of sign systems, (3) technologies of power and (4) technologies of the self (Foucault, 1988:18) Technologies are not specifically located within an interactional context but refer to “any assembly of practical rationality governed by a more or less conscious goal” (Rose, 1996: 26). They refer to an assemblage of knowledge, instruments, persons, buildings and spaces which act on human conduct from a distance. Because technologies are forms of “practical reason” they are realized simultaneously as material and discursive practices. A conversation, for instance, is not merely the construction of an object in language and thought but also the act of accomplishing or performing an activity.⁸⁷

In my analysis, I see the conceptualization of quality as a type of technology of power/knowledge that is applied to numerous objects, (e.g., percussion, music, and music education), as well as subjects, (e.g., the western modern musical percussion student and his non-western “other,” the unmusical drummer). The fourth concept described by Arribas-Ayllon and Walkerdine is subject positions:

- 4) **Subject Positions:** Discourses also offer positions from which a person may speak the truth. A subject-position identifies “a location for persons within a structure of rights and duties for those who use that repertoire” (Davies and Harrè, 1999: 35). But “positioning” also involves the construction and performance of a particular

⁸⁷ Arribas-Ayllon and Walkerdine, “Foucauldian,” 116; Michel Foucault, “Technologies of the Self,” in *Technologies of the Self: A Seminar with Michel Foucault*, eds. Luther H. Martin, Huck Gutman, and Patrick H. Hutton (Amherst: University of Massachusetts Press, 1988), 16-49; Nikolas Rose, *Inventing Ourselves: Psychology, Power, and Personhood*, (London: Routledge & Kegan Paul, 1996).

vantage point (Bamberg, 1994), offering a version of reality as well as a moral location within spoken interaction.⁸⁸

In my analysis, I examine how notions of quality discursively circulate through the PAS archive to construct the subject positions of western percussion students in higher education versus non-western drummers and jazz drummers. Similarly, I examine how notions of quality are deployed to construct the subject-position of music educators who may or may not be trained in percussion. Finally, Arribas-Ayllon and Walkerdine describe the process of subjectification:

- 5) **Subjectification:** It refers to the making of subjects through technologies of power and self. In the first instance, subjects are constituted through technologies of domination by acts of “subjection”, but they are also constituted by working on the self through acts of “subjectification”. Foucault understands “ethics” as the self-forming activity by which subjects establish a relation of self to itself, to “transform themselves in order to attain a certain state of happiness, purity, wisdom, perfection, or immortality” (Foucault, 1988: 18).⁸⁹

Here, I analyze the ways that discourses of quality are intertwined with disciplinary power (surveillance, normalization, and examination) to produce a specific student subjectivity that I term the Modern Musical Percussionist (MMP) in higher education, who stands in opposition to his abject other, the Primordial Functional Drummer (PFD).

Discourse Analysis as a Critical Practice

⁸⁸ Arribas-Ayllon and Walkerdine, “Foucauldian,” 117; B. Davies, and R. Harrè, “Positioning and Personhood,” in *Positioning Theory*, eds. R. Harrè and L. Van Langenhove (Oxford: Blackwell, 1999; M. Bamberg, “Actions, Events, Scenes, Plots, and the Drama: Language and the Construction of Part-Whole Relationships,” *Language Sciences* 16, no. 1 (1994): 39–79.

⁸⁹ Arribas-Ayllon and Walkerdine, “Foucauldian,” 117; Foucault, “Technologies,” 18.

Broadly defined, discourse analysis is a qualitative practice that examines the use of language, both written and verbal, in social life.⁹⁰ As Michael Arribas-Ayllon and Valerie Walkerdine suggest “Since the 1970’s, the term ‘discourse’ has referred to an extraordinary diverse field of research concerned with the analysis of language, signs and text. . . . What has become known as “discourse analysis” reflects a distinct interest in the social, political and psychological characteristics of language use.”⁹¹ Yet, in her book, *Discourse*, Sara Mills argues that the term discourse is unstable and carries multiple meanings across different qualitative research domains:

[In] areas of study which draw upon linguistics as a method of analysis, the term discourse is often used in ways which contrast sharply with definitions used by cultural and literary theorists. Each of these fields of study has approached the question of how to analyze communicative acts in context, using a form of analysis which is rigorous and based on scientific principles.⁹²

The implication suggested above is that there are multiple ways of thinking about what discourse can mean, and these meanings have real effects on the approaches one takes toward analyzing the politics of language use. Mills identifies three groups that employ discourse analysis for specific, yet different, aims: linguistic discourse analysts, social psychologists, and critical discourse analysts.⁹³

I locate my research process as a form of critical discourse analysis but doing so requires clarification of my conceptualization and use of the idea “critical.” The need for clarification is because the term “critical” has been appropriated as a primary descriptor for a research practice called Critical Discourse Analysis (CDA), a practice that is closely associated with the work of

⁹⁰ Lisa M. Given, “Discourse Analysis,” *The Sage Encyclopedia of Qualitative Research Methods*, (2008), <http://dx.doi.org.ezproxy.library.wisc.edu/10.4135/9781412963909>

⁹¹ Arribas-Ayllon and Walkerdine, “Foucauldian,” 91.

⁹² Mills, *Discourse*, 108.

⁹³ Mills, *Discourse*, 108.

Norman Fairclough, Ruth Wodak, Teun van Dijk, and Paul Chilton.⁹⁴ The notion of critical employed by CDA differs from my use in meaningful ways.⁹⁵

First, CDA draws upon Foucauldian ideas of discursive power, but applies it to methods that search for underlying causes to reveal ideological structures of oppression. As Mills suggests:

These linguists have therefore been concerned with inflecting Foucault's analysis of discourse with a political concern with the effects of discourse. . . .Critical Discourse analysts such as Fairclough can be seen to be providing working models and forms of practice from Foucault's theoretical interventions, together with a description of the effects of discursive structures on individuals . . . critical linguistics does not just describe "discursive structures, but also [shows] how discourse is shaped by relations of power and ideologies, and the constructive effect discourse has upon social identities, social relations and systems of knowledge and belief, neither of which is normally apparent to discourse participants." It is this shift away from mere description to a more analytical and critical perspective which is a significant reinterpretation of Foucault's work through the matrix of linguistics' concern for replicable, verifiable analyses.⁹⁶

A primary issue here is that Foucault rejects the type of universal rationality and the notions of a unified subject that inform the political practice of CDA.⁹⁷ One can read the work of CDA as an extension of Neo-Marxist attempts to unveil ideological structures of oppression that lay hidden within social discourse and define the individual in relation to a structured hierarchy of power. In this sense, CDA employs notions of discursive power as being reproductive of class

⁹⁴ Jan Blommaert, *Discourse: A Critical Introduction*, (Cambridge, United Kingdom: Cambridge University Press, 2004), 21. <http://ebookcentral.proquest.com/lib/wisc/detail.action?docID=225390>.

⁹⁵ For a review of CDA research in education see: Rebecca Rogers, Inda Schaenen, Christopher Schott, Kathryn O'Brien, Lina Trigos-Carrillo, Kim Starkey, and Cynthia Carter Chasteen, "Critical Discourse Analysis in Education: A Review of the Literature, 2004 to 2012," *Review of Educational Research* 86, no. 4 (December 1, 2016): 1192–1226. <https://doi.org/10.3102/0034654316628993>.

⁹⁶ Mills, *Discourse*, 121.

⁹⁷ Michel Foucault, PK, 118.

structures that impede the consciousness of the individual through forms of ideological domination.⁹⁸

Thus, a “critical” difference in the way that I use the term “critical” versus that employed by CDA concerns the notion of discursive power, or more specifically that of power/knowledge. As described by Mills, researchers who employ CDA understand discursive power as an ideological tool of thought control that is deployed in an asymmetrical manner by some identifiable agent (e.g., the State, or an elite class of wealthy individuals) against equally identifiable groups (e.g., the poor, the urban child, women, African-Americans, etc.).⁹⁹ By contrast, Foucault describes discursive power as a diffuse process—power is not something one holds in their hand or has control over—that requires everyone within a community to, wittingly or unwittingly, take part in the social production of knowledge about objects and subjects.¹⁰⁰ In Foucault’s use of discursive power, there is no central authority from which power emanates; rather “power is everywhere” and “comes from everywhere,” discursively circulating as forms of knowledge that produce the scientific truths of reality about a given object or subject in a particular moment in time.¹⁰¹

While the political goal of CDA is to illuminate and challenge structures of domination, it also works to reify the ideological structures it hopes to reveal and reform. Thus, the goal of

⁹⁸ Blommaert argues that “In general, power, and especially institutionally reproduced power, is central to CDA. The purpose of CDA is to analyze opaque as well as transparent structural relationships of dominance, discrimination, power and control as manifested in language.” Blommaert, *Discourse: A Critical*, 24-25. For additional descriptions of the methodological principles of CDA see: Ruth Wodak and Paul Chilton, *New Agenda in (Critical) Discourse Analysis: Theory, Methodology and Interdisciplinarity* (Philadelphia, Netherlands: John Benjamins Publishing Company, 2005); Ruth Wodak and Michael Meyer, *Methods of Critical Discourse Analysis* (London, United Kingdom: Sage Publications, 2001).

⁹⁹ Mills, *Discourse*, 50, 110.

¹⁰⁰ Foucault, *HS*, 94.

¹⁰¹ Foucault, *HS*, 93.

transforming the consciousness of the individual through research that reveals forms of ideological domination directed by some higher authority works to reinforce and normalize relations to power. By limiting one's understanding of what constitutes power to forms ideological domination and structural oppression is to first simplify the complexity of social relations to power and secondly it reifies the idea that the primary way to fight against the violence of oppression is to become a violent oppressor. In this understanding of critical, there is only one way to understand what power, and one's relation to power, means: a rigid set of structures that maintain and reproduce material reality. Critically missing in this system of thought is an understanding that what structures human experiences is not ideologies of oppression, although they most certainly do exist, but discursive power/knowledge that informs and regulates the imaginary of what is good, what is bad, what is correct behavior and action, what is truth, and what is reality.

From my "critical" perspective, the theoretics underlying the methods of CDA represent a retreat to modernist thinking, which is to say a neo-Marxist materialistic understanding described by Raymond Williams as a dualistic relationship between a structure (the economic machinery of capitalism), and a superstructure, (the culture industry that links the economic structure to an ideological structure of mediated messaging).¹⁰² The limits of modernist thought are apparent in its failure to fully appreciate the intersecting social relations that discursively produce real effects at different moments in time; the logic demands a movement toward reductive and deterministic thinking about the complexities of individual subjectivity and the processes of cultural knowledge production. Where CDA suggests that the critical practice of research is to reveal discourse as a tool of ideological control and domination, my critical practice of discourse

¹⁰² Raymond Williams, "Base and Superstructure in Marxist Cultural Theory Williams," *New Left Review*, no. 82 (November 1973): 3–16.

analysis is to problematize discourses that simultaneously normalize ways of thinking about differences between people, places and things and regulate the possibility of thinking in new or different ways.

I pursue a critical discourses analysis as an attempt to historicize, and thereby gain a fuller understanding of, the systems of thought that normalize and naturalize specific ways of thinking at a given moment in time. In this sense, I do not employ critical research to “save the world” from ideological domination; rather it is to offer a different way of thinking about why certain ways of thinking become normalized as the only way to think about a given object or subject. Granted, such an approach to research has its limits, or purposefully limits itself, in that it does not try to do produce a final and universal set of conclusions. In the absence of forcing my research to “do things” my use of the term critical avoids the modernist desire to reduce the complexity and chaos of social relations to a deterministic logic of structural and ideological domination.

As David Howarth suggests, Foucault’s concern with the concept of ideology, as a way of analyzing reality, followed three lines of thought:

Ideology is invariably used “in virtual opposition to something else which is supposed to count as truth,” whereas the crucial distinction is not to be drawn at the level of truth or false statements, “but in seeing historically how effects of truth are produced within discourses which in themselves are neither true nor false.” Secondly, he believes that the concept of ideology presupposes a transparent and unified conception of human subjectivity that is either deceived by the operation of ideology, or able to break decisively with false beliefs and attain enlightenment and emancipation, whereas Foucault aims to de-center the subject by showing independence of relations and discourses which always precede it. Finally, he claims that ideology is usually placed “in a secondary position relative to something which functions as its infrastructure, as a its material, economic determinant,” whereas his project is trenchantly anti-reductionist, aiming to describe and chart the functioning of discourse in its distinct materiality and positivity.¹⁰³

¹⁰³ David Howarth, “An Archaeology of Political Discourse? Evaluating Michel Foucault’s Explanation and Critique of Ideology,” *Political Studies* 50, no. 1 (March 2002): 117; Foucault, PK, 118.

In rejecting the reductionist effects of ideology, the notion of critical takes on a more relativistic set of meanings. This is not to suggest that I do not see, or understand, the effects of discourse as part of a historical and political performance of power that structures experience. I do recognize the presence of different material realities, and how these realities, including those of ideology and cultural hegemony, intersect in different ways to directly impact the life experiences of individuals who are essentialized and ordered into socially constructed groups.

As a researcher, though, my critical practice is designed to better understand the effects of discourse on constructing knowledge and the ways in which knowledge produces various forms of truth about a given object and or subject at a specific moment in time and place. As Bernadette Baker and Kathrina Heyning suggest, critical educational research that follows what they term “historicizing and philosophizing projects with relativization emphases” does not “play arbiter of the one true or best moment or position but to describe, contextualize, or understand differences that are now noticeable between positions.”¹⁰⁴ The critical difference, then, between my use of the term “critical” and that of research based on CDA is the rejection of using discourse analysis as a formal linguistic means to find a hidden truth or to save the world from the structuration of ideological tyranny. It is not the materiality of an ideological structure of oppression that must be problematized; rather, focus must be given to the discursive practices that regulate how power/knowledge and the regimes, or games of truth, produce the materiality of the knowable subject.¹⁰⁵

Method Versus Process

¹⁰⁴ Bernadette M. Baker & Katharina E. Heyning, in *Dangerous Coagulations?: The Uses of Foucault in the Study of Education*, eds. Bernadette M. Baker & Katharina E. Heyning (New York: P. Lang, 2004), 29-31.

¹⁰⁵ Foucault, “The Order of Discourse,” 67.

As presented above, Arribas-Ayllon and Walkerdine's argue that there is a general set of practices that outline the process they refer to as a Foucauldian Discourse Analysis or FDA. Yet, they also are quick to point out that “it is customary to warn that there are no set rules or procedures for conduction Foucauldian-inspired analysis.”¹⁰⁶ Educational philosopher Michael Peters argues that there is no essential Foucauldian methodology, as the term methodology implies “the scientific pretensions of structuralism” by “reducing complex forms of philosophical thought to a handy set of methods or tools.”¹⁰⁷ I have chosen the term “process” instead of “method” specifically for the reason that Foucault argued that the concept of method was problematic in relation to conducting a history of ideas as opposed to a history of thought:

The absence of methodological signposting may have given the impression that my analyses were being conducted in terms of cultural totality. It is mortifying that I was unable to avoid these dangers: I console myself with the thought that they were intrinsic to the enterprise itself, since, in order to carry out its task, it had first to free itself from these various methods and forms of history.¹⁰⁸

Following Foucault’s line of thinking, I focus on the *approaches* and *ways of thinking* that inform my practices of historicizing and problematizing a given text.

My process does not assign inherent meaning(s) to a given text; rather, I read texts as socially constituted and historically contingent. This position both destabilizes the subject as the producer, or author, of ideas espoused as discourse and the meanings believed to be inherent in one’s experiences; both the individual subject and their understanding of reality are the product of discourse—no meaning is available in the absence of a discursive formation that culturally

¹⁰⁶ Arribas-Ayllon and Walkerdine “Foucauldian,” 110.

¹⁰⁷ Michael A. Peters, “Poststructuralism, Educational Research, and Methodology: Recent Poststructuralist Research in Education,” in *Poststructuralism and Educational Research*, eds. Michael A. Peters and Nicholas C. Burbules (Lanham, Md. : Rowman & Littlefield Publishers, 2004), 55-56.

¹⁰⁸ Foucault, *AK*, 16-17.

regulates language to express the truth about an object or subject. In analyzing discourse, meanings are never stable or fixed, but always in the process of becoming and open to multiple readings.¹⁰⁹ My reading of the PAS archive begins with an understanding of discourse as an event that activates difference to normalize and naturalize ways of thinking and behaving, while simultaneously limiting the options available to make meaning of the same event, practice, or idea.

Discourse Analysis as Archaeology

In designing my process, I chose to employ two complementary approaches, archaeology and genealogy, for conducting a discourse analysis based on practices developed and employed by Michel Foucault. In this section I describe my use of archaeological discourse analysis to examine the historical “thresholds, ruptures, and transformations” in which particular discourses were formed, regulated, and authorized to bring specific objects and subjects into their material conditions of possibility.¹¹⁰ My understanding of archaeology is that it is a process for analyzing how historically situated discourses effectively bring concepts, like drumming, drummer, percussion, and percussionist, into the social consciousness and then naturalize them as material realities that carry specific meanings with very real effects in the discursive practices of music instruction in higher education.

For example, in chapter four, I analyze the discursive formation of four related concepts, namely drumming, drummer, percussion and percussionist. What identifies this process as an archaeology is that the analysis examines how these concepts come into their conditions of possibility as they travel across different discursive formations in what Popkewitz describes as the

¹⁰⁹ Lisa Given, “Poststructuralism,” in *The Sage Encyclopedia of Qualitative Research Methods*, Sage Research Methods, SAGE Publications, 2008. <https://methods-sagepub-com.ezproxy.library.wisc.edu/Reference/sage-encyc-qualitative-research-methods>.

¹¹⁰ Foucault, AK, 204, 38-42.

“long nineteenth-century,” a timeframe that covers the eighteenth century to the mid twentieth century.¹¹¹ The archaeological analysis enables me to read how different discursive formations, such as those involved with the human sciences of progressive evolution, comparative musicology, and music education, historically worked to shape the meanings associated to these objects and subjects. Through the process of archaeology, I examine how discourses about these objects/subjects move them from mental representations to material realities represented as a select group of instruments (western percussion) used for the performance of a select kind of music (western classical music tradition) that is taught to a select group of students (historically males) in most schools of music in the United States.¹¹²

¹¹¹ Thomas S. Popkewitz, *Cosmopolitanism and the Age of School Reform: Science, Education, and Making Society by Making the Child* (New York: Routledge, 2008), 41.

¹¹² I am cautious here to overgeneralize and essentialize the bodies that presently occupy the subject-position of percussion students in higher education. In my own observations, over the last thirty-five years, I have seen a gradual, but significant, increase in the number of women who have applied and passed the audition to enter the percussion program at the University of Wisconsin-Madison. Future research problematizing the gender construction of the percussionist in education is clearly necessary for a more informed opinion, as well as research that examines the intersection of race, gender, drumming, and percussion in higher education. I do qualify my assertion by stating that “historically” the preferred body has been males, and this assertion is supported by a simple accounting of the number of articles written by men in the PAS archive versus those written by anyone else. I began this counting process but abandoned it for another day after I had reached approximately 200 hundred articles written by men to four articles written by women between 1963-1976. In making this assertion, I chose not to include the term “white” to further identity the kinds of bodies who historically have been the subjects of percussion in higher education, but again, further research is required to verify what, for many observers, has been a historical pattern of whiteness in schools of music. For examples, see: Jacqueline Warwick, “Music Education Has a Race Problem, and Universities Must Address It,” *The Conversation*. Accessed January 12, 2022. <http://theconversation.com/music-education-has-a-race-problem-and-universities-must-address-it-143719>; Alex Ross, “Black Scholars Confront White Supremacy in Classical Music,” *New Yorker*, September 2020. <https://www.newyorker.com/magazine/2020/09/21/black-scholars-confront-white-supremacy-in-classical-music>; Karen Salvador and Jacqueline Kelly-McHale, “Music Teacher Educator Perspectives on Social Justice,” *Journal of Research in Music Education* 65, no. 1 (2017): 6–24. <http://www.jstor.org/stable/48588573>; Peters, Gretchen. “Do Students See Themselves in the Music Curriculum?: A Project to Encourage Inclusion.” *Music Educators Journal* 102, no. 4 (June 1, 2016): 22–29. <https://doi.org/10.1177/0027432116644330>. For a literature review on gender association to instrument choice and stereotyping see: Gina M. F. Wych, “Gender and Instrument Associations, Stereotypes, and Stratification: A Literature Review,” *Update: Applications of Research in Music Education* 30, no. 2 (February 15, 2012): 22–31. <https://doi.org/10.1177/8755123312437049>.

In terms of description, conducting an archaeology entails a situated reading of discourses that are then thematically analyzed, not as an attempt to find hidden or secret meanings, but as an analysis of the effects of discourse in relation to power, knowledge, the production of truth, and the subjectification of the human being.¹¹³ For Foucault, this process involved an archaeology of discursive artifacts of statements that circulated in specific historical moments and distributed across what he describes as “the archive of a society, a culture, or a civilization.”¹¹⁴ Archaeology reformulates the central question away from how language structures reality to how particular discourses are regulated and authorized to construct the truth of an object or subject at a specific moment in time. In practice this means that archaeology involves more than historicizing statements about a topic or object; rather, it examines statements as socially constituted through discursive formations that produce knowledge about objects and subjects within a given historical period.

By focusing on the system of rules that govern how statements become understood as true or false, Foucault extends the idea of discourse analysis beyond an apolitical examination of a group of statements. As Arribas-Ayllon and Walkerdine argue, Foucault’s archaeological approach to discourse analysis was to understand how rules of formation have real effects on “institutionalized patterns of knowledge that govern the formation of subjectivity”:¹¹⁵

His premise is that systems of knowledge are governed by rules that determine the limits of thought and language within a given historical period. When referring to “discourse,” Foucault does not mean a particular instance of language use—a piece of text, an utterance or linguistic performance—but rules, divisions and systems of a particular body of knowledge. Discourse approximates the concept of “discipline” in two ways: it specifies the kind of institutional partitioning of knowledge we find in medicine, science, psychiatry, biology, economics, etc. But it also refers to techniques and practices through which objects, concepts, and strategies are formed. . . . In this sense, “meaning” is not tied to the

¹¹³ Michael A. Peters, “New Practices of Reading and Three Exemplars,” in, *Poststructuralism and Educational Research*, (Lanham, Md.: Rowman & Littlefield Publishers, 2004), 93-97.

¹¹⁴ Foucault, *AK*, 27, 130.

¹¹⁵ Arribas-Ayllon and Walkerdine “Foucauldian,” 110.

internal structure of language (signification) but the external conditions of its expression (the rules that govern a way of speaking).¹¹⁶

In this sense, the archaeological process entails locating and identifying the techniques and practices of discourse as discursive artifacts circulating in a particular historical moment. The job of the archaeologist is to “make sense of how all of those various artifacts fit together” to produce meaning.¹¹⁷

A primary object of analysis for the archaeologist, then, is the discursive formation. A discursive formation is conceptualized as a set of statements about the same or similar topic that produce objects. Another way of thinking about discursive formations is that they are constellations of statements that bring objects and subjects into their conditions of possibility:

Whenever one can describe, between a number of statements, such a system of dispersion, whenever, between objects, types of statement, concepts, or thematic choices, one can define a regularity (an order, correlations, positions and functionings, transformations), we will say, for the sake of convenience, that we are dealing with a discursive formation thus avoiding words that are already overlaid with conditions and consequences, and in any case inadequate to the task of designating such a dispersion, such as science, ideology, theory, or domain of objectivity. The conditions to which the elements of this division (objects, mode of statement, concepts, thematic choices) are subjected we shall call the rules of formation. The rules of formation are conditions of existence (but also of coexistence, maintenance, modification, and disappearance) in a given discursive division.¹¹⁸

Through an examination of discursive formations that form, regulate, and authorize the concepts of drumming, drummer, percussion, and percussionist, I can identify specific ways of thinking about what constitutes their respective truths as discursive practices. As Hook points out,

What he [Foucault] terms “discursive practices” work both in inhibiting and productive ways, implying a play of prescriptions that designate both exclusions and choices . . . systems and procedures comprises a discrete realm of discursive practices—the order of discourse—a conceptual terrain in which knowledge is formed and produced . . . the effects

¹¹⁶ Arribas-Ayllon and Walkerdine, “Foucauldian,” 114-115.

¹¹⁷ Lynn Fendler, *Michel Foucault* (London; New York: Continuum, 2010), 38.

¹¹⁸ Foucault, *AK*, 38.

of discursive practices is to make it virtually impossible to think outside of them; to be outside of them is, by definition, to be mad, to be beyond comprehension and therefore reason.¹¹⁹

Thus, in analyzing the discursive formation of drumming, drummers, percussion, and percussionist, I draw out themes of specific discursive practices, as well as discursive patterns that demonstrate a regularity in how they are defined and described, thereby limiting how individuals come to know and how to think about the meanings of drumming, drummers, percussion, and percussionist. It is through the process of archaeology, that I generate a historical understanding of how these different ways of thinking about and knowing are established, how they change over time, and what effects they may have in the present. The archaeological process provides an important first step that prepares my genealogical analysis in chapter five, where I problematize discourses of quality that outline and normalize differences between, for example, serious music and popular music, drumming and percussion, unmusical drummers and musical percussionists, unqualified music teachers and qualified music educators, et cetera.

Discourse Analysis as Genealogy

Following my initial reading of the PAS archive, I noticed that ideas about drumming, drummers, percussion and percussionists in music education and music instruction in higher education had become institutionally normalized around specific configurations, or what Popkewitz describes as cultural theses about the cosmopolitan child that contain double gestures of inclusion and exclusion:

Equally important, cosmopolitanism embodies a particular mode of organizing difference. That entails comparative installations that differentiate and divide those who are enlightened and civilized from those who do not have those qualities—the backward, the savage, and the barbarian of the nineteenth-century and the at-risk and delinquent child of

¹¹⁹ Derek Hook, “Discourse, Knowledge, Materiality, History: Foucault and Discourse Analysis,” *Theory & Psychology* 11, no. 4 (August 1, 2001): 521-522.

the present. The universal and inclusive practices of school reforms that speak about inclusion locate difference and incomplete elements, points, and directions in the process of inclusion and exclusion. . . . The gesture is to make all children the same and on equal footing. That gesture of hope overlaps with fears of the child whose characteristics are not cosmopolitan and a threat to the moral unitarily of the whole.¹²⁰

Popkewitz's focus is not simply on the idea of the cosmopolitan child as a type of social fact.

Rather, he works to problematize and historicize the discursive effects produced through power/knowledge in which the cosmopolitan child becomes the subject of education, and simultaneously, the cosmopolitan child's "other" becomes the object of abjection.¹²¹ My interest, then, is in problematizing any number of cultural theses circulating within the PAS archive that outline and fabricate the musical percussionist while simultaneously outlining the abjected body of the unmusical drummer.

Foucault speaks about the history of the present as a genealogical process for describing how thoughts are brought into different practices. In the following excerpt, he clearly describes the differences that he sees between a history of ideas and a history of thought:

The history of ideas involves the analysis of a notion from its birth, through its development, and in the setting of other ideas, which constitute its context. The history of thought is the analysis of the way an unproblematic field of experience or a set of practices, which were accepted without question, which were familiar and "silent", out of discussion, becomes a problem, raises discussion and debate, incites new reactions, and induces crises in the previously silent behavior, habits, practices, and institutions [sic].¹²²

¹²⁰ Popkewitz, *Cosmopolitanism*, 4.

¹²¹ Popkewitz defines his use of abjection by stating that, "Abjection is the casting out and exclusion of particular qualities of people from the spaces of inclusion. The process of abject is embodied in the recognition given to excluded groups for inclusion, yet that recognition radically differentiates and circumscribes something else that is both repulsive and fundamentally differentiated from the whole." Popkewitz, *Cosmopolitanism*, 6-7.

¹²² Michel Foucault, *Fearless Speech* (Los Angeles: Semiotext(e): Distributed by MIT Press, 2001), 74.

Lynn Fendler describes genealogy as a history of the present, and this terminology speaks to the broader goals of analyzing history as “effective,” to use the Nietzschean conceptualization, versus history as “objective.”¹²³ She further argues, Foucault’s approach to historical analysis was to disrupt “our assumptions and understandings about who we think we are,” as opposed to simply analyzing history to reflect upon the past and represent it as a progressive set of “factual” events, features, and important people.¹²⁴

Finally, Fendler identifies a relationship between an archaeological and a genealogical approach to discourse analysis:

Foucault’s use of the term “genealogy” is usually distinguished from archaeology. However, by most reckonings, genealogies are based on archaeology. While archaeology works to understand how artifacts fit together in a historical moment, genealogy works to figure out what kind of people would fit into that set of artifacts. Foucault’s genealogies are generally based on archaeological-type studies. That is, he examined a cross-section of artifacts (archaeology), and then asked questions like: What kind of people would live in such a way? Given those artifacts and epistemes, how did people think of themselves in the world?¹²⁵

Foucault simply states, “I set out from a problem expressed in the terms current today and I try to work out its genealogy. Genealogy means that I begin my analysis from a question posed in the present.”¹²⁶ David Garland argues that genealogy is a specific practice for disrupting conventional thought:

“Genealogy” was, for Foucault, a method of writing critical history: a way of using historical materials to bring about a “revaluing of values” in the present day. Genealogical analysis traces how contemporary practices and institutions emerged out of specific struggles, conflicts, alliances, and exercises of power, many of which are nowadays forgotten. It thereby enables the genealogist to suggest—not by means of normative argument but instead by presenting a series of troublesome associations and lineages—that

¹²³ Fendler, *Foucault*, 42.

¹²⁴ Fendler, *Michel Foucault*, 42.

¹²⁵ Fendler, *Michel Foucault*, 39.

¹²⁶ Michel Foucault, and Lawrence D. Kritzman, *Politics, Philosophy, Culture: Interviews and Other Writings, 1977-1984* (New York: Routledge, 1988), 262.

institutions and practices we value and take for granted today are actually more problematic or more “dangerous” than they otherwise appear.¹²⁷

Chapter five of my discourse analysis closely follows the practices of a genealogy, as it works to problematize a set of taken-for-granted values expressed in the PAS archive about what constitutes quality music, musicality, music education, and music instruction in higher education. My genealogical approach looks to trace how these notions of quality came to be in direct association with conceptualizations of drumming, drummers, percussion, and percussionist, particularly as objects and subjects of education. Thus, the genealogy I conduct in chapter five is a development of the archaeology I conduct in chapter four. Again, Garland provides an eloquent description of the relationship between archaeology and genealogy:

So, despite their other differences, archaeology and genealogy share a certain critical intent with respect to the present, though each method pursues its historico-critical aims rather differently. *Archaeology* wants to show structural order, structural differences and the discontinuities that mark off the present from its past. *Genealogy* seeks instead to show “descent” and “emergence” and how the contingencies of these processes continue to shape the present.¹²⁸

Through the process of genealogy, I can, as Garland suggests, “present a series of troublesome associations and lineages,” or patterns of thought in the present that require the recruitment of past ways of thinking about a given object or subject.¹²⁹

In speaking about his genealogical approach to discourse analysis, Foucault is clear that his goal was not to rehearse an origin story, and it is not a type of historiography that outlines a beginning as a means of describing a linear progression to the present.¹³⁰ “The search for descent

¹²⁷ David Garland, “What Is a “History of the Present””? On Foucault’s Genealogies and Their Critical Precondition,” *Punishment & Society* 16, no. 4 (2014): 372.

¹²⁸ Garland, “History of Present,” 371.

¹²⁹ Garland, “History of Present,” 372.

¹³⁰ Michel Foucault, “Nietzsche, Genealogy, History,” in *Language, Counter-Memory, Practice: Selected Essays and Interviews*, ed. D.F. Bouchard (Ithaca: Cornell University Press, 1977), 139-141.

is not the erecting of foundations: on the contrary, it disturbs what was previously thought immobile; it fragments what was thought unified; it shows the heterogeneity of what was imagined consistent with itself.”¹³¹ In line with Foucault’s thinking, I do not employ genealogy to simply find an origin of when drumming, drummer, percussion, and percussionist first arose as objects/subjects in relation to quality or as problems associated to the practices of education. Rather, I analyze how values centered on the notion of quality become associated with music, musicality, and music education, and are applied to and adopted by the disciplines of percussion studies and education. My analysis purposefully looks at how particular subject positions are discursively constituted, including those of the (un)musical student, the (un)qualified teacher, as well as those of the musically gifted percussionist and the qualified professor of percussion in higher education.

Part II: Description of the Archive

As the name implies, the PAS archive of *Percussive Notes* (1963–1987) contains all the publications printed from 1963–87. However, some clarification is required, as the archive contains three differently titled publications. This ambiguity is addressed by Oxford Music Online:

PAS has issued two alternating bi-monthly publications, *Percussive Notes* (begun in 1967 as a newsletter, later expanded to a journal) and *Percussion News* (a newsletter begun in the mid-1980s). Earlier publications were *Percussionist* (1963–80), renamed *Percussive Notes Research Edition* (1981–6).¹³²

¹³¹ Foucault, “Nietzsche,” 147.

¹³² Oxford Music Online, “Percussive Arts Society,” Accessed February 19, 2021. <https://www.oxford-musiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002257779>.

For purposes of simplification, I subsume all three publications under the title *Percussive Notes* (1963–1987), as that is the title of the current publication. As an item for public purchase, the packaging describes the archive as “Percussive Arts Society Research Publications, 1963–1987.”

Since the production of the archive as a stand-alone CD-ROM for purchase, the PAS archive has continued to expand in the form of an online “Publication Archive” available to all dues-paying members. It covers the years 1963 to the present. Members can access the archive through an online portal located on the society’s webpage and may download the original 1963–87 archive directly from the website, or for a nominal fee, purchase the archive as a CD-ROM that is then mailed to the member’s home. In the process of doing my research, I visited the PAS website and purchased the CD-ROM.

On the CD-ROM, the archive is divided into four sections that follow the changing title of the journal.

Percussionist

Volume I, Number I, May 1963 through Volume XII, Number IV, Summer 1975
(published quarterly)

Percussionist

Volume XIII, Number I, Fall 1975 Through Volume XVII, Number III, Spring/Summer 1980
(published three times per year)

Percussive Notes Research Edition Percussionist

Volume XVIII, Number I, Fall 1980 through XVIII, Number II, March 1982
(published three times per year)

Percussive Notes Research Edition

Volume XVIII, Number III, Fall 1982 through Volume XXV, Number III, 1987
(published biannually)

Process of Searching the Archive

Over this twenty-four-year period, the society published seventy-seven volumes devoted to the discussion of issues specific to the world of percussion. Each journal contained an average

of eight articles and included spaces for opinion, news pertaining to the administration and governance of the society, as well as repeating columns for special consideration, including percussion technique, percussion education and issues of percussion education and instruction in higher education. All the original printed journals have been converted into Portable Document Format (pdf). I conducted searches of the archive through the pdf-document search function contained within the Adobe Acrobat Document Reader application. The search function allows the researcher to search and locate specific words and word combinations within the archive. For example, all articles containing the word “western” become available in a “results” list located under the word search frame. The results list contains the name of the journal, the month of publication, and the year of publication, (e.g., *Percussionist*, May 1963). The left double click mouse feature opens a sub-folder below the selected journal that contains the use of the word within the specific sentence. This has the following appearance:

Percussionist, May, 1963.
South **Western** Division MENC Convention

Double clicking the left mouse button opens the specified document containing the searched-for word in the Adobe Acrobat Reader application. The document view shows the selected word in bold font inside the paragraph and the surrounding page. At the top of the document view, there is additional information represented as an alphanumeric code containing relevant publishing information: month of publication, year of publication, and volume number, (e.g., MY6301 represents May 1963, Volume 1). This system proved beneficial when I began to develop my coding system, as it maintained a chronological order for indexing and cross-indexing words and phrases.

Selecting and Coding Words for Analysis

Using the pdf search feature provided on the landing page of the archive, I began by selecting for words that were in direct alignment with my research questions: 1) quality; 2) serious; 3) world; 4) western. I located the word “quality” in sixty-six documents, with 356 instances of usage. The word “serious” occurred in fifty documents with 115 instances of usage. The word “world” appeared in sixty-nine documents and was used 459 times. I located the word “western” fifty-seven times with 210 instances of use. Upon completing this basic search, I conducted an initial reading of the text surrounding the chosen words, which allowed me to develop my coding system.

I applied a prefix code for each of the above words and a numeric identifier for each instance to clearly delineate what word was being coded, (e.g., Q = Quality; S = Serious; W = World; WE = Western) and to track specific instances of use. The coding took this pattern: In Q1.MY6307, Q indicates the word search for “quality.” The number 1 indicates this is the first instance that the word quality is found in the archive. The period separates the prefix from the publication information provided by the archivist as described previously.

An additional feature built into the search function was that in-text instances of a selected word appeared in **bold** font for easy identification within a sentence, paragraph, or page. This was particularly useful for copying the text in which the word was nested, such that the entire context could be seen. Seeing the word in bold text allowed me to quickly identify the word and then read the text around it to gather the context. Through contextualization, I was able to establish relationships between specific words, (e.g., quality and music, quality and serious, quality and education, et cetera), which assisted in the development of the coding themes. The ability to see words and short phrases contextualized within a statement or group of statements (paragraph)

was essential to the process of constructing and assigning thematic codes to a wide range of ideas, thoughts, and concepts.

Following my initial reading of a small subset of terms, I expanded my word list to include music, musicality, music education, percussion, percussionist, percussion education, higher education, schools, drums, drummers, ethnic, international, race, racism, primitive, savage, tribal, oriental, black, Negro, Latin, classical, heritage, tradition, competition, jazz, melody, harmony, and rhythm. I chose these terms because they had been textually present during my initial coding, or I found them to be in some relation to the notion of quality. For example, the ideas of quality and serious indicated the need to conduct a search for “quality music” and “serious music.” Similarly, the search for quality and western produced discursive relationships with notions of serious, music, classical, heritage, and so forth.

Coding for the word combination “music education” produced thematic strands associated with themes generated by the coding process of the main words “quality,” “serious,” “world,” and “western.” The extra time I spent coding the word pair “music education” provided valuable insights into how discourses positioned the subject in relation to notions of quality music, musicality, and music education. Subjects included those of the quality percussion student, the serious percussion student, the quality music student, the serious music student, and the quality-serious educator/professor/instructor/teacher.

Setting up the Code Book

For the code book, I created a table with a header containing four column titles: 1. Root; 2. Quotation; 3. Comments/Codes, and 4. Analysis. Following the completion of the code book and its analysis, I reported my findings on a separate document.

Root

I termed the first column “Root,” as it held the alphanumeric code described in the previous section. This column allowed me to quickly see where I was in the coding process and to track where my discursive themes sat in chronological order. The code located in the Root column related to a specific selected sentence, paragraph, or page. Similarly, the coding identified the word searches in chronological order. Following the coding process, I converted the code-book to a printable document format (pdf). Once converted, I was able to apply the alphanumeric coding system to the search function in the Adobe Acrobat Document Reader to isolate and then cross-reference the sub-codes within my data set. This level of analysis allowed me to verify discursive patterns and to examine how ideas about quality-serious music, musicality, and music education remained the same or showed signs of change over the twenty-three-year period included in the archive.

Quotations of Discursive Statements

I labeled the second column “Quotation.” This column allowed space for housing the searched-for word, in bold font, and its surrounding context within the selected quotation. For example:

The timpanist of one of the leading symphony orchestras of the world and with the background of performing under most of the world's leading orchestral conductors, the writer feels well qualified to state that missing in the general field of timpani playing is the knowledge of how to play the timpani with **quality**, tone and resonance.

Again, the search function had automatically placed the word in bold font, allowing me to “read around” the word to glean context for its usage and implied meanings. My goal was to make sure that I understood the meaning of the word in context. After reading around the text, I selected as

much of the surrounding text as needed, copied it, and then pasted the selection into the Quotation column of the codebook.

Comment/Code

The third column was for what I termed “Comment/Code.” Later in the coding process, I realized the word “sub-codes” better described my use of this space. While reading the sentence, paragraph, or page in the adjacent Quotation column, I realized that my process began with a close reading of the selected quote. Next, I highlighted the thematic element that was present in the quotation and developed a list of which themes repeated consistently, such that a pattern of use was identifiable. I then separated each theme according to its principal reference to the main word I had searched for in the primary code. I termed these second and third level codes sub-codes. Within the first fifty coded statements, a set of sub-codes had emerged that remained consistent throughout the coding process.

For example, the word “quality” has multiple referents and potential meanings, but my main interest was in locating discourses that contained notions of quality music, musicality, music education, and music instruction in higher education.¹³³ Below is an example of my process for assigning sub-codes based on a pattern of themes relating to the word “quality”:

¹³³ The notion of quality was often applied to the physical and tonal qualities of instruments. In fact, at least one third of all the instances of the word “quality” spoke to this concern of instrument quality. Here, uses of the word “quality” are related to discourses calling for the inclusion of science in the world of percussion. Of principle concern is the call for science to produce consistency in the manufacturing of percussion instruments in relation to a determined concert tuning pitch described as “A 440.” The desire for “being in tune” with the rest of the symphony and/or orchestra is a theme of unmusicality that is repeatedly produced throughout the PAS archive. The discourse concerns the production of difference between non-definite-pitched, and therefore unmusical, drums and definite-pitched, and therefore musical, keyboard instruments, such as the marimba and xylophone. The theme also speaks to notions of gaining control over the unmusical nature of drums and percussion instruments to produce consistent tonality in the

the timpanist of one of the leading symphony orchestras of the world and with the background of performing under most of the world's leading orchestral conductors, the writer feels well qualified to state that missing in the general field of timpani playing is the knowledge of how to play the timpani with **quality**, tone and resonance.

Quality Music: “leading symphony orchestras of the world and”

Quality Music Education: “with the background”

Quality Performer: “of performing”

Quality Conductor: “under most of the world's leading orchestral conductors”

Non-Quality Musicality: “the writer feels well qualified to state that missing in the general field of timpani playing is “quality”

Non-Quality Music Education / Non-Quality Musicality: “the knowledge of how to play”

Quality Sound - Tonality: the timpani with **quality**, tone and resonance.

The isolation and assessment of these words in context allowed me to examine how their deployment was central to the construction of a discursive “world of percussion” in higher education, its relationship to the “world of western classical music,” and the emergence of a “world of non-western percussion performance.” The “Comments/Code” column provided the space to assign specific sub-codes to the types of quality invoked in the selected passage. The sub-codes in the “Comments/Codes” section were essential for the process of recognizing, isolating, and assigning themes prior to the process of thematic assessment addressed in the findings of this dissertation. Below is an example list of sub-codes for the word “western”:

Music	Musicality	Music Education
Classical	Performing	Orchestra
Art	Listening	Symphony
Performance	Reading	Chamber Percussion
Notation	Writing	Percussion Ensemble

same manner as other instruments within the symphony and/or orchestra. References to the “lack of” quality tone, or the production of “poor quality” tone are consistent themes throughout the archive and link directly to sub-codes of quality musicality, music education, but more specifically to quality sound - tonality, and instruments.

Music	Musicality	Music Education
Complex	Composing	Performer
Composer	Interpreting	Theory
Composition	Technique	History
Contemplative	Lyrical	Studio
Serious	Sensitive	School
Tradition	Virtuosic	College
Culture	Genius	Conservatory
Aesthetic	Complete	University

Analysis

In the “Analysis” column I made initial inferences about the themes discussed in the selected quotation and their relationship to the sub-codes in the “Comment/Code” column. Following the initial reading, I applied a set of guidelines to follow when conducting the discourse analysis. My list reframes the guidelines that Hall employed for conducting a discourse analysis of cultural representations and signifying practices contained in archival texts and images.¹³⁴ The guidelines I used for selecting discourses for analysis include:

- 1) Statements about quality and or serious music, musicality, music education, and music instruction in higher education.
- 2) Statements about “world(s)” that articulate to the idea of quality music, musicality, music education, and music instruction in higher education (e.g., world of western classical music, world of percussion, and world of world percussion).
- 3) Statements about different types of “non-western” music, musicality, and music education, (e.g., ethnic, international, tribal, jazz, folkloric, popular).
- 4) Statements about (biological) “difference” such as the ideas of race, racism, colonialism, oriental, black, Negro, et cetera.

¹³⁴ Stuart Hall, “The West and the Rest,” in *Formations of Modernity*, eds. Stuart Hall and Bram Gieben (Cambridge, England, Polity Press in Association with the Open University, 1992), 296-7; Stuart Hall, “Foucault: Power, Knowledge and Discourse,” in *Discourse Theory and Practices: A Reader*, eds. Margaret Wetherell, Stephanie Taylor, and Simeon Yates (London, Sage, 2001), 72-81.

- 5) The rules which prescribe certain ways of talking about these topics and exclude other ways, (e.g., rules focused on what is sayable or thinkable about these topics within a given discursive formation and historical moment).
- 6) Subjects who in some way personify the discourse, (e.g., quality music performer(s), quality music educators, quality music students, etc.), with attributes we would expect these subjects to have, given the way knowledge about the topic was constructed at the time.
- 7) How this knowledge about quality music, musicality, and music education acquires authority, a sense of embodying the truth about it, or constituting the truth of the matter at a historical moment.
- 8) The practices within institutions, (schools of music, percussion performance studios, schools of education) for the training and disciplining of the subject, (surveillance, normalization, and examination), with attention given to conduct that is regulated and organized according to the following practices:
 - Entrance auditions
 - Performance adjudication and juries
 - Regional Solo and Ensemble competitions
 - Music instruction
 - Choices about music curriculum
- 9) Acknowledgment that a different discourse or episteme arises at a later historical moment, supplanting the existing one, opening a new “discursive formation,” and producing, in its turn, new conceptions of quality music, musicality, music education, and music instruction in higher education as well as new forms of discursive power/knowledge with authority to produce the “truth” and to regulate social practices in new ways.

The guidelines for analyzing statements about quality music, musicality, music education, and music instruction in higher education assisted in situating my reading around what the selected quote was “trying to do” in constructing the object of percussion and the subjectivity of the modern musical percussionist in the world of higher education. Was the statement the introduction of a new topic about the world of percussion, or was it concerned with the problems of percussion and the percussionist? Was it reinforcing a topic already under discussion? How did it construct the subject who could inhabit this world? Did it deploy a history, a form of narrative about origins, to support the independent existence of the world in relation to other worlds circulating in the universe of institutionalized music? Was it deploying a form of science as a means of supporting a proposition related to quality music, musicality, music education, and music instruction in higher education? What was the discourse speaking to and/or about? How did the discourse position the subject for consideration (e.g., did it employ necessary or sufficient conditions as a logic of causation, was it an appeal to instrumental reason, was it deploying technologies of risk, fear, and/or security)? The analysis column was essential in the process of moving from interpretation of data collected in my code book toward a set of very specific findings produced by my discourse analysis.

Problems with Process

Following the coding process, I was confident that the selected words of quality, serious, western, and world would satisfy the project parameters that I developed around my research questions. Certainly, I could have chosen other words for analysis; in fact, I had generated a massive list of commonly used words in the domains of music, education, music education, multicultural education, multicultural music education, and so forth. After running approximately twenty

of these words through the search function, it was clear that my selected words had produced the most documents with the most instances of use. However, during the process of reading, coding, and analyzing, it became clear that an additional chapter was required to provide background on the conditions of possibility for the words “drumming,” “drummer,” “percussion,” and “percussionist.” While I believe this was a necessary part of the process, and essential for understanding why certain ways of thinking had become normalized in the PAS archive, it did require a deep investment in time, analyzing discourses across several discursive formations, followed by additional time for reading, coding, and further analysis that did not immediately align to my research questions. That said, I do feel that my genealogical analysis of the PAS archive was greatly enhanced by taking the time to conduct an archaeology of the discursive formation concerned with percussion, drumming, percussionist, and drummer.

CHAPTER 4

HISTORICAL ANALYSIS

Introduction

In this chapter, I conduct an archaeological analysis of the discursive formations that converged in the nineteenth century to bring the concepts of modern percussion and the percussionist into their respective conditions of possibility.¹³⁵ To facilitate this process, I begin with a close reading of selected excerpts from the first statement of philosophy and opinion presented in *Percussionist*, the official publication of the Percussive Arts Society (PAS), published in May 1963. Analysis of this text provides a way to contextualize the discourses within the PAS archive that address a particular problem, namely a perceived need to differentiate between the practices of drumming and percussion.

Following this preliminary analysis, I turn to the *Oxford English Dictionary* (*OED*) to examine entries for percussion, percussionist, drumming, and drummer. The *OED* is uniquely designed as a research tool to provide chronological and etymological information alongside actual sentences in which the term is used over time.¹³⁶ My study of definitions and historical meanings

¹³⁵ In their analysis of how the ideas of Michel Foucault have been used in educational research, Bernadette Baker and Katharina Heyning outline three primary forms of or approaches, namely, “historicization and philosophizing projects,” denaturalization projects,” and critical reconstruction projects.” This analysis falls into the first category, as it works to “offer insights into the conditions of possibility for certain discourses,” about percussion and percussionist, “and for ascertaining when/how things were formulated into being an “educational problem” relative to other timespaces.” For a full explication, see: Bernadette M. Baker and Katharina E. Heyning. “Dangerous Coagulations? Research, Education, and a Traveling Foucault,” in *Dangerous Coagulations?: the Uses of Foucault in the Study of Education*, eds. Bernadette M. Baker & Katharina E. Heyning (New York: P. Lang, 2004), 29.

¹³⁶ For purposes of contextualization and comparison, I also analyzed definitional entries for these terms as presented in the *Grove Encyclopedia of Music*. I found many of the entries to be reiterative of those found in the *OED* yet lacking crucial etymological information, dates of when the terms first came into usage, and the meanings associated with their usage over time.

is followed by an examination of texts from the nineteenth and twentieth centuries in which racialized discourses about primitive drumming and savage drummers converge around the practices of colonialism and the rise of the human sciences. It is important to note that my use of colonialism only touches upon the practices occurring from the mid-eighteenth century to the beginning of the post-colonial period in the mid-twentieth century. It is within this time frame that there is a rise in ethnological museums that collected, analyzed, and displayed the material culture, including numerous drums and percussion instruments belonging to “primitive” colonized people.¹³⁷

I conclude the chapter with a discussion of how the convergence of these nineteenth-century practices discursively produced the conditions of possibility for percussion and the percussionist as twentieth-century objects and subjects of higher education. To complete the summary, I briefly return to a set of examples drawn from the journal *Percussionist* in which these past ways of thinking circulate and inform the discursive formation of percussion and the modern musical percussionist in higher education.

Differentiating Drumming from Percussion

The first example I analyze comes from the Percussive Arts Society’s first edition of their journal, aptly entitled *Percussionist*. The text expresses an opinion of the editorial board that there are real and meaningful differences between drumming and percussion:

¹³⁷ Henrietta Lidchi, “The Poetics and the Politics of Exhibiting Other Cultures,” In *Representation: Cultural Representations and Signifying Practices*, ed. Stuart Hall (London: SAGE Publications, 2000), 161; Jennifer Post, “Organology,” in *The SAGE International Encyclopedia of Music and Culture*, ed. Janet Sturman (Thousand Oaks: SAGE Publications, Inc., 2019), 1627–31. <https://doi.org/10.4135/9781483317731>.

The reason for the existence of PAS is easily understood. Its broadest objectives are those agreed upon by everyone in the field of percussion with whom we talked and corresponded. (We use the word percussion advisedly in order to distinguish our concept from the more limited term drumming.)¹³⁸

The discursive theme is that the practices of percussion are different from those of drumming and, as a reflection of the title of the journal, the reader is left to assume that the practices of the percussionist are different from those of the drummer. Moreover, by deploying the term “limited” the reader is led to understand that there are real qualitative differences between these objects and subjects.

Today, the meanings associated to percussion and the percussionist locate them as discrete objects and subjects, particularly in higher education. An embedded idea here is that the percussionist can embody the practices of the drummer, but the drummer cannot embody the practices of the percussionist. Simply put, the percussionist embodies the knowledge and practices to play all drums and percussion, but the drummer simply knows how to play drums. Although this sense of difference between the bodies of the percussionist and the drummer are not explicitly spelled out in the above text, the overall meaning is that the differences between the two subject positions have, according to the discursive practice of the editorial board, been determined.

In a very real sense, the discursive practices employed in 1963 by the PAS editorial board continue to inform notions of difference between percussion and drumming in the present. For example, the preface to the *Encyclopedia of Percussion*, published in 1995, normalizes the idea that percussion, including drums, is something belonging to “Western percussionists.”

This book is intended for those interested in percussion as it is defined in the Western tradition, but as much as space permits, it reaches out to the world at large. Focusing on idi-

¹³⁸ Rey M. Longyear, Al Payson, and Gordon Peters, “Our Opinion,” *Percussionist* 1, no. 1 (May 1963): 20.

ophones and membranophones, it covers in detail the instruments of the standard orchestral battery. These include not only instruments whose usual sound is produced *percussively* (like snare drums and triangles), but those whose usual sound is produced *concussively* (like castanets and claves) or by *friction* (like the *cuíca* and the lion's roar). Because Western percussionists are often called upon to supply sound effects, it also covers relevant aerophones and chordophones.¹³⁹

Here, the discourse assumes a series of truth statements. First, the concept of percussion has been defined as an object of both scientific and musical truth. Secondly, the truth of percussion is that it is located not in the “world at large,” but within a “standard orchestral battery” belonging to the “Western tradition” of classical music in higher education. Thirdly, even though the practices of Western percussion are specific to the WCMT, the knowledge of the western percussionist is not limited to percussion instruments belonging to the standard orchestral battery. In fact, the western percussionist can, and at times is required to, play all forms of idiophones and membranophones, including non-western drums and percussion instruments.

The idea that percussion and the percussionist are objects and subjects in relation to higher education is not directly stated; rather the relationship physically materializes in the form of an encyclopedia—primarily found in the reference sections of music libraries housed on university campuses—that is specifically designed to produce the truth of percussion and the percussionist. Designating percussion as a particular object belonging to the western tradition in higher education indicates that there must also be a subject position for the western percussionist—presumably a student or professor of percussion who, in reading this text, is able to locate themselves as a subject within the discourse of percussion as an object belonging to the Western Classical Music Tradition (WCMT).

¹³⁹ John H. Beck, “Preface,” in *Encyclopedia of Percussion*, ed. John H. Beck (New York: Garland Pub., 1995), ix.

As suggested above, what substantiates these truth claims is the discursive presence of both science as a means for substantiating truth claims and a particular set of qualities believed to belong to the WCMT. The science undergirding the truth of percussion, its power/knowledge, comes from the discursive formations of comparative musicology and organology, two subdisciplines of musicology that will be examined in greater detail below.

The qualities that circulate about music are formed around different kinds of discourses, many of which work to normalize oppositional binaries. The excerpts from above work to construct and normalize drumming in opposition to percussion, western percussion in opposition to the rest of the world of percussion, and in a broader conceptualization, a science of percussion versus popular conceptions that conflate popular and non-western drumming with western percussion. Lastly, the reader is brought into an imaginary that normalizes a particular subject called the “Western percussionist,” whose truth is discursively produced as an effect of the power/knowledge of (western) percussion. As such, the discursive construction of a subject position for the Western percussionist simultaneously produces a subject position for the non-percussionist, which according to the above excerpts, would include positions for the drummer who exists inside an amorphous world of percussion but outside of the world of Western percussion in higher education.

The introduction to 2016 book the *Cambridge Companion to Percussion* begins with a similar strategic deployment of percussion as an object belonging to a discrete and bounded West versus an expansive “world of percussion.” It also adds an additional discursive theme that specifically links the percussionist to the materiality of rhythm, a theme that I will discuss in my analysis of nineteenth-century discourses that continue to circulate in the present:

The Cambridge Companion to Percussion is a collection of articles that discuss issues relating to percussion and rhythm from the perspectives of performers, composers, conductors, instrument builders, scholars, and cognitive scientists. It is intended to be a companion to percussionists in their study and performance and an accompaniment to those who want a deeper understanding of percussion music and the rhythmic aspects that are embodied within it . . . The percussion sphere is vast and worthy of a separate *Companion* in any of its areas. Consequently, for this volume I have chosen topics that will, hopefully, have wide interest and appeal and are from the points of view of Western-trained percussionists. The chapters are all written by percussionists whose backgrounds represent the range of interests commensurate with the breadth of the world of percussion . . . Music played on percussion instruments is both the oldest and youngest of musical genres. The tradition of percussion exists in most countries in the world and has been a part of musical culture for as long as we know. The merger of these instruments and musical ideas has had a significant impact on contemporary Western percussion performance . . . Chapter 21 concludes *The Cambridge Companion to Percussion* by bringing us back to the beginning of our relationship with rhythm in a discussion . . . on the evolutionary origins of musical rhythm in humans.¹⁴⁰

Here, the need to differentiate between drumming and percussion is no longer required, as the differences between drumming and drummers versus percussion and (“Western trained”) percussionists have been normalized in a process of erasure and silencing. There is simply no need to express the differences between drumming and percussion. The latter part of the excerpt is included here to foreground the subsequent analysis of nineteenth-century discourses that bring percussion into its modern discursive conditions of possibility. These discursive conditions include the conceptualization of a white, modern, complex, West versus a racialized, primitive, simplistic, non-West.¹⁴¹ But the discursive conditions are also suggestive of a privilege granted

¹⁴⁰ Russell Hartenberger, “Introduction,” in *The Cambridge Companion to Percussion*, ed. Russell Hartenberger (Cambridge: Cambridge University Press, 2016), 1.
<https://doi.org/10.1017/CB09781316145074>.

¹⁴¹ Here the western/non-western binary is amplified in the presence of nineteenth-century notions of evolution as cultural progress, where rhythm is constructed as a human universal believed to be an important element in the origins of musical, while simultaneously it also represents a particular substance or material unique to the western percussionist, as rhythm comes to be a central object of analysis and scientific study for the modern western percussionist. The linking of rhythm to evolution continues to discursively circulate in the present, as does the practice of speculation, not simply of the past, but also of the future. For example, author Nick Collins, recently penned a chapter for inclusion in the *Cambridge Companion to Rhythm*, also edited by Hartenberger, entitled “The Future of Rhythm,” where he suggests that:

to the western percussionist, whose association with the science of percussion and the discursive practices of higher education allows a type of cosmopolitan freedom to explore the world of percussion; it also excludes some members of the world of percussion from being admitted into the world of western percussion in higher education. In this sense, the western percussionist is granted permission, and in many cases required, to explore the non-western world of percussion, like a nineteenth-century explorer anthropologist on a quest to gather the knowledge of the rhythmic drumming Other, such that this knowledge can be returned to the space of western percussion in higher education in the form of scientific studies of non-western drumming traditions and performance practices.

The discursive effects of differentiating drumming from percussion can be seen in the fact that one does not audition to a school of music to study drums, as the only applicable major is percussion performance.¹⁴² Such distinctions are not simply a product of random chance or the natural unfolding of events; rather, they are the effects of a system of reason that governs how one is to think about what constitutes truth and the methods by and through which truth is constructed. Thus, the idea that percussion and the percussionist exist as particular kinds of material objects and subjects within the academic and social imaginary indicates that they have reached

“As long as the human race keeps going, there can be no end to rhythm: we will always need to place events in musical time. It is unlikely that a drone music monoculture will hold static sway for future millennia or take over all perpetuity; humanities hyperactive search for meaning needs more reactionary pacing and diversity. Yet, while there should be no dispute that there is a future for rhythm, the contents of that future are inevitably impossible to predict, this being the only accurate prediction in the field of futurology.” Nick Collins, “The Future of Rhythm,” in *The Cambridge Companion to Rhythm*, edited by Russell Hartenberger and Ryan McClelland (Cambridge University Press, 2020), 315.
<https://doi.org/10.1017/9781108631730.025>.

¹⁴² This statement does not reflect the fact that some schools of music offer certificate programs and, in some cases, degree offerings in jazz performance, where the prospective student auditions on drum set and vibraphone. Yet, in many cases, the student, whose sole area of interest is the study of drums in the context of jazz performance, or world percussion and drumming, must also be a member of the percussion program that enforces a mandatory music theory requirement. For a more in-depth analysis of the contradictions in academic jazz programs see: Eitan Y. Wilf, *School for Cool: The Academic Jazz Program and the Paradox of Institutionalized Creativity* (Chicago; London: University of Chicago Press, 2014), 53-81.

their conditions of possibility upon an epistemological field that Michel Foucault describes as the modern episteme.

The modern episteme provides a system for producing the veracity of a given idea, thought, or statement, in that it demands that truth claims be based on, or around, forms of logic and reason that, whenever possible, are married to the scientific method and positivistic empirical observation.¹⁴³

I would define the episteme retrospectively as the strategic apparatus which permits of separating out from among all the statements which are possible those that will be acceptable within, I won't say a scientific theory, but a field of scientificity, and, which it is possible to say are true or false. The episteme is the "apparatus" which makes possible the separation, not of the true from the false, but of what may from what may not be characterized as scientific.¹⁴⁴

In this sense, for percussion and the percussionist to meet their conditions of possibility as objects and subjects circulating in higher education, they first had to be discursively constructed as objects/subjects of rational thought and cross the "threshold of scientificity."¹⁴⁵ Thus, the above discourse of difference between drumming and percussion demonstrates a tactical movement to conceptually locate percussion as part of a larger rationality that utilizes logic married to some form of empirical materiality, quality, or experience.

The differentiation between drumming and percussion constitutes one of the objectives central to the construction of western percussion and the modern musical percussionist, as discursively authorized by the PAS in the pages of *Percussionist*. In this sense, it is possible for others to have opinions about what drumming, and percussion can or cannot mean, but those ideas have not been authorized by the *discursive formation* concerned with defining western percussion and the modern musical percussionist as objects and subjects of (higher) education.

¹⁴³ Foucault, *OT*, 266.

¹⁴⁴ Foucault, *PK*, 197.

¹⁴⁵ Foucault, *AK*, 178.

In broadest terms, a discursive formation is a collection of statements that focus discourse on objects, such as western or non-western percussion, or subjects, such as the drummer or the modern musical percussionist. As Hall points out:

Discourses are ways of referring to or constructing knowledge about a particular topic of practice: a cluster (or *formation*) of ideas, images and practices, which provide ways of talking about forms of knowledge and conduct associated with, a particular topic, social activity or institutional site in society. These *discursive formations*, as they are known, define what is and is not appropriate in our formulation of, and our practices in relation to, a particular subject or site of social activity; what knowledge is considered useful, relevant and 'true' in that context; and what sorts of persona or 'subjects' embody its characteristics.¹⁴⁶

A discursive formation also plays an important regulatory role in authorizing discourses as rational statements of truth. A primary function of a discursive formation concerns what Michel Foucault describes as the "authorities of delimitation" within the "rules of formation":

Whenever one can describe, between a number of statements, such a system of dispersion, whenever, between objects, types of statement, concepts, or thematic choices, one can define a regularity (an order, correlations, positions and functionings, transformations), we will say, for the sake of convenience, that we are dealing with a *discursive formation* The conditions to which the elements of this division (objects, mode of statement, concepts, thematic choices) are subjected we shall call the *rules of formation*. The rules of formation are conditions of existence (but also of coexistence, maintenance, modification, and disappearance) in a given discursive division This authority also involves the rules and processes of appropriation of discourse: for in our societies (and no doubt in many others) the property of discourse - in the sense of the right to speak, ability to understand, licit and immediate access to the corpus of already formulated statements, and the capacity to invest this discourse in decisions, institutions, or practices - is in fact confined (sometimes with the addition of legal sanctions) to a particular group of individuals.¹⁴⁷

From the descriptions provided by Hall and Foucault, the PAS archive can be seen to function as a discursive formation concerned with both forming and authorizing the "ideas, images, and

¹⁴⁶ Hall, *Representation*, 6.

¹⁴⁷ Foucault, *AK*, 38-42.

practices” of musical percussion performance, the musical percussionist, and the serious percussion teacher. The Percussion Arts Society’s desire to be recognized as the preeminent voice of musical percussion is expressed in the following excerpt:

Our philosophy is based on one primary objective, that is: To raise the level of musical percussion performance through broader musical knowledge, better teaching, and greater understanding of the present day demands, needs, and responsibilities of the percussion student, teacher, and performer. This is not a new philosophy. It has been the objective of every serious percussion teacher, performer, and, I might add, manufacturer, for years.¹⁴⁸

The reader is informed that there are real and identifiable problems with percussion and the percussionist, and one solution to those problems is reflected around the hope of science to elevate the quality of percussion education, thereby raising the level of musical quality in the body of the percussionist.¹⁴⁹ As much as the focus seems to be on percussion as a group of instruments, hence the inclusion of “manufacture” as a member of the problem solving discursive formation, the main emphasis is on bodies, here identified as “the student, teacher, and performer,” that are in need of proper training in the practices of musical percussion. However, before the goals of attaining “broader musical knowledge” and “better teaching” can be reached, the problems of percussion and the percussionist must be fully explored and explicated, not in a haphazard manner, but as objects and subjects of reason and scientific analysis:

¹⁴⁸ Rey M. Loney, Al Payson and Gordon Peters, “Our Opinion,” *Percussionist* 1, no. 1 (May 1963): 20.

¹⁴⁹ Foucault speaks to another feature of discursive formations in regulating “*grids of specification*: these are the systems according to which different ‘kinds of madness’ are divided, contrasted, related, regrouped, classified, derived from one another as objects of psychiatric discourse.” In analyzing the PAS archive, one of its discursive functions is to regulate a grid of specification, where, instead of ‘kinds of madness’, there are kinds of drummers and percussionists. Discourses of educational science play a particular role as power/knowledge by and through which specifications are delineated “as systems of reciprocal projects, and as a field of circular causality.” The latter idea of a “field of circular causality” is particularly instructive here, as the general discursive formation on the percussionist is one built around the presence of educational science to raise the level of musicality and musicianship in not the percussionist, but the drummer. The drummer is always present as a never-ending educational project, whereas the percussionist only emerges not only as a regulated object of discourse upon a grid of specification, but as an object of desire that is rarely met outside the presence of educational science. In this sense, the modern musical percussionist is the authorized subject of educational science in higher education, whereas the drummer represents the perpetually problematized subject of k-12 music education. Foucault, *AK*, 42.

It does, however, take on new and greater significance today because of the changing percussion scene. If this is, in fact, as one PAS member puts it, the "golden age of percussion," then we must step up our exchange of ideas, review our approaches, and more accurately and intelligently place emphasis on the real needs of the percussionist.¹⁵⁰

From a purely logical position, to problematize "today" requires that there first must be a past that exists as a discursive representation in the mind. But what are the historical representations of percussion's past? Again, the reader is not told, but in relation to the need to differentiate drumming from percussion, one is forced to assume that drums, drumming, and drummers played some sort of historical role in the present "changing music scene," and that this role must be problematized as one of inadequacy. The inadequacies are described obliquely in references to the history of drumming and drummers that impedes a desired and potentially emerging "golden age of percussion," an age that is linked to drummers or drumming, and also to notions of music, musicality, music education, and music instruction in higher education: "It must be clearly understood that it is not our wish to throw out the great heritage handed down to us by the outstanding men of the past who brought the field of percussion to its present prominence. Nor do we desire to create change just for the sake of change."¹⁵¹

The discourse on the difference between drumming and percussion speaks to an alleged absence of music, musicality, music education, and music instruction in higher education. To address this absence, the discourse simultaneously deploys the notion of "heritage" as a referent to a valued past linked to drumming, but this past ostensibly is insufficiently musical. Simply put, the unmusical past was important, but the present requires more than what that past can provide to secure a golden age for western percussion and the modern musical percussionist in higher education.

¹⁵⁰ Longyear, Payson, and Peters, "Our Opinion," 20.

¹⁵¹ Longyear, Payson, and Peters, "Our Opinion," 20.

Thus, the discourse suggests that there is a need to think rationally about how to fill the absence of drumming with the presence of percussion and the musical percussionist:

Our intention is to broaden this great heritage to meet ever-growing demands: to standardize the attitude of the "musical percussionist"; to emphasize the importance of developing skills as varied and complete as time, talent, and resources allow . . . Through aggressive action on the part of every percussionist and teacher . . . all of us can gain confidence, prestige, and a more than casual acceptance by our colleagues in the music world, while, at the same time, placing percussion in a more meaningful place musically . . . It is our sincere hope that it, in itself, is a step toward raising the level of percussion and the PERCUSSIONIST.¹⁵²

The final excerpt expresses the underlying psychological tension produced by the absence of musicality in drumming and the hope for the presence of this quality in the modern musical percussionist. A goal, then, of the PAS is to solve the problem of the unmusical drummer through the human science of education. The new subject of education is the "musical percussionist," however in my reading, I add the idea of "modern" to describe the fabrication of the Modern Musical Percussionist (MMP).¹⁵³

My addition of the term "modern" is to highlight the fact that the discursive formations that bring percussion and the musical percussionist into their conditions of possibility are themselves regulated objects of the modern episteme. Thus, the musical percussionist can only emerge into the imaginary as a rationalized object of modern thought. For the percussionist to

¹⁵² Rey M. Longyear, Al Payson, and Gordon Peters, "Our Opinion," *Percussionist* 1, no. 1 (May 1963): 20-21.

¹⁵³ My use of the term fabrication derives from the work of educational theorist Thomas Popkewitz who uses the term to problematize the ways in which human subjects are manufactured around, "different qualities as part of the same phenomenon." In this sense, the qualities believed to be embodied by the MMP are, "a fiction; that is a category to talk about people in order to address some particular social or cultural issue." The particular social or cultural issue is the unmusicality believed to be embodied by the drummer. The subjectivity of the unmusical drummer, who I later define as the Primordial Functional Drummer (PFD), is a fabricated abject Other who "assembles different sets of principles about the "nature" of the child but also poverty . . . and the hope of schooling to correct the social wrongs associated" with, in this case, the PFD. Thomas S. Popkewitz, "Reform and Making Human Kinds: The Double Gesture of Inclusion and Exclusion in the Practice of Schooling," in *Critical Analyses of Educational Reforms in an Era of Transnational Governance*, eds. Elisabeth Hultqvist, Sverker Lindblad, Thomas S. Popkewitz (Cham, Switzerland: Springer, 2018), 136.

become “musical” requires the employment of a modern system of logic to identify its problems, and the embracing of modern scientific educational methods including the science of psychology tied to curricular and pedagogical reform to solve the problems of the unmusical drummer.¹⁵⁴

Solving the problem of the unmusical drummer requires the tactical deployment of discursive power/knowledge that can speak the truth about the limits of the unmusical drummer, as well as the truth about the musical potentialities of the musical percussionist. What is required is “aggressive action on the part of every percussionist and teacher” to “gain confidence” by believing that power/knowledge of the “musical percussionist” will increase the “prestige, and “a more than casual acceptance by our colleagues in the music world, while, at the same time, placing percussion in a more meaningful place musically.” In this sense, the discourses about unmusical drumming are highly productive because they effectively outline a pattern of thought that logically leads to reforming the education of the percussionist. The employment of education as science, then, becomes a central discursive strategy to raise “the level of” respect for “percussion and the PERCUSSIONIST” in “the music world.”

The “music world” referenced here is selective and further demonstrates the ways in which discourses work to normalize particular ways of thinking without the necessity of explicitly saying “the world being discussed is limited to that of the Western Classical Music Tradition (WCMT) in higher education.” Similarly, the idea of the “serious percussion teacher” connotes an individual with an educational background in quality music, musicality, music education, and music instruction in higher education. While this phrase does not specifically indicate that a serious teacher is equivalent to, or must be, a professor of percussion, or a person who has acquired

¹⁵⁴ As will be analyzed in chapter 5, the fabrication of both the MMP and the PFD required the recruitment and deployment of discursive power/knowledge that outlined the musical nature, or musicality, of the MMP and unmusical nature, often expressed as a lack of musical talent, of the PFD.

a degree in percussion performance, the context for its deployment, in a journal for an academic society specifically developed to serve as the voice of percussion education, is difficult to misread or misinterpret.¹⁵⁵ While one can certainly find qualified percussion instructors who may not have a degree in percussion, or who practice outside of higher education, the embedded idea or logic is that a particular kind of education is fundamental to the production of the musical percussionist; a degree in percussion performance and/or music education with a focus on percussion is a mark of quality, of capability, and entails a direct relationship to the practices of performing the WCMT in higher education.

Finally, because of its *cultural hegemony* as the primary curricular object and pedagogic practice in higher education, the WCMT assumes a normalized, taken-for-granted status as the only serious, quality music that can rationally be discussed. Here I draw upon cultural theorist Edward Said's explanation of Antonio Gramsci's conceptualization of cultural hegemony to define my usage of the term in relation to the cultural consent and naturalization of the WCMT as a type of Spencerian "knowledge of most worth" within the curriculum of music in higher education:¹⁵⁶

¹⁵⁵ Evidence that the discursive formation about percussion and the MMP in higher education was largely conducted by individuals who were either professors of percussion or had acquired advanced degrees in percussion performance is found throughout the PAS archive. The establishment of PAS could not have physically, let alone discursively, happened in the absence of individuals who had some background skill sets in writing, editing, and publishing academic articles. For the reader of *Percussionist* and now *Percussive Notes*, this fact was, and continues to be, made evident in the biographical sketches attached to many of the articles and in the listing of Ph.D. behind the names of the editorial board. The discursive presence of author biographies is tactical, in that it informs the reader about the kinds of discourses and the kinds of bodies authorized to speak the truth of percussion and the MMP. In this sense, author biographies do more than inform, rather they form in the mind the types of bodies, knowledges, and credentials that authorize the subject position of a real "percussionist." For the reader, the embedded messaging is strikingly clear: In the absence of a college degree in percussion, there are limited chances that you will be able to participate in the discursive formation on the truth of percussion and percussion education, let alone be socially recognized as a quality "musical percussionist."

¹⁵⁶ Another Spencerian way of viewing the cultural hegemony of the WCMT in higher education is to see the WCMT as sitting atop a hierarchy of musical and cultural knowledges and practices, or what I refer to

Culture, of course, is to be found operating within civil society, where the influence of ideas, of institutions, and of other persons works not through domination but by what Gramsci calls consent. In any society not totalitarian, then, certain cultural forms predominate over others, just as certain ideas are more influential than others; the form of this cultural leadership is what Gramsci has identified as *hegemony*, an indispensable concept for any understanding of cultural life in the industrial West. It is hegemony, or rather the result of cultural hegemony at work, that gives Orientalism the durability and strength I have been speaking about so far.”¹⁵⁷

From this understanding of hegemony, the perception that the WCMT represents, by cultural consent, the highest form of musical art in western culture is particularly durable and strong in higher education. As ethnomusicologist Bruno Nettl has famously remarked, “The ‘music’ in schools of music always means, exclusively or overwhelmingly, Western classical music (also called ‘art music’, ‘canonic music’, ‘cultivated music’, ‘serious music’, and even—wryly—‘real music’ and ‘normal music’).”¹⁵⁸

as a hierarchy of musical being in higher education. I mention Herbert Spencer because he, and others, promoted an extension of the Christian notion of the “Great Chain of Being,” to support the idea of western cultural superiority. As will be further discussed below, the construction of the WCMT as the most important music for college students to study and learn how to play required the recruitment of multiple discursive formations. For an excellent overview on Spencer and the application of the chain of being concept to music and musicology see Bennett Zon, “The ‘Non-Darwinian’ Revolution and the Great Chain of Musical Being,” in *Evolution and Victorian Culture*, eds. Bernard Lightman and Bennett Zon (Cambridge: Cambridge University Press, 2014), 196–226.
<https://doi.org/10.1017/CBO9781139236195.009>.

¹⁵⁷ I believe there is a dialogue between Foucault’s disciplinary power and Gramsci’s cultural hegemony. Whereas disciplinary power works as a form of microphysics on the individual level of consciousness, cultural hegemony is a form of disciplinary power that works on a larger scale and is a manifestation of the microphysics of disciplinary power on a cultural level of representation and meaning making. Both concepts attempt to address how it is that individuals voluntarily submit to mental disciplining, and both speak to role that culture plays in the practices of submission and resistance to forms of mental subjugation in the absence of physical violence. For Said’s use of cultural hegemony see: Edward W. Said, *Orientalism* (London: Penguin, 2003), 7, 14, 21. For a more detailed explication of Gramsci’s conceptualization of cultural hegemony see: Thomas R. Bates, “Gramsci and the Theory of Hegemony,” *Journal of the History of Ideas* 36, no. 2 (1975): 351–66. <https://doi.org/10.2307/2708933>; for Foucault’s discussion concerning the microphysics of disciplinary power see Michel Foucault, *Discipline and Punish: The Birth of the Prison* (New York: Vintage Books, 1995), 28. For another treatment of the theoretical relationships between Gramsci and Foucault see: David Kreps, *Gramsci and Foucault: A Reassessment* (Taylor & Francis, 2015). <https://www.taylorfrancis.com/books/edit/10.4324/9781315585789/gramsci-foucault-reassessment-david-kreps>.

¹⁵⁸ Bruno Nettl, *Heartland Excursions: Ethnomusicological Reflections on Schools of Music* (Urbana: University of Illinois Press, 1995), 3.

The cultural hegemony of the WCMT has been problematized and discussed at least since the publication of the *Tanglewood Declaration* in 1967, and critique continues to the present.¹⁵⁹ It is possible to see interventions like the development of world percussion ensembles at the beginning of the twenty-first century as a counter-hegemonic movement toward greater inclusion of “other” musical knowledges and cultural practices in higher education, and, in reality, they do offer a possible site of contestation. Yet, the introduction of different cultural knowledges and practices is always disciplined by the discursive practices of the WCMT. In the absence of discursive practices that construct non-western knowledges as equal to those of the

¹⁵⁹ The Tanglewood Declaration proposed changes to the music education and pre-service music education curriculum following the 1967 Tanglewood Symposium. “Point b.” of the declaration is often cited as the beginning of music education’s movement toward the multicultural inclusion of “music of other cultures.” While some claims to an increase in multicultural music education can be made in terms of elementary general music education, the same claims cannot be made of secondary instrumental music education, and not in higher education. Indeed, little substantial change has occurred in curricular design or pedagogical principles for training pre-service music educators in higher education. The durability of the cultural hegemony of the WCMT suggests both an intellectual funding that comes from multiple discursive formations and the continued circulation of prior discourses that outlined what constitutes real or serious quality music versus all other forms, (e.g., forms of popular, folk, avant-garde, and world or non-western musics, all of which were highlighted in the 1967 Tanglewood Declaration). For more on the Tanglewood Declaration see: “The Tanglewood Declaration,” *Music Educators Journal* 54, no. 3 (November 1967): 49; Michael L. Mark, “From Tanglewood to Tallahassee in 32 Years,” *Music Educators Journal* 86, no. 5 (March 1, 2000): 25–28. <https://doi.org/10.2307/3399632>; Constance L. McKoy, “On the 50th Anniversary of the Tanglewood Symposium,” *Journal of Music Teacher Education* 27, no. 1 (October 1, 2017): 3–6. <https://doi.org/10.1177/1057083717719073>. For examples of recent critiques of the hegemony of the WCMT in music education and higher education see: Loren Kajikawa, “The Possessive Investment in Classical Music: Confronting Legacies of White Supremacy in U.S. Schools and Departments of Music,” in *Seeing Race Again: Countering Colorblindness across the Disciplines*, eds. Kimberlé Williams Crenshaw, Luke Charles Harris, Daniel Martinez HoSang, and George Lipsitz (Oakland, California: University of California Press, 2019), 155–74; Juliet Hess, “Music Education and the Colonial Project: Stumbling Toward Anti-Colonial Music Education,” in *Routledge Handbook of Sociology of Music Education*, eds. Ruth Wright, Geir Johansen, Panagiotis A. Kanellopoulos, and Patrick Schmidt (New York; London: Routledge, Taylor and Francis Group, 2021), 26–27. Deborah Bradley, “Standing in the Shadows of Mozart: Music Education, World Music, and Curricular Change, in *College Music Curricular for a New Century*, ed. R.D. Moore (New York: Oxford University Press, 2017), 205–222; Julia Eklund-Koza, “*Destined to Fail*”: *Carl Seashores’s World of Eugenics, Psychology, Education, and Music* (Ann Arbor (Michigan: University of Michigan Press, 2021), 514–515; Philip A. Ewell, “Music Theory and the White Racial Frame,” *Music Theory Online* 26, no. 2 (September 1, 2020). <https://mtosmt.org/issues/mto.20.26.2ewell.html>; Jacqueline Warwick “Music Education Has a Race Problem, and Universities Must Address It,” *The Conversation*. Accessed January 12, 2022. <http://theconversation.com/music-education-has-a-race-problem-and-universities-must-address-it-143719>.

WCMT, non-western music traditions will never be equitably located in the music curriculum. Moreover, in the absence of non-western discursive practices, there remains no subject-position for a non-western percussionist or professor of percussion in higher education.¹⁶⁰

By subject position, I am referring to the ways in which discourse both produces the subject, which in this case would be the percussionist, but also how discourse “produces a *place for the subject* (i.e. the reader, the viewer, who is also ‘subjected to’ discourse) from which its particular knowledge and meaning most makes sense.”¹⁶¹ The idea that a subject such as the percussionist exists, as opposed to a drummer, is not a trivial matter; rather it requires a concerted amount of discursive power/knowledge strategically deployed for a tactical political effect.¹⁶² As Stuart Hall points out:

¹⁶⁰ Much of the history of non-western percussion in higher education exists in the discursive practices of ethnomusicology, a branch of musicology that in many institutions struggles to maintain a sense of relevancy within the broader music curriculum outside of offering courses such as “Introduction to Global Music,” a course that often offers the undergraduate a route to completing a degree credit requirement in the nebulously defined “ethnic studies.” From a structural perspective, the issue of having many students taking specific courses has always been an issue for small sub-disciplines. The rise of non-western percussion ensembles only exacerbates this problem, as one of the driving features of ethnomusicology was that it could offer specialized instruction on the musical practices of the non-western “other.” For more on the state and problems of ethnomusicology see: Bruno Nettl, *The Study of Ethnomusicology: Thirty-Three Discussions* (Urbana: University of Illinois Press, 2015), 481–490. Although somewhat dated, another excellent text for understanding the process of disciplinary critical reflection undertaken by ethnomusicology—a process that percussion studies has yet to embark upon—see: One of the few, and possibly the most forthright discussion on the relationship between ethnomusicology and percussion studies in higher education see: Henry Stobart, “The New (Ethno)Musicologies—Introduction,” in *The New (Ethno)Musicologies*, ed. Henry Stobart (Lanham, MD.: Scarecrow Press, 2008), 10–20. For a review of current discussions between ethnomusicology music education see: Jonathan P. J. Stock, “Music Education: Perspectives from Current Ethnomusicology,” *British Journal of Music Education* 20, no. 2 (September 4, 2020): 135–45. https://www.academia.edu/1389839/Music_education_perspectives_from_current_ethnomusicology; Patricia Shehan Campbell, “At the Nexus of Ethnomusicology and Music Education: Pathways to Diversity, Equity, and Inclusion,” *Arts Education Policy Review* 121, no. 3 (July 2, 2020). <https://doi.org/10.1080/10632913.2019.1709936>. For perspective that brings world percussion performance into dialogue with ethnomusicology see: Ted Solis, *Performing Ethnomusicology: Teaching and Representation in World Music Ensembles* (Berkeley, United States: University of California Press, 2004).

¹⁶¹ Stuart Hall, “The Work of Representation: Where is the Subject?” in *Representation: Cultural Representations and Signifying Practices* (London; Thousand Oaks, Calif.: Sage in association with the Open University, 2000), 56.

¹⁶² Foucault, *HS*, 102.

Foucault's "subject" seems to be produced through discourse in two different senses or places. First, discourse itself produces "subjects"—figures who personify the particular forms of knowledge which the discourse produces. These subjects have the attributes we would expect as these are defined by the discourse: the madman, the hysterical woman, the homosexual, the individualized criminal, and so on. These figures are specific to specific discursive regimes and historical periods . . . All discourses, then, construct the **subject positions**, from which alone they make sense...[this] suggests the discourses themselves construct the subject positions from which they become meaningful and have effects. Individuals may differ as to their social class, gendered, 'racial' and ethnic characteristics (among other factors), but they will not be able to take meaning until they have identified with those positions which the discourse constructs, *subjected* themselves to its rules, and hence become the *subjects of its power/knowledge*.¹⁶³

Thus, to know and understand oneself as percussionist requires that the individual submit, or subject, themselves to an authorized discursive construction of what percussion can or cannot be. The power/knowledge of western percussion authorized in *Percussionist* articulates that it is *not* non-western or popular drumming, and by extension the MMP is *more than* a non-western or popular drummer. The primary discursive effect, then, is not simply the production of one's subjectivity as a non-drumming "musical percussionist," but that the subject position of the MMP is always based around, and is a product of, the knowledge that real differences exist between unmusical, functional drumming, and musical, lyrical percussion.¹⁶⁴

For example, at many schools of music students in jazz studies can only receive a certificate in jazz performance because the school does not grant degrees in the performance of this music tradition. The subject position of the jazz studies student is one of limited and contingent inclusion; their inclusion is permitted because their admittance to the school was predicated on their ability to perform excerpts from the WCMT, and quite often they are required by their degree requirements to participate as members of the school symphony or orchestra.

¹⁶³ Hall, "Representation, 56.

¹⁶⁴ The analysis of quality in chapter 5 examines discourses that argue one aspect of demonstrating innate musicality is found in the act of being lyrical.

Similarly, students in most percussion studies program experience a similar audition process and must participate in a large ensemble that performs the WCMT in order to satisfy their degree requirements, even though their personal interest might be the study of non-western percussion or jazz drum set. To this point, a western percussion student cannot even attain a certificate in non-western percussion studies because this kind of certificate does not currently exist. Therefore, the only musical place for the individual to locate themselves in higher education is in relation to the WCMT.¹⁶⁵ The conditions of possibility for such objects and subjects have yet to be discursively formed and sit outside of the “world of music,” imagined in 1963 by the editors of *Percussionist*.¹⁶⁶

¹⁶⁵ To my knowledge, there currently are no certificate, and certainly no degree, programs for non-western percussion, let alone drumming. However, with the massive increase in the number of non-western percussion performance ensembles in the United States over the last 20 years, there very well may be a movement in some institutions to validate non-western percussion curriculum as a legitimate means for acquiring a certificate of study. For further discussions on the emergence of world percussion programs in higher education across the United States, and some of the underlying problems associated to curriculum design and pedagogy, see: Patrick Hernly, “World Percussion Approaches in Collegiate Percussion Programs: A Mixed-Methods Study.” (PhD diss., University of South Florida, 2012), 151-172. <http://search.proquest.com/docview/1034289268/abstract/BD47F8B522824675PQ/1>. Also see: Michael David Jones, “Universalism and Fragmentation in Percussion Practice,” (PhD diss., UC San Diego, 2020), <https://escholarship.org/uc/item/69b3983v>, for an exceptional discussion on the historical construction of western percussion, the modern percussionist, and the conundrum of being a western percussionist performing non-western percussion and rhythmic traditions.

¹⁶⁶ Regardless of attempts to challenge or change the structural and material conditions of music in higher education, (e.g. changing the format of the audition process to allow non-western excerpts to be performed, hiring non-western professors of percussion, creating a certificate or degree program, similar to that of jazz studies and performance, for non-western music performance, etc.), the social epistemology of what constitutes real music in higher education will, for the foreseeable future, remain that of the WCMT. To return to Said’s point about the durability and strength of specific forms of cultural hegemony, it is worth noting that the discursive normalized of the WCMT as the music of most worth is productive, and thus difficult to disassemble as a coherent object of higher education: “My point is to say that we can better understand the persistence and the durability of saturating hegemonic systems like culture when we realize that their internal constraints upon writers and thinkers were *productive*, not unilaterally inhibiting. It is an idea that Gramsci, certainly, and Foucault and Raymond Williams in their very different ways have been trying to illustrate.” Said, *Orientalism*, 14.

By contrast, the deployment of the idea that in the world of music there exist human beings who represent the “serious percussion teacher” is a significant and strategic attempt to affirm that such a subject position is part of the reason that the profession of percussion has risen to a place of prominence. Within the discourse of the “serious percussion teacher” is knowledge of education as a means of identifying the difference between drumming and percussion; serious percussion teachers are graduates of schools of music and have a degree in percussion performance that brought them into relation with the percussion pedagogies required to (re)produce the WCMT. For those who want to learn “drumming,” there are other people available to study with, but if the student wants to assume the subject position of “musical percussionist,” then it is necessary to study with a “serious percussion teacher.” These differences are not explicitly stated; rather they are assumed to be understood and taken-for-granted by the reader, who is presumably a member of the PAS and desires to know themselves as a serious percussionist and to be professionally recognized as such. Here it is critical to think about how discursive power normalizes these kinds of discursive practices as well as Hall’s above description of subject position to effectively frame the relationship between discourses that differentiate between drumming and percussion as examples of *knowledge as power* to produce *truth* about *objects* and *subjects* at a given historical moment.

As discussed in chapter two, Foucault’s conceptualization of power dramatically differs from asymmetrical models in which power always flows in a downward pattern from an elite, sovereign, minority to a powerless majority, most famously depicted by Marxian visions of class struggle and resistance to capitalists and associated governments who impose not simply economic domination over the masses, but do so in the form of ideological domination.¹⁶⁷ Such a

¹⁶⁷ Nancy Fraser, *Unruly Practices: Power, Discourse, and Gender in Contemporary Social Theory* (Minneapolis: University of Minnesota Press, 2008), 22. <http://muse.jhu.edu/book/32528>.

way of thinking about power is of limited value for Foucault, who suggests that the most effective forms of physical and mental disciplining are not accomplished through state violence against populations. Rather, modern power is exercised through discursive disciplining practices that employ what Foucault describes as *power/knowledge*, not repression or violence, through which individuals come to know themselves and their truth(s) as particular kinds of subjects.

We should admit rather that power produces knowledge . . . ; that power and knowledge directly imply one another; There is no power relation without the correlative constitution of a field of knowledge, nor any knowledge that does not presuppose and constitute at the same time, power relations. These “power-knowledge relations” are to be analyzed . . . not on the basis of a subject of knowledge who is or is not free in relation to the power system, but, on the contrary, the subject who knows, the objects to be known and the modalities of knowledge must be regarded as so many effects . . . of power-knowledge and their historical transformations.¹⁶⁸

In this configuration, the discursive production of differences between drumming and percussion represents knowledge linked to social power that has real effects on how the percussionist is to be disciplined, as a subject of power/knowledge, and how the percussionist disciplines himself in relation to power/knowledge that defines the subject position of the musical percussionist. Thus, power/knowledge is fundamental to the production of truths, including the truth of being musical, the truth of what constitutes real music in higher education, and the truth of what constitutes the “serious percussion teacher.”

Knowledge linked to power, not only assumes the authority of the “truth” but has the power to *make itself true*. All knowledge, once applied in the real world, has real effects, and in that sense at least, “becomes true.” Knowledge, once used to regulate the conduct of others, entails constraint, regulation and the disciplining of practices.¹⁶⁹

The acceptance that there are real differences between percussionists and drummers as a statement of truth suggests that the individual has a choice to simply be a drummer or to engage in

¹⁶⁸ Foucault, *DP*, 27-28.

¹⁶⁹ Hall, *Representation*, 49.

the disciplining practices required to become a musical percussionist. That such a choice is available exemplifies the productive effects of discursive power/knowledge in governing how one comes to think about freedom and personal agency. These effects include notions of what it takes to become a serious student of musical percussion, as well as representations of the desired body (e.g., historically white, male, affluent, privately educated, etc.) who can occupy the subject position of the musical percussionist.

While Foucault and other scholars do not completely dismiss the notion of individual freedom, they consider the concept to be problematic because so much of what a person considers to be ideas and thoughts authorized by and within their own consciousness are, in fact, effects of discursive power/knowledge.¹⁷⁰ Indeed, power/knowledge that speaks to the truth of percussion as being different than drumming has direct effects on producing the subjectivity of western percussion students in higher education. This reflects the outsized importance that the PAS and the publication of its journals (*Percussionist*, *Percussive Notes*, and *Percussive Notes Research Edition*) have, functioning as a discursive formation that regulates and authorizes the differences between drumming and percussion, as well as constructing the subject positions of the unmusical drummer and of the “musical percussionist.”¹⁷¹

¹⁷⁰ For an excellent discussion of Foucault’s notion of freedom in relation to power see: Miri Rozmarin, “Power, Freedom, and Individuality: Foucault and Sexual Difference,” *Human Studies* 28, no. 1 (2005): 1–14.

¹⁷¹ It is important to note that another important journal, *School Musician*, also participated as an early discursive formation in the invention of the MMP. Information to this effect is provided in the annual indices of “percussion literature” collected and presented as an important feature in the *Percussionist*. Here, again, the production of the indices works as a form of power/knowledge that locates the subject position of the MMP. Because the indices are presented as an important and reoccurring feature of the journal, the reader is normalized to the discursive practice of reading as much of the percussion literature as is possible. A part of the subject position of the MMP, then, is to see their interests, and really themselves, as being meaningfully reflected in list of titles concerned with the “serious percussion teacher.” The list of titles contained in the index’s points to the problems of percussion, as well as to articles describing the ways to scientifically approach and solve the problems of percussion. For example, some titles from *School Musi-*

Thus, the PAS and its journals are what might be best understood as appendages that articulate to the broader *apparatus* of (higher) education that “operate . . . a micro-physics of power, whose field of validity is situated . . . between these great functionings and the bodies themselves with their materiality and their forces.”¹⁷² Foucault conceptualizes an “apparatus” as:

. . . discourses, institutions, architectural arrangements, regulations, laws, administrative measures, scientific statements, philosophic propositions, morality, philanthropy, etc. . . . The apparatus is thus always inscribed in a play of power, but it is also always linked to certain co-ordinates of knowledge This is what the apparatus consists in: strategies of relations of forces supporting and supported by types of knowledge.¹⁷³

The relationship between the PAS and the apparatus of music in higher education rests upon a discursive strategy to transform the image of percussion through problematization of unmusical drumming and the unmusical drummer. The construction of difference between drumming and percussion represents a tactical maneuver within this strategy to bring the body of the percussionist into the disciplining practices of higher education. The body of the percussionist, then, exists as an effect of power/knowledge discursively regulated and authorized in the pages of *Percussionist*, but also as a specific subject who can materialize, occupy, and populate the physical space devoted to the study and performance of music in higher education.

cian include: “An Approach to Modern Drumming (1958),” “A Basic Approach for Instructing and Learning Percussion (1957),” “A Functional Approach to Percussion Ensembles (1959),” “Of Drummers and Things (1958),” and “Musical Performance and the Percussionist (1958).” Another early journal of note that worked to outline the differences between drumming and percussion was, *The Instrumentalist*. Titles from this journal speak more to the technical elements of drumming versus percussion, with drumming being linked first to marching band and drum corps drumming and then to drum set and big band jazz drumming. In the context of percussion technique, drumming is limited to concert snare drum, tenor drum, and bass drum used in the performance of the WCMT. Interestingly, while the timpani drum is discussed, in terms of performance techniques, it discursively exists in the unusual space of being a “musical drum,” because it is tunable to a definite pitch. For an early example of an index of percussion literature available in the PAS archive see: James Sewrey, “An Index of Articles on Percussion in School Musician,” *Percussionist*, 3 no. 1 (November 1965): 17-22.

¹⁷² Foucault, *DP*, 26.

¹⁷³ Foucault, *PK*, 194, 198.

Thus, the subject position of a percussionist in higher education reinforces a social network in which one can see themselves and others performing the subjectivity of a modern musical percussionist. In a similarly manner, and as importantly, *they can be seen and read by others as a discursive subject of power/knowledge that defines the difference between percussion, and that of drumming*. Part of the discursive strategy outlined in the PAS archive is to openly discuss the feeling that percussionists have when they are looked down upon by other instrumentalists. The discursive goal or effect is to be seen not as a simple-minded unmusical drummer, but as a sophisticated, modern, and fully musical percussionist. Such discursive themes outline a strategy to create, or invent, the subject position of the modern musical percussionist in higher education as real subject, equal in the qualities of music, musicality, music education, and music instruction to any other instrumentalist engaged in the reproduction of the WCMT.

To facilitate this strategy requires the production of a social network that directly links the unmusical drummer to the PAS, and the PAS to the apparatus of higher education, with the PAS functioning as the primary discursive formation determining the truth of what constitutes unmusical drumming versus musical percussion. Membership in the PAS, subscribing to and faithfully reading the *Percussionist* or *Percussive Notes*, and attending the annual Percussive Arts Society International Conference (PASIC) represent some ways in which discursive power/knowledge socially flows and circulates to produce the conditions for learning how to perform one's subject position as a percussionist. The most obvious ways of being socially constituted as a musical percussionist, and certainly the primary way that the idea is read by members of the PAS within this power/knowledge apparatus, is by attending an accredited institution of higher education in which knowledge of, by, and for the musical percussionist is readily available and produced daily.

Such a relationship to power/knowledge entails, but does not insist upon or guarantee, opportunities to contribute directly to the discursive formation concerned with the musical percussionist in higher education.¹⁷⁴ Equally important, though, the apparatus of higher education provides a primary space for the disciplining of the mind and body to the rules and *discursive practices* that regulate the subject position of the musical percussionist, the flautist, the violinist, the musicologist, the music theorist, and so forth. I draw my use of discursive practice from Foucault's description of the concept in *Ethics, Subjectivity, and Truth: Essential Works of Foucault, 1954-1984*, where he argues:

Discursive practices are characterized by the demarcation of a field of objects, by the definition of a legitimate perspective for a subject of knowledge, by the setting of norms for elaborating concepts and theories. Hence, each of them presupposes a play of prescriptions that govern exclusions and selections Discursive practices are not purely and simply modes of manufacture of discourse. They take shape in technical ensembles, in institutions, in behavioral schemes, in types of transmission and dissemination, in pedagogical forms that both impose and maintain them.¹⁷⁵

Music schools are places where discursive practices are continually enacted and reenacted. It is at the school of music that the ways of being musical are demonstrated and reflected in the practices and performances of the professorate, graduate students, and peers. These practices are also reflected and refracted back onto the student who observes the social and institu-

¹⁷⁴ A cursory look at who sits on the editorial board of *Percussionist* and its later title, *Percussive Notes*, demonstrates the leadership role that professors of percussion and individuals with advanced degrees in percussion performance play in regulating and authorizing the discursive truth of percussion and the modern musical percussionist. Such a condition comes as little surprise, as all academic journals are inherently populated by individuals with specialized degrees pertinent to the discursive formation. For a clear example of academic journals as discursive formations that regulate, authorize, and exclude discourse see: Sara Mills, *Discourse*, Mills, Sara. *Discourse* (London: Routledge, 2004), 13.

¹⁷⁵ Michel Foucault, *Ethics, Subjectivity, and Truth: Essential Works of Foucault, 1954-1984*, ed. James D. Faubion (New York: The New Press, 1997), 11-12.

tional reaction to the treatment of individuals who resist or fail in the face of the disciplinary processes of surveillance, normalization, and examination that constitute modern education.¹⁷⁶

Moreover, these practices are embedded in the curriculum and the pedagogy, which are singularly designed to produce subjects who are not simply capable of reproducing the WCMT but who believe that it represents the knowledge of most worth as a subject of study in higher education, and as a superior representation of quality music and culture.¹⁷⁷

It is important to note that the production of a subject position, and the power/knowledge that facilitates its truth, is never fully stable because discourses, and the potential meanings found therein, are always shifting. In other words, through discourse one may come to know and position themselves as a musical percussionist, but they may also resist this subject position by finding meaning in, and identifying themselves in, a different subject position. For example, an individual may discursively come to position themselves as a jazz drum set player, or a “world” percussionist. Similarly, they may attempt to discursively embody or intersect with all these positions simultaneously, a not uncommon practice that has recently emerged in higher education, albeit as a form of resistance to the cultural hegemony of the WCMT curriculum in schools of music.¹⁷⁸

¹⁷⁶ For Foucault’s description of the relationship between disciplinary power, what constitutes and supports disciplinary power, and its relation to modern education see, “The Means of Correct Training,” in Foucault, DP, 135-194.

¹⁷⁷ Hess, “Music Education and the Colonial Project,” 25-27; Patrick Schmidt, “A Rabi, an Imam, and a Priest Walk into a Bar ... Or, What Can Music Education Philosophy Learn from Comparative Cosmopolitanism?” *Philosophy of Music Education Review* 21, no. 1 (2013): 23–40. <https://doi.org/10.2979/philmusieducrevi.21.1.23>.

¹⁷⁸ Loren Kajikawa, “The Possessive Investment in Classical Music: CONFRONTING LEGACIES OF WHITE SUPREMACY IN U.S. SCHOOLS AND DEPARTMENTS OF MUSIC,” in *Seeing Race Again: Countering Colorblindness across the Disciplines*, eds. Kimberlé Williams Crenshaw, Luke Charles Harris, Daniel Martinez HoSang, and George Lipsitz (Oakland, California: University of California Press, 2019), 155–74. In a sad statement on how undertheorized percussion studies currently is in relation to the multiplicity of subject positions assumed by the modern percussionist see: Daniel Richard Villanueva, “Versatility and the 21st Century Percussionist: Late 20th and 21st Century Works for Classical Percussion, Drum Set, and World Percussion,” (D.M.A., University of Maryland, College Park, 2014), 37-38. <http://www.proquest.com/docview/1658152334/abstract/ECD378DA7784179PQ/1>.

Of course, this expansion in possible subject positions currently available for the individual to locate themselves as percussionist also speaks to the discursive formation of what constitutes a percussionist in the pages of *Percussive Notes*, and in the social and professional “field of percussion.” Likewise, the individual may resist all percussion-related identifiers and attempt to occupy the position of musician or artist. This latter point relates to Foucault’s conceptualization of the relationship between discourse, the subject, and notions of freedom, contestation, and change. Foucauldian scholar Jenny Pinkus speaks to this relationship when she suggests that,

There is no fixed and definitive structure of either social (or personal) identity or practices, as there is in a socially determined view in which the subject is completely socialized. Rather, both the formation of identities and practices are related to, or are a function of, historically specific discourses. An understanding of how these and other discursive constructions are formed may open up the way for change and contestation.¹⁷⁹

A final example of the way that identities and practices form as effects of historically specific discourses is through the institutional process of student auditions for entrance into US music schools. Again, this set of practices is tied to the cultural hegemony of the WCMT as representing the highest level of musical art in higher education.

To be allowed into the program of percussion studies in higher education, the potential percussionist must first pass the gatekeeping mechanism of an audition. Auditions in percussion are designed to test a student’s abilities to perform musically notated excerpts of the WCMT. The acceptable repertoire is derived from the canon of compositions specific to the performance of percussion (i.e., percussion solos and ensemble excerpts).¹⁸⁰ Importantly, some elements of the audition must be performed on definite-pitched instruments, (e.g., marimba, xylophone, and

¹⁷⁹ Jenny Pinkus, “Foucault,” <https://www.massey.ac.nz/~alock/theory/foucault.htm>

¹⁸⁰ Information on audition requirements was obtained from public music school websites, but also through discussions with colleagues. For an example of one audition list see: <https://music.wisc.edu/wp-content/uploads/2022.07/PercussionAuditionProcedures.2022.23.SchoolYear-1.pdf>.

vibraphone), while other elements include performing on non-definite-pitched drums—even in some cases drum set, marching snare drum, and world percussion.

Yet, simultaneous to the assessment of musicianship (musical skills) and musicality (musical talent or giftedness), the student is also assessed as an effect of discourse and the discursive practices that govern the mentalities of those conducting the audition. Inside the audition process, a primary discursive practice of the professors adjudicating the audition is to see themselves being performed by the student. In this way the professor's subject position, identified as a professional educator, is surveyed, normalized, and examined by the student and any others who may be attending the audition, including colleagues performing the same task of adjudicating the audition. As professor of music education Julia Eklund Kozak points out:

. . . in the auditions, the construction of musical difference, which is an effect of power and is accomplished by the materialization of categories or styles of music, plays a role in the systematic inclusion or exclusion of people, whose bodies already have been sorted and ordered through a process of differencing that materializes bodies as raced . . . I argue that sorting and ordering rely on a process of categorization I call “binning.” The music auditions illustrate how multiple processes of binning—some applying to bodies, others to music—work symbiotically and productively.¹⁸¹

Eklund Koza's observations about the effects of discursive power/knowledge are significant not simply for the exclusionary effects of what constitutes real or quality music in higher education. They suggest that music auditions can have immediate and long-term effects on the bodily performances of the students. These effects are also built upon prior experience with any number of disciplining mechanisms and discursive practices, such as early training by private instructors, participation in youth symphony, and in “solo and ensemble” contests. The effects of discourse are also reflected in the practices of the individuals authorized to conduct entrance auditions,

¹⁸¹ Julia Eklund Koza, “Listening for Whiteness: Hearing Racial Politics in Undergraduate School Music,” *Philosophy of Music Education Review* 16, no. 2 (2008): 146.

namely professors of music, whose own discursive practices and subject positions work as “reciprocal effects of power knowledge” . . . “in the systematic exclusion of people.”¹⁸²

Thus, in the context of education, discursive practices also belong to a pattern or set of rules by and through which the individual is disciplined. Indeed, one of the primary goals of education is to normalize the individual into the discursive practices that provide the means for a person to locate and know their subject position.¹⁸³ This is because the practices of education are not simply to teach; they discipline the mind and body to a specific set of knowledges and practices that will enable the student to read and find meaning in a limited number of subject positions. As such, the discursive practices of education normalize a set of rules about how and what the individual can imagine themselves being and becoming, and the potential subject positions progressively become limited as the student moves toward an audition for admittance into a school of music. Yet, normalization of the rules about how to perform a particular form of the self also requires the employment of surveillance and regular examinations that function to elevate and validate certain performances of, in this case, musical percussion, or to expose the subject to ridicule and rejection, as may be the case with unmusical drumming.¹⁸⁴

The final point concerning the discursive deployment of differences between drumming and percussion is the idea that these differences have already been naturalized within an existing

¹⁸² Eklund Koza, “Listening,” 146.

¹⁸³ Narges Sajadieh, “Foucault and Educational Theory,” in *Encyclopedia of Educational Philosophy and Theory*, ed. Michael A. Peters (Singapore: Springer, 2016), 1–5. https://doi.org/10.1007/978-981-287-532-7_146-1.

¹⁸⁴ Because discourse works to produce the subjectivity of the individual, only certain discourses are validated within the disciplining context of percussion education, and yet these discourses of exclusion may have a reciprocal effect. For example, there may be a discourse of the “dumb” or unmusical drummer,” that informs the discursive practices of how best to discipline, or train, the individual to a subject position of the musical percussionist. The productive effects of this power/knowledge of the unmusical drummer can be what normalizes the power/knowledge of how not to be, or how not to perform the subjectivity of an unmusical drummer.

“field of percussion.” The existence of a field of percussion opens in the imaginary a political space, or a place where the individual can effectively have a role in shaping the meanings of percussion and the modern musical percussionist. The presence of an inherent politics of percussion requires the reader of *Percussionist* or *Percussion Notes* to take an important epistemological step; there is always a clear and unambiguous distinction, based on regulated and authorized scientific knowledge, between unmusical drumming and drummers versus percussion and the modern musical percussionist.

A discursive goal is to move the reader toward understanding, and openly accepting, the differences between drumming and drummers as a truth claim that is rational, based not on opinion but on scientific and musical expertise that long predates and supports the present claim. However, what is most clear is that the conceptualizations of percussion and the percussionist are not fully stabilized in either the professional or the social imaginary. Indeed, the most significant politics of the discourse are found in the need to articulate that differences do exist, that the construction of these differences are supported by experts who see their own subject position as that of a modern musical percussionist who performs and teaches the WCMT and holds an academic position in a nascent field. In 1963, the discursive formation producing the conditions of possibility for percussion and the percussionist had not fully agreed upon the degree of differences between the drummer and the percussionist. As I will discuss further in Chapter five, part of the reason for instability in meanings associated with percussion was that the subject position of the musical percussionist also includes, or subsumes, the unmusical drummer. This duality of subjectivity is an effect of the historical inclusion of drumming in music education related to the use

of marches in early instrumental band training.¹⁸⁵ The primary, and lingering effect of this historical formation is that a general teaching practice is to begin drummers on how to play the drum rudiments as part of public-school music education curricula. Generally, the individual must first encounter a rite of passage as a rudimental drummer before they can become a musical percussionist.

British cultural theorist Kobena Mercer suggests an underlying “agency of difference, which operates in all discourse, is both the reason social institutions strive for fixity and the condition by which subjects break out of oppression to make their entrance into history.”¹⁸⁶ In analyzing the discursive formations that create the conditions of possibility from which percussion and the MMP emerge, it is essential to remember the key points in Mercer’s observation.¹⁸⁷ The first point is that discourses have their own agency to create and fix notions of difference. The

¹⁸⁵ The tension between the heritage of rudimental drumming, as a legitimate force in the discursive formation of PAS, sat in contrast to the general strategy of elevating the art of percussion proposed by the editorial board of the *Percussionist*. This tension is captured in the discursive call to celebrate the heritage of rudimental drumming, as well as the inclusion of articles that spoke to the history of the drum as an object of western, generally martial, music. Examples of the types of discourses that work to present the value of rudimental drumming as a fundamental contributor to western percussion is a special issue on rudimental drumming, with a focus on drum and bugle corps, in the 1980 Spring/Summer issue of *Percussionist*. For example, in his article “The Evolution of Drum Corps Drumming: A Brief History of Rudimental Drumming in America from the Music of the Continental Army to Modern Junior Drum and Bugle Corps,” *Percussionist* 17, no. 3 (Spring/Summer 1980): 116-131, Dan C. Spalding provides a discursive excerpt from noted drum instructor Sanford A. Moeller who argued in 1925 that “The difficult quicksteps and the army duty are the highest class of drumming; they bring the drum from the position of metronomic accompanist to that of solo instrument. The drummer of the ensemble uses the rudiments to scientifically render the taps, accents, and phrasings indicated.” In the same article, the reader is informed that “in 1800 . . . the drum was elevated to a position of “legitimacy” as a musical instrument.” However, the author also points out shortly thereafter that “the roots of modern drum and bugle do not have much to do at all with the development of wind bands in the United States.” Thus, the discursive push for legitimacy and the pull to references of difference from the orchestral traditions of the WCMT.

¹⁸⁶ Kobena Mercer, “Introduction,” in *The Fateful Triangle: Race, Ethnicity, Nation*, (Cambridge, MA and London, England: Harvard University Press, 2017), 1-2.

¹⁸⁷ The idea that percussion had or was about to reach a golden age is a discursive theme that circulates in the first decade of the PAS archive and will be further analyzed below. Suffice to say, the use of the idea is one of arrival, and not of looking back for a lost moment. The fact that a golden age of percussion has yet to be fully realized is yet another indication of the fragility of the conceptualization of percussion and of its recent invention.

second point is that in creating stable notions of difference, discourses construct objects and subjects within a narrow range of possible imaginaries. Examples of the ways in which discourse limits what can be imagined include notions of what constitutes a musical performance in higher education, what kinds of music are (or can be) taught in higher education, as well as what kinds of instruments percussionists learn to play in higher education. The list of what constitutes the musical practices and knowledge taught in higher education may seem endless, but through discourse, the possibilities of thought, action, and being are quite limited.

For example, prior to percussion and the percussionist existing as fixed and stable entities populating schools of music across the United States, there were multiple discursive formations working to describe the truth of what percussion can or cannot mean and who can or cannot assume the subject position of the percussionist.¹⁸⁸ Percussion and the percussionist, and drumming and drummers, must first exist as discursive objects/subjects inhabiting an imaginary before they can circulate as culturally meaningful representations of material reality inside the apparatus of higher education. As cultural theorist Stuart Hall points out:

As we set out to ask what it means to rethink cultural difference in discursive terms, discourse should be understood as that which gives human practice and institutions meaning, that which enables us to make sense of the world, and hence that which makes human practices meaningful practices that belong to history precisely because they signify in the way they mark out human differences.¹⁸⁹

From this perspective, when one thinks about or hears the terms “drumming” or “drummer” there exist various representations that are immediately available, many of which are stereotypes

¹⁸⁸ Evidence of the emergence of percussion and the percussionist as historical objects and subjects of higher education can be found in the indices of “Publications About Percussion,” published annually in both *Percussionist* and *Percussive Notes*. For example, see: Sewery, “An Index,” 17-22.

¹⁸⁹ Stuart Hall, “Race - The Sliding Signifier,” In *The Fateful Triangle: Race, Ethnicity, Nation* (Cambridge, MA and London, England: Harvard University Press, 2017), 31-32.

of the dumb drummer who is unmusical, loud, undisciplined, unschooled, and so forth.¹⁹⁰ In 1963, according to the editors of *Percussionist*, representations of what percussion and the modern musical percussionist are, or are not, had not become fully manifest as a stable set of meanings.

By contrast, representations of drumming and drummer had been historically available as culturally negotiated objects/subjects that carried several meanings; they signified multiple cultural meanings and representations, while the ideas of percussion and the percussionist continued to be in a process of discursive contestation and formation. Importantly, though, meanings of drumming and drummer can carry racialized and undesirable connotations that reconfigure and normalize representations of percussion as a particular practice and the percussionist as a particular embodied subject.

Percussion, Percussionist, Drumming, and Drummer

To ascertain when percussion and the percussionist came into their conditions of possibility, at least in the English language, I turn to the *Oxford English Dictionary (OED)*, as it provides both a definitional entry and the dates when specific words come into general textual use. For purposes of comparison and understanding the discursive construction of difference initiated and desired by the PAS, I limit my examination to the terms “percussion,” “percussionist,” “drumming,” and “drummer.” Similarly, I focus only on entries that associate the selected terms to the ideas of music, musical instruments, and musical performance.

percussion, *n.*

¹⁹⁰ Popular music historian Matt Brennan’s recent text, *Kick It: A Social History of the Drum Kit*, provides an excellent historical overview of the discursive construction of drums, drumming, and drummers as social misfits and non-musicians who have long been the butt of jokes and social stigmata. See: Matt Brennan, *Kick It: A Social History of the Drum Kit*, (New York, NY: Oxford University Press, 2020).

2. Music

a. The playing of a musical instrument by striking it or by striking two parts together; the sound so produced. Also: the percussion instruments of an orchestra collectively; the players of these. Later also: electronic musical instruments producing sounds like those of percussion instruments. Also, occasionally as a count noun.

Esp. in *percussion instrument* (also *instrument of percussion*). Mainly applied to instruments used chiefly or solely to mark rhythm, as drums, cymbals, etc.; occasionally applied to instruments in which strings are struck by hammers, as the piano.

- 1776 C. BURNEY Gen. Hist. Music I. 262 Drums and cymbals, instruments of percussion.
 1838 Penny Cycl. XII. 498 Instruments, Musical, are, 1. Keyed, as the Organ, Piano forte, etc....4. of Percussion, as the Drum, Cymbals, etc.
 1871 J. YEATS Techn. Hist. Commerce I. ii. 53 The Egyptians had many of the wind, stringed, and percussion instruments at present known.
 1889 G. B. SHAW How to become Musical Critic (1960) 164 Brass and percussion [are] behind the woodwind and under the stage.
 1904 Daily News 25 Feb. 8/5 Almost all the strings are pupils of the conductor, and the wind and percussion are prominent members of London orchestras.
 1960 R. W. BUGGERT (title) Teaching techniques for the percussions.¹⁹¹

This entry begins by linking percussion, as a musical instrument, to its primary meaning, “Chiefly *Science*,” and is defined as “the action of coming forcibly into contact with an object so as to give a shock; impact.”¹⁹² The date is given for when the term first came into general usage in relation to science is 1425 AD.¹⁹³ Thus, the modern conceptualization of percussion as an object in relation to music and music performance carries with it the trace of its earlier meaning.

The definition of percussion mentions a group of instruments, objects that exist in an orchestra, where orchestra refers to an ensemble of musicians organized to perform music of the Western Classical Music Tradition (WCMT). Importantly, though, the addendum indicates that “drums, cymbals, etc.,” are essential in the overall idea of percussion, but that they function as

¹⁹¹ Oxford English Dictionary, “*percussion, n.*”, (Oxford University Press %C, n.d.). <https://www.oed.com/view/Entry/140624?rskey=Ubp32b&result=1>.

¹⁹² OED, “*percussion.*”

¹⁹³ “Percussion, n.” In *OED Online*. Oxford University Press. Accessed May 6, 2021. <http://www.oed.com/view/Entry/140624>.

non-melodic “instruments used chiefly or solely to mark rhythm.” Thus, percussion, in the form of drums and cymbals, is directly related to rhythm, but not the other elements of music, such as harmony or melody. According to this definition, the discursive conceptualization of percussion took shape from the mid-nineteenth century onward. A feature of its invention is that it is composed mainly of drums and cymbals that are used for the functional purpose of timekeeping in the performance of the WCMT.

This assertion, that percussion is primarily associated with drums that function in a non-musical manner to provide an underlying pulse or “beat” to music belonging to the WCMT, is supported by the dated entries of the use of the term. The first date in which the idea of percussion, as a group of objects related to music, is published in 1776, with drums and cymbals being identified as percussion instruments. The second date provided, 1838, further supports the idea that percussion is, in the main, represented by drums and cymbals, but it also confirms that the idea of percussion, as a group of objects existing in relation to music, is, in fact, a recent modern invention.

The discursive strand attached to third date of 1871 is significant as it speaks not only to the idea of percussion, but also to non-western percussion and the emergence of what would come to be known as comparative musicology. Comparative musicology is the disciplinary forerunner of twentieth-century organology, the scientific, historical, and cultural study of musical instruments; and ethnomusicology, the “study of the world’s musics from a comparative and relativistic perspective.”¹⁹⁴ The practices of both comparative musicology and what Foucault describes as modern history are evident in the orientalist discourse concerning Egyptian percussion

¹⁹⁴ Nettl, *The Study of Ethnomusicology*, 13.

I quoted above.¹⁹⁵ What ties these discourses together is the underlying presence of evolution, not simply as a theory of species, but as an expression of progress that marks the differences between western and non-western musical cultures.

As musicologist Bennet Zon argues, the politics of knowledge production that framed western versus non-western music in the nineteenth century applied racist notions of evolutionary progress as a means of articulating developmental differences between the West, as a modern, complex, white Anglo-Saxon musical culture, and the non-west, which was understood to be a colonized space of simplistic, primitive, non-white, non-European, cultures:

The well-recorded debates about the origins of music leave little doubt that non-western music was considered to be a living fossil, and that modern European music was its direct and more developmentally evolved descendent. Indeed, evolution effectively became a scientifically appropriate substitute for broad conceptions of East-West or savage-civilized historical teleology . . .¹⁹⁶

Similarly, Foucault argues that in the nineteenth century, there was a radical departure from the forms of history that preceded the modern systems of thought; this departure decentered man as the object of discourse and relocated him as an object of evolutionary development:

It is true that History existed long before the constitution of the human sciences . . . What characterized this History . . . was . . . ordering the time of human beings upon the world's development a sort of great cosmic chronology . . . And it was this unity that was shattered at the beginning of the nineteenth century, in the great upheaval that occurred in the Western *episteme*: it was discovered that there existed a historicity proper to nature; forms of adaptation to the environment were defined for each broad type of living being, which would make possible a subsequent definition of its evolutionary outline . . . But, in that case, man is not himself historical: since time comes to him from somewhere

¹⁹⁵ In his text, *Orientalism*, Edward Said points out that one of the main goals of orientalism, or the scientific study of oriental culture and society from antiquity to the present, is to produce, authorize, and control the knowledge of the "oriental" in a manner that simultaneously outlines the Occident, or the West, as being a superior culture. ". . . Orientalism depends for its strategy on this flexible *positional* superiority, which puts the Westerner in a whole series of possible relationship with the Orient without ever losing him the relative upper hand." This dictionary entry is a clear example of this discursive practice. For more on Said's description of the cultural hegemonic dynamic between western and non-western cultures see: Said, *Orientalism*, 4-9.

¹⁹⁶ Zon, *Representing Non-Western*, 145.

other than himself, he constitutes himself as a subject of history only by the superimposition of the history of living beings, the history of things, and the history of words History constitutes, therefore, for the human sciences, a favorable environment which is both privileged and dangerous. To each of the sciences of man it offers a background, which establishes it and provides it with a fixed ground and, as it were, a homeland; it determines the cultural area – the chronological and geographical boundaries – in which that branch of knowledge can be recognized as having validity.¹⁹⁷

The critical element that Foucault underscores is a radical shift during the nineteenth century in how one *thinks about the way to think about* “man” as a subject of history. In the discursive formation of “man,” the individual human is no longer the primary subject or agent of history; rather, the evolutionary history of humankind, particularly in relation to its origins and subsequent development, becomes a primary object of investigation. Thus, the history of “man” does not focus on individuals existing within a “great cosmic chronology” but on human as objects (e.g., comparisons between the varieties of archaic humans comprising the genus *Homo* and their modern representatives belonging to the taxonomic tribe of *Hominini*). As such, history, as a project of modernity, began to outline humankind's evolutionary development through an imaginary of progressive stages that ascend toward organismal complexity and cultural ascent.¹⁹⁸ Comparative musicology, then, deployed history as a means of classifying and ordering non-western music cultures on an evolutionary developmental scale, where western music and instruments were described as sophisticated and technologically complex versions of instruments still in use amongst “primitive” non-western cultures.¹⁹⁹

Lastly, the subsequent dates of 1889 and 1904 listed in the *OED* entry for percussion suggest that the term is commonly being used to reference types of instruments associated with the

¹⁹⁷ Foucault, *OT*, 400 - 401, 405.

¹⁹⁸ Ruse, *Monad*, 428 - 429, 436, 510.

¹⁹⁹ Bennett Zon, “Disorienting Race: Humanizing the Musical Savage and the Rise of British Ethnomusicology,” *Nineteenth-Century Music Review* 3, no. 1 (June 2006): 25–43.
<https://doi.org/10.1017/S1479409800000331>.

WCMT. From this evidence, it is only from the mid-nineteenth century onward that the idea of percussion as a musical object belonging to the WCMT takes shape in the social, academic, and cultural imaginary.²⁰⁰ Significantly, the idea is not simply that percussion exists, but that its existence is located inside a modern conceptualization of the West, as opposed to the colonized non-west—or as Stuart Hall eloquently puts it, “the Rest.”

. . . “the West” is a *historical*, not a geographical, construct . . . By “western” we mean . . . a society that is developed, industrialized, urbanized, capitalist, secular, and modern . . . The concept or idea of “the West” . . . allows us to characterize and classify societies into different categories — i.e., “western,” “non-western.” It is a tool to think with. It sets a certain structure of thought and knowledge in motion . . . it is an image, or set of images . . . It calls up in our mind’s eye — it *represents* in verbal and visual language — a composite picture of what different societies, cultures, peoples and places are like . . . it provides a standard or model of comparison. It allows us to compare to what extent different societies resemble, or differ from, one another. Non-western societies can accordingly be said to be ‘close to’ or ‘far away from’ or ‘catching up with’ the West. It helps explain *difference* . . . it provides criteria of evaluation against which other societies are ranked and around which powerful positive and negative feelings cluster . . . It produces a certain kind of *knowledge* about a subject and certain attitudes toward it. In short, it functions as an *ideology*.²⁰¹

As Hall points out, the idea of the West is a conceptual tool for classifying, representing, and explaining difference, not as immutable facts but as discursive constructs that circulate in the imagination. Hall’s analysis of the construction of the idea of the West is a fundamental way of thinking that guides this discourse analysis because many of the qualities of music, musicality, music education, and music instruction in higher education are subject to this construction, particularly when they are seen in relation to the WCMT in higher education. Indeed, one can easily, and naturally, affix the term “western” in front each of the above qualities without a loss of meaning.²⁰²

²⁰⁰ In some respects, the institutional normalization of the division between western and non-western music in higher education can be understood as a discursive product of nineteenth-century comparative musicology. Morgenstern, “Toward,” 10-12.

²⁰¹ Hall, “The West and the Rest,” 277.

²⁰² Nettl, *Heartland*, 3.

The next term is “percussionist,” and it is interesting to note the earliest common usage of the term is in reference to an individual who calls himself a percussionist, thereby indicating the presence of a subject position for a person to see themselves as a percussionist, and to be seen and known as a person who is a percussionist. Also of note, the 1886 entry is an advertisement in which a “percussionist” is selling a definite-pitched mallet percussion instrument, and not one of any number of drums. Thus, in this example, the relationship between mallet percussion and the subject position of the percussionist is established by the mid-19th century.

percussionist, *n*²⁰³

2. A person who plays one or more percussion instruments, *esp.* as part of an orchestra.

- 1886 *Era* 27 Feb. 19/4 (*advt.*) Wanted, to sell, beautiful silver-toned Xephone glockenspiel... Address, Alfred Hayes, percussionist, 269, New City-road.
 1928 *Rhythm* Nov. 2.1 Mother o' pearl drums - for the percussionist who wants big 'show'.
 1938 *Times* 7 May 10/3 The success lay in the fact that these percussionists did not make clattering noises.
 1969 *Daily Tel.* 15 Feb. 15/1 A truly professional percussionist rather than just another polished, expert drummer.

The percussionist, then, is a person who plays any number of percussion instruments, but the definition does not specifically differentiate between drumming and percussion. Rather, the critical element concerns the normalized vision of where the percussionist exists within the social imaginary, especially “as part of an orchestra.” Thus, the association of the percussionist with the WCMT is made clear in the definition.

Alfred Hayes’s 1886 remark, quoted in the *OED*, clearly indicates that by this time, humans had begun to identify themselves as percussionists. The advertisement indicates that there are other percussionists who would understand the use of the term “percussionist” in relation to

²⁰³ “Percussionist, *n*,” in *OED Online*. (Oxford University Press. Accessed February 6, 2021). <http://www.oed.com/view/Entry/140626>.

performing music, as opposed to simply keeping time or marking a beat. This understanding suggests that the subject position of the modern musical percussionist was present as a concept approximately 140 ago. However, the second piece of text, dated 1928, links the percussionist back to the notion of unmusical, functional, drums; in this instance, one is forced to assume the object that is spoken about is a drum set used in the performance of jazz or theater music, and not the WCMT.

Thus, there is ambiguity as to the conceptual distances that separate drumming from percussion, or vice versa. Some clarity is provided in the third example, dated 1938, that distinguishes between percussionists who “make clattering noises,” and those who do not. The thought here is that there are qualitative differences between percussionists who are musical and those who are not. The text works to destabilize the representation of the percussionist as a musician due to the presumption, or logic, that there must also be percussionists who only make clattering noises. The discourse of the clattering noisy percussionist marks the tension discussed above, in that in the absence of musicality, the conceptualization of the modern musical percussionist has not fully met its conditions of possibility as late as 1938. In the social imaginary, then, the percussionist remains in some proximity to unmusical practices that historically circulate through representations of the primordial and primitive non-western drummer who makes noise and not music.

The final *OED* entry for the term “percussionist,” dated 1969, is concurrent with the PAS archive and reflects the discourse that differentiates between the percussionist and “the expert drummer.” As such, it presents a clear sense that there are, in fact, real qualitative differences between the percussionist and even a “polished, expert drummer.” While the example does not explicate what is meant by percussionist or expert drummer, the definition provides, or fills-in, the

necessary information to reinforce the image of the percussionist as a person associated with quality music and musicality, especially “as part of an orchestra.” In important ways, the entry on percussionist provided here is itself a discourse in that it outlines differences between drumming and percussion as power/knowledge.

The next *OED* entry provides a definition of drumming, which was the specific term mentioned above in the editorial from the first issue of the *Percussionist* as being a conceptually limiting way of thinking about percussion:

drumming, n.²⁰⁴

1. The action of beating or playing a drum or drums, or of making a noise or movement like the beating of a drum. Also: an instance of this.

1541 M. Coverdale tr. H. Bullinger *Christen State Matrimonye* f. 1 In comely honest rayment, without pryde, without drommyng & pypyng [Ger. one trummen vnd bochßlen], let them go in to the house of the lorde.

1583 P. Stubbes *Anat. Abuses To Rdr.* sig. ¶vi With pyping, fluting, dromming, and such like inticements.

1607 T. Tomkis *Lingua* II. iv. sig. E Harke harke, what drummings yonder, Ile laye my life they are come to present the shewe I spake off.

1616 W. Shakespeare *All's Well that ends Well* (1623) iv. iii. 300 Ile no more drumming, a plague of all drummes.

1663 J. Spencer *Disc. Prodigies* iii. 64 The apparitions, voices, drummings, or antick noises of Spirits in any place whatsoever.

1780 J. Harris *Philol. Inq.* (1781) II. ii. 61 In the drumming of a March, or the dancing of a Hornpipe, there is Rhythm, tho' no Metre.

1830 J. Galt *Lawrie Todd* I. i. vii. 47 The deep and dreadful drumming of the thunder.

1878 T. Hardy *Return of Native* III. v. viii. 218 The drumming of the storm without...breathed into the chimney strange low utterances that seemed to be the prologue to some tragedy.

1890 J. D. Robertson *Gloss. Words County of Gloucester* A drumming, a thrashing.

1936 *Down Beat* Apr. 12/1 Bab Daley keeps the boys in a groove with his soft swingy drumming.

Analytically, the primary discursive feature of this entry is that drumming does not signify a relationship to the performance of the WCMT, apart from a military march (1780), nor

²⁰⁴ “Drumming, n,” in *OED Online* (Oxford University Press. Accessed May 31, 2022). <http://www.oed.com/view/Entry/58027>.

does it refer to notions of quality musicality, music education, or music instruction in higher education. Indeed, the most consistent discursive representation of drumming is as a violent and playful practice (e.g., beating and playing) to produce not music, but noise; this definition also includes references to rhythm using terms such as “groove” and “swingy.” The 1663 use of drumming is notable, as it links drumming to both noise and the presence of “apparitions” and “Spirits;” this usage circulates in nineteenth-century descriptions of religious uses of drumming in “primitive” colonized cultures.²⁰⁵ Similarly, the concept of drumming in both the 1830 and 1878 entries speaks to a metaphorical relationship between the noise of human drumming and the violence of nature. In an extreme movement away from any reference to music, the entry from 1890 speaks again about drumming as a form of violence, or “a thrashing.”

The *OED*’s entry on drumming indicates that the term, like “percussion, is” a relatively recent social construction. Clearly, the idea of drumming is circulating as an object related to music much earlier (1541) than the invention of percussion (1776) or the percussionist (1886), but as will be seen in the conjectural histories concerning the origins of musical and rhythmic man, Victorian representations of drums, drumming, and drummers suggested a sense that humans had been engaged in the practice of drumming since primordial times. That is, in the nineteenth century, drumming was constructed in the social imagination as a practice of prehistoric and “primitive” cultures. Yet, drumming first becomes an object of interest in western history

²⁰⁵ For extended colonial accounts of the use of the drum in “primitive” religious practices see: James Blades, *Percussion Instruments and Their History* (London; Boston: Faber and Faber, 1984), 57-64.

during the Christian crusades and the interactions with the functional and unmusical Turkish Janissary military drumming.²⁰⁶ As will be seen in the examination of primary texts from the nineteenth century that bring drumming and percussion into their modern conditions of possibility, a common theme is the importance of Janissary military drumming as an example of an undomesticated oriental form of drumming that would be tamed by the western percussionist and brought into the WCMT.²⁰⁷ For example, the following passage from the PAS archive gives a simplified version of East meets West, West subsumes East, discourse:

²⁰⁶ One of the most fascinating aspects of the modern historical invention of percussion concerns the production of narratives based around an archaeological chronology of drumming and percussion. These narratives work to construct them as primordial objects that persist in the material cultures of “primitive,” colonized, peoples, as well as in the archaeological and historical record of “ancient” cultures, with ancient representing cultures that had reached a level of “civilization.” Yet, the actual words, drumming and percussion did not come into general usage, as things in relation to music, until, minimally, the 15th to the 18th centuries; drum and drumming in relation to military marching in the 15th, and, as the above entry suggests, somewhere around the middle of the 18th century for the term percussion. The entry for the word “drum,” taken from the *Oxford Companion to Music*, offers some context for how the term entered the social imaginary, not as an object of music but one of human science: “Although it is possible to ‘drum’ on any object, anthropological evidence suggests that membrane drums of hollowed wood or pottery with heads stretched across them were first made in the neolithic period. Drums in a variety of shapes and sizes appear in the art of ancient Mesopotamia, India, Persia, China, Africa, Egypt, Israel, Greece, and Rome. In Europe, evidence for the use of drums is hazy before the 13th century, when small kettle-drums (*nakers) and tabors of Arab or Saracen origin were brought back from the Crusades. No information has survived from before the 16th century about the kinds of rhythm played. The side drum was introduced by Swiss and German mercenaries shortly before 1500 as a military instrument for keeping time on the march. Few earlier armies tried to march in step; drums had been used in battle both for signaling and to produce an encouraging uproar, but there seems to have been no conception of the military march. By the late 1500s, however, it was assumed that drummers would mark the time for every step of the march, and precise details of what they played were written down, at least in France. Jeremy Montagu, “Drum,” in *The Oxford Companion to Music*. Oxford University Press, 2011. <http://www.oxfordreference.com/vidw/10.1093/acref/9780199579037.001.0001/acref-9780199579037-e-2093>.

²⁰⁷ In the historical invention of percussion produced in the PAS archive, the Janissary drummers were brought to various European courts where western composers heard the drums being played and they appropriated some of their rhythms, as well as purchasing some of the drums, for use in western compositions. For western descriptions of the importance of Turkish Janissary music to the historical formation of western percussion see: Rey M. Longmeyer, “The Domestication of the Snare Drum,” *Percussionist* 3 no. 1 (November 1965): 2; Ben F. Miller, “A Brief History of the Cymbal From Antiquity to the Renaissance,” *Percussionist* 11, no. 2 (Winter 1974): 46, 50; David Levine, “Percussion Instruments and Performance Practices in Beethoven’s Music,” *Percussionist* 15, no. 1 (Fall 1977): 1; Dan C. Spalding, “The Evolution of Drum Corps Drumming,” *Percussionist* 17, no. 3 (Spring/Summer 1980): 119. Also see: An-

The principal achievement of the early Middle Ages in regards to musical instruments was their importation from the East. The late Middle Ages was spent in the adaptation of these instruments to the western ends. As a matter of fact, the instruments were changed so radically that their fundamental Asiatic character no longer remained recognizable.²⁰⁸

The final *OED* entry provides the definition for the term “drummer”:

drummer, *n.*²⁰⁹

1.

a. A person who plays a drum or drums; *esp.* a person who plays a drum or the drums in a musical ensemble (originally a military band; later also an orchestra, band, rock group, etc.).

The term has not been in common use for those playing drums in an orchestra since the early 20th cent., the more usual terms being *timpanist* (for those playing timpani) and *percussionist*, but is now the usual word for a person playing a drum kit in a jazz, pop, or rock band, etc.

- 1574 J. Baret Aluearie D 1163 A drummer, or player on the drumme, tympanista.
- 1583 P. Stubbes *Anat. Abuses* sig. M2 Then haue they their Hobby-horses, dragons & other Antiques, together with their baudie Pipers and thundering Drummers.
- 1680 Eng. *Atlas* I. sig. Bbb2/2 The Drummer puts himself, by dancing and howling, into a violent motion, till he falls down, which he chuses to do upon his Drum.
- 1789 C. Burney *Gen. Hist. Music* IV. i. 73 In the opera of *Berenice*..there were choruses of one hundred virgins, one hundred soldiers...six trumpeters on horseback, six drummers, six ensigns, six sacbuts, six great flutes, [etc.].
- 1794 C. I. LaTrobetr. G. H. Loskiel *Hist. Mission United Brethren* i. viii. 104 When one round is finished, they take some rest, during which the drummer continues tosing, till another dance commences.
- 1829 *Crypt* Feb. 94/2 ‘I see, Sir,’ said the King to him, ‘you wish to accustom me to a black drummer by degrees.’
- 1830 *Atlas* 9 May 300/1 Many elegant women were content to ascend the orchestra—there, of course, to inspire the drummer and trumpeters with unwonted enthusiasm.
- 1868 *Salt Lake Daily Tel.* (Salt Lake City, Utah Territory) 23 Mar. A very curious performance is the drum concert of the celebrated drummer, Mr. Julius Weiffenbach, on sixteen drums with forty-eight drumsticks.
- 1911 D. S. Hulfish *Cycl.* Motion-pict. Work II. 191 The orchestra comprises pianist and drummer, and a ‘sound effect’ man.
- 1926 *Melody Maker* Feb. 25/2 When recording all the drummer has to do is fill in the cymbal beats.
- 1970 *Chron.-Telegram* (Elyria, Ohio) 12 May 10/2 Mike Shreve is Santana's drummer.
- 2000 *Guardian* 3 Aug. i. 18/8 Around him, the band offered sympathetic support, with drummer Tim O'Reagan making occasional forays on lead vocal.

thony Baines and Stanley Sadie, “Janissary Music,” in *The Oxford Companion to Music* (Oxford University Press, 2011). <http://www.oxfordreference.com/vidw/10.1093/acref/9780199579037.001.0001/acref-9780199579037-e-3528>.

²⁰⁸ Hugh W. Sobbing, “The Development of the Snare Drum,” *Percussionist* 2, no. 3 (June 1965): 5.

²⁰⁹ “Drummer, *n.*,” in *OED Online* (Oxford University Press. Accessed May 6, 2021).

<http://www.oed.com/view/Entry/58026>.

2012 L. J. Goodman in D. L. Kozak *Inside Dazzling Mountains* xxvi. 490 Traditionally certain men in the pueblo were trained as singers and drummers.

The entry for drummer contains many essentialized notions that come to differentiate drumming from percussion and the modern musical percussionist. Reading across the different meanings over time indicates that the signification, or cultural meaning, of the term has moved from “originally a military band; later also an orchestra, band, rock group, etc.,” such that the body of the drummer is in different discursive spaces of difference in different times. For example, the definition from the *OED* signifies that the “drummer” associated with the orchestra is a person called the timpanist or simply a percussionist; the latter term is reserved for those members who may be called upon to play drums *and* any number of other instruments, including noisemakers and definite-pitched instruments, such as the xylophone, glockenspiel, tubular bells or chimes, et cetera. Only in the examples from 1830 and 1911 is there any relationship directly made between drummer and orchestra. The remaining historical examples associate drummers with martial music, portray them as noisy characters, or represent them as showman and entertainers.

The *OED* entry for the word “drummer” indicates that by the mid-nineteenth century, a discursive formation was creating the conditions of possibility for the invention of percussion and the percussionist that required drums, drumming, and drummers as a means of constructing meaningful differences between the objects and subjects. Percussion and the percussionist cannot, or do not, socially exist without the ability to be compared to drums, drumming, and drummers.

The production of this comparison demonstrates the ways in which discourse functions as a political device for constructing difference and is central to what might be best described as the sliding signification of drums, drumming, and drummers. My reading of drums, drumming, and

drummer as “sliding signifiers” borrows from the work of Stuart Hall, who in arguing about the discursive construction of race suggests:

[That] socially, historically, and politically, race is a discourse; that it operates like a language, like a sliding signifier; that its signifiers reference not genetically established facts but the systems of meaning that have come to be fixed in the classifications of culture; and that those meanings have real effects not because of some truth that inheres in their scientific classification but because of the will to power and the regime of truth that are instituted in the shifting relations of discourse that such meanings establish with our concepts and ideas in the signifying field. This will to truth of the idea of race achieves its effects through the ways in which discursive systems organize and regulate the social practices of men and women in their daily interactions with one another.²¹⁰

Here, I argue that drumming and drummer are key elements of a racialized discourse in that they reference not musically “established facts but the systems of meaning that have come to be fixed in the classifications of culture.” As language is the primary mode for the social production of cultural knowledge, the meanings of a given sign, such as drummer, are never fixed or stable; meanings are always open to and in a constant process of change, reassignment, mutation, and transformation. This is clear when examining the different signifiers assigned to the word “drummer” over time. This feature of language systems indicates that all signs carry with them

²¹⁰ Hall, “Race - The Sliding Signifier,” 45-46. My use of Hall’s concept focuses on the discursive tensions that persists between representations of drums, drumming, and drummers versus those of percussion and percussionist, and is fundamentally about the sliding signification of race embedded in the discursive formation of these objects/subjects. In this sense, the significations provided by drums, drumming, and drummers are effects of several historical discursive formations in which these objects/subjects became defined in relation to the discursive practices of nineteenth-century colonialism married to scientific racism. This specific convergence of thought and practice(s) is examined in more detail below, but the critical aspect of Hall’s argument is that racist discourses consistently recycle themselves as logical ways of thinking about human difference, thereby occluding the political, cultural, and social possibility of rendering race as a meaningless signifier. As Hall suggests, “The idea that race is discursively constructed has not...done very effectively the work of unhinging and dislodging common-sense assumptions—ways of talking about, making sense of...the untidy, “dirty” world of everyday life outside the academy.” In a similar manner, then, drums, drumming, and drummers, are discursive constructs, just as are percussion and percussionist, yet, in their construction, each has come to carry traces of race, particularly in the representations of who embodies the drummer in popular culture versus those who embody the percussionist in higher education. The general discursive practice, including that of music education and music instruction in higher education, continues to carry forward these traces, particularly in the absence of interrogating and problematizing their presence in the discursive constructions of drums, drumming, drummers, percussion, and percussionist. For Hall’s full argument see: Hall, “Race - The Sliding Signifier,” 31-79.

an inherent politics of meaning, or a cultural struggle for signification, that accompanies their movement through time and space.²¹¹

Swiss linguist Ferdinand de Saussure famously noted in his *Course in General Linguistics* that the words, or signs, of a given language are, in and of themselves, arbitrary; brown is the sign in English for a specific color, whereas “kahverengi” carries a similar meaning in Turkish, with the latter sign being a reference to the color of coffee.²¹² The fact that signs are arbitrary indicates that any meanings assigned to them are always in a process of contestation. Hence, the cultural meaning assigned to the word “drummer” is never fully fixed, just as those assigned to “percussionist” are always in a process of cultural review and potential reassignment.

A second observation by Saussure was that the cultural use of language is fundamentally about constructing meaning through the production of difference.²¹³ In this sense, the individual does not “know” what the color brown means until they “know” what it is not; the understanding that brown is not red, blue, black, and so forth allows for brown to take on a specific cultural meanings that allow people, places, and things to be referenced and located as objects/subjects of difference.

A drummer, then, is not a percussionist, while a timpanist is located somewhere between these two subjects of difference, (e.g., the timpanist plays a drum, but that drum is a definite-

²¹¹ For more on Saussure’s theory of language see: Jonathan D. Culler, *Ferdinand de Saussure* (Ithaca, N.Y.: Cornell University Press, 1986). Also see, Jonathan D. Culler, *On Deconstruction: Theory and Criticism after Structuralism* (Ithaca, N.Y.: Cornell University Press, 1982). As Saussure’s theory relates to music see: Guerino Mazzola, Maria Mannone, Yan Pang, Margaret O’Brien, and Nathan Torunsky, “De Saussure’s Six Dichotomies,” in *All About Music: The Complete Ontology: Realities, Semiotics, Communication, and Embodiment*, eds. Guerino Mazzola, Maria Mannone, Yan Pang, Margaret O’Brien, and Nathan Torunsky (Cham: Springer International Publishing, 2016), 71–80. https://doi.org/10.1007/978-3-319-47334-5_9.

²¹² Ferdinand de Saussure, *Course in General Linguistics* (New York: Philosophical Library, 1959), 67–69.

²¹³ Saussure, *Course*, 117–118.

pitched instrument which is not the same as an indefinite pitched drum). Thus, in the nineteenth century, the discursive politics of knowledge made a somewhat startling shift in the sign “drummer,” or rather a splitting of difference in the meaning of the sign. Within this new configuration of thought came a new meaning, a new signification; to know what a percussionist means is to know what a drummer is not, namely musical.

Finally, within the general system of language, the sign is expressed and understood on two different levels. The first is the signifier, a form of meaning that the individual can sensually experience by seeing, hearing, smelling or touching.²¹⁴ For example, the signifiers for drum can include an object made of some natural substance such as wood, metal, skin, or a combination thereof. Those of drumming can be loud, soft, or as has been pointed out above, “noisy,” as a cue to the auditory aspect of the visual practice of drumming. Those of drummers are that they are human beings with a physical reality that can be seen, heard, felt, and in some situations, smelled.

The second element of a sign is the signified, or the mental representations shaped by the meanings assigned to a sign by a given community or culture.²¹⁵ For example, the signified of drummer is the mental representation of what a drummer is and does, such as “a person who plays a drum or the drums in a musical ensemble,” by the definition provided in the above *OED* entry. This signification fits with what French semiotician Roland Barthes describes as the *dénomination* of a sign or its simple, common sense, meaning within a discursive community.²¹⁶ Barthes

²¹⁴ Hall, *Representation*, 38.

²¹⁵ Hall, *Representation*, 38.

²¹⁶ Hall, *Representation*, 38.

contrasts dénotation with connotation, “being itself a system, comprises signifiers, signifieds, and the process which unites the former to the latter (signification).”²¹⁷

Thus, a fundamental aspect of language is the production of signification, that is, the merging of dénotative and connotative meanings to produce what Barthes suggests are “second-order of meanings” that function to naturalize a certain way of seeing, reading, and thinking about a given object or subject. For Barthes, second-order meanings exist within what he describes as a “metalanguage” of myth, and here we can think about the signification of the drummer as existing inside the mythical metalanguage of the primordial and “primitive” unmusical drummer, but outside the mythical metalanguage of quality western music, musicality, and musicianship.²¹⁸ From the textual evidence provided in the *OED*, the signification, or cultural representation, of the sign “drummer” conforms to the dénotation of the drummer as an individual who plays, or beats, on drums. However, the most persistent second order meaning constructs the drummer as an individual linked to a “primitive” functional, martial, and unmusical past.

Embedded within the latter construct are second-level connotations of race, as well as those of intellectual simplicity, promiscuity, and madness. Internationally renowned drummer and professor of popular musicology Bill Bruford remarks that the historical construction of the drummer has been based around a series of cultural tropes that construct the drummer as a character whose being is located close to “nature.”

A first trope derives from a historical insistence that notions of aesthetics, mind, harmony, and the intellect are superior to hedonism, body, rhythm, and the “natural.” It has become embedded in a drum ideology based on a racist misconception, in turn buried

²¹⁷ Roland Barthes, *Mythologies* (New York: Hill and Wang, 1972), 113-117. For an excellent overview on Barthes theoretics see: Jonathan D. Culler, *Roland Barthes* (New York: Oxford University Press, 1983). Also see: Eamonn Carrabine, *Barthes, Roland* (London: SAGE Publications Limited, 2020). <https://methods.sagepub.com/foundations/barthes-roland>.

²¹⁸ Mireille Ribière and Mark Addis, *Barthes* (Penrith, United Kingdom: Humanities-Ebooks, LLP, 2008), 24-25.

deep in nineteenth century primitivist myth. We can track this view back to Rene Descartes and the seventeenth-century dualist notion of the “mind/body split” . . . Bodily responses were, by definition, mindless, now a term of disparagement. The brain came to be associated with art music, brainlessness with popular music.²¹⁹

Bruford goes on to describe a second trope that brings the notion of race into the body of the drummer through the music of jazz and popular music:

Jazz, also, was not a music that had to be thought about. When popular music engaged with black American music in the early part of the century, a long history of Romanticism stood ready to define black African culture as the “body,” the other part of the European bourgeois “mind” A favorable view of the “primitive” precivilized world from the sophisticated over-civilized world thus found primitive people to be innocent, uncorrupted by culture and still close to some undefined human “essence.” Such a tortuous logic asserted that African music, held to be more “primitive” or “natural” than European music, had to be more in touch with the body—the difference between the two being the emphasis on rhythm. By such a racist and convoluted ideological route has the Western kit drummer thus become imbued with the primitive, the sexual, and the mindless.²²⁰

Bruford concludes his historical analysis of the social construction of the drummer in the western imagination by arguing:

A second ideological trope has its roots in the first and manifests itself in the downplay of intellect. For years Western kit drummers have been considered, and come to consider themselves, as a breed apart and a breed below A third strand to the drum culture ideology, the worldview that does so much to determine the way in which drummers are perceived and perceive themselves, encircles the most obvious difference between drummers and other instrumentalists: the Western drum kit is unpitched, or, more precisely, of indefinite pitch. A prejudice against unpitched instruments, coagulating around the association between drums and noise on the one hand and musical sounds on the other, can be traced back almost as far as their introduction to Western classical music . . . the association continues to be heavily promoted to children globally through Roger Hargreaves's “Mr. Men” series of books, in which “Mr. Noisy: The Musician” is, somehow inevitably, a drummer A powerfully corrosive Western art music ideology has thus nurtured a sense of inferiority of those who perform on unpitched instruments to those who perform on pitched instruments. Embedded in a racist misconception and spawning the falsity of the mind/body split, this ideology exacerbates the separation of thought from feeling and the concomitant downplay of

²¹⁹ Bill Bruford, *Uncharted: Creativity and the Expert Drummer*, (Ann Arbor: University of Michigan Press, 2018), 134.

²²⁰ Bruford, *Uncharted*, 134.

intellect among unpitched or indefinite-pitch practitioners.²²¹

Bruford's reference to the ideological construction of the drummer also speaks to a series of second-order connotations that bring the drummer into an imagined world divided between the quality of music of the WCMT and the simplistic, noisy, world of popular and non-western drumming. Archaeologically, the second-order connotations that build this imagined world are all found to circulate in the *OED* historical examples for the sign "drummer."

Bruford's analysis of the drummer as a functional unmusical subject is further supported by the work of musicologist Matt Brennan who examines the discursive construction of the drummer as unintelligent in the context of "dumb drummer jokes." In his text *Kick It: A Social History of the Drum Kit*, Brennan argues,

Drummer stereotypes exist in abundance, each with its own history to trace. But if one underpinning stereotype acts as a common thread across all the rest, it is surely the assumption that drummers are unintelligent. When drummers get pigeonholed as inferior to 'real musicians', noisy, illiterate, uncreative, broke, or replaceable, the unspoken root cause is their alleged stupidity. There are several well-known jokes that hinge on this stereotype. (How can you tell if the stage is level? When the drool comes out both sides of the drummer's mouth. Did you hear about the bass player who locked his keys in the car? He had to break a window to get the drummer out.) The roots of this stereotype lie in the assumption that drumming is a primitive musical practice, with the correlative (and equally false) assumption that playing other instruments (usually those associated with the European classical tradition) is somehow more progressive, advanced, or modern.²²²

²²¹ Bruford, *Uncharted*, 134-135. It is worth noting here that the idea of "definite pitch" as a necessary condition for music and musicality also discursively circulates in the PAS archive. For example, this passage links the problem of drums to its inability to attain a definite pitch: "The main reason for the indifference of composers toward the snare drum was that the snare drum is an instrument of indefinite pitch. Melody cannot be played upon the snare drum. Its main use in the orchestra is to supply volume during highly excited passages. Because the snare drum was incapable of supplying melody it was shunned by composers for a great length of time. Even today many composers fail to write adequate drum parts to their scores. However, they are becoming more and more percussion conscious, and the situation is rapidly improving." Sobbing, "Development," 7.

²²² Brennan, *Kick It*, 9.

Significantly, Brennan's analysis points to attempts in the early part of the twentieth century by the drum set manufacturing industry to transform the image of the drummer to that of a "modern," or "progressive drummer." In the following excerpt he speaks about a "Leedy" article, referencing the Leedy Drum Company, which began producing drums in 1890 and continues to this day.²²³

During the drum kit's infancy manufacturers seemed at pains to emphasize this perceived distinction and recast the drum kit as a "modern" instrument. A Leedy article from [1926] argued that "the progressive drummer of today is no longer the tail end of the band or orchestra . . . He is an important person in the world of music, dancing, and entertainment" . . . the Leedy article reveals some of the ideological baggage underpinning the description of a drummer being "modern" or "progressive," namely that the words were implicitly intended to contrast against preconceptions of drumming as "primitive" or "savage" activity.²²⁴

Brennan is describing a discursive strategy to reformulate and transform the social imagination of what is meant when the word "drummer" is deployed.²²⁵ That such a strategy is also associated with an entrepreneurial enterprise is not surprising. Many of the apparatuses of the political

²²³ "THE LEEDY® DRUM COMPANY - History Part 1." Accessed May 26, 2022.

<http://www.leedydrum.com/since1895.html>.

²²⁴ Brennan, *Kick-It*, 10.

²²⁵ I would add to Brennan's list of signifiers (modern, progressive, primitive, and savage) that of science, in that the drum set was developed as an expression of modern technology and manufacturing practices as much as it was a musical instrument. In this sense, the modern invention of the drum set was a means of wresting away the primordial and savage representation of drums, particularly linked to Africa and the practices of enslaved Africans and their descendants, for a deracinated modern technology available for the modern and, here it is important to be specific, the white drummer. I make this latter claim to whiteness after examining over two decades of advertising texts found in the *Ludwig Drummer; the Complete Ludwig Drummer's April 1926 to Spring 1948*, where I was not able to find a single advertisement directed to African American drum set players. While, given the social and legal conditions of Jim Crow, this is not surprising, what is too often left out of discussions concerning the invention of the drum set is the ways in which whiteness, in the form of eugenics and white supremacy, became enmeshed in the visual representations of who was to play and become modern drummers. I highly recommend further discourse analysis of the *Ludwig Drummer*, with a focus on racial representations that normalize notions of whiteness with those of the modern drummer. See: Calvin Bolton, *The Ludwig Drummer: The Complete Ludwig Drummer April 1926 to Spring 1948* (Centerbrook, CT: Centerbrook Publishing, 1999).

For additional information on the invention of the drum set and the involvement of the Ludwig drum company in the development the drum set see: Matt Brennan, "The Drum Kit in Theory," in *The Cambridge Companion to the Drum Kit*, eds. Matt Brennan, Joseph Michael Pignato, and Daniel Akira Stadnicki (Cambridge: Cambridge University Press, 2021), 7-20. <https://doi.org/10.1017/9781108779517>.

economy are fundamentally discursive.²²⁶ This is particularly apparent in appendages like marketing. Foucault describes this phenomenon as a strategic assemblage of power relations that functions as a technology that can be tactically deployed to bring a particular discourse into relation with any number of other power relations.²²⁷ When linked together, discursive strategies and technologies enable discourses to travel across different discursive formations, borrowing specific ideas that provide tactical advantages in a larger strategy of challenging and changing taken-for-granted meanings.²²⁸ Indeed, as the 1963 excerpt from “Our Opinion” stated above, among the “experts from the field of percussion” were members of the manufacturing industry, and it is possible that much of the financial underwriting involved in the development of the PAS, as well as the journal *Percussionist*, came from the drum industry looking to expand its customer base in the most logical and efficient way possible.²²⁹

For the purposes of this study, the most informing aspect of Brennan’s research is that it points to a strategy like that taken by the PAS in constructing the differences between drumming and percussion. As will be seen in the next section, part of the strategy to challenge the cultural coding of the drummer was to make contrasts between the primitive and modern, simple and complex, that are encapsulated in constructions of the non-west and the west. To demonstrate how this discursive process historically unfolded, Brennan returns to his analysis of the Leedy article, and points out that one way of creating a contrast between the primitive drummer and the modern drummer was through images presented to the readers accompanied by text explaining

²²⁶ Foucault, *PK*, 160.

²²⁷ Foucault, *HS*, 95.

²²⁸ Foucault, *PK*, 159.

²²⁹ The PAS has produced its own history that, in somewhat glowing terms, describes the presence and role of the drum industry in promoting the goals of the PAS. See: Rick Mattingly, “50 Years of PAS, Chapter 1: The First Decade,” *Percussive Notes* 49, no. 5 (January 2011): 7–12.

how to read, see, and imagine difference. Below, Brennan provides an example of how textual references to savagery spark images in the mind about who the savage is and the savage's relation to drums and rhythm:

The article gives a dubious and sweeping account of “how the progressive drummer began”: “[I]magine a time when there was absolutely no music in the world. And then we can imagine how a savage, probably by accident, first struck two pieces of wood or stone together at regular intervals, and, judging from what we read of savages today, we can imagine how pleased and interested he would be . . . Rhythm, then, is the oldest element of music, as the drum and its kind are the oldest of musical instruments.”²³⁰

The Leedy article is bringing together a particular set of discourses, including those of eighteenth and nineteenth-century conjectural history about the origins of musical man (“Imagine a time,”) colonial anthropology (“what we read of savages today,”) and comparative musicology (“Rhythm...oldest element of music...drum and its kind...oldest musical instruments.”) Brennan continues his analysis of the Leedy article by identifying a juxtaposition between the modern drummer of the west versus the “primitive” drummer of the non-west:

To make this distinction even more explicit, the top left-hand corner of the article features an illustration of a ‘progressive drummer’ strutting in a three-piece suit and trench coat, sporting a fedora hat and holding a snare drum case—every bit the 1920s urban sophisticate. In the bottom right-hand corner, however, is a photograph of an African drummer in ceremonial dress playing a large handmade gourd-shaped drum, described in the caption as ‘a royal drummer of the Bunyoro, the tribal state that adjoins Upper Sudan on the south. The drum has been the popular instrument in the wilds of Africa for three thousand years.’ The juxtaposition between the modern-progressive drummer and the primitive-savage drummer exposes an underlying racist discourse that was prevalent in the early twentieth century, particularly when it came to representations of African—and African-American—art and culture.²³¹

The juxtaposition that Brennan identifies between the modern-progressive drummer and the primitive-savage drummer provides the context for my definitional analysis of percussion,

²³⁰ Brennan, *Kick It*, 10; Cited from Anon., “The Progressive Drummer of Today,” *Leedy Drum Topics*, February (1926): 2.

²³¹ Brennan, *Kick-It*, 10.

percussionist, drumming, and drummer. It also serves as a transition to a discussion about the uses of history that foregrounds my reading of nineteenth and twentieth-century texts. Importantly, what allows for the construction of both the drummer and the MMP is the production of their respective histories and narratives that describe their location to each other in terms of the binaries of difference, including mind-body, primitive-modern, nature-civilization, simplicity-complexity, unintelligent-intelligent, and non-western-western. In this sense, for any object or subject to discursively enter its respective conditions of possibility, it must first have a history that empirically produces a lineage that links the primordial past with the modern present.²³²

To Produce a Modern History of Percussion and the Percussionist

As Mercer argued, discourses of difference carry with them a particular form of agency; they work to produce not simply the conditions for the possibility of new objects (like percussion) or subjects (like the modern percussionist) they also bring them into the imaginary as historical objects/subjects, and these histories provide the necessary contextualization for their existence in the present. Thus, much of the PAS archive works to produce a history of percussion and the percussionist that is to be written “of the percussionist, by the percussionist, and for the percussionist.”²³³ This discursive desire, to lay claim to having a history, not as individuals, per

²³² Aspects of this discursive formation on the evolution of music and its relationship to rhythm and drumming continue to circulate in the present. For some recent examples see: Anton Killin, “Musicality in Human Evolution, Archaeology and Ethnography: Iain Morley: The Prehistory of Music: Human Evolution, Archaeology, and the Origins of Musicality,” *Biology & Philosophy* 29, no. 4 (July 2014): 597–609. <https://doi.org/10.1007/s10539-014-9438-y>. Anton Killin, “The Origins of Music: Evidence, Theory, and Prospects,” *Music & Science* 1 (January 2018): 2059204317751971. <https://doi.org/10.1177/2059204317751971>.

²³³ Longyear, Payson, and Peters, “Our Opinion,” 20.

se, but as unique members sharing a unique place a universal and progressive story of human-kind, is a rather recent phenomenon that is remarked upon by Michel Foucault:

From the nineteenth century, History was to deploy, in a temporal series, the analogies that connect distinct organic structures to one another . . . History *gives place* to analogical organic structures, just as Order opened the way to *successive* identities and differences. Obviously, History in this sense is not to be understood as the compilation of factual successions or sequences as they may have occurred; it is the fundamental mode of being of empiricities, upon the basis of which they are affirmed, posited, arranged, and distributed in the space of knowledge for the use of such disciplines or sciences as may arise . . . History, from the nineteenth century, defined the birthplace of the empirical, that from which, prior to all established chronology, it derives its own being . . . History as we know, is certainly the most erudite, the most aware, the most conscious, and possibly the most cluttered area of our memory; but it is equally the depths from which all beings emerge into their precarious, glittering existence. Since it is the mode of being of all that is given us in experience, History has become the unavoidable element in our thought.²³⁴

In a Kantian sense of causality, to have a history, as well as to know one's history, has become a necessary condition of modern existence.²³⁵ Thus, in the absence of a history, it is impossible for an object or subject to exist in the present. Not having a history means that objects like percussion and subjects like the percussionist in higher education are outside of the empirical and scientific ordering of things. In effect, without a discursive history they cannot exist as material objects and subjects in the present.

Another critical point Foucault made about modern history is that over the course of the nineteenth century, the way of thinking about what history is supposed to do, its form and function, dramatically changed. Instead of producing narratives of successive events that have occurred in the past, history became the means of descriptively telling the story of the development of human cultures and societies. In this sense, the work of modern history is to produce a way of

²³⁴ Foucault, *OT*, 237-238.

²³⁵ Réal Fillion, "Foucault on History and the Self," *Laval Théologique et Philosophique* 54, no. 1 (1998): 143-145. <https://doi.org/10.7202/401139ar>.

thinking about the past that provides the context for sorting and ordering where objects and subjects sit, both in chronological order, but also in relation to progress, stagnation, and degeneration. Thus, a primary effect of modern history is to locate objects and subjects in a specific time and space such that their truths are not the consequence of random memory but the products of empirical thought.

This understanding of modern history provides a framework for reading texts from the nineteenth and twentieth century that conjecturally work to produce any number of “origin” narratives of “man.” One of those origin narratives concerned the primordial origins of “musical man,” but in developing this construct, a secondary subject emerges that I term “rhythmic man.” This character has already been outlined in Brennan’s analysis of the Leedy article. In that article, the reader is asked to imagine a time before history when a “savage” accidentally struck two sticks together and externalized the internal presence of rhythm. This imaginary moment is reinforced with a discursive truth of modern history that links primordial rhythmic “man” to the modern drummer: “Rhythm, then, is the oldest element of music, as the drum and its kind are the oldest of musical instruments.”

*Historicizing The Origins of Rhythmic “Man”*²³⁶

In the beginning there was rhythm.

Hans von Bülow (1830-1894)

²³⁶ My use of power quotes around key terms identifies them as objects of political and discursive contestation. As will be seen in the subsequent analysis of nineteenth century texts, the use of “man,” as a descriptor of humankind, is ubiquitous. As to the discursive deployment of “origin,” the nineteenth century quest within the human sciences to discover the origins of all things relating to the human experience is problematic due to the overt racism that was applied to articulate the differences between a superior, evolved, complex, western, white, colonizing world that stood in comparative opposition to an inferior, stagnant, simplistic, non-western, non-white, colonized other world. However, as Henrietta Lidchi correctly points out, much of what was “discovered” was, in fact, invented as a means of constructing differences between western and non-western cultures. See: Lidchi, “The Poetics,” 161.

The quote by von Bülow encapsulates a convergence of thought and a new set of relations that enabled a different way of thinking about the reality of human beings and the “origins” of musical and rhythmic “man.” It is through discourses about the origins of vocal, musical, and rhythmic “man” that a new discursive subject I term the Primordial Functional Drummer (PFD), emerges in the imaginary. While never fully expressed as such, the PFD is discursively outlined as a type of early human who emotionally engaged with a natural and universally available substance called rhythm. The following excerpt was written by Herbert Spencer in 1891, who describes what he believes is a natural relationship between rhythm, emotion, and music.

All music is originally vocal. All vocal sounds are produced by the agency of certain muscles . . . Even the *rhythm*, which forms a remaining distinction between song and speech, may not improbably have a kindred cause. Why the actions excited by strong feeling should tend to become rhythmical, is not very obvious; but that they do so there are divers evidences. There is the swaying of the body to and fro under pain or grief, of the leg under impatience or agitation. Dancing, too, is a rhythmical action natural to elevated emotion . . . And when we bear in mind that dancing, poetry, and music are con-nate—are originally constituent parts of the same thing, it becomes clear that the measured movement common to them all implies a rhythmical action of the whole system, the vocal apparatus included; and that so the rhythm of music is a more subtle and complex result of this relation between mental and muscular excitement.²³⁷

This excerpt expresses a discursive formation on the primordial origins of music that utilizes a psychology of emotions as a basis for speculating on the truth of primordial “man’s” engagement with expression. These emotion states manifest themselves as rhythmically grunting, dancing, or beating on the body and available objects for release and gratification. The following excerpts from two different authors from the same period express similar ways of discursively representing the unknowable origins of musical “man” as a truth based in science. Each author hypothesizes on the importance of vocalization as another emotional means for expressing

²³⁷ Spencer, Herbert. “The Origin and Function of Music,” in *The Routledge Reader on the Sociology of Music*, edited by John Shepherd and Kyle Devine (New York; London: Routledge, 2015), 27, 29.

rhythm. The first excerpt, written by Charles H. Parry in 1905, compares the origins of rhythmic “man” to the practices of living “primitive” man to those of modern, civilized, western societies.

Just as among the early ancestors of our species, speech would begin when the indefinite noises which they first used to communicate with one another, like animals, passed into some definite sound which conveyed to the savage ear some definite and constant meaning, so the indefinite cries and shouts which expressed their feelings began to pass into music when a few definite notes were made to take the place of vague, irregular shouting . . . The rhythmic music then is defined only by the pulses, and has no change of pitch; while purely melodic music has change of pitch but no definition or regularity of impulse. The latter is frequently met with among savage races, and even as near the homes of highest art as the out-of-the-way corners of the British Isles. Pure, unalloyed rhythmic music is found in most parts of the uncivilized globe, and the degree of excitement to which it can give rise, when the mere beating of a drum or tom-tom is accompanied by dancing, is well known to all the world.²³⁸

The second excerpt, written by Richard Wallaschek in 1893, further develops the discursive conceptualization of rhythm as something that is naturally occurring in primitive peoples, almost as a vestige of primordial time, this is fundamental to music, including the music of the WCMT:

We have been told until tired of hearing it, that the one essential feature in primitive music was rhythm, melody being of accessory importance. We do not meet with a single instance amongst savages of melody, fixed according to musical principles . . . Rhythm, taken in a general sense to include “keeping in time,” is the essence of music, in its simplest form as well as in the most skillfully elaborated fugues of modern composers . . . From these several data I conclude that the origin of music must be sought in a rhythmical impulse in man . . . innumerable ideas and feelings become associated with it, and give rise to those emotions which we on hearing it experience . . . that rhythm is one of the main constituents, and creates the principle effect, in primitive music, a remark frequently made by composers . . . Primitive man is in this respect placed in exactly the same position as the higher animals. Thus, the Apono (West of the Ashango, West Africa) have a war-dance called M’Muirri which is remarkable for the singular noises the dancers make, “yelling and beating their breasts with both hands, like the gorilla, and making a loud vibrating noise with their lips...”²³⁹

²³⁸ Charles H. Parry, *The Evolution of the Art of Music* (London: K. Paul, Trench, Trübner, 1905), 6-7. <http://archive.org/details/4thevolutionfar00parruoft>.

²³⁹ Richard Wallaschek, *Primitive Music: An Inquiry into the Origin and Development of Music, Songs, Instruments, Dances, and Pantomimes of Savage Races* (London; New York: Longmans, Green, and Co., 1893), 230.

Consistent with the analysis of Bruford and Brennan, the discursive linkage between racialized constructions of non-western drumming cultures as being close to nature, the body, and “primitive,” is reinforced by the assumed presence of scientific “data” to support such truth claims. Indeed, the most repellent aspect of the discursive formation of the “primitive” musical “man” is the association between racist stereotypes that link colonized non-western people to a taxonomical order in which “primitive man is . . . placed in exactly the same position as the higher animals.” This discursive construction of difference becomes even more forcefully expressed in the following excerpt written by Charles Darwin in 1889 that contains references outlining an evolutionary hierarchy of cultural music traditions based upon childlike emotion states of the “excited negro in Africa” and “our half-human ancestors.”

The arts of singing and of dancing are also very ancient and are now practiced by all or nearly all the lowest races of man . . . We see that the musical faculties, which are not wholly deficient in any race, are capable of prompt and high development, for Hottentots and Negroes have become excellent musicians, although in their native countries they rarely practice anything that we should consider music . . . Music arouses in us various emotions . . . The negro in Africa when excited bursts forth into song . . . Even monkeys express strong feelings in different tones . . . All of these facts with respect to music . . . become intelligible . . . if we may assume that musical tones and rhythm were used by our half-human ancestors, during the season of courtship . . . From the deeply-laid principle of inherited associations, musical tones in this case would be likely to call upon vaguely and indefinitely the strong emotions of a long past age.²⁴⁰

The above statement is representative of an arrangement of ideas in which whiteness does not need to be deployed, nor does the idea of the West, because differences between whiteness and otherness are already present within the regime of truth of evolutionary cultural progress. Within this same discursive regime, the truth of rhythm is deployed as a primordial human universal; it is an object that belongs to the baser nature of human emotions and has an existence prior to and

²⁴⁰ Charles Darwin, *Descent of Man and Selection in Relation to Sex*, 2nd ed. (New York: D. Appleton and Company, 1889), 569-573.

outside of music. From this reading, rhythm becomes linked to racism and white western superiority; it is historicized as something simple, basic, natural, and unmusical, all of which are referents to racialized notions of “primitive man.”

These excerpts are not emblematic of any particular author’s point of view, nor are they significant contributions of new knowledge or truth about the origins of musical or rhythmic “man.”²⁴¹ They represent a form of conjectural history that employs various forms of biological and morphological studies combined with anthropological and ethnographic writings to speculate on probable causal mechanisms for the progressive evolution of human individuals as distinct races and their associated cultures.²⁴² For example, Darwin can be considered one of the “founders of discursivity,” such as Freud or Marx, and with the publication of his text *Origins of Species*, there is an “endless possibility of discourse” concerned with producing the truth about the origins of “man,” including the origins of musical “man.”²⁴³

In this sense, the discourses that come into formation around the origin of “man” can be seen traveling across an entire range of biological and human sciences.²⁴⁴ These would include

²⁴¹ For Foucault, all texts are discursive, that is they are made up of multiple discourses that socially circulate and intersect across various discursive formations. “First of all, discourses are objects of appropriation,” thus, as is the case concerning the origins of musical man, there can be no single, or for that matter singular, author. “The author’s name manifests the appearance of a certain discursive set and indicates the status of this discourse within a society and a culture. It has no legal status, nor is it located in the fiction of the work; rather, it is located in the break that founds a certain discursive construct and its very particular mode of being. As a result, we could say that in a civilization like our own there are a certain number of discourses that are endowed with the “author function,” while others are deprived of it The author function is therefore characteristic of the mode of existence, circulation, and functioning of certain discourses within a society. See: Michel Foucault, *The Foucault Reader* (New York: Pantheon Books, 1984), 107-110, 114.

²⁴² Stephen Jay Gould, *The Mismeasure of Man* (New York: Norton, 1996), 405-412.

²⁴³ Foucault, *Foucault Reader*, 114. For an excellent review of the historical formation of musical man as a subject of evolutionary science see: Bennett Zon, “The ‘Non-Darwinian’ Revolution and the Great Chain of Musical Being,” in *Evolution and Victorian Culture*, edited by Bernard Lightman and Bennett Zon (Cambridge: Cambridge University Press, 2014), 196–226. <https://doi.org/10.1017/CBO9781139236195.009>.

²⁴⁴ Foucault, *OT*, 400-401.

evolutionary biology, anthropology, ethnology, sociology, philology, and psychology, as well as comparative musicology and its twentieth century counterpart organology, which scientized the historical and cultural study of musical instruments.²⁴⁵ Moreover, origin of “man” narratives demonstrate that as discourses travel across various discursive formations they are always regulated as a form of rationality. Ideas moving from one discursive space to another, such as progressive evolution moving into the conjectural space of musical and rhythmic man, only become accepted as real knowledge by reflecting the regulations of rationality of the modern episteme (e.g., positivistic appeals to reason, logic, math, and the scientific method).²⁴⁶

As described above, the modern episteme is significant in that it provides for a particular way of thinking about history and about the history of “man” as an object for analysis and differentiation by the human sciences.²⁴⁷ In the following excerpt, Foucault describes how “man” became an object of scientific investigation as part of a shift in the way people thought about what constitutes knowledge and reality:

The simple fact that man, whether in isolation or as a group, and for the first time since human beings have existed and have lived together in societies, should have become the object of science—that cannot be considered or treated as a phenomenon of opinion: it is an event in the order of knowledge. And this event was itself produced in a general redistribution of the *episteme*: when, abandoning the space of representation, living beings took up their places in the specific depths of life, wealth in the onward thrust of new forms of production, and words in the development of languages. It was indeed necessary, given these conditions, that the knowledge of man should appear, in its

²⁴⁵ Jennifer Post, “Organology,” in *The SAGE International Encyclopedia of Music and Culture*, ed. Janet Sturman (Thousand Oaks: SAGE Publications, Inc., 2019), 1627–31.
<https://doi.org/10.4135/9781483317731>.

²⁴⁶ Foucault, *OT*, 137–138, 172

²⁴⁷ For Foucault, there is a distinct rupture in the way that knowledge is produced, and representations of the truth are made between the Classical and Modern epistemes: “A fundamental event—certainly the most radical that ever occurred in Western culture—to bring about the dissolution of positivity of Classical knowledge, and to constitute another positivity from which, even now, we have doubtless not entirely emerged The constitution of so many positive sciences, the appearance of literature, the folding back of philosophy upon its own development, the emergence of history as both knowledge and the mode of being of empiricity, are only so many signs of a deeper rupture the phenomenon as a whole can be situated between easily assignable dates (the outer limits are the years 1775 and 1825). See, Foucault, *OT*, 239.

scientific aims, as contemporaneous and of the same origin as biology, economics, and philology, so that it has been viewed, quite naturally, as one of the most decisive forward steps made in the history of European culture by empirical rationality.²⁴⁸

In this sense, the work of conjectural historians and origin theorists was to discursively define what it means to be modern by creating a history of contrast and difference; modern, complex, western, artistic musical “man” who has developmentally descended from “his” primordial past is different than “his” savage predecessors. Again, this referencing backward in time in order to have a place in the present speaks to the logic of linearity in time, a sequence of developmental events that can explain and describe the present. The underlying logic is that there can be no modernity in the absence of primordality.

What links the primordial past to the modern present is not only the deployment of history in support of the human sciences but the practice of western colonialism that provided both agents and discursive agency to collect cultural data, artifacts, and evidence that indicated the presence of primordial musical man in the cultural life ways of colonized “savage” subjects.²⁴⁹ Only with data about the colonized primitive “other” is primordial man allowed to be produced as a plausible subject for comparative analysis and taxonomical ordering. Foucault addresses the use of comparison as rational practice of the modern episteme:

Such, then, are the two types of comparison: the one analyses into units in order to establish relations of equality and inequality; the other establishes elements, the simplest that can be found, and arranges differences according to the smallest possible degrees And it is precisely in this that the method and its “progress” consist: the reduction of all measurement (all determination by equality and inequality) to a serial arrangement which, beginning from the simplest, will show up all differences as degrees of complexity. After being analyzed according to a given unit and the relations of equality or inequality, the like is analyzed according to its evident identity and differences: *differences* that can be thought in the order of *inferences* All this was of the greatest consequence to Western thought. Resemblance, which had for long been the fundamental category of knowledge—both the form and the content of what we know—became dissociated in an analysis based on terms of identity and difference; moreover, whether indirectly by the

²⁴⁸ Foucault, *OT*, 376-377.

²⁴⁹ Morgenstern, “Toward,” 7-10; Zon, *Representing*, 26.

intermediary of measurement, or directly and, as it were, on the same footing, comparison became a function of order; and, lastly, comparison ceased to fulfill the function of revealing how the world is ordered, since it was now accomplished according to the order laid down by thought, progressing naturally from the simple to the complex. As a result, the entire episteme of Western culture found its fundamental arrangements modified.²⁵⁰

The use of comparisons to mark differences between primordial, primitive, ancient, and modern musical “man” is a particular discursive tactic that has produced long-term strategic effects on how primordial “rhythmic man,” and later “primitive drummer man,” entered their modern conditions of possibility. These assembled figures come to serve as important fixtures in the story of percussion and the modern musical percussionist in higher education. Likewise, the comparative method became a primary means within the science of comparative musicology and organology to mark the differences between modern western and “primitive” non-western musical instruments, a form of difference that continue to inform the imagined divisions made between western percussion ensembles and non-western percussion ensembles in higher education.²⁵¹

²⁵⁰ Foucault, *OT*, 59-60.

²⁵¹ Phillip Bohlman, “Representation and Cultural Critique in the History of Ethnomusicology,” in *Comparative Musicology and Anthropology of Music: Essays on the History of Ethnomusicology*, eds. Bruno Nettl and Philip V. Bohlman (Chicago: University of Chicago Press, 1991), 132. At my own institution, the first term used to signify the differences between performance ensembles was “World,” however that term was problematized in relation to essentializing very specific percussion traditions, such as Brazilian percussion, or Cuban percussion, into an amorphous, depoliticized conglomeration. This was an extension of colonial practices akin to Hall’s critique of the “West and the Rest.” Yet, the problem of differentiation persists in the binary that finds a presence in western percussion and an absence in non-western percussion. Whether this presence/absence is real is not the correct question to ask because both the “West” and the “non-West” are the products of historical discourses that construct each as very different entities, with the “West” representing a presence and the “non-West” representing an absence. Current discussions center on the problems surrounding the practice of “naming” as a necessary condition for producing a curriculum and listing class titles in undergraduate course programs. Past suggestions include “Planetary Percussion” or the more politically problematic “Global Percussion.” I will address the problematics of institutional naming in the conclusion when I discuss the notion of the evolutionary trajectory of the modern musical percussionist to that of the “Cosmopercussionist.”

As discussed by musicologist Bennet Zon, nineteenth-century musicology began to discursively deploy the concept of evolution as a science that could both define and explain observable differences between the musical practices of “primitive,” colonized, culture groups and those practices belonging to the WCMT.²⁵²

The ‘battle of the ancients and the moderns’ opens a new phase of speculation on the notions of human progress. In the eighteenth and nineteenth centuries this led to what is known as the “comparative method,” in which modern primitives were used to understand and interpret historical peoples, and vice versa, and by the middle of the nineteenth century the comparative method became codified in what Adam Super calls “the invention of the primitive society” In anthropological terms, the comparative method is described as a conflation of ethnography and archaeology, which “allowed nineteenth-century anthropologists to construct cultural evolutionary schemes in which descriptions of prehistoric artifacts were “fleshed out” with descriptions of present-day “primitive” peoples whose artifacts looked similar.²⁵³

Again, one of the most profound discursive practices employed by the comparative method was a linking of different ideas that, cumulatively, produced power/knowledge about the origins of rhythmic and musical “man” as a racialized “primitive” being who existed on an evolutionary scale of human and cultural development.²⁵⁴

The Evolutionary Development of the Primordial Functional Drummer

Historicizing the invention of the Primordial Functional Drummer (PFD) simultaneously provides the context to analyze the fabrication of what I term the Modern Musical Percussionist (MMP). This is because the MMP relies on the historical-origin narratives of rhythmic man to

²⁵² Bennet Zon, “The Interplay of Anthropology and Music: Nineteenth-Century Travel Literature,” In *Representing Non-Western Music in Nineteenth-Century Britain* (Rochester, NY: University of Rochester Press, 2007), 29.

²⁵³ Zon, “The Interplay,” 34.

²⁵⁴ For an excellent overview of the historical formation of comparative musicology, an analysis of the role that colonialism played in supporting the work of European comparative musicology, and the presence of racism in the developmental framework employed by comparative musicology see: Bennett Zon, *Representing Non-Western Music in Nineteenth-Century Britain* (Rochester, NY: University of Rochester Press, 2007). <https://doi.org/10.7722/j.ctt14brrwv>.

lay claim to its modern present. Analytically, then, the conditions of possibility for the MMP rely, in the main, on the historical discursive construction of the PFD, first as a subject of conjectural natural history concerned with prehistoric primordial “man,” and then as a subject of cultural and racial comparison expressed in discourses that traveled between the formations of western colonialism, progressive evolution, and comparative musicology.²⁵⁵

To more fully interrogate the ways in which these two subjects emerge into the consciousness of the WCMT in higher education, it is important to remember that one of the most significant effects of the modern episteme concerns ways of thinking about the truth of music. Within the modern episteme, music was not merely a subject of philosophical aesthetic contemplation of beauty and art; rather, music and rhythm became objects of empirical study within the human sciences. In this sense, the modern episteme allowed, for the first time, for music to be rationalized as an object related to the origins of “man,” particularly in relation to the formation of language and the regulation of the body.²⁵⁶

Prior to the emergence of the human sciences, the study and performance of music in Europe was less an object of Pythagorean mathematics and more a subject belonging to the humanities, primarily associated with philosophical study of aesthetics and the pursuit of the truth(s) connected to beauty.²⁵⁷ The scientification of music provided the discursive means by and

²⁵⁵ Zon, “Non-Darwinian,” 198.

²⁵⁶ Foucault, *OT*, 312; For an early example of the scientific analysis of rhythm in relation to music and the human body see: Thaddeus L. Bolton, “Rhythm,” *The American Journal of Psychology* 6, no. 2 (1894): 145–238. <https://doi.org/10.2307/1410948>.

²⁵⁷ For an excellent historical account of the movement of music away from philosophy toward nineteenth century human science see: Maria Semi, “A ‘Human’ Science: Hawkins’s Science of Music,” in *The Making of the Humanities Volume II: From Early Modern to Modern Disciplines* (Amsterdam, NETHERLANDS, THE: Amsterdam University Press, 2012), 93–102. For a detailed historical description of the use of aesthetics in western philosophy to argue for the affective superiority of the WCMT in opposition to the inferiority of non-western music forms see: Timothy D. Taylor, *Music in the World* (University of Chicago Press, 2017), 26–49. <http://www.degruyter.com/document/doi/10.7208/9780226442426-005/html>.

through which the universal truths of music could be known as differences between simplistic, “primitive,” non-western, forms of proto-music versus modern western forms of complex, and presumably culturally and musically superior, music.²⁵⁸

The following excerpt, written by Alfred Russel Wallace in 1890, demonstrates the ways in which object of music was used to outline the racial and civilizational differences between various non-western cultures:

Among the lower savages music, as we understand it, hardly exists, though they all delight in rude musical sounds, as of drums, tom-toms, or gongs; and they also sing in monotonous chants. Almost exactly as they advance in general intellect and in the arts of social life, their appreciation of music appears to rise in proportion, and we find among them rude stringed instruments and whistles, till, in Java, we have regular bands of skilled performers, probably the successors of Hindoo musicians of the age before the Mohammedan Conquest. The Egyptians are believed to have been the earliest musicians, and from them the Jews and the Greeks no doubt derived their knowledge of the art, but it seems to be admitted that neither the latter nor the Romans knew anything of harmony or the essential features of modern music.²⁵⁹

The above extract exemplifies the ways in which a particular conceptualization of cultural evolution, as something that always progresses from simple to complex, or in this case from primitive to modern, and we might also add from bad to good and from ugly to beautiful, requires the production of a non-western “other” to perform the construction of the modern, civilized, west.²⁶⁰ It

²⁵⁸ Spencer, *Origin and Function*, 33.

²⁵⁹ Alfred Russel Wallace, *Darwinism: An Exposition of the Theory of Natural Selection, with Some of Its Applications* (London; New York: Macmillan, 1890), 467-468.

²⁶⁰ In terms of the concept of civilization, musicologist Timothy Taylor explains, “Europeans came to think of themselves as civilized peoples, “with” civilization, while “primitives” did not “have” civilization, or at least, did not have it yet.” He further refines his argument concerning civilization in the respect to knowledge and ignorance. “The self-identity of the Enlightenment is aligned with knowledge *as opposed to* the identity of the unenlightened, alien Other that is aligned with ignorance: Enlightenment knowledge consists in awareness of ignorance and ignorance consists of non-awareness of ignorance.” Finally, Taylor notes that the idea of civilization is itself an object whose conditions of possibility only emerged in the late eighteenth century. “The word “civilization” in its modern sense was first used in France in 1766. Before that it was a legal term devotion the process of moving a case from the criminal to the civil court In the late eighteenth century “civilization” was at the top of a hierarchy of concepts, with the savage state at the bottom followed in ascending order by barbarism, civility, politeness, “a wise control,” and then civilization.”” Timothy Dean Taylor, *Beyond Exoticism: Western Music and the World* (Durham: Duke University Press, 2007), 73-75.

is within the modern episteme that a “natural science of man” systematically began to mark out and empirically compare differences between forms of cultural expression, producing binaries that provided the modern West with a presence of superiority that stood in opposition to absences ascribed to a primitive non-West and the ancient orient.²⁶¹

By the mid-nineteenth century, the study of western music, or musicology, began to note the presence of non-western music traditions in several compositions entering into the performances of the WCMT.²⁶² This recognition began a process of constructing the WCMT in opposition to non-western and “oriental” forms of music, thereby signaling the emergent need for a new sub-discipline within musicology; the discursive conditions for the possibility of comparative musicology came into formation.²⁶³ The power/knowledge of the colonized “other” flowed into the science of comparative musicology, enabling a regime of truth about the differences that separated western and non-western musical cultures, yet the key aspect underlying how one comes to know the truth of music was to locate it within an evolutionary framework of development and progress. Thus, a central discursive feature of comparative musicology is the application of progressive evolution as a means of differentiating western modern music from non-western “primitive” music.²⁶⁴

²⁶¹ Foucault, *OT*, 384; Hall, “The West,” 299, 303. My use of presence/absence draws on Jaques Derrida’s argument that in any binary opposition there exists a power relationship, with one side of the virgule representing a presence, or a representation of value, while on the other is an absence or lacking in representational quality. For more on Derrida’s analysis of oppositional binaries see: John Storey, *Cultural Theory and Popular Culture: An Introduction* (Harlow, England; New York: Pearson Longman, 2009), 127.

²⁶² Philip V. Bohlman, “Music and Culture: Historiographies of Disjunction, Ethnographies of Displacement,” in *The Cultural Study of Music: A Critical Introduction*, edited by Martin Clayton, Trevor Herbert, and Richard Middleton (Florence, United States: Routledge, 2011), 29-32.

²⁶³ Zon *Representing Non-Western Music*, 95–113. Also see, Philip V. Bohlman, “Representation and Cultural Critique in the History of Ethnomusicology,” in *Comparative Musicology and Anthropology of Music: Essays on the History of Ethnomusicology*, eds. Bruno Nettl and Philip Bohlman (Chicago: University of Chicago, 1991), 131–51.

²⁶⁴ Taylor, *Exoticism*, 75.

The passage below, written by Charles Hubert Parry in 1905, comes from his text *The Evolution of the Art of Music*. As the title suggests, the text deploys discourses of progressive evolution to support notions of difference between western art music and the music of “savages”:

The examination of the music of savages shows that they hardly ever succeed in making orderly and well-balanced tunes, but either express themselves in a kind of vague wail or howl, which is on the borderland between music and informal expression of feeling, or else contrive little fragmentary figures of two or three notes which they reiterate incessantly over and over again . . . it takes a long period of human development before the irregular haphazard alternation of a few figures becomes systematic enough to have the aspect of any sort of artistic unity . . . it was not until special races had arrived at an advanced state of intellectuality that men began to pay any attention to the relations of notes to one another . . . But complete musical art has to be made definite in other respects besides melodic up and down motion. The successive moments had to be regulated as well as mere changes of pitch, and this was first made possibly by the element of rhythm.²⁶⁵

Here, the contrasting ideas of intellectual simplicity and complexity represent a subjective scientific basis for judging the quality of a given culture’s form(s) of music expression. Thus, conjectural history enables a broader set of comparisons to be made that link the rhythmic, proto-musical practices of primitive man to those of an imagined primordial musical “man.” This primordial to primitive comparison was productive in defining the truth of the Western Classical Music Tradition (WCMT) as the evolved pinnacle of modern musical sophistication and complexity.

In another passage from Wallaschek, the discursive practice of employing musical comparisons to qualify differences between non-western culture groups closely follows the general pattern of the discursive formation producing the origin narrative of rhythmic “man”:

Primitive man is in this respect placed in exactly the same position as the higher animals. Thus the Apono (West of Ashango, West Africa) have a war-dance called M’Muirri which is remarkable for the singular noises the dancers make, “yelling and beating their breasts with both hands, like the gorilla, and making a sound vibrating noise with their lips” . . . With primitive man music, and painting and sculpture probably as well are not purely aesthetic occupations in the modern sense, they are most intimately bound up with practical life-preserving and life-continuing activities and receive only gradually their

²⁶⁵ Charles Hubert Parry, *The Evolution of the Art of Music* (London: K. Paul, Trench, Trübner, 1905), 6-7. <http://archive.org/details/4thevolutionfar00parruoft>.

present more abstract form. And therefore a law like that of “natural selection” has original validity here as well, while it is less easily comprehensible in connection with the music of the present time whose conditions of existence have become too complicated The sense of beauty, in the higher meaning of the term, is an abstract sensation which animals do not possess, just as little as primitive man For this development theory of Galton and Weismann seems . . . to furnish the most satisfactory explanation, especially in the domain of music . . . that we civilized nations, and, for example the negroes, receive the same degree of musical ability by birth and yet accomplish such different ends. Quite apart from the training of our individuality, they lack examples and the social necessity of coming up to their level. Neither of these can be artificially ingrafted upon their social status, and therefore they are pretty well lost to musical, and probably any other form of, culture.²⁶⁶

Thus, the story concerning the origins of “man” extended to a new subject of inquiry concerned with the role that rhythm plays in the progressive development of musical “man.”

When primitive music has advanced beyond the first purely rhythmical state, when an invention of melody takes place which is retained in memory, it has often been observed that these short musical phrases impress just as much to-day as they do among the savages. The advantage we have over primitive man in regard to music is simply that we are able to work up, develop, any given theme, while the former spins out a theme To be sure it is probable that we learn quicker, but only because we have more numerous and better patterns, and because in our study we save ourselves the trouble of scholastic by-ways, in learning which past generations have, through want of experience, wasted unnecessary time and energy On the other hand, those of the savage tribes which are really musical comprehend our music, at least that of a simpler character; that means, to the same degree that our peasants do. It is also astonishing how quickly Negro Hottentot and Malay orchestras grasp European dance music and play it immediately, by hearing, in the orchestra.²⁶⁷

Rhythm, then, is an essentialized aspect, or material, that was first discovered by primordial musical “man” and that continues to be used in the “primitive” music of “savage tribes” who have fallen under European colonial domination. It is also the material that links the primordial functional drummer to the modern musical percussionist as it continues to circulate in contemporary

²⁶⁶ Wallaschek, *Primitive Music*, 272, 278-280. Also cited, Paul B. Du Chaillu, *A Journey to Ashangoland*, (London, 1867), 272.

²⁶⁷ Wallaschek, *Primitive Music*, 281.

renderings of the origins of musical man, as well as depictions of primordial rhythm in the narrative of the modern musical percussionist.²⁶⁸

It is from the nineteenth-century discursive mix of conjectural histories about the origins of musical and rhythmic man, married to notions of progressive cultural evolution and the colonial practices of bringing examples of the instruments used in different colonized populations back to European museums, that power/knowledge about drumming, the drummer, percussion and the percussionist materializes in the science of comparative musicology.

The Modern Invention of Percussion “of, by, and for, the Percussionist”

From the above analysis of the *OED* definitions of percussion, percussionist, drumming and drummer, as well as textual evidence from nineteenth-century conjectural narratives outlining the origins of rhythmic and musical “man,” the concepts of percussion and the percussionist are nineteenth-century discursive inventions. Moreover, the invention of percussion and the modern musical percussionist was discursively constructed around racialized notions of difference that aligned to the construction of the WCMT as a superior representation of a civilized white West. Its conditions of its possibility became formalized and authorized across a set of discursive formations that might be best termed the “evolutionary origins of musical rhythm in humans” that developed in the nineteenth century and continues to regulate and authorize discourse

²⁶⁸ Aniruddh D. Patel, “Musical Rhythm, Linguistic Rhythm, and Human Evolution,” *Music Perception* 24, no. 1 (September 1, 2006): 99–104. <https://doi.org/10.1525/mp.2006.24.1.99>. For range of recent examples of the discursive use of rhythm, including as a primordial human material, to outline the modern musical drummer see: Russell Hartenberger and Ryan McClelland eds. *The Cambridge Companion to Rhythm* (New York: Cambridge University Press, 2020). <https://doi.org/10.1017/CBO9781316145074>.

in the present.²⁶⁹ In further developing my thinking about the discursive invention of percussion and the modern musical percussionist, I return to a desire expressed in “Our Opinion” from the 1963 inaugural edition of *Percussionist*. The *Percussionist* wanted to serve as an intellectual space in which the truth of percussion and the percussionist could be written of, by, and for the percussionist:

To our knowledge there does not exist a publication entirely devoted to percussion with this primary goal and format. Although there have been, and are today, many fine articles about percussion playing and related problems, we feel that the potential for a magazine of the percussionist, by the percussionist, and for the percussionist is unlimited in terms of effectively reaching our goals.²⁷⁰

Thus, a tension is made transparent to the reader in which the profession of percussion and its subject, the percussionist, have yet to be fully materialized as objects and subjects of quality music. The goals include the production of a history written of, by, and for the percussionist that validates both object and subject as important in relation to the origins of musical man, but also to modern prestige and importance in the world of the WCMT in higher education.

For percussionists who took on the task of (re)presenting the history of percussion, the first step was to engage in the discursive formations that had already scientized the history of drums and percussion, and that were readily available in the university library. Indeed, much of the work available concerning the origins of drums and percussion had already been assembled by the latter half of the nineteenth century and early twentieth centuries through the efforts of

²⁶⁹ John R. Iversen, “In the Beginning Was the Beat: Evolutionary Origins of Musical Rhythm in Humans,” in *The Cambridge Companion to Percussion*, ed. Russell Hartenberger (Cambridge: Cambridge University Press, 2016), 281. <https://doi.org/10.1017/CBO97813161445074.022>; W. T. Fitch, “The Biology and Evolution of Rhythm: Unraveling the Paradox,” in *Language and Music as Cognitive Systems*, edited by P. Rebuschat, M. Rohrmeier, J. A. Hawkins and J. Cross (Oxford, England: Oxford University Press, 2012), 73.

²⁷⁰ Longyear, Payson, and Peters, “Our Opinion,” 20.

comparative musicologists and organologists. Yet, as the examples already provided above suggest, comparative musicology drew upon any number of problematic discursive formations to construct the origins of “primitive” rhythmic and musical “man.” In the twentieth century, many of these same ways of thinking about musical “man,” and culture persisted and circulated in textual histories of percussion written of, by, and for the percussionist that would be presented in the *Percussionist*.

The final element of my analysis examines a series of texts and illustrations that bring percussion and the modern musical percussionist into their discursive conditions of possibility of, by, and for the modern musical percussionist. First, I bring into focus specific excerpts taken from the most cited organologist of the twentieth century, Curt Sachs, specifically, his 1940 text *The History of Musical Instruments*.²⁷¹ From Sachs, the twentieth-century historical construction of drums and percussion rehearses many of the discourses present at the end of the nineteenth century, including psychological arguments about the role of emotions to explain how primordial and “primitive” “man” came into a natural relationship with rhythm. A second common theme is that of orthogenesis, or progressive evolution, as a means of rationalizing a hierarchy of “man” based on morphological studies to support arguments of biological determinism.

²⁷¹ Another text by Sachs, *Rhythm and Tempo: A Study in Music History*, also works as a collection of recycled nineteenth discursive statements that specifically speak to the role of rhythm as a central feature or material of primordial and “primitive” musical “man.” For example, chapter 2, entitled Beginnings and Primitive Stage,” Sachs states that: “When Hans Von Bülow, the great conductor and pianist, boldly declared: “In the beginning was rhythm,” he took advantage of the prerogative of so many pointed sayings: to be pithy, impressive, and unfounded . . . The melody of backward civilizations, in America, the South Sea Islands, Asia, and Africa, seldom has the mechanical discipline for which higher cultures strive . . . Still, rhythm can be, and often is, the essential part of music. even in primitive society . . . even in the world of primitive man the basic motor impulse must in many styles be more important than the interest in words. Where this is not the case, the rhythmical weakness (as seen from a western viewpoint) yields in general to the shaping force of habit . . . An excellent example is the songs of the extremely primitive Veddas in inner Ceylon, who despite their undeveloped culture achieve a rather reliable rhythm with every two beats in the rudimentary patterns of spondaic or dactylic 2/4 feet.”

See: Curt Sachs, *Rhythm and Tempo: A Study in Music History*, (New York: Norton, 1953), 35-36.

The general method of analysis I use is comparative, which holds its own irony given the level of critique that I have applied to the methods employed by nineteenth-century anthropology and comparative musicology. That said, I first look at nineteenth century discourses and then compare them to subsequent texts written in the twentieth century, including texts written of, by, and for the percussionist—that is to say, texts written by authors who identify themselves and are identified by the PAS as modern musical percussionists.

For comparative purposes, I begin by presenting an excerpt from Herbert Spencer's 1891 essay, "The Origins and Functions of Music":

All feelings, then—sensations or emotions, pleasurable or painful—have this common characteristic, that they are muscular stimuli...we may set it down as a general law, that alike in man and animals, there is a direct connection between feeling and movement. . . . All music is originally vocal. All vocal sounds are produced by the agency of certain muscles . . . And therefore it is that feelings demonstrate themselves in sounds as well as movements. . . . Even in *rhythm*, which forms a remaining distinction between song and speech, may not improbably have a kindred cause. Why the actions excited by strong feeling should tend to become rhythmical is not obvious; but that they do so there are divers evidences . . . so the rhythm of music is a more subtle and complex result of this relation between mental and muscular excitement. . . . Thus, then, we may not only infer, from the evidence furnished by existing barbarous tribes, that the vocal music of prehistoric times was emotional speech very slightly exalted. . . . That music is a product of civilization is manifest; for though some of the lowest savages have these dance-chants, these are of a kind scarcely to be dignified by the title musical²⁷²

Now an excerpt from Sachs's 1940 text, *The History of Musical Instruments*:

All higher creatures express emotion by motion, but man alone, apparently, is able to coordinate his emotional movements. Man alone is gifted with conscious rhythm. When he has reached this consciousness and experienced the stimulation and comfort that rhythm gives, he cannot refrain from rhythmic movement—stamping the ground, dancing, clapping his hands, and slapping his abdomen, his chest, his legs, and his buttocks. There are only a few very primitive peoples, such as the Vedda in the interior of Ceylon, or certain Patagonian tribes, that not only do not possess any musical instrument, but do not even clap their hands or stamp the ground.²⁷³

²⁷² Herbert Spencer, "The Origins and Function of Music," in *Essays: Scientific, Political, and Speculative, Vol. II.*, (New York: D. Appleton, 1891), 401-405, 413-415, 420.

²⁷³ Curt Sachs, *The History of Musical Instruments*, (New York: W. W. Norton & company, inc., 1940), 25-26.

In both Spencer's and Sachs's statements, the argument is that humans are unique in their ability to express emotions in a coordinated manner that is guided by the presence of rhythm. Moreover, evidence to move this proposition from pure speculation to the firmer ground of logical conjecture is found in the practices of "primitive" people who are the objects of anthropological study in any number of European colonies.

For further comparison, the next example comes from the first chapter of a foundational history of percussion written of, by, and for the percussionist. *Drummer, Man: A Treatise on Percussion* was first written as a master's thesis in 1958 under the title "A Treatise on Percussion." The author, Gordon B. Peters, served as the first president of the Percussive Arts Society (PAS) from 1964 to 1967, and, in 2004, he was inducted as a member of the PAS Hall of Fame.²⁷⁴ The following excerpt is the introductory text to Peters' treatise. Note the similarities between Sachs' and Peters' discursive strategy linking the object of percussion to both an evolutionary past and a scientific present:

PERCUSSION . . . Its Evolution and Historical Setting

All higher creatures express emotion by motion, but man alone, apparently, is able to coordinate his emotional movements. Man alone is gifted with conscious rhythm. When he has reached this consciousness and experienced the stimulation and comfort that rhythm gives, he cannot refrain from rhythmic movement—stamping the ground, dancing, clapping his hands, and slapping his abdomen, his chest, his legs, and his buttocks. There are only a few very primitive peoples, such as the Vedda in the interior of Ceylon, or certain

²⁷⁴ Originally published in 1962 as a Master's Thesis entitled, *A Treatise on Percussion*, it would be revised and published in 1975 under the title *The Drummer Man: A Treatise on Percussion*. In 2003 the book was republished and continues to be used as a reference text in percussion studies across the United States. As an indication of Peters' contributions to the discursive formation on the modern musical percussionist, and in particular percussion education, citations and mentions directly attributed to Peters over the 25-year period of the PAS archive total 22 documents with 37 citations. For additional bibliographic information on Peters see: <https://www.pas.org/about/hall-of-fame/gordon-b-peters>; <https://www.mostlymarimba.com/composer/gordon-peters/>; <https://www.namm.org/library/oral-history/gordon-b-peters>; <https://www.gordonpetersmusic.org/gordon-b-peters>; www.gordonbpeters.com/about-gordon-b-peters/a-musical-crusader/

Patagonian tribes, that not only do not possess any musical instrument, but do not even clap their hands or stamp the ground.²⁷⁵

Written without any identifiable citation, this history of percussion is a verbatim reproduction of Sachs's text. However, issues of plagiarism aside, the critical aspect is that the mentalities expressed in the passage represented a scientific way for the percussionists attempting to write a history of percussion to present the primordial and primitive origins of modern percussion and the percussionist. In this sense, for percussion and the percussionist to take on greater meaning as objects/subjects of music in higher education, they first needed to be rationalized not only in relation to musical practices of the western classical music tradition, but also as objects/subjects of the human sciences. The discursive strategy was to normalize a narrative in which percussion was an important feature in the evolution of humankind, and that proof of this "fact" was borne out by research conducted across various branches of the human sciences. An example of this type of strategy comes from Peters' 1975 text *The Drummer, Man: A Treatise on Percussion*, which obliquely employs notions of science as a means of linking the percussionist to the evolution of humankind:

To trace the evolution of percussion instruments it would be ideal to begin at a specific time, place, and person. Yet this is not possible. There are no such specific remains in the traces of antiquity. Still, even without complete and concrete evidences of many previous ages and cultures, some conclusions can be drawn from archeological, etymological, and anthropological studies. The existence of specimen primitive societies in different parts of the world today further provides excellent study opportunities.²⁷⁶

Here, Peters deploys the comparative method as a means for "seeing" the past as an imagined time grounded in the present by the "existence of specimen primitive societies in different parts of the world today." In simplest terms, it was impossible for historians to make any firm

²⁷⁵ Gordon B. Peters, *The Drummer, Man: A Treatise on Percussion* (Wilmette, IL.: Kemper-Peters Publications, 1975), 5.

²⁷⁶ Peters, *The Drummer*, 5-6.

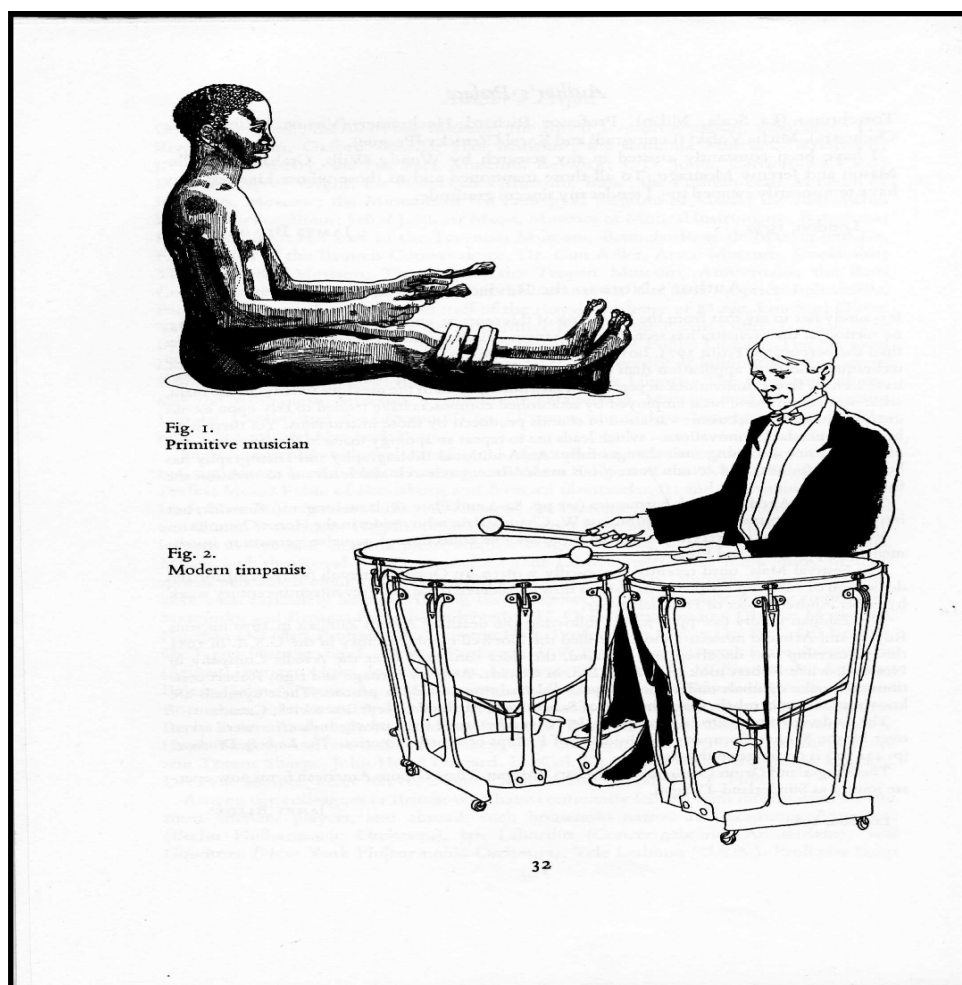
claim as to the origins of different forms of human and cultural expression because supporting empirical evidence did not exist, other than scant archaeological artifacts tied to a western vision of the “primitive” practices that existed in the colonized world. This way of thinking, the system of thought from which Peters constructs his logic, is not of Peters’ making; its truth only exists in the circulation of power/knowledge discursively produced by and through the human sciences that embraced the task of inventing the truth about the origins of “man.”²⁷⁷ A similar discursive pattern can be seen in the following illustration and accompanying text that comes from *Percussion Instruments and Their History* by James Blades, a noted timpanist who, like Peters, was inducted as member of the PAS Hall of Fame (1975):²⁷⁸

Figure 2: Primitive Musician and Modern Timpanist ²⁷⁹

²⁷⁷ Indeed, Foucault might argue that figures such as Peters, Blades, and Sachs are themselves, the subjects of modern discourse in the performance of the “expert intellectual” who produces the truth about the origins of musical “man.” See for example Michel Foucault, “Truth and Method,” in *The Foucault Reader* (New York: Pantheon Books, 1984), 54, 59, 70-71.

²⁷⁸ For bibliographical information on James Blades see: The Independent. “Obituary: James Blades,” May 23, 1999. <https://www.independent.co.uk/arts-entertainment/obituary-james-blades-1095585.html>; David Corkhill, “James Blades.” *The Guardian*, May 29, 1999, sec. News. <https://www.theguardian.com/news/1999/may/29/guardianobituaries>; Michael Skinner, “In Memoriam: James Blades OBE, 1901-1999,” *Percussive Notes* 37, no. 4 (August 1999): 67-70; Nick Ravo, “James Blades Is Dead at 97; a Percussionist for Victory,” *New York Times*, May 25, 1999. <https://www.mishalov.com/Blades.html>

²⁷⁹ James Blades, *Percussion Instruments and Their History* (London; Boston: Faber and Faber, 1984), 32. The above illustration used with permission of Faber and Faber (February 2022), under the guidelines of Fair Use for non-profit educational purposes. Note: Written text accompany illustration reads “Fig. 1 Primitive Musician,” and “Fig. 2 Modern Timpanist.”



The above illustration provides ample opportunity to explore the imaginary relations between the naked “primitive musician” sitting on the ground striking a pair of non-definite-pitched wooden sticks and the fully clothed “modern timpanist” seated in front of a pair of fully tunable, definite-pitched timpani. For many undergraduate and graduate students of percussion studies, this illustration may be familiar, as it immediately precedes chapter one “The Origins of Percussion” of Blades’ book. Indeed, this is often the first image that students of modern percussion, both past

and present, encounter in one of the used reference books on modern percussion in higher education.²⁸⁰

The image is followed by this text:

The story of the rise and development of percussion instruments is closely linked with the history of mankind and may justly claim to have exercised a tremendous influence on the human race. The timpanist in full evening dress, performing with aplomb upon a group of foot-tuned kettledrums of burnished copper, reminds us of instruments much simpler, yet vital to the throb of life when the world was in its infancy. Forsyth says: "The first and lowest type of music is the purely rhythmical. So far as we can tell from records and from the study of savage races it underlies and precedes every other sort of music. It needs no instrument beyond the two knuckles of a man and square of black mother earth" Sachs has his own view; discussing the remark of Hans von Bülow: "In the beginning there was rhythm. Organization of rhythm came long after men . . . had given melodic shape to mirth, and to mourning." Despite these conflicting opinions, the march of events in the history of music, from prehistoric times to our own day offers no more fascinating study than that of the rise and development of the instruments of percussion. Much substantial evidence of their evolution is now at our disposal, and history has lately replaced myth. Modern knowledge of prehistoric and primitive instruments, the history of which may be traced back 30,000 years, is based on three substantial sources:

- (1) Archaeological evidence, (excavations, ice, sand, and peat bog deposits etc.)
- (2) Pictorial representations.
- (3) Literary references, including studies of numerous types of instruments preserved among primitive peoples.²⁸¹

Blades, unlike Peters, credited Sachs and other comparative musicologists for their contributions to a scientific way of thinking about percussion and its relationship to the origins and evolution of musical man. Yet, the science that underlies the discursive authorization of the truth of percussion and the modern musical percussionist is little but a reiteration of the conjectural history from the nineteenth century that recycles a racist picture of primordial and "primitive" drumming. Here, both image and text combine to outline a particular way of thinking about what

²⁸⁰ Blades text remains a primary source for study and research on the history of percussion in both undergraduate and graduate percussion studies courses. The text has been republished multiple times since its original publication in 1970, with the most recently revised edition published in 2021.

²⁸¹ Blades, *Percussion Instruments*, 34-35.

constitutes the truth of percussion: between definite and non-definite-pitched instruments, differences that position race as a marker between the primitive and the modern, the savage and the civilized.

The chapter heading, “The Origins of Percussion,” is a play or extension of the title of Darwin’s book, *The Origin of Species*, and in both cases, the deployment of the concept of “origins” reflects the presence of a discursive formation focused on stabilizing the truth of events and processes that, even in the presence of science, can never be fully known. Discursively, the deployment of the term “origin” always is a political play to control how to think about the beginnings of things; a coherent story based on facts and knowledge produced by and through scientific research. In the case of the origin narrative of percussion presented by Blades, the discursive strategy relied upon a reiteration of themes, ideas, and theories that had travelled across multiple discursive formations, primarily those associated with colonial anthropology, archaeology, comparative musicology, and psychology. Each of these branches of human science contributed to the idea that all objects related to man had an origin and its truth could be scientifically known.²⁸²

Similar to Sachs’ and Peters’ histories of the origin of percussion, Blades’ origin narrative uses discourses of conjectural history that harken back to Spencer’s description of humans engaged with various states of emotion by striking themselves and, ultimately, other objects.²⁸³

²⁸² The idea that the content here is not the product of myth is directly related to Sachs who argues in *The History of Musical Instruments*, “Music histories written before the nineteenth century usually start with an account of the mythological invention of the earliest instruments . . . Myth has since been replaced by history, and the invention of musical instruments is no longer attributed to gods and heroes.” Sachs, *History*, 25.

²⁸³ My use of the terms “conjectural” and “speculative” points to both the growth and development of conjectural history, as a practice of “stadial theory” developed by such enlightenment thinkers as Rousseau and Hegel but finds its most fruitful expression in the writings of the Scottish Enlightenment by such

However, he also borrows from the Darwinian discourse of the struggle for existence, as well as discourses coming from colonial anthropology in which the story of human evolution is tied to notions of adaptation and technological advancement. As further support for his claims, Blades employs functionalist discourses drawn from missionary statements and travel journals that link primitive drumming to pagan, shamanistic practices of ritual and magic:²⁸⁴

It would be interesting to be certain about the total range of materials available to early man and to know how many of them, in his struggle for existence, he was able to adapt to musical instruments, and to what purpose. History teaches us that Stone Age man was possessed of only one aim; to keep himself and his dependents alive. . . . Since Stone Age people were nomadic, having to seek where the game was most plentiful, they would have few possessions, and musical instruments of any size would prove too bulky and cumbersome to carry about; but their motor impulse was undoubtedly imbued with a form of pre-instrumental music. The seeds of the first instrument were sown unconsciously by an early man as he stamped upon the ground, beat upon his throat, clapped his hands, or slapped his body. . . . Percussion—the act of striking—was an art in which primitive man was well skilled. . . . The most important functions of early percussion instruments were to assist the dance and to serve primitive magic and ritual. They were symbolic and possessed the power of magic. . . . Despite the technical improvement in the

authors as Adam Ferguson, David Hume, and Adam Smith. This discursive formation focused on the development of natural law and would authorize different genres of speculative writing, including speculative evolution. An example of this thinking was the development of the “four stages,” of human evolution that produced an imaginary involving prehistoric bearskin covered “cavemen” hopping around, grunting, and beating their chests with their fists. The origin of man was, and remains, and exceptionally productive space for the discursive construction of that which can never be fully known, and examples of these discursive practices can be found in the writings of Spencer, Darwin, and Galton, but also in twentieth century anthropologists, such as scientific racist Arthur Keith, whose concept of cultural evolution revolved around a tribal “amity-enmity complex,” that suggested primordial man was driven by the evolutionary presence of antagonism against an outsider, “The code of enmity is a necessary part of the machinery of evolution. He who feels generous toward his enemy . . . has given up his place in the turmoil of evolutionary competition.” Another speculative evolutionist is Marcellin Boule who studied and wrote about Neanderthal “man” as a brutish and gorilla like creature. See: Sir Arthur Keith, *A New Theory of Human Evolution* (London: Watts & Co., 1948), 82. For more on Boule see: Michael Hammond, “The Expulsion of the Neanderthals from Human Ancestry: Marcellin Boule and the Social Context of Scientific Research,” *Social Studies of Science* 12, no. 1 (1982): 6-7. <http://www.jstor.org/stable/284883>. For more on the development of natural law, the four stages of “man,” and the practices of conjectural history see: Nathaniel Wolloch, “The Civilizing Process, Nature, and Stadial Theory,” *Eighteenth-Century Studies* 44, no. 2 (2011): 245–59. <http://www.jstor.org/stable/41057331>.

²⁸⁴ An excellent chapter in Zon’s text, *Representing Non-Western Music in Nineteenth-Century Britain* entitled, “From Travel Literature to Academic Writing,” provides multiple examples of the ways in which comparative musicologists relied upon and redeployed a range of texts from colonial agents, including missionaries and general travel logs, to support their otherwise spurious knowledge claims concerning the linkages between race, development, complexity, and civilization. See: Bennett Zon, “From Travel Literature to Academic Writing,” in *Representing Non-Western*, 78–94.

construction and manipulation of these early instruments, they have never been freed from the supernatural power with which they were originally attributed. They remain indispensable in existing primitive life, in which is surely found an echo of the instruments of a bygone age.²⁸⁵

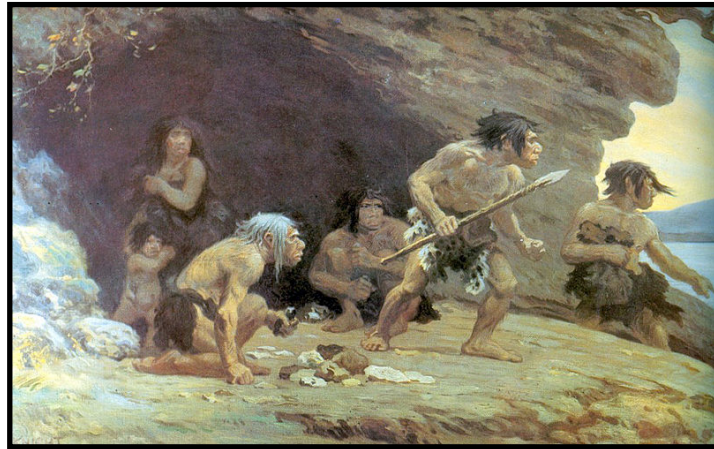
The convergence of nineteenth-century discursive formations concerned with conjecturally describing the origins of musical man as an object of progressive evolution is deeply embedded in Sachs', Peters', and Blades' construction of the rhythmic drummer "man." However, it is important to note that the illustration published in Blades' book is consistent with depictions of primordial and primitive man dating from the late-nineteenth century to the present. In the next section, I examine a series of illustrations that work as discursive practices; they work to bring the speculative origins of "man" into relation with notions of the drummer as a person linked to a primitive past.

Illustrating Primordial Drummer "Man"

The illustration below *Le Moustier*, was created by American paleoartist Charles R. Knight in 1920. The illustration attempts to depict primordial caveman filled with emotion as he turns to defend his community, but the critical aspect of the illustration is that it is conceived and produced in a highly speculative manner. That is to say, the imagery requires the discursive production of an imaginary that contains these humans.

²⁸⁵ Blades, *Percussion Instruments*, 34-36.

Illustration 3: The Primordial Caveman²⁸⁶



I selected this illustration because it opens the mind to how discourse is productive in producing a truth even when that truth is speculative. The image of the caveman has become a stock character, representing a person with low intelligence who acts are based on emotion, but who has little emotional control or forethought. While the illustration does not openly signify race, it does signify differences between primordial and modern humans in the depiction of the body, particularly the shapes of the skull and jaw, hair, and in the wearing of animal skins.

Some contemporary drummers have reinforced the concept of the primordial drummer as a modern caveman. For example, Ringo Starr, the drummer for the Beatles, played the role of a caveman in a less-than-memorable movie of the same title. Why Ringo Starr was selected, or asked, to perform the role of “Atouk” the caveman is a valid question, but the critical issue concerns the signification, or the second-order symbolic meaning, produced by having the former drummer of the Beatles perform the role of a caveman.

²⁸⁶ *Le Moustier Neanderthals* (Charles R. Knight, 1920) https://upload.wikimedia.org/wikipedia/commons/e/e0/Le_Moustier.jpg

Illustration 4: Ringo Starr the Caveman²⁸⁷



Starr's character does not play a drum in the movie, and yet the signification is built around images of a public persona that reinforces and naturalizes the idea that drummers are unschooled and not that far removed from their primordial and "primitive" caveman past.

Similarly, in the social imagination, one of the most immediate discursive representations of the primordial and primitive drummer is "Animal," the drummer for the Muppet band, Dr. Teeth and the Electric Mayhem. In the social imaginary of the drummer, "Animal" performs a particular stereotype, where the drummer exists in a space not far from madness and a "devil may care," attitude.

²⁸⁷ https://scontent.fadb6-4.fna.fbcdn.net/v/t1.18169-9/14219_932747216742490_1334311239239439172_n.jpg?stp=cp0_dst-jpg_e15_fr_q65&_nc_cat=109&ccb=1-7&_nc_sid=7aed08&efg=eyJpl-joidCJ9&_nc_ohc=K9rZN0ofknIAX8fXpZh&_nc_ht=scontent.fadb6-4.fna&oh=00_AT_atbljg-getWPYZ9kU9rV4SyhlvJwglqZXqPUJ16HcFQA&oe=62B84CB3

Illustration 5: “Animal” the Muppet Drummer²⁸⁸



Matt Brennan recently analyzed some of the meanings associated with “Animal”:

Perhaps the most famous example of the drummer as an object of mockery is the character of Animal from *The Muppet Show*, who first appears in the programme’s pilot episode in 1975. Legend has it that Animal’s character was inspired by Keith Moon [drummer for the British rock band, “The Who,”] but there is no evidence in the original sketches for the character that suggest he was based on any one drummer in particular. Instead, the sketches show a vague caricature of the primitive tribal savage, which was a not uncommon way at that time of representing figures from rock ‘n’ roll culture more broadly.²⁸⁹

The discursive construction of “Animal,” or the power/knowledge that produces the truth of “Animal” as a “primitive tribal savage” drummer in the present, consists of a recirculation of discourses produced in the nineteenth century that can also be seen circulating in Sachs’, Peters’, and Blades’ respective histories of percussion. In the construction of “Animal” and in Ringo

²⁸⁸ <https://www.pinterest.com/pin/739645938803338841/>

²⁸⁹ Brennan, *Kick-It*, 2.

Starr's portrayal as a caveman, the social imaginary of what constitutes the truth of the drummer and, by relation, the practices of drumming, is dependent upon images of the primordial past, of "primitive" colonized and racialized cultures, and on pseudo-scientific discourses of evolutionary progress, biological determinism, and social Darwinism.²⁹⁰ As a figure of conjectural history and progressive evolution, the representation of "Animal" presents a similar way of thinking about drummers and drumming; they are subjects stuck in an unmusical, functional, past marked by primitivism and a lack of intellectual capacity or capability. The image of "Animal" as the modern representation of the primitive drummer and Ringo Starr as "Caveman" are but two manifestations of this configuration.

The discursive formation of the primordial functional drummer also circulates through the nineteenth-century evolutionary theory of orthogenesis. A now-debunked theory, orthogenesis focused on the evolution of biological complexity and argued that "organisms evolve along particular paths predetermined by some factor of their genetic make-up."²⁹¹ Thus, orthogenetic

²⁹⁰ In his text, *Monad to Man*, Michael Ruse points out that there is a contradiction embedded in sociologist Herbert Spencer's theory of social Darwinism, in that the underlying presence of social and cultural evolution, as a form of progress, is as reliant upon Jean Baptiste Lamarck's theory of evolution, or Lamarckism, as that of Darwin's theory of natural selection. In Lamarck's theory of evolution, living creatures evolve in an upward direction toward greater complexity and perfection through a process of inheriting traits that are useful. By contrast, Darwin argued that species acquire inheritable traits due to their successful adaptations to environmental conditions and pressures, thus the theory of natural selection is not a referent to "survival of the fittest," but to success in possessing genetic traits applicable to a given environment at a given period. Social Darwinism takes the Lamarckian notion of progress and marries it to Darwin's notion of natural selection, but in doing so it conflates individual species living within a particular set of environmental pressures with human cultures that have achieved an essentialized notion of civilization. Historian Eric Foner has argued that the idea of social Darwinism is not an original idea of Spencer, nor American Richard Hofstadter whose 1944 dissertation, *Social Darwinism in American Thought, 1860-1915*, brought the concept to an American audience. Rather, the concept belongs to "a complex of late-nineteenth-century ideas" that would also include the pseudo-science of eugenics, as well as orthogenesis. See: Ruse, *Monad*, 189-190; also see Eric Foner's introduction in the reprint of Richard Hofstadter's, *Social Darwinism in American Thought* (Boston: Beacon Press, 1992), ix-xxviii.

²⁹¹ Robert Hine, "Orthogenesis," in *A Dictionary of Biology*, edited by Robert Hine (Oxford University Press, 2019). <http://www.oxfordreference.com/view/10.1093/acref/9780198821489.001.0001/acref-9780198821489-e-3129>.

development provided a teleological explanation, an “internal driving force,” for increasing complexity, where complexity was code for progress and progress was code for the normal, natural, inherently necessary and good growth of a species, or as the case may be, for cultures.²⁹²

Today this theory has been rejected, particularly since Julian Huxley’s 1941 publication *Evolution: The Modern Synthesis*.²⁹³ Still, the discourse of progressive evolution persists with silent, yet salient, effects on how humans see themselves as subjects of evolution who exist within a hierarchy based on race tied to intellectual capacity.²⁹⁴ Two subjects captured in this discursive construct have been drummers, and by historical association, percussionists. Through the

²⁹² Michael Allaby, “Organology,” in *A Dictionary of Ecology*, (Oxford: Oxford University Press, 2015). www.oxfordreference.com; For additional analysis of nineteenth-century approaches to evolution as progress see: Michael Ruse, *Monad to Man: The Concept of Progress in Evolutionary Biology* (Cambridge, United States: Harvard University Press, 2009). For a discussion on Haeckel’s approaches to evolution, including the concept of “recapitulation” and the movement of humans through various prior states, (e.g., savage as children, civilized as adults) see: Stephen Jay Gould, *The Mismeasure of Man* (New York: Norton, 1996), 142-144; For contemporary discussions on the history of cultural evolution see: Robert Boyd, *The Origin and Evolution of Cultures* (New York: Oxford University Press, 2005).

²⁹³ Julian Huxley, *Evolution, the Modern Synthesis* (New York; London: Harper & Bros., 1942). Evolution does not entail progress, but rather morphological change and genetic chance over time. In simplest terms, evolution is an effect that has nothing to do with progress. Rather, evolution is concerned with managing mutations that allow for better adaptation to any number of constantly changing environmental conditions, including physical and social environments. In this sense, evolution is a system not designed to increase complexity, but to deal with whatever changes and challenges that allow for reproductive survivability in an ever-changing world. Indeed, an increase in complexity could be the worst outcome overtime, even leading to extinction. In this sense, the application of “progress,” and “good” to the idea of evolution points to the presence of discursive formations not fundamentally concerned with a scientific explanation for the combinative interactions between Mendelian genetics and successful adaption to any number of environmental conditions that may increase or impede chances for successful reproduction.

²⁹⁴ As Stephen Jay Gould, amongst a range of other scholars, has pointed out, the notion of evolution as progress finds some of its intellectual funding in the discursive construction of a hierarchy based on “biological determinism, that notion that people at the bottom are constructed of intrinsically inferior material (poor brains, bad genes, or whatever). Racial prejudice may be as old as recorded human history, but . . . the “scientific” argument has formed a primary line of attack for more than a century.” Gould, *Mismeasure*, 63-67.

lens of recent work by both Bruford and Brennan, traces of the drummer as a subject of evolutionary progress continue in the present in the form of “dumb drummer jokes” and in the ways that drummers see themselves as a “breed apart and a breed below.”²⁹⁵

Bruford also speaks to the idea that the social construction of the drummer exists on a functional/compositional continuum, a spectrum of low to high musical creativity, in that the drummer must embody a functional quality, for the purposes of maintaining the beat and outlining the general rhythmic structure of a song, but that select drummers also embody the quality of composing: “At one end of the spectrum the functional drummer operates with an *intention toward* predictability; at the other, the composing drummer does so with an *intention toward* surprise.”²⁹⁶ In his search to explain the different forms of creativity that inform the practice of drumming, Bruford actually reaffirms the conceptual distinction between “drumming and percussion” described in by the PAS in 1963. In effect, Bruford’s construct of the continuum reaffirms a discursive truth; that there is real, quality-based-differences between drumming and percussion. As such, the qualities of the drummer are functional and related to the unmusical primitive practices of the primordial past, whereas the percussionist is musical to the extent that they are intelligent and intend to compose and surprise.

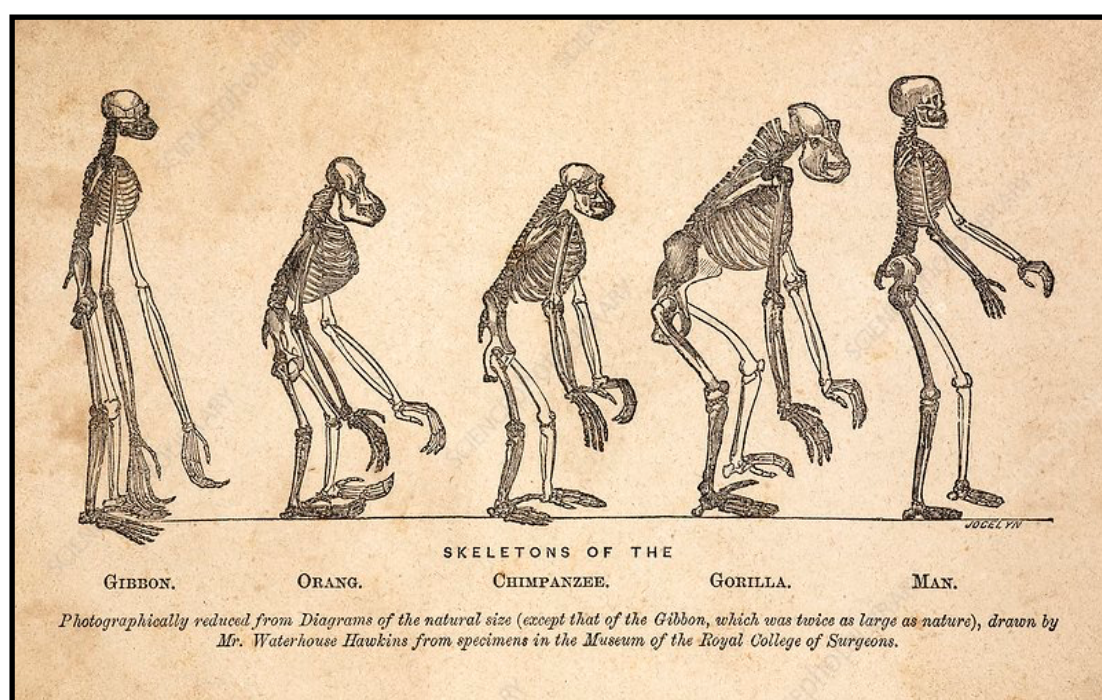
Other ways that prior discourses of evolutionary progress continue to circulate in present representations of the primordial functional drummer can be seen in the following three illustra-

²⁹⁵ Bruford, *Uncharted*, 16, 128-132; Brennan, *Kick-It*, 1-6.

²⁹⁶ Bruford, *Uncharted*, 161.

tions. The first graphically illustrates the theory of orthogenetic and morphological change described by German zoologist Ernst Haeckel in 1879.²⁹⁷ The second is based on Haeckel's illustration; entitled "March of Progress" and drawn by artist Rudolph Zallinger, was "created for the *Early Man* volume of the *Life Nature Library*, published in 1965."²⁹⁸ The final illustration comes from a recently posted image that I found by conducting a Google search for "evolution drummer."

Illustration 6: Haeckel's Orthogenetic Theory of Evolutionary Progress²⁹⁹



²⁹⁷ Again, statements by Haeckel and other scientists who promoted evolution as progress toward higher states of complexity represent a particular discursive formation, but one in which different discourses about the origins of humans and the nature of human differences traveled and converged.

²⁹⁸ Stephen Jay Gould, *Wonderful Life: The Burgess Shale and the Nature of History* (New York: Norton, 1990), 28-45; Cameron Shelley, "Aspects of Visual Argument: A Study of the March of Progress," *Informal Logic* 21, no. 2 (2001): 85-96.

²⁹⁹ Ernst Haeckel, 1834-1919. *The Evolution of Man: A Popular Exposition of the Principal Points of Human Ontogeny and Phylogeny: From the German of Ernst Haeckel, ... In Two Volumes*. London: C. Kegan Paul & Co., 1, Paternoster Square, 1879); Ernst Haeckel, 1834-1919 Author. *The Evolution of Man*. Project Gutenberg, n.d.; PAUL D. STEWART/SCIENCE PHOTO LIBRARY, "1863 Huxley from Ape to Man, Age-Toned - Stock Image - C008/9497." Science Photo Library. Accessed February 11, 2022. <https://www.sciencephoto.com/media/152183/view/1863-huxley-from-ape-to-man-age-toned>. Image public domain.

Illustration 7: The March of Progress³⁰⁰

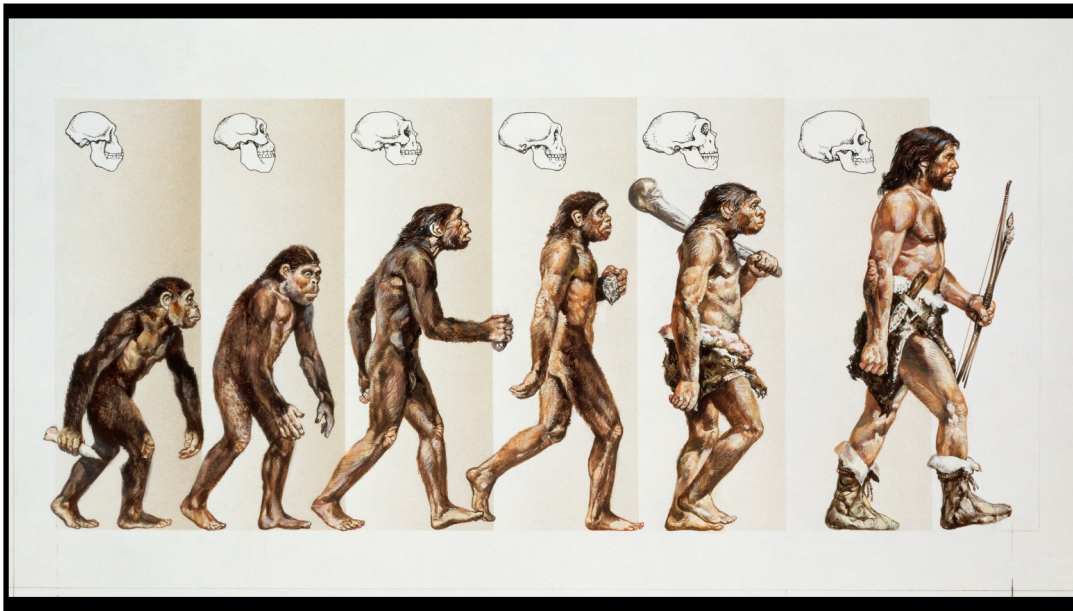
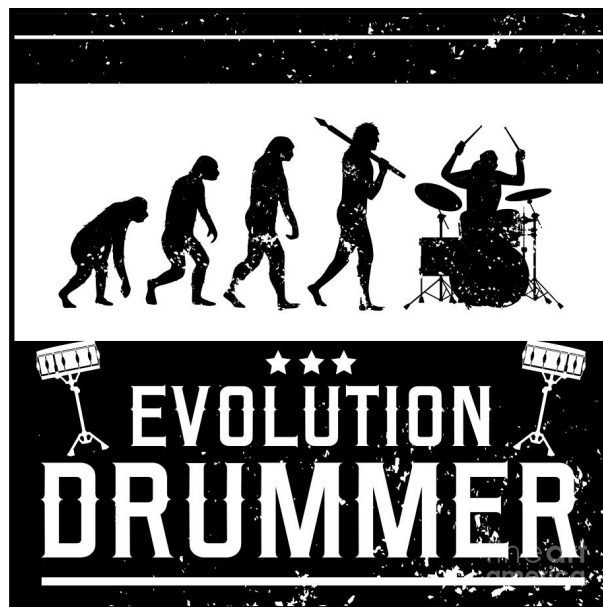


Illustration 8: Evolution Drummer³⁰¹



³⁰⁰ Rudolph Zallenger, "The March of Progress" Illustration in *Early Man*, ed. F. Clark Howell (New York: Time, Inc., 1965). <http://madartlab.com/2011/03/14/ai-have-we-made-progress/>

³⁰¹ Mister Tee, "Evolution Drummer Drums Musician by Mister Tee," Fine Art America. Accessed February 11, 2022. <https://fineartamerica.com/featured/4-evolution-drummer-drums-musician-mister-tee.html>.

Discursively, the first two illustrations outline a way of thinking about evolution as a progressive series of moments in which the tribe of Hominini progressed through different states (primates, proto-humans, and finally homo sapiens). In the final illustration, there is a similar idea of evolutionary progress over time, but instead of “man” as the final, fully evolved, representation of progress, the depiction is of a person “beating or playing” the drums. While the imagery suggests that the drummer has finally evolved, it cannot remove the normative reading of the drummer as not fully evolved. As Barthes might suggest, the secondary meanings of signification of the evolved drummer continue to be symbolically represent the drummer as a type “missing link” in the evolutionary progress toward musical “man.”

This figure of the primordial functional drummer as the “missing link” discursively remains attached to the modern musical percussionist due in large measure to the origin narratives of percussion produced by and for percussionists. In this sense, the primordial functional drummer represents the non-western origin required for the evolutionary progress from which the western modern musical percussionist will be able to trace “his” lineage, a lineage that begins in a racialized brutish past, but also a past that is scientifically confirmed by comparative empirical evidence seen in the practices of primitive non-western tribes today.

To support this assertion, I conclude this chapter by analyzing the discursive presence of the primordial functional drummer in selected texts from the PAS archive. The first excerpts come from the 1968 article “PERCUSSION: Its Status from Antiquity to the Modern Era,” written PAS member Geary H. Larrick.³⁰² As the title suggests, the article works to fulfill the discursive goal of the PAS to produce a history of percussion, by a percussionist and for percussionists:

³⁰² It is interesting to note the use of biographical information deployed by the editors of *Percussionist*, as a discursive practice for producing a different vision of the percussionist as a scholar who is fully di-

Percussion: Its Status from Antiquity to the Modern Era

“In the beginning there was rhythm” is in fact true. The heartbeat of the first man as we know him established a vital link between man and rhythmic pulsation. The desire to make sounds of a rhythmic or musical nature appears very early in life, both in the race and in the individual. (The natives of West Australia accompany their dances by clapping their hands and stamping their feet.) Man does, in fact, possess an innate desire to express emotion; this is expressed, most often, with a resulting motion. Most emotional movements are audible. But primitives probably stamped the ground or struck their bodies long before they became aware of the accompanying sound as a separated phenomenon. It must have been a still longer process before they stamped or struck intentionally to obtain a sound. Thus, we may hypothesize, it would not have been an illogical progression from stamping or striking to picking up a stick or stone and striking another object with it. When Man picked up a stick and beat on a log, then, he had played the first percussion instrument.³⁰³

This excerpt efficiently recycles all the main discourses that formed in the nineteenth and early twentieth centuries to scientifically produce a history of the origins of percussion. First is the famous Von Bülow quote that produces truth linking rhythm to the origins of primordial humankind. There is an assertion of racial difference in relation to rhythm, which reflects the effects of colonialism and the practices of comparative musicology. Also, there is the obligatory inclusion of the Spencerian emotion-produces-motion thesis that is present in Sachs', Peters', and Blades' respective histories. This construction of primitive man, as a caveman lurching around and beating various body parts, establishes in the mind the types of primitive practices (e.g., beating on various objects and drums as a physical form of emotional expression) that remain in the body of the modern drummer who unmusically beats on drums. Lastly, Larrick's history of percussion,

vorced of notions involving the primordial drummer. The following example is the biographical information for the author and PAS member Geary Larrick: “Geary Larrick graduated with honors from Ohio State University where he was featured as marimba soloist with the OSU Concert Band. He is a former member of the Baltimore Symphony Orchestra and has taught at the Forest Music Camp. Currently teaching music in the Cambridge, Ohio schools, he is also completing work on a M.M. degree in performance and theory at the Eastman School of Music where he has studied percussion with John Beck.” Geary H. Larrick, “PERCUSSION: Its Status from Antiquity to the Modern Era,” *Percussionist* 6, no. 2 (December 1968): 42.

³⁰³ Larrick, “PERCUSSION,” 42.

like that of Peters' and Blades', is presented as one that is epistemologically based on logic and science, implying the presence of power/knowledge in the production of a modern truth.

Later in the article, Larrick reinforces the representation of history as modern, scientific, truth:

It might be added here that the evolution described in the preceding paragraphs -- as any series of inventions and discoveries by man -- did not happen "overnight," so to speak. This evolution undoubtedly took many thousands of years. Curt Sachs has outlined a chronology of the early instruments . . . During the Stone Age (ca. 100,000 B.C. to 4,000 B.C.) instruments primarily served ritualistic ends; no aesthetic effect was achieved or desired; there was no pleasure intended . . . The Paleolithic (Old Stone Age) people lived in caves and under rock shelters much the same as wild animals and are commonly referred to as the "Cave Men" . . . a great variety of drums--including an enormous bass drum almost as tall as its two players, which appears in Sumerian art in the latter half of the third millennium, B.C.! . . . A practical use for the rhythm made by percussion; sticks in Egypt is shown on reliefs made soon after 3000 B.C.: while the vintagers press the grapes with their feet, two other men are clapping the rhythms with their sticks, one held in each hand, to facilitate the tiring labor. This is an archaic example of work rhythm as a source of musical activity.³⁰⁴

Two important features of this excerpt are a discursive appeal to the specialness of drums and percussion to the history of humankind, and the assertion that the modern musical percussionist has a direct relation and lineage to this fact. Emphasis on this lineage can also be seen in the following passage written in 1964:

Ancient artists' sketches and modern photographs of primitive tribes give evidence that the matched grip has been used for many centuries. Percussion instruments play a large role in the music of primitive peoples. There are many forms of drums and other percussion instruments, many of which have traditionally been played with mallets or sticks which were held the same in each hand . . . One percussion instrument which has undergone considerable change, both in design and technique, is the drum. This instrument started as a log, later had skins stretched across it which were played upon, and still later was ornamented in many ways to change its initial sound. To European countries belongs the credit for developing this drum into the snare drum. They used drums primarily for military purposes and it was for this function that the change in playing technique took place.³⁰⁵

³⁰⁴ Larrick, "PERCUSSION," 42.

³⁰⁵ George Frock, "A Comparative Study on Snare Drum Technique," *Percussionist* 1, no. 4 (April 1964): 2.

A vital discursive tactic is to provide the modern musical percussionist with a sense of place, and even honor, not simply in the history of the WCMT but also in the history of humankind—a history that long precedes and is more important than the development of the WCMT.

To create a sense of specialness, even uniqueness, is a primary goal in producing the modern scientific history of percussion. The idea that the field of percussion shares its origins with those of humankind marks it as being more historically important to the development of music than any other instrument family. This sense of specialness extends to how the modern percussionist comes to know their subject position—as being evolved from the rhythmic impulses of primordial man.

This goal is most clearly expressed in an editorial from the same May 1963 inaugural edition of *Percussionist*:

If percussion is to raise its level of acceptance, and if one of the goals of PAS is to rise above the toy-instrument stage, and, if in spite of their past reputation percussionists wish to be considered musicians, and, if we want to show our colleagues that not only are our intentions good but our actions speak louder than words, then it seems there is little choice but that the PAS Bulletin must be oriented in style as a scholarly journal, but never at any time deceive its inadequacies through wordy goble-de-gooch [sic] or meaningless beating-around-the-bush. It must make clear the challenges, air the conflicts in thought and action, keep abreast of progress throughout the World of percussion, give honor to those who are able to push us all that extra step forward as well as, to those who make firm and secure the beachhead of ideals already won, and above all it must be the vehicle through which new ideas can be made known.³⁰⁶

What is most striking about this assemblage of statements is that they are, in the main, constructed around discourses of evolutionary progress. Thus, the reader is told that percussion must “raise its level” in order to “rise above the toy-instrument stage” “in spite of their past reputation,” and to “keep abreast of progress throughout the World of percussion” by honoring “those

³⁰⁶ Rey M. Longyear, Al Payson, and Gordon Peters, “The Challenge,” *Percussionist* 1, no. 1 (May 1963): 10.

who are able to push us all that extra step forward.” To know the world of percussion is to be ensconced in the apparatus of knowledge production, namely higher education. This idea is made clear in references to having a “past reputation;” the reader is left with images of the percussionist being viewed by non-percussionist colleagues as simple, primordial, functional, and unmusical drummers.

Thus, there is a politics of the subject embedded in the discursive need to produce a “scholarly journal” of the percussionist, by the percussionist, and for the percussionist. As a tactical move, the publication of this academic journal serves as a means of constructing a new reputation based around notions of educational science and rigor. Similarly, the journal holds strategic value as a discursive “vehicle through which new ideas can be made known” in the field of percussion that rests inside the “world of percussion.”

Percussion and the modern musical percussionist, then, are new inventions that represent a challenge to past meanings that are historically outlined in the definitional examples provided by the *OED*. The great heritage of drumming from the past was one that was fundamentally functional and unmusical. This was the case for western drummers who served in the signal corps of various European and American militaries, as well as for “primitive” drumming practices that involved communication, ritual, and magic.³⁰⁷ The reference to wordy gobbledygook

³⁰⁷ It is to this tradition of functional drumming that both Peters and Blades offer a bit more information specific to drums and percussion than provided by Sachs, although both continue to use Sachs extensively throughout their respective histories, as both authors work to develop a uniquely western story of the evolution of percussion. This includes chapters devoted to the evolution of the drum and its functional use in folkloric and popular European music from the Middle Ages onward, as well as in European and American militaries from the time of the crusades to the twentieth century, and then the slow but triumphant entrance into the WCMT. Much of the literature used to support these histories come from Orientalist literature that outlines the importance of Turkish Janissary drumming during the fifteenth century marking the last Crusades and the rise of the Ottoman empire as the period in which the drum rudiments came into general usage as the language of drumming. Similarly, Blades’ chapter on the history of the drum moves from conjecture to comparisons of drums presently used with living “primitive” peoples. Blades’ analysis

speaks to a resistance not only to the strictures of constructing a new identity that adheres to ways of being, thinking, speaking, and writing in the academy. The term also speaks to tensions that exist between the heritage of rudimental drummers—whose history extends further back than that of percussionists, and who, in the main, focus on the qualities of technique, endurance, and speed—and college educated, classically trained, musical percussionists.

The vision of the modern musical percussionist is aptly described by Peters, who would shortly become the first president of the Percussive Arts Society and a regular contributor to *Percussionist*; in the conclusion of “Percussion Since the Crusades,” he writes:

The percussion performers of today necessarily are becoming more versatile. They are greater technicians, having a musical training comparable to other members of the orchestra. At last percussion is maturing into a sensitive group of instrument families. A chamber music is evolving for percussion solos and ensembles. Many music departments of our educational institutions have added percussion ensemble programs to their schedules. Conductors are demanding more from their percussion sections. And composers and arrangers are reveling in their “new” discoveries of the rich color-palette available in the percussion section. The middle of the twentieth century could well be called a period of *renaissance* in percussion.

This final excerpt provides the context for the analysis of quality music, musicality, music education, and music instruction in higher education that follows in chapter five. As Peters’ excerpt suggests, the modern musical percussionist is the embodiment of multiple qualities that are missing in the practices of drumming and the bodies of drummers. The modern musical percussionist is versatile, technical, musical, sensitive, attuned, and trained in the practices necessary for the

also pays special attention to African drums, drumming, and drummers. In this section he employs a range of texts produced by colonial agents as well as traveler accounts taken in British controlled parts of Africa. Of note is the fascination with the use of the drum for ritual purposes, as well as the apparent sophistication of African rhythms, a particular discursive construct addressed in the work of Kofi Agawu in his text, *Representing African Music: Postcolonial Notes, Queries, Positions* (New York: Routledge, 2003), 125-149. For more see: Peters, *Drummer*, 16-32. Also, Blades, *Percussion*, 51-69, 188-347.

faithful reproduction of the WCMT; significantly, they are college educated. They are the desired bodies of musicality capable of satisfying the exotic needs of western composers and arrangers. They are the newly invented modern musical percussionists.

CHAPTER 5

Discourse Analysis of Quality

In this chapter, I analyze discourses drawn from the PAS archive that link the idea of quality to those of music, musicality, music education, and music instruction in higher education. I begin the chapter with a brief description of my use of the term “quality” and the ways that this definition allows me to problematize its deployment as a discursive device or technology of power/knowledge. The remainder of the chapter analyzes each respective configuration that links quality to music, musicality, music education, and music instruction in higher education. The final element of the chapter addresses my research question concerning how conceptions of race and racism inform and intersect with these discourses. That said, I touch upon issues of race, racism, whiteness, white privilege, and white supremacy throughout the chapter when appropriate and conducive to my analysis.

Quality as a Technology of Discursive Power/Knowledge

It is important to begin this chapter by stating that my conceptualization of quality is not centered on its nature, or how one goes about proving that a particular level of quality exists within a specific person, place, or thing. That level of analysis and discussion has been ongoing for centuries and one need only read Plato’s *The Republic*, or Aristotle’s discussion on the differences between quality and quantity to realize that the concept of quality has been philosophically

circulating for centuries.³⁰⁸ Instead of searching for the nature of quality, I am interested in its effects on producing the truth about people, places, and things. Similarly, I am interested in problematizing the neutrality of quality, particularly the idea of quality as a value-free, apolitical, object of science, logic, and reason.

To unpack this way of thinking, I begin by recognizing that quality is often defined as a noun—a type of standard by which people, places, and things can be judged and categorized.³⁰⁹ However, in the context of reading the PAS archive, I understand quality to be an adjective that is always engaged in a politics of modifying nouns to produce difference within the epistemological boundaries of a particular system of thought. For example, the linkage of quality to music works to modify and transport available meanings of music into a particular lane of thought that attempts to determine what counts as real or serious music.³¹⁰ A primary effect of deploying

³⁰⁸ One of the most interesting examinations of quality is in Robert Pirsig's text, *Zen and the Art of Motorcycle Maintenance*. While Pirsig's analysis centers on a historical examination of what quality is, the nature of quality, my concern is with the ways in which it is discursively deployed and its political effects in differentiating people, places, and things into discrete categories of qualified and unqualified objects/subjects. However, I do highly recommend Pirsig's text, as his examination of the idea is conducted as a teacher who not only thinks about quality but brings the concept into the classroom; first as a personal thought experiment and then as a critical thinking project for his students to engage and struggle with. See: Robert M. Pirsig, *Zen and the Art of Motorcycle Maintenance* (Toronto; New York: Bantam, 1975). In Plato's text, *The Republic* see Socrates discussion of the qualities that separate rulers from auxiliaries from the husbandmen and craftsmen, Plato, *The Republic* (Wheeling, Illinois: Harlan Davidson, Inc., 1979), 81-86. For discussions of quality in the history of philosophy see: Stephen R. Campbell, "On the Concepts of Quantity and Quality in The History of Western Thought," Online Submission, (American Educational Research Association, San Diego, April 2004): 1-32. <https://files.eric.ed.gov/fulltext/ED495204.pdf>; Peter Antman, "From Aristotle to Descartes: A Brief History of Quality," May 8, 2013. <https://smartbear.com/blog/test-and-monitor/from-aristotle-to-descartes-a-brief-history-of-qua/>. For an example of the use of quality in relation to aesthetics see: Monroe C. Beardsley, "What Is an Aesthetic Quality?" *Theoria* 39, no. 1-3 (1973): 50-70. <https://doi.org/10.1111/j.1755-2567.1973.tb00630.x>.

³⁰⁹ "Quality, n. and Adj." In *OED Online*. Oxford University Press. Accessed August 12, 2022. <http://www.oed.com/view/Entry/155878>.

³¹⁰ Possibly the most famous attempt to stabilize the notion of quality music was written by the sociologist Theodor Adorno, who employed notions of science, logic and reason to argue that music belonging to the western classical music tradition was qualitatively superior to jazz and popular music. See: T. W. Adorno, "On Popular Music," *Studies in Philosophy and Social Science* 9, no. n/a (1941): 17-48.

quality is that it projects a type of truth that is stable and naturally occurring. Yet, I would argue that what counts as quality music has always been, and continues to be, a highly subjective, culturally constructed, constantly shifting political project.³¹¹ Quality, as an adjective, is strategically useful because it offers a sense of stability by connecting to notions of neutrality and may appear to reflect the practices of science and logic.³¹² As such, the ubiquity and naturalness associated with deploying quality is in large measure a strategic effect that produces an enhanced vision of an imagined truth about a given person, place, or thing.³¹³

The relation of quality to logic is significant, as the idea of quality is often associated with formulations of causation, such as sufficient and necessary conditions. As a sufficient condition, the argument follows that in the presence of quality, one can assure the best outcome (e.g., educational outcome), practice (e.g., teaching practice), or product (e.g., music perfor-

³¹¹ Here, I also draw some of my thinking from British sociologist Dick Hebdige, who in his rather remarkable little book entitled *Subcultures: The Meaning of Style*, argues that notions of quality have real and meaningful effects for occluding the “ideological frames of reference . . . because it is here that their ideological nature is most effectively concealed. Dick Hebdige, *Subculture: The Meaning of Style* (London: Routledge, 1988), 11.

³¹² The idea that producing quality is a neutral act is an article of faith in discussions concerning qualitative and quantitative methodologies. The adjectival use of quality here is found in discussions and conceptualizations of what constitutes the qualities of “quality research.” In effect, the presence of science and/or logic is a sufficient condition to produce quality research. For a brief but thorough discussion of the problems inherent in assuming quality as a neutral, value-free, concept see: Karin Hannes, Paul Atkinson, Sara Delamont, Alexandru Cernat, Joseph W Sakshaug, and Richard A Williams. *Quality Assessment*, 2020. <https://methods.sagepub.com/foundations/quality-assessment>.

³¹³ Edward Said speaks of the ways in which discourse creates narratives or “imaginative knowledge,” about people and places that are outside of western cultural experience: “Yet there is no use in pretending that all we know about time and space, or rather history and geography, is more than anything else imaginative.” For Said, it is through discourse that the imaginative knowledge of the “Orient,” as a place with particular cultural qualities, and the “oriental,” as a qualitatively different population than the West, is constructed: “Orientalism is not a mere political subject matter or field . . . it *is*, rather than expresses, a certain *will* or *intention* to understand, in some cases to control, manipulate, even to incorporate, what is manifestly different . . . it is, above all, a discourse that is by no means a direct, corresponding relationship with political power in the raw, but rather is produced and exists in an uneven exchange with power.” Said, *Orientalism*, 55, 12.

mance or musical instrument). In its extreme, this mentality extends to discourses that link quality to the best kinds of people—students, teachers, professors, entire populations, cultures, societies, and civilizations.³¹⁴ Similarly, in the absence of quality, best outcomes are at risk, therefore necessitating action to rectify practices and restore quality.³¹⁵

The deployment of quality as a necessary condition for knowing the truth of objects and subjects is a practice not dissimilar to the use of other devices of power/knowledge, such as risk, hope, and fear, that can be deployed to naturalize and magnify differences between objects and subjects.³¹⁶ These elements of power/knowledge can work in tandem to normalize the practices

³¹⁴ Former President of the United States Donald Trump argued that immigration policies allowing people to become residents, and potentially citizens, of the United States must be based on the notions of quality. His argument was centered on both the inherent and natural quality of individuals, but also that candidates would come from a nation states he believed were of quality. In his own words, "Why are we having all these people from shithole countries come here?" He then provided examples of countries that constituted an unnamed but very discernible set of qualities, namely whiteness, higher education, and financial independence. According to Trump, the countries with populations that have these qualities included Norway and unspecified "Asian countries," as compared to unqualified countries including El Salvador, Haiti, and the entire continent of Africa. Embedded in his discourse is an idea of quality attached to the discursive practices that maintain the hegemony of white supremacy. These types of examples lay bare the effects of quality as a discourse that conceptualizes quality as something inherent or natural in certain individuals but not others. For reporting on Trump's comments see: Julie Hirschfeld Davis, Sheryl Gay Stolberg, and Thomas Kaplan. "Trump Alarms Lawmakers With Disparaging Words for Haiti and Africa," *The New York Times*, January 11, 2018, sec. U.S. <https://www.nytimes.com/2018/01/11/us/politics/trump-shithole-countries.html>; Amy Davidson Sorkin, "Donald Trump Compounds His 'Shithole Countries' Bigotry with Lies," *The New Yorker*, January 12, 2018. <https://www.newyorker.com/news/daily-comment/donald-trump-compounds-his-shithole-countries-bigotry-with-lies>.

³¹⁵ For examples of the political deployment of quality as forms of sufficient and necessary conditions in relation to quality assurance in higher education see: Ronald Barnett, "The Idea of Quality: Voicing the Educational," *Higher Education Quarterly* 46, no. 1 (1992): 3–19. <https://doi.org/10.1111/j.1468-2273.1992.tb01581.x>; Sea Law Dennis Chung, "Quality Assurance in Post-secondary Education: Some Common Approaches," *Quality Assurance in Education* 18, no. 1 (January 1, 2010): 64–77. <https://doi.org/10.1108/09684881011016007>. For examples from music education see: Thomas Kite, "Kodály's Hope for Quality Music Education," *Kodaly Envoy* 46, no. 4 (Summer 2020): 16–17; Catherine Applefeld Olson, "Test Scores Linked to Music Program Quality," *Teaching Music* 15, no. 5 (April 2008): 23; Rosalind C. Fehr, "Examining Quality Music Education, Tests," *Music Educators Journal* 94, no. 2 (November 2007), 10.

³¹⁶ A general definition of discursive technology provides a similar sense of how language works to effect ways of thinking and in naturalizing particular power relations: Discursive technology refers to communication expertise focused on maintaining or transforming established social, economic, political, and cultural practices and power relations in organizations, social groups and institutions, or society at large."

of dividing and differentiating between people, places, and things. For example, the concept of quality can be applied as a tool for minimizing and exposing risk, where the greater the apparent quality of an object or subject, the less risk of failure. Similarly, the couplet of quality and risk is a productive discursive formation in the fields of education administration and teacher education, where notions of quality are paired with discourses of control and assurance of student success.³¹⁷ Below is an example of the “quality imperative” in higher education, reflecting an underlying tension produced by the presence of risk and the necessity to construct systems of quality control and management.³¹⁸

The range and diversity of responses to the “quality imperative” in higher education internationally, reflect and in many cases amplify, the tensions and dilemmas of the broader quality movement. One fundamental tension is between control and improvement (Meade and Woodhouse, 2000). According to Harvey (2002), there has been increasing uniformity of practice for quality monitoring in higher education. This is a pragmatic response to government requirements to demonstrate value for money and “fitness for purpose.” However, just what purpose and what constitutes fitness is rarely clear. The links between accountability mechanisms and quality improvement remain unclear . . . The politics of quality have been dominated by macro and micro agendas toward: legitimizing changes in sectoral structures and funding; focusing on value for money practices; reducing the autonomy of higher education institutions; and questioning the extent to which they produce work-ready graduates.³¹⁹

The relationship between hope, fear, and quality also speaks to notions of control and assurance, not as states of emotion, but as ideas that motivate individuals and institutions toward

Robert Heath, “Discursive Technology,” In *Encyclopedia of Public Relations*, Thousand Oaks: SAGE Publications, Inc., 2013), 270. <https://doi.org/10.4135/9781452276236>.

³¹⁷ For a wide-ranging discussion on the application of quality to notions of risk, control, and assurance in higher education see: Louise Morley, and Society for Research into Higher Education. *Quality and Power in Higher Education*. Maidenhead: McGraw-Hill Education, 2003. <http://search.ebsco-host.com/login.aspx?direct=true&AuthType=ip,uid&db=e000xna&AN=234039&site=ehost-live&scope=site>.

³¹⁸ Don Houston, “Rethinking Quality and Improvement in Higher Education,” *Quality Assurance in Education* 16, no. 1 (January 1, 2008): 61. <https://doi.org/10.1108/09684880810848413>; P. Meade and D. Woodhouse, “Evaluating the Effectiveness of the New Zealand Academic Audit Unit: Review and Outcomes,” *Quality in Higher Education* 6, no. 1 (2000): 19-29; L. Harvey, “Evaluation for what?,” *Teaching in Higher Education* 7, no. 3, (2002): 245-63.

³¹⁹ Houston, “Rethinking Quality,” 61-62. Quoting Meade and Woodhouse Citing and Harvey.

desired quality outcomes and away from a failure to secure said outcomes.³²⁰ What discursively allows these three ideas to work together is that they function as a type of rational way of solving problems. In effect, the ideas of quality, risk, hope, and fear are discursive tools that function within the modern episteme to regulate the production of truth. As I describe in detail below, these ideas represent pieces, or cogs, in a discursive gearbox that is socially constituted to produce the truth about the differences between objects and subjects. These types of ideas generate a kind of knowledge that forces difference into being, not simply as a social construct, but also as a materiality that has effects in the real.

Here, I play with Michel Foucault's conceptualization of discursive technologies by thinking metaphorically about quality as a political device, or cog, that works to transfer power/knowledge into a larger discursive gear that produces the truth about differences between subjects of high quality and those having low or no quality. Illustration five provides a visual representation of a gear box that consists of four cogs affecting a larger single wheel. I have assigned specific names to both the cogs and the wheel, but I readily admit that this metaphor is simplistic and limited in describing one vision of a discursive technology. There are undoubtedly better, less modernist, ways to describe this idea, but as a part of problematizing quality, I have

³²⁰ In thinking about the relationship between quality, hope, and fear, I am drawing on Thomas Popkewitz's idea that within systems of reason there are cultural theses, such as the adolescent, that enable a double gesture, or a movement that simultaneously describes both a hope for particular future and a fear that the future is always at risk in the absence of particular modes of behaviors, pedagogical practices, and educational reforms. Popkewitz develops his use of the double gesture of hope and fear around a set of cultural theses concerning the discursive fabrication of the cosmopolitan student and argues that "cosmopolitanism embodies a particular mode of organizing difference. That entails comparative installations that differentiate and divide those who are enlightened and civilized from those who do not have those qualities. . . . The gesture of hope overlaps with fears of the child whose characteristics are not cosmopolitan and a threat to the moral unity of the whole. Pedagogical narratives and images of cosmopolitanism simultaneously embody the two gestures of hope and fears of the dangers and dangerous populations." Thomas S. Popkewitz, *Cosmopolitanism and the Age of School Reform: Science, Education, and Making Society by Making the Child*, (New York: Routledge, 2008), 4-6, 20.

found it helpful to play with different ideas and ways of thinking about otherwise abstract concepts.

Illustration 9: Cogs, Gearwheels, and the Discursive Technology of Difference ³²¹



While this illustration is limited as an attempt to present a multi-dimensional process as two-dimensional representation, it is important to note that each black cog is a form of discursive power/knowledge that can shift to articulate to the notion of quality. In this sense, the cogs can move in a multi-dimensional manner. Similarly, by shifting the gear, a different arrangement of the cogs produces a new configuration between quality, risk, hope, and fear, but they always work to produce some aspect of difference.

³²¹ “Free Image on Pixabay - Gear-Wheel, Gearwheel, Gear, Cogs.” Accessed August 12, 2022. <https://pixabay.com/vectors/gear-wheel-gearwheel-gear-cogs-310906/>; Image edited at KAPWING by author, Accessed August 12, 2022. <https://www.kapwing.com/videos/62f6209949bde500deb46d29>.

In his analysis of Foucault's conceptualization of the term "technology," historian Michael C. Behrent argues that "Foucault primarily typically employs the term . . . to refer not to tools, machines, or the application of science to industrial production, but rather to methods and procedures for governing human beings".³²²

Political power, before acting on ideology, on the consciousness of individuals, exerts itself in a much more physical way on their bodies. The way in which gestures, attitudes, usages, allotments in space, and modalities of housing are imposed—this physical, spatial distribution of people belongs, it seems to me, to a political technology of the body.³²³

One of the important aspects of Foucault's conceptualization is that discursive technologies have impacts that extend beyond the consciousness of individuals, such that they impact the individual's subjectivity. To see oneself in association with notions of quality, such as being a quality student attending a quality educational institution, involves power/knowledge to produce a truth about the differences between self and other. It is through notions of quality that one perceives their subject position in the material world relative to the subject positions of other people.³²⁴ Quality, then, produces a form of knowledge that reifies, or makes concrete, otherwise abstract conceptions of difference; it sustains a particular rationality, or set of mental practices regulated by reason and logic, for governing and justifying differences between objects and subjects, self and other.

³²² Michael C. Behrent, "Foucault and Technology," *History and Technology* 29, no. 1 (March 2013): 55. <https://doi.org/10.1080/07341512.2013.780351>.

³²³ Michel Foucault, "Prisons et asiles dans le mécanisme du pouvoir," Interview with M. D'Eramo. Trans. A. Ghizzardi. In *Dits et écrits, 1970–1975*, eds. François Ewald Defert and Jacques Lagrange, Paris: Gallimard, (vol. 2.), 1974, 1994: 523. Found in: Michael C. Behrent, "Foucault and Technology," *History and Technology* 29, no. 1 (March 2013): 54–104. <https://doi.org/10.1080/07341512.2013.780351>.

³²⁴ Every year, high school students, and their parents, are faced with the power/knowledge cogs of quality, risk, hope, and fear that articulate to the discursive technology that surrounds the practices for applying to various colleges and universities across the United States. How does one embody quality? How does one avert risk of failure? How does embody the fear of exclusion while simultaneously embodying the hope of inclusion? Again, the discursive machinery is designed to socially produce difference that is experienced in the real.

In summation, Foucault argues that discourses are deployed in a strategic and tactical manner such that power/knowledge affects the way in which subjects are constructed and positioned.³²⁵ In making this argument, he is also suggesting that discourses function as a political technology that directly impacts the ways in which thought about objects and subjects are produced, disciplined, and governed.³²⁶ As a tool of power/knowledge, quality naturalizes a particular way of thinking about what constitutes knowledge, as well as what practices are required for knowledge to be reliably vetted as the truth. As an adjective, and in association with other discursive tools for producing difference (such as risk, hope, and fear), discourses of quality enable and sustain a rationality, or practice of thought, that is extremely durable and difficult to problematize. Its durability is found in its perceived neutrality as an extension of logic and the scientific method, while difficulties in problematization are related to its naturalness as a modern means of verifying the truth of people, places, and things. Yet, it is this taken-for-grantedness that signals quality as something important to analyze, not in terms of describing its nature or as a standard by which other objects/subjects are to be compared; rather, quality must be problematized in relation to the effects it produces and how these effects directly contribute to the construction of difference and the ordering of bodies.

Quality Music/Serious Music as the Western Classical Music Tradition (WCMT)

³²⁵ Foucault, *HS*, 101-102.

³²⁶ Colin Gordon, "Governmental Rationality: An Introduction," in *The Foucault Effect: Studies in Governmentality: With Two Lectures by and an Interview with Michel Foucault*, eds. Graham Burchell, Colin Gordon, and Peter Miller (Chicago: University of Chicago Press, 1991), 38; Michel Foucault, *The Foucault Effect: Studies in Governmentality: With Two Lectures by and an Interview with Michel Foucault*, eds. Graham Bruchell, Colin Gordon, and Peter Miller (Chicago: University of Chicago Press, 1991), 80.

In the following section I examine several ways in which a particular configuration of thought is deployed as a discursive practice that tactically works to fabricate a new subject of higher education that I term the Modern Musical Percussionist (MMP). I analyze how it strategically works to normalize the hegemony of the WCMT as the musical knowledge and practice of most worth in higher education. The configuration I focus on follows a somewhat simplistic but durable logic, where quality music is described as serious music and serious music is described as being synonymous with the WCMT. This path of thought produces the following effect: if the WCMT is the music of most quality, it naturally must be the best music to teach, learn, and perform in schools of music across the United States. While this discourse may seem simplistic, it remains one of the most durable configurations of thought in a regime of truth that limits and protects what can be considered quality music in higher education.

Thinking through Foucault's practice of problematizing taken-for-granted practices, I interrogate the discursive practices in which notions of quality and serious music become synonymous with the knowledge and practice of the WCMT. To this extent, when I use the terms "quality music" and "serious music" as reference to the WCMT, I do so in a manner that critically calls the stability of its truth into question. Thus, in the context of this dissertation, quality music is always understood to represent the WCMT, not as an objective fact or truth, but as a political effect of discursive power/knowledge.

It is with this understanding I turn to the PAS archive to conduct a close reading of James D. Salmon's article, written in 1967, entitled "Some Suggested Pre-Requisites to Studying Music in College." This text is an excellent example of the effective deployment of notions of quality to assist in describing the differences between people, such as the average percussionist versus the

musical percussionist versus the quality musician. Of note, throughout the article there is no explicit naming of the WCMT as being the most serious form of musical knowledge to be studied in higher education. Indeed, to do so would be redundant relative to the suggested prerequisites for the future percussionist. For example, in the opening paragraph Salmon describes the *average* percussionist, which is code for an unmusical drummer who aspires to become a musical percussionist but is lacking because they do not play a definite-pitched melodic instrument:

The average percussionist in high school usually has some deficiencies in his musical background which may thwart his attempts to obtain a degree in applied music or music education. He needs more than a few successful years of snare drum performance to prepare him for his academic classes and for successful competition with other students in the music school.³²⁷

The WCMT is not explicitly named in the excerpt; however, the reader is given two important assumptions that signal that only certain kinds of bodies and practices can approach the study of quality music in higher education. The first is that there is a recognizable problem with the musical quality of the average high school percussionist. The second assumption is that just playing a drum is not a sufficient condition for admittance into a school of music. The discursive strategy pursued in expressing these assumptions is that there are truths about what constitutes the kind of musical practice and knowledge in schools of music and that the percussionist must embody these practices and knowledge prior to any audition for admission into a music school.

What, then, are the necessary kinds of musical knowledge and performance practices that will allow the quality percussion student to find success in higher education? To answer this question, Salmon provides the following list of pre-requisites:

In order that the incoming college freshman percussionist be more thoroughly prepared to meet the necessary requirements of a college music education program and be better prepared to perform properly with its bands and orchestras, I suggest the following studies be included in his training. As a result, these aspects of his education will

³²⁷ James D. Salmon, "Some Suggested Pre-Requisites to Studying Music in College," *Percussionist* 4, no. 4 (May 1967): 185.

have been immeasurably strengthened by the time he applies for admittance to the music school of his choice as a serious music student.³²⁸

1. *Piano Study.* The student should have at least *one*, and preferably *two years* of piano study, so that he can better understand the *music theory* course material. Percussionists often have more difficulty in theory than performers on other musical instruments, frequently having to repeat theory courses because of lack of keyboard understanding and facility. Keyboard training would also strengthen a percussionist's basic musical proficiencies, to the extent that he would be in a better position to develop a more balanced outlook on a musical career.
2. *Mallet Instrument Study.* In addition to the study of piano, a secure performance ability on marimba, xylophone, bells, chimes, and vibraphone (vibes) would be most helpful to the percussionist when he auditions for placement in any university-level music ensemble. Mallet proficiency would enable him to contribute more to school musical organizations and could also be closely related to the class work in his other music courses.
3. *Music Literature and Music History Study.* An introduction to the study of music history, plus some contact with materials in the areas of music literature or music appreciation, would help the student broaden his base of general musical understanding. It would prepare him to do better, more meaningful work in all of his college music studies.
4. *Music Theory Study.* If music theory and keyboard harmony courses are offered in his high school music curriculum, or perhaps available on a private instruction basis, the student would do well to take advantage of this opportunity. This is a most important part of any music education program. Because many percussionists have difficulty in theory, they would profit considerably from this extra preparation. This information and material could then be related to actual performance on all mallet-played percussion instruments. This should certainly be a major part of the ultimate goal of every musically minded percussionist.
5. *Timpani Study.* Performance on timpani (kettle-drums) would be most helpful (although not quite as important as mallet-played percussion experience) to the young percussionist. Most percussionists need extra training in the aural development aspect of music theory.
6. *Performance.* Recitals, and/or Contest and Music Festival solo performance on drums, timpani, marimba, xylophone, and vibraphone, plus any other experience in similar musical competition should definitely be a part of every young drummer's playing experience.³²⁹

³²⁸ Salmon, "Pre-requisites," 185.

³²⁹ Salmon, "Pre-requisites," 185-86.

This list provides the kinds of knowledges and practices the student should embody prior to entering the audition process, yet the production of the list constitutes a tactical movement to define the truth of the practices and knowledge that mark the quality musician. This tactical movement enables the truth of what constitutes the musical percussionist to be more highly defined and visualized in the mind's eye. The construction of the musical percussionist only emerges in relation to the practices and knowledge normally required of non-percussion students (e.g., violin, flute, oboe, trumpet, etc.). Thus, the tactical move is to argue that to be considered a musician, the percussionist must focus on those practices that normally mark other instrumentalists as being musical. From a tactical perspective, the list discursively works to normalize the percussionist as being just like, or equal to, any other instrumentalist auditioning to be admitted into the school of music.

The list informs the student that they will need instruction in piano, not to become an accomplished pianist but to learn how to read musical notation and music theory. Indeed, the author is emphatic that the knowledge and practices of music theory are fundamental prerequisites to becoming a competent musician. From this position, one of the qualities of quality music is that it always entails written musical notation, thereby making it available to musical theorization and analysis.

The emphasis placed on piano instruction and music theory works to fabricate a new kind of subjectivity for the musical percussionist as an individual who is first and foremost a player of the mallet percussion instruments. Mallet percussion instruments, and to lesser extent the timpani, offer the non-musical drummer an opportunity to become a musical percussionist. This is because mallet percussion instruments are considered to be definite-pitched instruments that are,

in many regards, similar to the piano.³³⁰ Because the piano is considered an important tool for learning how to read, study, theorize, and analyze musical notation, the mallet percussion instruments—such as the marimba, xylophone, and vibraphone—allow the percussionist to assume a new subject position as a musician who performs on instruments capable of producing quality music. The emphasis on mallet percussion instruments effectively shifts perceptions of what the percussionist does away from essentializing stereotypes of the unmusical drummer who simply marks the tempo for the orchestra or is a noise maker who beats on a drum.

Interestingly, there are counternarratives concerning the definition of the unmusical drummer versus the musical percussionist and the problems associated with making such a distinction. For example, in the following text drawn from an article entitled “Rudimental Drummer or Percussionist—Can We Be Both?” the author valorizes the history of rudimental drumming, while also expressing the qualitative, musical, differences that the concert or legitimate drummer embodies:

The feelings of the rudimental drummer toward the concert drummer and vice versa have long been a problem. Drummers who know only one of the styles of drumming generally feel that their method is superior to the other. I will label these two approaches to drumming as the “rudimental,” which refers to the drum corps and military style, and the “concert” approach, which refers to the approach of the “legitimate” drummer who performs concert literature . . . Usually, very little attention is paid to music reading for the rudimentalist. Some rudimentalists do not read music at all, while many who have come out of band situations read quite well . . . “The Standard ’26’ American Drum Rudiments,” are of little significance to the concert drummer, and are outdated for the modern rudimentalist. These rudiments serve the concert drummer only as a means for developing hand coordination and technique. The emphasis for the concert drummer is in the interpretation of the written page, along with the mastery of the buzz roll and the few other

³³⁰ Again, it is worth emphasizing the signification carried by the notion of definite pitched instruments and the ability to be a serious quality musician. In some discussions, such as suggested above, this extends to notions of tonality, or the ability to hear a pitch in one’s head prior to singing. For discussions problematizing the percussionist in relation to tonality see: Linda Pimentel, “The Tonality Based Problems of the Percussion Student,” *Percussionist* 16, no. 2 (Winter 1979): 73-93.

basic strokes. Although most concert drummers admire the flashy and articulate technique of the rudimentalist, they sometimes resent his lack of musical knowledge and inability to read music.³³¹

Much like the discursive practices deployed in the list of prerequisites for the college-oriented percussionist, the above excerpt extends the process of differentiation by explicitly stating that the technical functionality of the rudimental drummer is qualitatively less musical than the practices of the concert or “legitimate” percussionist who is described as a “musician.”

What is discursively silenced in the above text is that most concert drummers begin their formal music training as public-school music education students and would have had to learn and perform some or all twenty-six American Drum Rudiments as part of the traditional curriculum. Simply put, most students with an interest in percussion begin their formal music education not in music, per se, but on how to play the drums by learning the rudiments of drumming. In this sense, the traditional practices of beginning music education first produce a drummer who will, upon learning how to read music and perform on a definite-pitched mallet instrument, become a percussionist.

The discussion concerning the differences between the rudimental and concert drummer concludes by suggesting that there is hope for the rudimentalist to become a legitimate musical percussionist, but also that there are practices, albeit limited, that the concert drummer can learn from the rudimentalist:

On the other hand, there is a desire of many rudimental drummers to become fine musicians, as a result many do major in percussion at various universities . . . The rudimentalist’s approach can help the concert drummer to have clean and articulate technique, and the concert drummer’s approach can develop the rudimentalist into a musician.³³²

³³¹ Larry W. McCormick, “Rudimental Drummer or Percussionist—Can We Be Both,? *Percussionist* 1, no. 2 (September 1963): 3-4.

³³² McCormick, “Rudimental,” 4.

Above the reader is told that it is possible for the rudimental drummer to advance to state a state of legitimacy as a musician. Yet, there is little explanation why one subject position, that of the concert drummer, is considered legitimate, and that of the rudimentalist is not considered to be legitimate? My reading of the term “legitimate” is that it speaks directly to notions of quality music, musicality, music education, and most importantly to quality music instruction in higher education.

Supporting my claim is the above assertion that the concert drummer knows how to read and interpret musical notation and, according to McCormick some rudimental drummers do not read music and the practice of rudimental drumming has little need for the drummer to read music. Likewise, that the term “concert” implies being a musical member of a large symphony or orchestra that performs the WCMT, whereas the term “drum corps” speaks to functional role in a military band.³³³ Finally, the use of the term “legitimate” also speaks the idea of having a college degree in music performance; the music performance curriculum in higher education is largely centered around the practices of the WCMT as opposed to the practices of a drum corps or military band. A form of logic begins to take shape around the discursive construction of what it means to be legitimate: To be legitimate is to be musical, and to be musical is to have a degree in music performance, to have a degree in music performance is to be able to perform the WCMT as a concert percussionist.

Another important discursive formation within the PAS archive that differentiates the qualities of the functional unmusical drummer from those of the musical percussionist concerns

³³³ McCormick also supports this general idea by making the assertion that “I have heard many symphony percussionists who execute basic drum patterns in an inferior manner.” McCormick, “Rudimental,” 4.

the teaching of “traditional” versus “matched” hand grips to beginning students.³³⁴ While a full examination of this discursive formation is outside the scope of this analysis, I provide the following excerpt as evidence of the discursive tension that is produced when notions of quality music also extend into discussions concerning best practices for producing a musical percussionist:

First of all, even the lay public knows something about the traditional grip. For example, they know that both sticks are not held the same way except for toy tin drummer boys. In other words, what I am suggesting is that the differentiation of the position of each hand may hold in the public's eye a certain amount of technical proficiency which the two-handed matched grip may not. Some of us can remember in the days when “drummers” (used in the pejorative sense) were still fighting for equal stature as musicians. In those days this comment would have been more important than it is today. However, those who recommend this change should think through how they feel regarding this aspect of performance.³³⁵

In the above excerpt, the discourse touches upon the social reading of drumming and drummers as belonging to a tradition of military service, of marching bands, and of drum and bugle corps. In doing so, it also speaks to the unequal stature historically accorded to drums, drumming, and drummers.

Thus, even in discussions concerning hand technique, there is a discursive battle that outlines different ways of thinking about the qualities of the drummer versus those of the percussionist.³³⁶ The traditional grip camp speaks to a heritage tied to the functional, unmusical, drumming associated with rudimental drumming. In many respects, discussions of traditional grip

³³⁴ The term “traditional” refers to how rudimental drummers historically held the drumstick in the left-hand position at a downward angle when the drummer wears the drum for parade. Conversely, the matched gripe reflects the practice in which both right and left hand hold the drumsticks in the same manner. The matched grip technique, and its variations, was originally used by timpanists and concert snare drummers, and then mallet percussionists.

³³⁵ Louis Wildman, “Letters to the Editor,” *Percussionist* 5, no. 1 (October 1967): 243.

³³⁶ For more examples of the discursive formation on traditional versus matched grip see discussions in *Percussionist* 1, no. 3 (December 1963); *Percussionist* 1, no. 4 (April 1964); *Percussionist* 4, no. 4 (May 1967); *Percussionist* 5, no. 1 (October 1967); *Percussionist* 6, no. 2 (December 1968); *Percussionist*

work to validate a vision of drumming that is informed by the historical construction of the primordial functional drummer who has been present since the evolutionary origin of human expression and has been a participant in a glorified martial drumming past.³³⁷

The other discursive camp is fighting for the construction of a new subjectivity called the “percussionist” who is also attached to the evolutionary narrative of the primordial drummer, as well as to the heritage of the rudimental drummer. However, while maintaining these relations to the primordial past and the heritage of rudimental drumming, the vision of the modern musical percussionist is of a student who has attended, is attending, or is preparing to attend a university music performance program.³³⁸ The modern musical percussionist is the desired discursive subject who represents the next stage of the evolutionary process for percussion: a person who can play all of the rudiments with the necessary degree of technical ability but who goes beyond mere functionality, and, through the use of the mallet keyboard and to a lesser extent the timpani, is able to finally enter into the space of quality music as a musician, equal to any other instrumentalist in the orchestra or symphony.³³⁹

7, no. 3 (March 1969); *Percussionist*, 8, no. 1 (October 1970); *Percussionist* 8, no. 3 (March 1971). For a summative article expressing the two discursive camps and the institutional normalization of matched grip see: “The Challenge,” *Percussionist* 10, no. 2 (Winter 1972): 54.

³³⁷ See chapter five for the discussion on the primordial functional drummer and the discursive invention of modern percussion.

³³⁸ Andrew C. Preston, “An Investigation into the Current Acceptance of the Matched Grip for Snare Drummers,” *Percussionist* 8, no. (3): 101.

³³⁹ An example of discourse that speak to the percussionist as a person who plays mallet instruments and other instruments, including some drums, is found in statements such as “Since educational philosophy demands that a percussionist play all percussionist instruments, is it necessary to teach a special timpani grip?” Sherman Hong, “Naturalness in Hand Position,” *Percussionist* 8, No. 1 (October 1970): 3. Another author obliquely outlines the relationship of learning how to play matched grip with the ability to become a percussionist, where percussionist is synonymous with a person who plays a mallet percussion instrument. “I believe that the student can progress more quickly toward the goal of becoming a well-rounded percussionist. If we accept the premise that the percussionist should have facility on all the instruments in the percussion family, this point becomes quite important.” Jack McKenzie, “The Matched Grip—Yes,” *Percussionist* 1, no. 3 (December 1963): 3. The most obvious, yet unsaid, reasoning for all the attention on matched grip is that one performs on mallet percussion instruments using the matched grip, whereas

Thus, discourses that express notions of quality effectively limit the imaginary about who can become a qualified musical percussionist, but the effects are not simply aspects of the imagination; they also materialize in the curriculum and instructional practices that students and professors must embody and perform. This idea is firmly established in the following excerpt from “The Marimba as a Useful and Musical Band Instrument”:

Many new percussion publications are making it possible for the one time “drummer” to become a musical percussionist. No longer must an elementary, secondary, college, or private teacher be afraid to start a student on mallet instruments, a drum set, or timpani because of a lack of knowledge or a lack of good methods and materials. With these advancements in teaching aids, it is no longer unusual to see young students performing on many percussion instruments even in locales where a percussionist is not available to give instruction. With the availability of these players, it is possible for composers and arrangers to make more use of these instruments in a useful and musical manner. The marimba, because of its ability to blend and produce a smooth legato sound, has become the mallet instrument (to date) that has been used most effectively with bands and wind ensembles. The following discussion of “The Marimba as a Useful and Musical Band Instrument” will contain examples of the techniques mentioned. These examples are currently being employed by the Crane Wind Ensemble of The State University College at Potsdam, New York, directed by Willard I. Musser.³⁴⁰

In the above text, high school and college band directors are advised to consider the benefits of teaching the marimba. The first benefit is that instead of having a drummer you will have a musical percussionist. The second is that an increase in the number of musical percussionists allows for more composers and arrangers to produce quality music that includes, or even features, the

the traditional grip is used for rudimental drumming and jazz drum set. The general discursive formation that works to bring this idea of the percussionist as mallet player first and player of all other percussion instruments and drums is described as “total percussion,” which also came to represent a curriculum by and through which unmusical drummers were to become musical percussionists. For an historical analysis of the concept of “Total Percussion” and its development as a college curriculum see:

Pamela J. Nave, “A Survey of Percussion Studio Curricula in the State Universities of the United States and Puerto Rico,” (D.M.A., The Ohio State University, 2001), 8-16.

<http://search.proquest.com/docview/304722135/abstract/8584C115ABCA4045PQ/1>.

³⁴⁰ Sandy Feldstein, “The Marimba as a Useful and Musical Band Instrument,” *Percussionist* 2, nos. 1, 2 (February 1965): 36.

marimba. Finally, the passage underscores the message that the practice of using the marimba to produce musical percussionists is already occurring at the college level.

The discursive emphasis on the relationship between the musical percussionist and higher education lends further support to a regime of truth in which the WCMT is considered the knowledge of most worth in schools of music. From a culturally relativistic perspective, let alone a multicultural perspective, the WCMT is not qualitatively better than any other musical tradition. That such a perspective circulates throughout the archive is not surprising. Ethnomusicologist Bruno Nettl addressed this reality in 1987 when he observed that “the music in schools of music always means, exclusively or overwhelmingly, Western classical music (also called “art music,” “canonic music,” “cultivated music,” “serious music,” and even—wryly—“real music,” and “normal music”).”³⁴¹

The idea that one specific culture is the sole producer of serious music is an effect of discursive power/knowledge in which the notion of quality is deployed to great effect. In the PAS archive, there are ten documents and seventeen instances where serious music is deployed in reference to the WCMT. Here, I focus on discourses that speak to quality or serious music that strategically work to contextualize a historical relationship between specific percussion instruments and the WCMT. I also examine the importance given to the percussionist as a qualified musician capable of performing both serious music and other forms of music outside of the WCMT.

³⁴¹ In a possible play on Stuart Hall’s notion of the “West and the Rest, Nettl goes suggest that the discursively constructed truth of music in higher education is best understood as ““Good” Music and the Rest”: He states that “The institutions I have been discussing are officially named “School of Music” or “Department of Music,” but they are clearly not devoted to the study and certainly not to the advocacy, of all music. They are, it has been clear all along, schools of Western European art music.... Even the various sorts of Western art music may not be included on equal terms. Actually, there are some ways in which the music school functions almost as an institution for the suppression of certain musics. Its library may avoid the purchase of popular music, and in decades past some music deans forbade students to play popular music or jazz in their spare time; even now some voice teachers discourage their students from singing jazz or non-Western music because it might harm their voices.” Nettl, *Heartland*, 3, 82.

As discussed in Chapter four, a primary discursive strategy of the Percussive Arts Society (PAS) was to reformulate the concept of percussion as being more than the limited notion of drumming and the percussionist as being more than a drummer. The discursive goal was to change the way that percussion and the percussionist were to be understood as objects and subjects of musical quality. The following example describes the development of the snare drum, and the case of the snare drum is interesting because it is this drum that links together a chain of associations about serious or unserious music:

Although the snare drum is considered a necessity in the modern band and orchestra, it was not long ago that its only purpose was for the military. Drums in general are considered the first musical instruments ever made and still it took years before they were introduced into the orchestra. The history of the drum goes back as far as the Stone Age which is the starting point for the development of the snare drum. . . . The snare drum occurs in the Classical period (1750-1810) only as a military instrument. . . . Although the snare drums were beginning to look much the same as our drums of today they still needed more improvement before they could make their way into serious music. . . . In the 19th century the snare drum was greatly improved and was being gradually introduced into the symphony orchestra. . . . Now the snare drum was a perfected instrument and could be placed alongside the tympani.³⁴²

As was seen in Chapter four, the historical narrative of the snare drum follows the speculative practice of tracing its origins to prehistoric times and then progressively evolves to become an instrument used in the performance of serious music. However, before it could take its rightful place in the symphony orchestra, the drum had to be perfected, suggesting that in its earlier existence as a military instrument, it not was perfect or, by extension, it was not serious. The same metaphorical comparisons between perfect and unperfected, serious and unserious also extend to the subjects who were performing on the snare drum. The idea of the drummer as not being perfect for the performance of serious music is further reinforced in an excerpt taken from the same article:

³⁴² Sobbing, "Development," 5-7.

Even though we now find the snare drum a member of the orchestra, the snare drum held the position like a stepchild. No one paid much attention to it. . . . The drummers would be turned loose, and they would play whenever and whatever they wished. . . . The main reason for the indifference of composers toward the snare drum was that the snare drum is an instrument of indefinite pitch. Melody cannot be played upon the snare drum. Its main use in the orchestra is to supply volume during highly excited passages. Because the snare drum was incapable of supplying melody it was shunned by composers for a great length of time. Even today many composers fail to write adequate drum parts to their scores. However, they are becoming more and more percussion conscious, and the situation is rapidly improving.³⁴³

According to this passage, even in their modern perfected forms, neither the snare drum nor the concert drummer has been fully recognized by composers as being of high musical quality or seriousness. The ostensible problem is that the snare drum cannot achieve or maintain a definite pitch, which highlights the ways in which the concept of definite pitch, or the lack thereof, constitutes a form of quality that the drum, and by extension the drummer, can never achieve. This issue fundamentally disqualifies the drummer from the practices of serious music. By contrast, though, when played by a concert percussionist, the snare drum can be used in a more tamed or domesticated manner, as is suggested in the following example from an article entitled “The Domestication of the Snare Drum”:

Several writers, with varying degrees of success, have attempted to trace the evolution of the snare drum. Much less attention, however, has been given to the domestication of this instrument: the history of its being brought from the drill field and route march into the concert hall. . . . The chief means through which the snare drum was brought indoors and into the symphony orchestra were incidental music for the drama, battle pieces, the opera, and “entertainment” music.³⁴⁴

In the passage, the ideas of evolution and domestication are associated in a way that normalizes the imaginary of the bearskin drummer who, over the course of time, evolves into the tuxedo-wearing percussionist silently standing in the back of the symphony hall. The domestication of

³⁴³ Sobbing, “Development,” 7.

³⁴⁴ Rey M. Longyear, “The Domestication of the Snare Drum,” *Percussionist* 3, no. 1 (November 1965): 1, 3.

the drummer required engaging in the practices of quality music, and through this civilizing process, the drummer is tamed such that the percussionist can arrive.

The theme or topos of arrival and actualization in the historical invention of percussion always culminates in “the Modern Era.” “When instruments were being developed, improved and performed more and more, percussion finally made its belated entrance into “serious” music.”³⁴⁵ The following excerpts exemplify this pattern of thought and type of explanation:

The 20th Century world of serious western music has finally accepted the percussion family. This acceptance of man's earliest musical instruments into the mainstream of serious music was guided by a number of composers including such men as Stravinsky, Milhaud, Bartok, Varese, Cowell, Berg, Schoenberg, Bloch, Honegger and a number of others. These men, through their compositions for orchestra and percussion, for the percussion ensemble, etc., nurtured the development and lent aesthetic credence through their talent of composition and the quality of their art.³⁴⁶

In the nineteenth century the percussion instruments were refined and improved, and their purpose in the orchestra included anything from making noise (Berlioz' Requiem) to tone-color painting in the works of Debussy. Certainly, the attitudes toward percussion had changed since 1511 (Virdung's statement) when Hector Berlioz, in his Treatise on Instrumentation, could state that “any sonorous body employed by a composer is a musical instrument”!³⁴⁷

In the above passages, the sense of arrival is linked to modern composers of the WCMT who recognized that drums, drumming, and drummers could be employed in a musical manner. However, the passages also provide a sense that the modern arrival of musical percussion into the space of quality music, such as the orchestra, is not complete. The idea is that percussion still has

³⁴⁵ Geary H. Larrick, “PERCUSSION: Its Status from Antiquity to the Modern Era,” *Percussionist* 6, no. 2 (December 1968): 47.

³⁴⁶ Ronald Keezer, “A Study of Selected Percussion Ensemble Music of the 20th Century,” *Percussionist* 8, no. 1 (October, 1970): 11.

³⁴⁷ Larrick, “PERCUSSION,” 47.

a relationship to noise, and the percussionist is suffered by members of an orchestra not as a musician, per se, but as a participant whose presence is the result of a serious composer who chose to include drums in a particular piece.

This sense that percussion has yet to arrive is also referenced in the following opinion piece written in 1968 by the editors of *Percussionist*, who lament the lack of quality compositions specifically written for the musical percussionist:

It continues to remain astounding, the lack of percussion publications in this, the “Golden Age of Percussion.” The advancement of percussion education in the past fifteen years and particularly in the past five years has been phenomenal and yet a real void continues to exist in good performance literature. This is not to imply that solos and ensembles are not available, but only to emphasize a real lack of quantity—snare drum solos excepted and in many cases, a lack of musical quality . . . It seems we are still in a stage of turmoil: most composers are reluctant to write serious percussion solos and ensembles . . . When will the art of percussion truly become of age? . . . When will publishers realize the need and market for serious percussion literature—the most vibrant and colorful of the musical arts? Must we await the arrival of the 21st century? It is hoped that the people who are members of PAS subscribe to its basic philosophy “to raise the level of percussion performance.”³⁴⁸

The reference to a “golden age” of percussion and the percussionist is presented in a somewhat facetious manner by the editors who recognize that percussion and the musical percussionist have yet to actually arrive due to the lack of serious compositions for percussion.³⁴⁹ Pointing to

³⁴⁸ Neal Fluegel, James Moore, and Al Payson “The Challenge,” *Percussionist* 6, no. 2 (December 1968): 51.

³⁴⁹ The idea that percussion had, finally, entered a “golden age” circulated in the PAS archive as an announcement of arrival, a call to demonstrate that such a state had occurred and, as in the case above, a critique of just how little had actually changed in relation to the public and professional perception of percussion as simply unmusical drumming. The following excerpt is an example of a celebration and arrival: “PAS growth during the 1966-67 academic year has been most gratifying and participation by individuals has been excellent. Work regarding our stated purpose is progressing well. Many future goals, as expressed in recent articles about PAS, are on the horizon and it will take the efforts of all members to meet the increasing demands of the Society in this—“Golden Age of Percussion.” Direction and its determination are essential and can only be decided by those who voice a verbal or written opinion about it.” Neal Fluegel, James Moore, and Al Payson, “The Challenge” *Percussionist* 5, no. 2 (December 1967): 278. Here is an example of deploying the notion of a percussive “golden age” as a call for further work toward the recognition of percussion as a legitimate and serious form of quality music and musicality: “If this is, in fact, as one PAS member puts it, the “golden age of percussion,” then we must step up our exchange of

the lack of serious compositions, such that one might find written for the violin, flute, clarinet, or trumpet, is evidence that percussion and the percussionist, as objects/subjects of quality music and musicality, have yet to enter into the imaginary of what constitutes quality music and musicality. That said, the passage does remark that percussion education has also gone through a period of “advancement,” signifying a convergence between the development of the definite-pitched keyboard instruments and the teaching of music reading and music theory using excerpts of classical music.

To further facilitate this convergence of melodic percussion with the practices of quality music, the first president of the PAS, Gordon B. Peters, advocated for percussionists to learn how to perform western classical music compositions on the marimba and xylophone, as well as pushing for instructors of percussion to develop percussion ensembles that mirrored chamber ensembles that perform the WCMT:

Percussion instructors who are opposed to musical transcriptions for the marimba ensemble are restricting their students’ (and their own) development. After all, percussionists must learn to phrase—to play melodies and harmonies—not just the rhythms to which most percussion ensemble literature is limited. Playing baroque, classic, romantic, 20th century, and pops music on mallet instruments—with a great deal of finesse—is essential for today’s professional percussionist. Also, don’t overlook the musical experience of playing chamber music with instruments other than just percussion . . . It is curious to find in the next stage of percussion education (taught by instrumental specialists) that instruction is generally limited to the snare drum!³⁵⁰

Thus, the golden age of percussion might be best understood as a convergence between the mechanical and technological production of definite-pitched timpani and mallet percussion, and the inclusion of these instruments in the compositions of quality music. There was also a convergence between mallet percussion and the discursive production of the musical musician through

ideas, review our approaches, and more accurately and intelligently place emphasis on the real needs of the percussionist.” Rey M. Longyear, Al Payson, and Gordon Peters “Our Opinion” *Percussionist* 1, no. 1 (May 1963): 19.

³⁵⁰ Gordon B. Peters, “A Percussion Perspective: 1970,” *Percussionist* 8, no. 2 (December 1970): 34.

the disciplining practices of music education and music instruction in higher education. In each instance, it is the presence of the definite-pitched keyboard that provides the means—mechanically, technically, educationally, and musically—that allows the unmusical drummer to be fabricated into the modern musical percussionist.

A primary example of this convergence is the timpani, a set of drums which is discursively constructed as a gateway between martial music and the WCMT. The drums that comprise the timpani are capable of being tuned to a definite pitch.³⁵¹ “The History of the Timpani” begins with a line of speculation concerning the historical (non-western) origins of the instrument and then shifts to an orientalist discourse as a means of comparing the use of the drums in different historical and cultural contexts:

The timpani, or kettledrums, are said to have come from the Hebrews, who used them in their religious ceremonies. However, the historians’ theory is questionable . . . It is also said that the timpani came from the Arabians, who used them while going to battle . . . The Egyptians also played an important part in the development of the timpani . . . Many decades after the Egyptians . . . the kettledrum appeared in Europe around the fourteenth century, about the time of the Crusades. During this period, the oriental name was used and was later changed . . . A trace of their Asiatic origin remains in the German name pauken; in Italian they are called, timpani; in Spanish, atabales; in French, timbales . . . Finally, someone discovered that by tightening the head of the drum, a tonal sound could be rendered. Eventually, the kettledrum became a tonal member of the orchestra, as we know it today. Up until this time, there had been no actual record of any definite pitch, except for a loud noise which the drum produced when beat upon . . . Ludwig von Beethoven (1770-1827) was the first to tune the timpani in diminished fifths (A, E-Flat)

³⁵¹ Historically, the surface, or drumhead, of the timpani was made from animal vellum, or skin. As such, timpani heads are directly affected by the environment and notorious for “staying in tune.” With the introduction of synthetic heads, this issue has been largely resolved, but it is also important to note that historically the timpanist had to tune the drumhead by using some form of mechanical device. This meant that the timpanist had to first know the appropriate tuning range for each drum, as well as the specific tuning for each respective composition. In any given composition, it is quite normal for the timpanist to change the tuning of the drums according to the dictates of the composition, and thus a type of artistry in tuning the timpani, on the fly as it were, developed. Thus, the timpanist had to respond to the environmental conditions that could change the pitch of the drum midway through a musical passage, as well as keeping a series of pitches circulating in the mind, such that the proper tuning could be manually created on the drum just prior to its use in the composition.

as in his *Fideilo*, and a minor sixth (A, F) in his *Symphony Number Seven*. After his initial venture into new usages of the timpani, other composers started following his example.³⁵²

The discursive construction of the history of the timpani, then, follows a pattern of using a cultural evolutionary framework also employed when describing the snare drum. It also identifies the composers of quality music as the agents who bring the timpani into the world of the WCMT. For example, Beethoven is highlighted as a pioneer because he used timpani in several compositions:

Although greater musical awareness and a finer sense of taste in orchestration had been increased, it was not until the appearance of Ludwig van Beethoven's (1770-1827) scores that these particular instruments were treated with any degree of originality In the orchestration Beethoven is at his most explosive and the drum passages are amazing. Throughout his career it is a characteristic of his that though he gives the drum a status approaching virtuosity, he never allows it to unsettle the legitimate symphonic style.³⁵³

As part of the broader discursive strategy to link percussion and the percussionist to quality music, the deployment of Beethoven is a tactical move that brings western notions of genius musicality into the narrative of the evolution of timpani. In the genius of Beethoven, the timpani provide a musical pathway that leads an unmusical drum stuck in the practices of martial music to the civilizing practices of quality music.³⁵⁴ This idea is reinforced in the following excerpt "Percussion Instruments of the Middle Ages":

The large, loud sounding timpani fired the imagination of many of the European courts. They quickly became popular as a sign of wealth and, of course, "keeping up with the Jones's!" In spite of their popularity, opposition was voiced as early as 1511 when Sebastian Virdung, a German writer on music, complained: "These are enormous rumbling barrels. They troubled honest old people, the ill and the sick, the devotees in monasteries who study, read and pray; and I think and believe that the devil has invented

³⁵² G. Finger, "The History of Timpani," *Percussionist* 11, no. 3 (Spring 1974): 102.

³⁵³ Bill Krentzer, "The Beethoven Symphonies: Innovations of an Original Style in Timpani Scoring," *Percussionist* 7, no. 2 (December 1969): 56, 60.

³⁵⁴ The history of the entrance of timpani into the world of European consciousness is an effect of experiences with Turkish Janissary music, not in the orchestra, but on the battlefield. See: Thomas N. Akins, "The Use of Percussion in the Wind Bands of Britain in the Eighteenth Century," *Percussionist* 6, no. 3 (March 1969): 90-93.

and made them . . . for the suppression of all sweet melodies and the whole art of music.” Luckily, not everyone felt this way, and gradually, serious composers began to regard the timpani as a legitimate musical instrument. By 1628, Orazio Benevoli used timpani and trumpets in a Festival Mass. This marked the beginning of the use of timpani in serious music.³⁵⁵

It is through the relationship between the timpani and quality music, in tandem with notions of quality composers, that the timpanist constitutes a type of proto-percussionist prior to the invention of percussion—a drummer who plays a definite-pitched instrument for the dedicated purposes of performing the WCMT. To enhance the idea of the timpanist as a musician, the following excerpt works to discursively valorize the timpanist as being a musically gifted and talented individual of equal importance for the performance of the WCMT as any other member of the orchestra:

Whether the orchestra entrances are loud or soft, whether the rhythm is played precisely, lyrically, nobly, or “stylishly,” depends frequently on the man at the timpani. He has above all in addition to the aforementioned a very great responsibility for the orchestra's intonation more than any mechanical tuning apparatus, because he is the one, who especially in classical music with its perennial fourths and fifths, plays an organ point which, through the sound intensity of the timpani tone, influences the other instrumentalists . . . In the Orchestra, the strings, with the melody, accompaniment and bass, have the musical procedure firmly in their hands, and the winds are always soloists even when playing a second part, but above all “reigns” the timpanist, he who is entrusted with great, handsome, and important musical tasks. He alone is an individual, who throughout his life strives after a never attainable artistic ideal. In order to hear that, the timpanist needs a very well-developed interval consciousness.³⁵⁶

One of the most striking admissions in the above description is that, unlike the other definite pitched instruments of the orchestra, the timpani is not a completely definite pitched instrument

³⁵⁵ Walter C. Schneider, “Percussion Instruments of the Middle Ages,” *Percussionist* 15, no. 3 (Spring/Summer 1978): 108-109.

³⁵⁶ Richard Hachrainer, “The Timpanist,” *Percussive Notes* 5, no. 3. (March 1968): 300.

in that the pitch is difficult to maintain.³⁵⁷ Thus, the “never attainable artistic ideal” that the timpanist strives after is to be, or play, in tune. In the above discourse this makes the timpanist different, but in reality, many definite pitched instruments need to be frequently retuned.

It is also important to point out that within the PAS archive, there are discourses that work to critique the normalization of the WCMT as music of the highest quality. What is fascinating about these attempts to challenge the hegemony of the WCMT is that they end up reinforcing the idea that there exists a stable truth about what constitutes legitimate forms of music. The following example critiques the notion that legitimate music only belongs to the WCMT and then provides examples in which the legitimating feature of other music is its ability to be co-opted into the practices of the WCMT:

I have always been very apprehensive of the term "Legitimate," when applied to musicians; LEGITIMATE PERCUSSIONIST--a legitimate clarinetist, a legitimate trumpet player, etc. The interpretation was that the instrumentalist played "classical" music only. The definition of the word Legitimate is as follows: (Quote Webster's Dictionary): PROPER--WITHIN THE LAW. I have good news for my many "Legitimate" Percussionist Friends. Due to the acceptance of American Dance and jazz music as well as Latin Jazz (which is in effect, Latin-American dance music), by such orchestras as the New York Philharmonic Orchestra, among others, I can safely state that American Jazz and Dance Music as well as Latin American Jazz and dance music, has now become proper and within the Law. It can now be played by percussionists and orchestras in every field of endeavor . . . legitimately.³⁵⁸

The strategy taken above is to open the potential of the kinds of music the percussionist can play, particularly with the hopes of expanding the field of percussion to include new types of music,

³⁵⁷ The awkward relationship between the unmusical drums and the musical instruments, such as the violins, of the orchestra are reinforced in the following passage concerning the history of percussion in eighteenth century orchestras. “Factors other than the size of the timpani result in the “drowning” of other instruments through forte playing. Most of the problems arise from poor tuning, injudicious choice of sticks, and lack of musical sensitivity on the part of the timpanist and often the conductor. A major factor is in the unfortunate seating of the present-day orchestra, with all of the violins on the conductor's left, the timpani behind them, and the brass ranging from the center to the other side of the stage. Rey M. Longyear, “Percussion in the 18th-Century Orchestra,” *Percussionist* 2, nos. 1, 2 (February 1965): 4.

³⁵⁸ Henry Adler, “Dance Drumming,” *Percussionist* 1, no. 2 (September 1963): 11.

(e.g., jazz, Latin, or modern) that were outside of the quality, and legitimacy, of the WCMT. As the statement unfolds, an internal logic contextualizes the legitimization of these music forms in relation to the WCMT. Different music traditions are acceptable for appreciation, study, and performance, but only insofar as they reflect the practices and ensemble arrangements associated with the reproduction of the WCMT. The following example, taken from the same article, generates a discourse that allows for other kinds of music to be considered legitimate, but in doing so, it rearticulates the hegemony of the WCMT as the primary exemplar of quality music:

The New York Philharmonic Orchestra, under the direction of Mr. Leonard Bernstein concluded a tour of the United States and England this spring. One of the works featured by the orchestra in their tour, contained excerpts from the musical, *West Side Story*. This particular part of their program contained a jazz composition requiring one of the percussionists to use a complete dance drum set. . . . Another work performed by the orchestra was a Mambo, in which all the Latin instruments used by a typical Latin orchestra were employed by the orchestra's percussion section. . . . I was pleasantly amazed to find that the Jazz portion of the work really was a "Swinger" and the Mambo feel the orchestra and the percussion section developed brought me back to the Palladium in New York; and I had the feeling I was listening to Tito Puente, Machito or any other typical Latin orchestra.³⁵⁹

The passage silently announces that any expansion of what counts as quality music must be in line with the practices of the WCMT. Central to this strategy is what educational theorist Thomas Popkewitz identifies as a practice of abjection in which the "other" is recognized to be included but always different.³⁶⁰ The practice of abjection relates to the ways in which non-western and popular forms of music are allowed into the space of the WCMT in higher education and to the ways the percussionist is brought into the space of quality music. Supporting these forms of abjection and perpetual differencing are discourses of evolution, primitivism, nature, and racism in the form of white privilege. Yet, these discourses are subdued and silenced in the discursive

³⁵⁹ Adler, "Dance Drumming," 11.

³⁶⁰ Popkewitz, *Cosmopolitanism*, 35.

technology of quality, where quality functions as a tool of power/knowledge in the production of difference and never-ending abjection.

In the case of jazz, popular, and non-western forms of music, abjection is a process of slow and calculated cooptation; it is a process of bringing in that which will always be outside, and any form of inclusion must always maintain a relationship to the hegemony of the WCMT. Discursively, the WCMT sits atop a hierarchy of musical knowledge, and any attempt to dislodge its positionality will trigger a political strategy of cooptation and abjection. Through an analysis of the abjection of jazz, popular, and non-western music, it is possible to begin defining what, exactly, is meant when terms such as “quality,” “serious,” or “legitimate” are deployed as representations of the WCMT. The WCMT is music that was and is predominantly written by white composers whose music was and is predominantly read by white musicians who in the past and in the present perform the WCMT for predominantly white audiences.

Making such a statement certainly carries the risk of being criticized for engaging in the practice of reductive thinking that essentializes an entire musical tradition, but my analysis merely reflects the effects that circulate in discourses that link quality music to the WCMT. These effects can be seen in statements from the PAS archive that naturalize the relationship between notions of quality and the WCMT as a superior representation of European heritage. For example, statements by different authors in the PAS archive express the discursive constructs of Europe and the WCMT as having a shared heritage:

The music of our European heritage uses the concept of rhythm and tone color to gain variation and maintain interest, but the greatest concern for musical ideas are in the melodic and harmonic aspects, with concerns for rhythm and timbre playing a minor role; marimbists tend to gravitate toward considering four mallet work in terms of harmony. This is natural, due probably to our European musical heritage training.³⁶¹

³⁶¹ Charles W. Hiebert, “A New Approach to Reviewing Percussion Ensemble Literature,” *Percussionist* 10, no. 1 (Fall 1972): 29; Allen Otte, “Preferences in Percussion,” *Percussionist* 11, no. 3 (Spring 1974): 101.

Even though the notion of whiteness is never mentioned, it circulates and is naturalized in the discursive construction of a shared European cultural heritage. Europe represents the quality of a white West and heritage represents the quality of the WCMT. Notions of quality are central to this construct, particularly where the truth of “musical ideas” is produced by and through the qualities of melody and harmony. In contrast, the quality of rhythm plays only “a minor role,” a distinction that reinforces the notion of rhythm as something simplistic in relation to the complexity of melody.³⁶²

These combinations of ideas express a shared past that includes the notion of race because race is a central element in the historical construction of the West. In his discourse analysis “The West and the Rest,” Stuart Hall addresses the ways in which the discursive construction of the West is particularly destructive, and he is careful to point out that he is not engaging in reductive thinking when assigning the notion of whiteness to conceptions of a European West; rather, he is acknowledging the ability of discourse to reduce incredibly complex sets of historical, cultural, and political relations into simple dichotomies:

Terms like “the West” and “the Rest” are historical and linguistic constructs whose meanings change over time. More importantly, there are many different discourses, or ways in which the West came to speak of and represent other cultures Another qualification concerns the very term “the West,” which makes the West appear unified and homogeneous—essentially one place, with one view about other cultures and one way of speaking about them. Of course, this is not the case However, we can actually use this simplification to make a point about discourse. For simplification is precisely what

³⁶² The idea of rhythmic complexity comes to represent another theme within the PAS archive. While a full reading of the relationship between notions of rhythmic complexity and those of quality music, musicality, music education, and music instruction are outside the scope of this analysis, it is worth noting that the concept of rhythm is discursively constituted as one of the primary intellectual and musical properties belonging to the world of the modern musical percussionist. This includes how rhythms are to be mathematically understood, how they are to representationally notated, and in a play between primordial magic and modern science, how they are to be “felt” and to what physiological and psychological effects specific applications of rhythm can have on the human being. For an example of the discursive formation linking complexity to rhythm in the PAS archive see: Tom Site, “Percussion Growth, Research, and the Future,” *Percussionist* 2, nos. 1, 2 (February 1965): 6-9.

this discourse itself does. It represents what are in fact very differentiated (the different European cultures) as homogeneous (the West). And it asserts that these different cultures are united by one thing: the fact that *they are all different from the Rest*. Similarly, the Rest, though different among themselves, are represented as the same in the sense that *they are all different from the West*. In short, the discourse, as a “system of representation,” *represents* the world as divided according to a simple dichotomy—the West/the Rest. That is what makes the discourse of “the West and the Rest” so destructive—it draws crude and simplistic distinctions and constructs an over-simplified conception of “difference.”³⁶³

Hall’s point about the work of discourse is instructive, particularly when thinking about Nettl’s observations concerning the dichotomy he describes as “Good music and the Rest;” he argues that this dichotomy circulates as a normative framework for thinking about what counts as knowledge of most worth in schools of music:³⁶⁴

Western art music is by no means separable from its cultural context. As an interrelated system of musical works and practices, social behavior, and ideas about music, it is structured with the use of principles built on the same dimensions that structure Western society at large. Identifying certain of these principles makes clear the culturally situated nature of the great Western art music tradition. In this system of Western culture that produces wonderful music, what are the principles and values that are expressed and that underlies it? Here are intriguing concepts such as genius, discipline, efficiency, and the hierarchical pyramid of musics and composers, the stimulus of innovation, and music as a great thing with metaphorical extensions. But we are also forced to suggest dictatorship, conformity, a rigid class structure, overspecialization, and a love of mere bigness are all explicitly or by implication extolled.³⁶⁵

Nettl points out the discursive nature of a myth about the superiority of the WCMT. In discourses of quality music that circulate in the PAS archive, the myth of the superiority of the WCMT is productive: it creates the possibility and justification for the practices of cultural dismissal and abjection.

With that thought in mind, I turn to an analysis of quality musicality and the ways in which musicality is deployed to produce both the MMP and its abjected other, the unmusical

³⁶³ Hall, “The West and the Rest, 279-280.

³⁶⁴ Nettl, *Heartland*, 42.

³⁶⁵ Nettl, *Heartland*, 42.

drummer. While it is sensible to suggest that the superiority of the WCMT is simply a discursive construct of power/knowledge, such a suggestion does not fully express the level of psychological stress that musical percussionists and abject others experience. In the following section, I examine how notions of quality musicality believed to be present in the MMP and absent in the unmusical drummer are recruited around a hope for the MMP to publicly express the skills of quality musicianship and to reveal the internal qualities of musicality. Likewise, I analyze how discourses that construct the MMP/unmusical drummer binary also employ notions of risk—that in the presence of the unmusical drummer, the MMP will never realize their inner musicality—and fear—that in the absence of the MMP, the social construction of percussion will always remain stigmatized and stereotyped around images of the unmusical drummer.

Quality Musicality

The idea of musicality, or the belief that there exists a thing called musical talent, is a consistent theme that traverses the PAS archive. It is important to first note definitional differences between “musicality” and “musicianship.” The term “musicality” refers to an internal, unseen, gift or talent, whereas “musicianship” refers to skills that are learned through education and developed through practice and adjudicated through performance.³⁶⁶ While it is possible everyone has some innate level of musicality, it is discursively constructed to be a substance that is not evenly distributed across populations; thus, some individuals are identified as being musically gifted. By contrast, discourses about musicianship generally assume that everyone can attain

³⁶⁶ “Musicality, n.” The quality or character of being musical; accomplishment or aptitude in music; musical sensibility. In *OED Online*. Oxford University Press. Accessed May 4, 2021. <http://www.oed.com/view/Entry/124113>; “Musicianship, n.” Skill as a musician or composer. In *OED Online*. Oxford University Press. Accessed October 6, 2021. <http://www.oed.com/view/Entry/124124>;

some level of musical skill given the proper level of instruction and appropriate learning environment that spurs motivation to learn, study, practice, perform, et cetera. The confusion between the two emerges when the practice of testing for musicianship suggests a correspondence between those who are musically talented and those whose test scores indicate the highest level of musicianship.

While my analysis does examine aspects of this conflation of talent with skill, my focus is on the ways in which discourses of quality musicality outline the subjectivity of what I term the Modern Musical Percussionist (MMP). The contours of the MMP were first outlined by the PAS in the inaugural May 1963 editorial that differentiated between percussion drumming.³⁶⁷ The discursive politics initiated by making this distinction were not revolutionary; rather they were a reaction to the relegated subject position of the percussionist who was discursively stereotyped around images of a primordial, unmusical, drummer whose primary function was to either make noise or be a simple timekeeper.

Of particular interest is a discursive strategy to produce a historical account that valorized the percussionist as a musician who embodied both the musical skill and talent demonstrated by other instrumentalists who performed quality music on definite-pitched melodic instruments. As such, I look at how the idea of quality musicality became a topic of discussion both in terms of describing the expectations of the MMP, but also in discussions of testing the drummer for musicality.

In the PAS archive, the idea of musicality is discursively connected to being melodic. Discussions about musicality are often written by authors whose performance background is in playing a definite-pitched percussion keyboard, such as the marimba or xylophone. As a general

³⁶⁷ See Chapter four.

term, musicality occurs in fifteen documents with twenty-five specific references that date from 1964-84. In the next set of excerpts, I focus on an article entitled “Musicianship” that was written in 1964 by Vida Chenoweth.³⁶⁸ I chose this article because in two short pages it addresses what constitutes quality musicianship as something that can and must be learned if the musical percussionist is to exist. It also suggests that quality musicality as something that is innate and cannot be taught.

In the first excerpt, the discursive strategy is to normalize the understanding that a musical percussionist is an individual who performs on a keyboard instrument. The subject position of a musical percussionist is as a member of an orchestra that performs quality music and also as a soloist who has musicality equal to that of other instrumentalists in the orchestra:

Before progressing further into technique and repertoire, let us consider musicianship or else lose sight of the ultimate aim of mastering any keyboard instrument. Notice that the term “keyboard instrument” is employed in preference to the term “mallet instrument” in this case, as emphasis is to be laid on lyricism rather than on percussion . . . The soloist tends to regard the xylophone types as keyboard instruments because he does not lay more importance to the percussive quality of his instrument than to the lyric quality. A solo instrument must be sufficient lyrically as well as percussively. An orchestral percussionist treats the xylophone family as part of a whole, the whole pertaining to the complete orchestral score, while a soloist's treatment of the same instrument is as a whole--that is, as the complete scoring. The reader will, therefore, find that the articles by this author are gauged from the viewpoint of a solo performer, in the main, which necessarily is based upon the premise that his instrument is complete in itself, capable of the range of expression expected of any other solo instrument or groupings thereof.³⁶⁹

³⁶⁸ At the time of writing this article, Vida Chenoweth was the only woman given the opportunity to have a regular column, entitled “Keyboard Mallet Instruments,” in *Percussionist*. Beyond this distinction, Chenoweth also was one of the first, and most consistent, contributors to *Percussionist* who worked to bring discussions about non-western percussion traditions to a broader audience. In 1994 she was inducted into the Percussive Arts Society Hall of Fame. For more on her life story see: James A. Strain, “Vida Chenoweth.” Accessed August 13, 2022. <https://www.pas.org/about/hall-of-fame/vida-chenoweth>.

³⁶⁹ Vida Chenoweth, “Musicianship,” *Percussionist* 1, no. 4 (April 1964): 9.

Chenoweth begins by suggesting that the language used to describe how to play an instrument musically is important. For Chenoweth, the xylophone is a lyrical keyboard instrument, as opposed to percussion mallet instrument. The differences she discursively constructs are significant for understanding the mentalities she believes are central to the practice of musicianship. In this sense, Chenoweth is speaking to the mental skills, or how one thinks in a musical manner. To not think lyrically is to not think musically.

The preferred image is of a musical percussionist playing a keyboard instrument in a lyrical and musical manner, thereby releasing both the instrument and the musician from the limited vision of percussion. As such, her argument advances the idea, new at the time, that the percussionist could be more than a person who plays drums in an orchestra; rather the percussionist could be a soloist, like a violinist, who is transported from being a noisemaking functional drummer in the back of the orchestra to a lyrical virtuoso in front of the orchestra.³⁷⁰

Chenoweth continues by outlining in detail the problems associated with transitioning from the rhythmically minded drummer to the melodically capable percussionist, and in doing so, she touches upon the notion of quality musicality and its relation to talent:

Technique is not enough qualification for any musician, particularly for a percussionist whose lot is usually viewed as that of giving rhythmic support or occasionally an exotic color to the lyricism of other instruments. Rhythm is only a part of technique, and technique is only a part of musicianship. What is the musicianship sought then, and how is it obtained? There is not a simple formula in answer to this perennial problem, for standards are determined by the extent of a goal and by the extent of a talent.³⁷¹

The discursive strategy is to first describe deficiencies in practice before presenting what constitutes quality musicianship and/or musicality. To facilitate this approach, Chenoweth deploys the

³⁷⁰ As will be described below, this vision of the modern musical percussionist as a virtuoso of the marimba was not simply created by Chenoweth, rather it was a shared vision that circulated within the discursive formation of the modern musical percussionist within the PAS and included support from the then PAS president, Gordon B. Peters.

³⁷¹ Chenoweth, "Musicianship," 9.

trope of music as a universal language to explicate the fundamental flaw in unmusical drumming, that being the inability to musically communicate expression:

In order to have a working thesis, let us consider that music is the language that writers say it is . . . in music, and especially with the percussionist whose major concentration is rhythm, the whole, and consequently the meaning, may be lacking. Along with agility, better than average coordination, and accuracy, the performer should be able to clearly grasp the phrases of musical speech . . . structural understanding is then important to musicianship, just as it is important to a spoken language . . . The varieties and gradations of expression which are possible in speech in order to add to the meaning of speech are infinite. In the same way, the range of musical expression too is unlimited. Such things as tempo, tone color, dynamics, nuance, and so forth, make musical speech meaningful. Unless there is communication between performer and audience, music has failed as a language.³⁷²

The analogy given above is that music is like a language, and the argument that is developed around the analogy is designed to link notions of musicality and musicianship to the percussion keyboard instruments, which are believed to be musical as opposed to merely rhythmic or percussive. The argument is that when properly (per)formed, both music and language can express any number of meanings. The qualities of musicality and musicianship are the means by which musical ideas are communicated, but for musical ideas to occur, it is necessary to have a lyrical instrument that can produce tonal colors. Finally, it is from the study and performance of keyboard percussion instruments that practices of musicianship can be learned by the percussionist.

In making the case for the percussionist to understand the concept of musicality and musicianship through the study of keyboard percussion, the discourse outlines a weakness in the percussionist who concentrates on rhythm. Such a focus is construed as limiting the percussionist in “his” ability to fully express musical meanings, or to fully communicate musical expressions to an audience. In effect, the body being outlined is that of the unmusical functional drummer, the abject other of the MMP.

³⁷² Chenoweth, “Musicianship,” 9-10.

In outlining the abject body of the unmusical drummer, notions of quality musicality are presented as being at risk; the passage suggests that in the absence of musicianship and the musically gifted body, musical expressions cannot occur. This danger is amplified in the following excerpt that conflates the skills of musicianship with the talents of musicality; the excerpt pivots to present a double gesture of hope that the unmusical drummer can mature into a MMP and of fear that the process of maturation may never happen:

Musicianship also includes the ability to project an emotion. It is debatable whether this phase of musicianship can be taught; more often than not it is subconscious, the result of a gift. Yet, maturity plays an important role in musicianship. For this reason, it is well to form the habit of accuracy in the beginning stages of musical study, so that technique will be the servant of expression, rather than the reverse. Musical maturity cannot be predicted, and it may not be evident until a student is well into his teens; on the other hand, it may be later, or never. What is worthwhile to keep in mind is preparation for the day of understanding, and the continuous pursuit of maturity.³⁷³

Quality musicality, then, is something that cannot be taught; either you are born with it, or you are born with a lesser amount (or no amount) of this elusive substance. Moreover, the process and speed of musical maturation are discursively linked to musicality such that the reader is again left pondering a necessary condition in which the absence of musicality means that musical maturity will never occur. The gesture of fear, that the unmusical drummer will never mature enough to be included in the world of quality music, is followed by a gesture of hope that is presented in the next excerpt in which a list of practices is provided to discipline the unmusical drummer toward the maturity of the MMP:

Perhaps the following suggestions will be helpful in seeking musicianship or being musically expressive. The scope of musical interest should progress. This progress is intended to imply that the student proceed from the simple to the more complex, familiarizing himself with the great literature of other instruments in addition to his own, gradually moving toward the study of chamber and orchestral scores.³⁷⁴

³⁷³ Chenoweth, "Musicianship," 10.

³⁷⁴ Chenoweth, "Musicianship," 10.

As will be discussed below, discourses about quality musicality often mesh or merge together with those concerning quality music education as a means of saving the MMP from being an unmusical drummer. The extracts above and below are representations of the types of didactic discourses that bring pedagogical practices together with a level of moral messaging about how not to be an unmusical drummer, and how become an MMP. Above, the author speaks directly to the reader who currently may be an unmusical drummer but who has the potential to become an MMP. The reader could also be, and more likely is, a music educator or professor of percussion who is tasked with saving the MMP from the life and practices of the unmusical drummer. Thus, there is risk, but there is also hope that involves a form of self-improvement, as a student and as a teacher, as well as self-cultivation through the study of “great literature” that progressively moves the student to the practices of quality musicianship and musicality. The discourse also serves to create a vision of a community of modern musical percussionists who understand what is required to become melodically and lyrically minded, that is, to become musical. Thus, the rubric Chenoweth provided expresses a logical strategy in which the emerging community of musical percussionists can save themselves from the social and professional stigmatization of simply being unmusical drummers. In a very real sense, the discourse of quality musicianship and musicality is fundamentally about reforming the public and professional image of percussion away from stereotypes of the dumb drummer toward those of the enlightened modern musical percussionist.

Another passage from Chenoweth contains a specific discourse that is deployed to differentiate the bodies of the unmusical drummer and the MMP, but it also functions as a discursive practice concerning how one is to think about quality music, quality music education, and quality music instruction in higher education. The notion forwarded is that quality musicians are highly

trained musical theorists—that an understanding of music theory, and its requirement to read, write, and interpret musical notation, is a fundamental form of knowledge that separates the MMP from the unmusical drummer, as well as the WCMT from the Rest:

As much music theory should be studied as the student's schedule can possibly include. In addition to harmony and ear training, the interested music student will find that counterpoint, canon and fugue, composition (choral and instrumental), form and analysis, or any courses that demand application of the elements which music comprises, will be invaluable as experiences in musical comprehension. Without comprehension of the whole, music, as speech, will be fragmentary in meaning.³⁷⁵

It is through the disciplining practices of music theory that the path to quality musicianship and musicality becomes available to any individual who hopes or desires to hold the subject-position of a quality musician. Again, the logic of causation as a necessary condition underlines the double gesture of hope and fear. In the absence of music theory, quality music and the musical meanings found therein will never occur. It is not simply that in the absence of music theory “comprehension of the whole” will be fragmented; it is that without the disciplining practices of music theory, the mind of the MMP will be fragmented and unable to comprehend the qualities that make up quality music.

The third discourse concerns the practice of learning about quality music by listening to the works of great composers being performed by great musicians; these composers and performers are assumed to exemplify quality musicality. This type of mimetic training extends the practices of music education as music appreciation to their farthest extent with the idea that the student must be able to move beyond the physical technique required of the unmusical drummer toward development of the musical ear, mind, and soul if the desire is to become an MMP. Discursively, the argument is that an essential path to finding one’s musical voice and inner musicality is by way of imitation and absorption of the practices of great musicians:

³⁷⁵ Chenoweth, “Musicianship,” 10.

It is also beneficial to compare the performances of different musicians. The student should listen to great artists and great composers to discover what provokes a response in a listener and how various emotional qualities are translated into music. Absorption of these points of musicality may, as stated before, be subconscious; nevertheless, listening is part of musical experience.³⁷⁶

In *Race and Curriculum: Music in Childhood Education*, Ruth Gustafson problematizes the historical formation of music appreciation and “listening to the greats” as a discursive practice that in the late-nineteenth century through the twentieth century, naturalized the presence of white supremacy in music education:

Music appreciation was the name given to a range of methods that taught the student how to listen to classical music and how to take note of its structural and thematic characteristics. Instruction in the rudiments of music listening typically began in kindergarten, progressing in level of complexity from basic rhythm exercises through high school elective courses that taught the style and form of the “greats” of music to students in many school districts. Protocols included teaching students how to distinguish whether a particular piece of music was in sonata or “theme and variation” form, for example, and note its national origin, major rhythmic characteristics, and melodic material through high school elective courses that taught the style and form of the “greats” of music to students in many school districts. Protocols included teaching students how to distinguish whether a particular piece of music was in sonata or “theme and variation” form, for example, and note its national origin, major rhythmic characteristics, and melodic material Throughout the nineteenth century and most of the twentieth century, the perception of blackness was enough to register any musical behavior and performance as substandard. Blackness registered doubt about the subject’s abilities, rationality, and loyalties They also represent the direct references to notions of race that were absent from curriculum documents because, among other reasons, the racial hierarchy was structured within musical values that were or are never entirely inseparable from gradations of whiteness and blackness. In this sense, racialism’s broad sweep is important to the formation of the music curriculum that sometimes consciously, often unconsciously, drew the limits of musical merit in demographic terms.³⁷⁷

While the idea that one can learn from listening to the performances of other musicians is somewhat prosaic, what is rarely discussed are the discursive practices that bring the student to know, as a form of truth, that a particular composer or musician is a representation of quality music and

³⁷⁶ Chenoweth, “Musicianship,” 10.

³⁷⁷ Ruth Iana Gustafson, *Race and Curriculum: Music in Childhood Education*, (New York: Palgrave Macmillan, 2009), 83-84.

music education. As Gustafson points out, the practice of listening to “the greats” carried with it an assemblage of thought that worked to naturalize a relationship between the presumed quality of the WCMT, self-cultivation, whiteness, and music education.

What allows this assemblage to work at the conscious and subconscious levels are discourses of quality that serve as devices of power/knowledge by reinforcing a “truth”: there are real differences between the quality music of the WCMT and the Rest; knowledge of how to discern these differences is a marker of an individual’s level of culture and musicality. As Gustafson suggests, “Possession of this kind of judgment required both sensitivity and ability to contemplate qualities in works of art in which reasonable minds found greatness.”³⁷⁸ The differences being produced here are those in which quality musicality—an internal attribute or substance believed to be outside of explanation—moves from a purely subjective sense or feeling to the purely objective fact. Underlining this objectivity is a rationality, or a practice of reason, that logically supports a way of thinking, suggesting that one can only hear and know the presence of quality in music and musical performances if one has been disciplined by practices of learning how to listen to music analytically, through the lens of music theory. The logic is that theory provides an understanding of the pieces that make up the whole of the listening experience.

The article concludes by asking the reader to reflect on the choices they face: to be an unmusical drummer or to become a modern musical percussionist who can express quality music on a definite-pitched keyboard instrument in a manner equal to musicians who perform the WCMT on other definite-pitched instruments:

It is hoped that the points here touched upon will stimulate the reader to reinvestigate his motives and goals. It is further hoped that each reader may seek to raise his standards from what they have previously been. Let us pursue music as a medium of profound interchange, never forgetting that technique is only one of the means toward that end.³⁷⁹

³⁷⁸ Gustafson, *Race*, 87.

³⁷⁹ Chenoweth, “Musicianship,” 10.

Chenoweth's use of the terms "motives" and "goals" is telling in that it speaks to an absence in reason if one does not create and pursue a *plan* for success. Motives and goals reflect a type of disciplinary power that describes a particular quality in a subject. To be without motives and goals is to be outside of controlling influences of reason. The individual who does not know their motives or have goals needs to change and reform. With motives and goals, the individual will be able to "raise his standards," which is another way of expressing an underlying causal mechanism: in the absence of motives and goals, the MMP is at risk of living in an irrational manner devoid of musicianship and the capacity for musical understanding. In effect, the unmusical drummer exists inside of culture, stereotyped as the butt of dumb drummer jokes, but remains outside the world of quality music and musicality.

The inside/outside construct produced by the discourse begs the question of what kind of life the individual might choose to live. Option A is a life that is planned around listening to quality music, learning how to read music notation, and potentially performing the quality music of the WCMT as a fully qualified modern musical percussionist. Option B is a life that is outside of quality music, musicality, music education, and music instruction, where the experience of music is limited to the excesses of technical exercises and unmusical drumming. Such existential propositions magnify the hope for the future of the MMP, but they also express the fear of the abjected other, the unmusical drummer. They also provide the potential for salvation and redemption through the practices of quality music education, particularly when these practices are tied to notions of quality music. It is to this latter element, of strengthening the linkages between percussion and quality music, musicality, music education, and music instruction in higher education, that I shift in the next part of my analysis.

The following set of excerpts comes from an article entitled “Chamber Percussion: Approach to Musicality.” Written in 1971, the excerpts I analyze below provide a clear discursive strategy that can accomplish a string of goals. First the strategy links percussion to the practices required to reproduce the WCMT in a chamber, or small ensemble, format. By doing so, it creates the conditions by which the percussionist will be disciplined in the performance practices of quality music. It also provides the context for quality music education to take place such that the level of quality musicality of the percussionist can be elevated. It is through the elevation of quality musicality, then, that the percussionist can emerge as a musician out from under the shadow of the unmusical drummer. This strategy is broached in the following excerpt:

The world of percussion is swamped with attitudes, arguments, methods, and materials which seem to be aimed in the direction of perpetuating the technically proficient drummer. Musical consideration is often the last to be given the aspiring percussionist. Band and orchestra directors are faced with the dilemma of what to do with technically proficient students who cannot make use of aural and mental facilities. The percussive arts can be strengthened most effectively by applying teaching techniques which have the development of musicianship as their aim.³⁸⁰

In this passage, the reader is taken to a music classroom where the percussionist is cast as a technically proficient drummer with limited opportunities to become a musician. In this world, the music educator struggles to attend to the musically aspiring percussionist, and there is a risk that any potential for musical maturation will be stilted. The answer, then, is to create the musical conditions by and through which the aspiring percussionist can escape perpetually being an unmusical drummer.

The second excerpt provides more support to the strategy by outlining the positive effects that will be produced by having percussionists engage in the practices that, heretofore, were only available to chamber musicians:

³⁸⁰ John C. Bircher Jr. “Chamber Percussion: Approach to Musicality,” *Percussionist* 8, no. 1 (Summer 1971): 110.

Through the chamber method, musicality may be developed and enhanced through all levels of instruction and proficiency. The interaction, subtlety, and awareness which can be cultivated through the chamber ensemble is desirable to the formulation of a musical concept. The unique musical situations and opportunities prevalent in the study of percussion should be used as a basis for developing percussion as an art, and most important, the artist-percussionist. The chamber method of teaching musicality in percussion is based on the concept and character of chamber music.³⁸¹

While the discussion deploys the notion of “chamber method” and “chamber music,” what it fails to say is that the strategy is fundamentally about getting drummers to play quality music using definite-pitched keyboard instruments. Indeed, the assumption is that the reader has some knowledge of what chamber music is and of its direct relationship to the WCMT. The most consistent aspect of the discourse is an appeal for the percussionist to be imagined as an artist, which is code meaning a student who reads musical notation, has studied music theory, has listened to the greats, and has some inherent level of musicality or talent.

In the next excerpt, the qualities bestowed by participating in chamber percussion are amplified around notions of quality musicality; the excerpt also alludes to the failure of music educators to properly see percussion as a “family” of musical objects:

Musical learning for the percussionist is often limited by the scheme or traditional outlook taken on the percussion section of a large organization. Through lack of time and sometimes ability on the part of many band and orchestral conductor-teachers, the percussion section is all but forgotten. The precision, vast technical knowledge, and acute sense of perception required of the percussionist is expected but, in some cases, not taught. By developing needed aural skills through chamber playing, the percussionist gains the understanding of music transferrable to any musical situation. The high school percussion section may easily learn the total percussion technique by merely treating their instrumental area as percussion and not simply snare drum, bells, or timpani alone. To play band or orchestral literature of contemporary times, a limited concept to percussion is detrimental. By organizing the percussion section into a chamber unit, all instruments may be studied and applied seriously.³⁸²

³⁸¹ Bircher, “Chamber Percussion,” 110.

³⁸² Bircher, “Chamber Percussion,” 111-112.

One of the key aspects of this discourse is the deployment of a concept called “total percussion.”³⁸³ Total percussion is simply a shorter way of saying that percussion is more about playing musical instruments, such as timpani and definite-pitched keyboard instruments, than it is about playing unmusical drums and noisemakers. As a concept, total percussion became a feature in college curricula such that it had an impact on the expectations for students interested in auditioning for admission into college percussion programs, a fact that is underscored in the following passage:

Progressive attitudes toward the mastering of percussion performance and composition in the college music program has demanded that students entering these programs must be proficient in all percussion techniques. Common requirements include playing proficiency in at least two areas of percussion. These areas are to be chosen from the divisions of snare drum, mallet instruments, timpani, and accessory instruments. Proficiency in these areas will transfer to the total percussion concept. The lack of open-mindedness has caused deficiency in the teaching of percussion. The chamber approach is a significant vehicle for a comprehensive view of percussion. Through the chamber ensemble, total learning can take place in the performance area of percussion as well as perception of a wide gamut of musical experiences.³⁸⁴

The development of chamber percussion ensembles offers the aspiring musical percussionist a glimmer of hope by diminishing the risk of perpetually being an unmusical drummer. In this

³⁸³ The idea of total percussion began to circulate within the PAS archive as early as 1966. Discursively, total percussion represents a form of power/knowledge in which percussion was marked as being more than unmusical drums: “Percussion” instruction in most cases is confined almost entirely to snare drum instruction. There is little awareness of the necessity for “total” percussion instruction: i.e., snare drum, mallet keyboard instruments, timpani, tambourine, triangle, etc. This situation is partly due to a great shortage of mallet keyboard teachers.” Much like the aesthetic music education movement in music education, the total percussion movement represented a new way of thinking about percussion, percussion education, and the design of percussion curricula. Also like the aesthetic music education movement, the total percussion movement lingers as an idea but has little discursive force in the design and implementation of contemporary curricula. Again, for an in-depth discussion of the conceptualization of total percussion and its presence in percussion curricula see: Pamela J. Nave, “A Survey of Percussion Studio Curricula in the State Universities of the United States and Puerto Rico.” D.M.A., The Ohio State University, 2001. <http://search.proquest.com/docview/304722135/abstract/8584C115ABCA4045PQ/1>. For a discussion of the aesthetic music education movement see: Randall Everett Allsup and Judy Lewis, “A Reappraisal of Bennett Reimer and His Meanings of Art,” *Philosophy of Music Education Review* 23, no. 2 (2015): 168–82. <https://doi.org/10.2979/philmusieducrevi.23.2.168>.

³⁸⁴ Bircher, “Chamber Percussion,” 112.

sense, the discursive deployment of the chamber percussion concept involves a type of salvation narrative; it is a practice that the music educator, whose knowledge and teaching base is solely a product of learning the WCMT, can use to save the aspiring percussionist from the world populated by technically proficient but unmusical drummers. As a discursive strategy, the development of chamber percussion ensembles comes to represent an effective way of producing a new truth in which percussion and the percussionist are divorced from the unmusicality of drumming and the drummer. Indeed, chamber percussion ensembles enable the percussionist to finally come in from being outside of quality music and musicality.

Quality Music Education

In analyzing discourses of quality music education, I focus on a particular discursive strategy that brings discourses about quality music education into relation with transforming the public and professional image of the percussionist as a musical subject, as opposed to an unmusical drummer. An article written in 1966 entitled “Percussion Education at the National Music Camp,” provides an idealized vision of what quality music education can and should look like if the goal is to produce the musical percussionist:

No longer can we take one of our woodwind players to double on percussion and expect an adequate performance; no longer can we take the student who does poorly on other instruments and put him on bass drum...we must have highly trained percussionists, students who have prepared themselves with as much work, concentration, and effort as the first oboe or trumpet Those who think that percussion education means a few lessons on the “rudiments” find that this approach too often produces a “drummer” who can somehow provide a simple rhythm to a march or play a “street beat” for the marching band.... Of what value is a drummer who can play...at speed that will amaze the beholder but who has trouble reading music or cannot play exactly on the beat? The question that is now constantly being asked is, “How can I best train my students to become good percussionists?”³⁸⁵

³⁸⁵ F. Mike Combs. “Percussion Education at the National Music Camp,” *Percussionist* 4, no. 1 (Nov. 1966), 88.

The statement does an excellent job of outlining the problems of the unmusical drummer and speaks to the role that music education can play in transforming the unmusical drummer into the musical percussionist. Music education is constructed as being a vehicle to move the drummer toward musicianship and musicality and, in doing so, music education can assist in reformulating the image of percussion as an object inside the world of quality music.

A letter submitted to the *Percussionist* in 1977 by a concerned PAS member expresses a hope for music education to produce percussionists capable of expressing quality musicality:

I hear about this technique and that technique, but no one talks about— or even hints at musicality. I don't subscribe to the concept that “you are naturally musical, or you can never play musically.” Nor do I believe that it's something that “just happens”—that one day God looks down on you, and touches you, and from that day you will play musically. It is, rather, a valid and crucial part of music education as one learns to be an excellent musician. Yet no one discusses this aspect of performance. I would like to see that changed. Why does one person's playing “sound better” than another's? What does movement have to do with it? How many ways can you play something? How do you choose the “best way?” What kind of feeling do you want? How are motion & feeling related? How will they make me play better? What about commitment to the piece performed? What do emotion and sensitivity have to do with good playing? How can I portray a motion or a mood in my playing? How do I combine all the motions and feelings I heard in all the phrases into a single, unified, musical performance?³⁸⁶

The writer challenges the idea that musicality is an embodied gift or talent; rather it something that can be taught as a product of quality music education. From the perspective of the writer, music education had failed to adequately to teach the practices of musicality to most drummers, focusing only on teaching technical aspects of how to play the drum.

Embedded in the original mission statement of the PAS is an oblique reference to transforming the representation of percussion and the percussionist by way of transforming the practices of music education:

PURPOSE—To elevate the level of musical percussion performance and teaching; to expand understanding of the needs and responsibilities for the percussion student, teacher,

³⁸⁶ Anne Detzner, “Letter to the Editor,” *Percussionist* 14, no. 2 (Winter 1977): 64.

and performer; and to promote a greater communication between all areas of the percussion arts.³⁸⁷

Because the mission is focused on “elevating the level of percussion performance,” the emphasis is not primarily on music education, per se, but on reforming percussion education and bringing a new way of thinking about percussion, as a musical instrument, to the curriculum and teaching practices of music education. In this sense, a central strategy is to talk about what constitutes percussion education and then discuss how percussion educators can develop a stronger alliance between the PAS, public school music educators, and professors of music education.³⁸⁸

A goal for the PAS was to discursively construct a new regime of truth in which the boundaries between musical percussionist and the unmusical drummer were clearly demarcated. The process of creating a mental image in which there was a clear separation between the musical percussionist and the unmusical drummer required the recruitment of tropes about the unmusical drummer, as well as descriptions of experiences with unmusical drummers that music educators could relate with. A statement from an article entitled “Percussionist—Drummer—Musician??” exemplifies how the truth of the musical percussionist is defined by describing the problems with the unmusical drummer; it also includes an appeal to music educators to see percussion as more than unmusical drums and drumming:

³⁸⁷ While the PAS statement of purpose has been revised multiple times, each iteration has always mentioned the importance of teaching percussion as central to its mission. The version above comes from the *Percussionist* 5, no. 4, (May 1968), but an examination of the current, 2022, PAS mission statement reads: “To inspire, educate, and support percussionist and drummers throughout the world ([pas.org](https://www.pas.org)).” It is significant to note that the current mission statement acknowledges support for both the (musical) percussionist and the (unmusical) drummer.

³⁸⁸ The idea to develop the PAS was the result of music educators and professional percussionist attending national music education conventions. Thus, music educators have been a primary voice in the development of the strategy I outline above, and “Their goal was simply to discuss the possibility of establishing a national organization what would “bring up to date the present standards in solo and ensemble contests, stimulate a greater interest in precision performance and teaching, and promote better teaching of percussion instruments.”” For more on the historical formation of the PAS see: <https://www.pas.org/about/history>.

Percussion teaching is a rapidly growing and constantly changing field. Many new methods and articles are being published annually, advocating new approaches to various problems . . . It seems that all too often the new approaches and theories, applied to obtain more successful percussion teaching, result as simply new methods of arriving at the same obvious problem--non-musician drummers. We are all familiar with the following descriptions of a typical high school or college drummer: "He has good technique on snare drum, but he can't read music; he reads only rhythm patterns; he has no concept of playing musically; he can't play mallet instruments; he can't tune timpani; he gets bored easily; he has little concept of dynamics and phrasing; he will never make a section leader" . . . the author offers the following suggestion as one possible solution to some of these existing situations: *A student should begin his percussion studies on mallet instruments rather than on snare drum* . . . as part of a total musical approach rather than for a vaguely musical or purely physical purpose. Aside from these factors, the student will actually learn to read music and develop a concept of rhythm as well as melody and harmony. The student will more easily comprehend proper phrasing and playing a long musical line rather than the broken, interrupted figures generally played on snare drum.³⁸⁹

Once again, the discursive construction of the unmusical drummer is formed around the logic of a necessary condition such that in the absence of teaching the student how to perform on a definite-pitched mallet, or keyboard instrument, the musical percussionist will never occur. A key aspect of this discourse is that quality music is primarily a product of melody and that it is the ability to be melodic that separates the percussionist from the drummer. As an effect of power/knowledge the truth of the unmusical drummer produces the truth of the musical percussionist. In this reconfigured regime of truth of quality music education, the percussionist is a musician, and the drummer is not.

Quality music education, then, is music education that is centrally concerned about teaching the student how to be melodic; by disciplining the student to become a musical percussionist, a plethora of positive results will occur:

A student who can perform on a mallet instrument will generally not become bored and will maintain a musical respect among his peers studying other instruments, since he will also have a solo performing instrument enjoyed by most listeners. This will give him greater audience approval, as well as more encouragement to practice from his parents, and in their presence, an aspect of a student's training so necessary at an early level . . .

³⁸⁹ Neal L. Fluegel, "Percussionist—Drummer—Musician?," *Percussionist* 1, no. 4 (April 1964): 7-8.

All too often, teachers have dealt unsuccessfully with the many problems of teaching percussionists, with the end result being that of training non-musician drummers. It is obvious that most teachers of percussion instruments are not content with this situation . . . in general this problem can be solved by beginning a percussion student's training on a mallet instrument. It is no more difficult to teach mallet instruments than snare drum and the result will be musical percussionists.³⁹⁰

The argument for teaching beginning students to play definite pitched keyboard instruments had already been in circulation prior to the establishment of the PAS, but the PAS takes on as its mission the coordination of this discursive formation. The task of transforming the image of the percussionist required a discursive engagement with public school educators and professors of music education who had the responsibility to provide musical training, not just technical exercises for drumming, to beginning percussion students:

Areas of Research and Projects Suggested by Members and Others to Improve

Study the ramification of required traditional rudiments at school contests in order to determine the desirability of revamping the requirements to more logically enhance the objectives of music education by:

- a. Adjusting the requirements to include those things which correspond to musical requirements rather than just technical requirements.
- b. Encouraging multi-instrument playing which more truly represents the "percussionist" concept. (As opposed to just drummer).
- c. Encourage secondary and college level administrators to give more careful consideration to a well balanced percussion education program at all levels. Bring to the fore the inadequacies of a music program, teacher training and conservatory, which gives only lip service or solemn mockery to this essential element.³⁹¹

The above text throws down a gauntlet such that language calling for change and reform must lead to some level of action. In 1965, the PAS put together a formal committee to study the aims and problems of percussion education so that the problem of the unmusical drummer could

³⁹⁰ Fluegel, "Percussionist—Drummer—Musician??" 8.

³⁹¹ Longyear, Payson, and Peters, "The Challenge," 8.

be addressed as an issue of national importance.³⁹² Below, I analyze excerpts from the committee's report, published in April 1966. I focus on the deployment of a discursive strategy to effectively transform the way music educators thought about percussion and best practices for training percussion students. The report begins by outlining the aims of elementary percussion education as being fundamentally about creating musically aware children:

The purpose of music education is to evolve in people a sense of musical responsiveness, or *musicality*, and to make them aware of the place of music in a total world culture. Percussion education is a means toward this goal . . . For the professional, perfection in performance may be primary; for the school child, the aesthetic concept, musical awareness, etc., are primary.³⁹³

Two important themes are present in the above extract. The first concerns music education as a means of developing in the child a sense of musicality, although the concept of musicality is somewhat vague, having to do with evolving or creating "a sense of musical responsiveness." Some clarity to the meaning is provided at the end of the excerpt in the suggestion that musical awareness is having an aesthetic concept which, lacking further context, the reader is left to assume means the ability to differentiate good music from bad.

The second theme is less a theme than a strategic discursive move. The report suggests that percussion education is to have an important role in developing this sense of musical responsiveness. What makes this statement strategic is that it pushes against the general concept of percussion as a set of instruments that are the furthest away from the practices of melody making

³⁹² Articles discussing the problems music educators had with teaching drummers how to become musical percussionists had been circulating in publications such as "School Musician" and "International Musician," in the decade prior to the establishment of the PAS. Thus, there was an active discursive formation already established that regulated the ways in which the problem could be conceived of and rationally discussed. For an example of an index of titles see: Sewrey, "An Index," 17-22.

³⁹³ Al Payson, Harry Brabec, Robert Bggert, Ruth Jeanne, John Noonan, William Schinstine, and Robert Sooner, "Percussive Arts Society: Committee on Improving Elementary Percussion Education," *Percussionist* 3, no. 2, 3 (April 1966): 44.

and musicality. Thus, the aim of elementary percussion education is to control the discursive formation in which the truth of percussion is to be produced: the truth of percussion is that it is capable of teaching students how to be melodic and musical.

This strategy becomes more apparent in the following excerpt that works to challenge current music education practices that fail to recognize the musical potential of percussion and the percussionist as a musical being:

There is little (but a growing) awareness, in music education, of percussion as a medium of musical expression. Not enough teachers dwell on the ultimate musical experiences open to the percussionist. In the school music program, percussion is often treated in a quasi-utilitarian fashion: i.e., getting ready for this game, the next parade, the next show, the next concert. The percussionist, therefore, becomes an “organization-tool” rather than an independent musical being.³⁹⁴

As noted above, the perception of percussion, at least in the world of quality music, is that percussion is the least melodic, and thus the least musical, of the instruments belonging to the WCMT. In this sense, when the term “percussion” is employed, it connotes the image of loud, unmusical, drums, drumming, and drummers. To push back against this representation, the discourse argues that the percussionist is “an independent musical being” who should not be “treated in a quasi-utilitarian fashion.” In making this claim, it is apparent that, at least for the committee members, the reality of the school percussionist is limited to being a drummer. Simply put, the discursive practices that construct the school percussionist as an unmusical drummer have real effects in the structuration of schooling:

Indeed, the entire school music organization is sometimes used primarily as an entertainment service for the school and community: i.e., sports events, parades. In other words, the goal of percussion instruction is often limited to just meeting the demands of the school music program, which in turn (to make matters even worse) all too often is not pursuing primary goals of music education.³⁹⁵

³⁹⁴ Payson, et. al., “Elementary Percussion,” 44.

³⁹⁵ Payson, et. al., “Elementary Percussion,” 44-45.

To address the relationship between perception and reality, the committee turns their attention to the pre-service training of public-school music educators who lack both the knowledge and skills required to transform the unmusical drummer into the musical percussionist:

The caliber of percussion instruction is generally low. The primary reason for this seems to be that too many educators receive poor training (or no training) on the college level. Thus, percussion education becomes haphazard, even by the most well-intentioned.³⁹⁶

The poor level of training in percussion signals the need to challenge how percussion is perceived and taught from the collegiate level down to the elementary school. One suggestion to change both perceptions and practices is to employ the human science of educational study to better know the mind and body of the percussion student:

Many percussion teachers do not keep abreast with modern techniques of education, particularly those developed by educational psychologists. Relative to this, too much percussion instruction amounts to just a “presentation of material,” with little regard to factors relating to the individual student: i.e., age, aptitude, motivation, coordination, et cetera.³⁹⁷

Beyond a call for biometrical studies, the report returns to its central argument that if percussion is to be understood and respected as a musical instrument, percussion education must include instruction on definite-pitched keyboard instruments, such as the glockenspiel, marimba, xylophone, and vibraphone:

“Percussion” instruction in most cases is confined almost entirely to snare drum instruction. There is little awareness of the necessity for “total” percussion instruction: i.e., snare drum, mallet keyboard instruments, timpani, tambourine, triangle, etc. This situation is partly due to a great shortage of mallet keyboard teachers.³⁹⁸

The discursive power/knowledge being deployed is that musical percussion is keyboard percussion, therefore quality music education must be focused on training the percussionist in the practices of quality musicality, including reading musical notation and learning music theory.

³⁹⁶ Payson, et. al., “Elementary Percussion,” 45.

³⁹⁷ Payson, et. al., “Elementary Percussion,” 45.

³⁹⁸ Payson, et. al., “Elementary Percussion,” 45.

Again, the discourse on quality music education places much of the onus for change on the shoulders of the public music educator and the professor of music education. While the committee can make strong suggestions as to best practices, it is up to the music educator to move away from those practices that confine the would-be percussionist to the unmusical world of drumming. For example, one of the most important discursive practices in need of change is the notion that percussion is the easiest instrument to learn. This practice is clearly identified by the committee who point out that “some school music educators make a practice of putting students with the lowest aptitude on “drums.” Relative to this many children wish to study the drums because they think it is the easiest instrument to play.”³⁹⁹

The final extract provides a list of next steps to achieve a new level of quality in the world of percussion education. For purposes of brevity, I have limited the report’s complete listing of suggestions to only those that speak to the discursive strategy under discussion.⁴⁰⁰ The list represents a recapitulation of the discursive strategy to differentiate percussion from drumming and to recast percussion as something that is important, essential, and musical:

The music educator's awareness of the possibilities of percussion as a means of musical expression must be broadened. If this can be accomplished, most of the problems in the field will be eased or eliminated. Some ways and means of accomplishing this are: Encourage manufacturers who sponsor clinics to present a diversified program that demonstrates the musical aspects of percussion. Many clinics amount to little more than the audience watching a jazz “star” “build a house” on a drum set; Make music educators and students aware of good literature and recordings in the field; Make music educators and students aware of good literature and recordings in the field; Work toward upgrading the percussion event in the school music contest; Colleges should be made to realize what percussion education standards should be, and could be encouraged to meet those standards; Percussion educators should be kept abreast of modern teaching techniques. There is a great deal being said about “what” to teach, but almost nothing being said about “how” to teach it; The percussion ensemble should be used (much more than at

³⁹⁹ Payson, et. al., “Elementary Percussion,” 45.

⁴⁰⁰ To read the full report see: Al Payson, et. al., Percussive Arts Society: Committee on Improving Elementary Percussion Education,” *Percussionist* 3, no. 2, 3 (April 1966): 44-47.

present) as a training tool and as a means of musical expression in concert, using quality literature; 5. There is a great need for quality literature and teaching materials at all levels. In particular: solos, ensembles, and concerti of a serious musical nature; There is a lack of keyboard percussion instruments in school music organizations. Grade schools should have at least one metallic keyboard instrument; junior high and high schools should have at least one metallic and one wooden keyboard instrument and; Percussion instructors with limited training or a lack of diversified training (mallet keyboards, timpani) should be encouraged to send their precocious or talented students to qualified teachers.⁴⁰¹

The above list provides a way of thinking about percussion as something more than drumming.

Percussion is a means of musical expression, which is counterintuitive to the idea of percussion as simply being about unmusical drumming.

The argument is that to fortify the image of percussion and the percussionist as objects/subjects of quality, a concerted effort must be made to coordinate with, and, if necessary, reform approaches to the curriculum and instruction provided to music educators such that the learning of definite-pitched keyboard instruments subsumes the traditional practices of only teaching beginning students how to play the drums. In the opinion of the committee members, changes in the perception of percussion and the musical percussionist begin with changes to the curriculum and instruction in higher education. Thus, changes in how pre-service teachers are trained will have a direct impact on how music educators think about percussion as a musical instrument as they teach their percussionist to be musical. In this sense, making changes at the top of the educational apparatus today will have a trickle-down effect of producing more musical percussionists over time.

Quality Music Instruction in Higher Education

⁴⁰¹ Payson, et. al., "Elementary Percussion," 45.

In many ways notions of quality intersect with ideas concerning the role of music instruction in higher education. As discussed above, a discursive strategy developed by the PAS was to transform the conceptualization of percussion and the percussionist as objects/subjects of quality music and musicality by changing the relied-on perceptions of the musical quality of percussion and the percussionist held by public music educators. As a logical extension of this strategy, and as most of the organization's officers and members of the editorial board were either directly or tangentially involved in higher education, discussions about what constitutes quality pre-service music education and music instruction in higher education circulate in the PAS archive. Consider, for example, the 1966 article entitled, "College Percussion Training." The article repeats many of the same themes touched upon in my analysis of quality music, musicality, and music education, but it also speaks directly about the failure of pre-service music education to properly prepare public school music educators in the technical skills required to teach definite-pitched keyboard instruments; it also intimates that percussion is qualitatively different than drumming because percussion is musical:

An instrumental music director will reprimand his percussion section for playing too loudly, ruining a phrase, getting undesirable sounds from their instruments, counting incorrectly, and other mis takes which are contrary to good musicianship; yet, this same director will seldom take enough time to work with this unmusical section. Such a section will usually remain unmusical unless the individuals playing percussion instruments are taught the fundamentals of musicianship. The students in a slighted drum section will continue to be "drummers" who Bang on drum and cymbals and seldom play the phrasing, articulation, rhythm, or dynamics correctly. The director's reluctance or inability to work with the percussion section seems to stem from the inadequate percussion training given to the instrumental teacher in college. Those who have not received sufficient training in percussion cannot be expected to train students properly.⁴⁰²

⁴⁰² Sherman Hong, "College Percussion Training," *Percussionist*, 2, no. 2,3 (April 1966), 26.

Again, the discourse rehearses many of the same themes I have previously discussed, but the crucial point is that higher education is understood to be a site where changes to how music educators approach the teaching of the percussionist is most easily implemented. In this sense, if the pre-service teacher can be properly trained, then the percussionist can be treated as a musician. This means that the professor of percussion must do more to teach the pre-service student that the definite pitched keyboard is the essential tool for getting drummers to become percussionists. Indeed, getting this point across is particularly important if the music educator has a percussionist interested in auditioning for admission into a collegiate percussion program:

The high school percussionist needs to be able to play several instruments with quiet varying techniques. He usually plays his part alone, which contrasts with the dozen or so players that inhabit a violin or clarinet section. He must maintain and repair a variety of equipment. He must choose from several tools when playing any one instrument. Composers, even at the present time, often do not write precise and consistent percussion parts, thus the percussionist often has to rewrite or improvise parts. His parts are often more rhythmically complex than those for other ensemble members. He should be able to read both bass and treble clefs. He is entrusted with several thousand dollar's worth of the schools' equipment. Does the elementary school instrumental instructor encourage students who exhibit the necessary traits of maturity, responsibility, and musicianship to explore the field of percussion? ⁴⁰³

The following list is provided to support the professor of percussion both in developing a quality percussion program and in preparing the pre-service music educator such that they will be able to prepare the high school percussionist with the qualities required for success in a college percussion program:

Extra solfege ear-training classes should be set up for those percussionists who are inadequate in these phases of musical training. There should be more of a pedagogical approach to percussion for those who desire to teach. This includes discussion of texts, methods, basic concepts, and demonstrations. There should be a greater use of excerpts from orchestral and/or band music in teaching. There should be repertory classes to discuss available solo and ensemble material. This class should teach quality discrimination. The student should write solos and/or ensembles to gain greater insight into the possibilities of percussion usage.

⁴⁰³ Linda Pimentel, "The Tonality Based Problems of the Percussion Student," *Percussionist* 16, no. 2 (Winter 1979), 75.

It is interesting to note that most, if not all, of the ideas that appear in this list have become standard practice in percussion studios across the United States. That these ideas have become structurally embedded within many college percussion curricula is an example of the effects of discursive power/knowledge. The final excerpt articulates a sense of success in changing public and professional opinions about percussionists:

Percussionists are no longer considered to be only “noisemakers,” for through the efforts of professional percussionists and instructors the “drum” section is becoming known as a “percussion” section. A constant evaluation of the texts, pedagogy, and techniques used in college percussion training is a must if the standards are to continue to move higher, both on a secondary and college level.⁴⁰⁴

In summation, discourses of quality music, musicality, music education, and music instruction that circulate in the PAS archive all work to construct a vision of percussion as something fundamentally more than drums and drumming, as well as to forward the idea that the differences between the percussionist and the drummer are marked by a relationship to the melody and musicality found in the WCMT. Thus, the idea of quality serves as a primary discursive device that differentiates percussion and the percussionist from drums and the drummer. In doing so, quality has an almost unique ability to limit how one is to think about what constitutes the truth of percussion, the percussionist, percussion education, music education, and so forth. Yet, the work of quality also reveals its instability as means of producing the truth of a given object or subject. Even though the idea of percussion has been differentiated from that of drums and drumming (e.g., a student does not go to the university to study drums, they go to obtain a degree in percussion performance), perceptions of the primordial functional drummer continue to circulate

⁴⁰⁴ Hong, “College Percussion,” 31. The author of this article also point to other texts that speak to the need for improvements in teaching pre-service music educators about the importance of treating percussion as a musical instrument. These texts include Michael B. Lamade, “Teacher-Training in Percussion,” *The Instrumentalist* 12, no. 7 (March 1958): 74-76, and Michael Colgrass, “Musicianship in Percussion,” *Music Journal* 13, no. 2 (February 1959): 28.

inside the idea of percussion. Possibly this is because percussionists do in fact spend a great deal of time playing drums, and their area of near-scientific specialty is rhythm in time.

It is important to remember that the idea of percussion is a very recent, very modern, concept that one can argue is still in the process of formation. The qualities of music, musicality, music education, and music instruction in higher education that were central to the discursive strategy presented in the PAS archive are certainly not stable, even though the musical percussionist/unmusical drummer binary continues to be a discursive practice in the admissions process in many schools of music across the United States. I would also suggest that within many schools of music, there persists a range of discursive practices that are disparaging of the percussionist and that rehearse discourses that reinforce stereotypes of the dumb drummer. A critical takeaway is that past notions of quality have a capacity to discursively recycle because of their presumed proximity to science and various forms of measurement.

Quality's ability to be redeployed for additional or new effects is important to monitor and problematize, particularly when quality is used to construct differences in what constitutes the musical knowledge of most worth. Here, I am thinking about the ways in which musical traditions outside of the WCMT, such as music performed by non-western percussion ensembles, enter the discursive formation of quality music, musicality, music education, and music instruction in higher education.

In my reading of the PAS archive, I have noticed that one of the discursive effects produced by quality is an ability to erase and silence the presence of race and racism. Even though jazz holds a particular place of desire for the western percussionist, particularly in relation to applications of rhythm and the practice of improvisation on the vibraphone and drum set, the history of the jazz drum set presented in the PAS does not describe or discuss the underlying racial

politics surrounding its development. It does not effectively announce that jazz is a distinctly African American form of musical expression that has been able to incorporate and enfold numerous traditions of music, including the WCMT. In the final section of the analysis, I examine how discourses in the PAS archive occlude discussions of race and how notions of race come to be represented in discussions about the history of jazz drum set, and associated concepts including improvisation, swing, syncopation, and polyrhythm.

The Absent Presence of Racism and Whiteness

Actual discussions of race are almost absent in the PAS, and there are no political discussions linking the practices of western percussion or the modern musical percussionist to issues of race or racism. I assert that race is a social construction that produces a material reality, and that racism is a material reality that has become systematized and institutionally normalized in the practices of white privilege; uninterrogated whiteness pervades the curriculum and teaching practices schools of music and conservatories.⁴⁰⁵

Reading the Percussive Arts Society's archive of *Percussive Notes* (1963-1987), one might conclude that the politics of race and institutional racism play no role in discussions of percussion, the percussionist, music, musicality, music education and music instruction in higher

⁴⁰⁵ Carl A. Grant and Gloria Ladsen-Billings, "Race," in *Dictionary of Multicultural Education*, eds. Carl A. Grant and Gloria Ladsen-Billings (Westport: Greenwood Publishing Group, Incorporated, 1997), 227-228; Grant and Ladsen-Billings, "Racism," *Multicultural Education*, 231-232; George J. Sefa Dei, Leeno Luke Karumanchery, and Nisha Karumanchery-Luik, "CHAPTER FIVE: The Materiality of Racism: Democracy and Dissonance," *Counterpoints* 244 (2004): 103-108. <http://www.jstor.org/stable/42979561>; Deborah Bradley, "Avoiding the 'P' Word: Political Contexts and Multicultural Music Education," *Theory into Practice* 51, no. 3 (June 2012): 188-95. <https://doi.org/10.1080/00405841.2012.690296>; Biranda Ford, "From a Different Place to a Third Space: Rethinking International Student Pedagogy in the Western Conservatoire," in *The Politics of Diversity in Music Education*, eds. Alexis Anja Kallio, Hiedi West-erlund, Sidsel Karlsen, Kathryn Marsh, and Eva Saether (Cham: Springer, 2021), 177-178, 183.

education. There is not a single mention of racism, nor of civil rights or the civil rights movement, in the twenty-five years of articles that constitute the PAS archive, a period notable for the explosion of discourse about race and racism in the United States.⁴⁰⁶ In this section, I work to frame the productive capacities that the concept of quality provides in silencing these critical ideas and issues.

Of the twenty-two specific mentions of “race,” located in six separate documents, only four use the term in relation to notions of human differences, while the remainder are references to the street where the PAS headquarters were in Urbana, Illinois. Three references speak directly to the social construct of race, but the statements are rife with colonialist notions of anthropological otherness:

1. The desire to make sounds of a rhythmic or musical nature appears very early in life, both in the race and in the individual. (The natives of West Australia accompany their dances by clapping their hands and stamping their feet.)⁴⁰⁷
2. Prehistorians decided that the way in which the stones were chipped or fashioned is characteristic of the Bacsonians, a tropical race of Stone Age men who made crude tools...⁴⁰⁸
3. The *Abongo* (1933), was inspired by a discussion of music among the Abongo tribe of Africa in *Primitive Music*, by Richard Wallaschek, published in 1893. The relevant passage is worth citing for its relation to the technique of the work: “The Abongo people, a race of dwarfs in West Africa, have no musical instruments, and content themselves by striking two pieces of wood together while they improvise songs which consist of nothing but lengthy repetitions of words describing certain circumstances. . . . If a Kafir or negro is unable to keep his wives in order, a festival is held to settle the quarrel, and all the inhabitants of the village are invited to take part. At midnight there is a sudden stillness during which Mumbo Jumbo (sic!) appears bearing a club as his insignia of office, seizes the quarrelsome wife, who is naked, binds her to a stake, and amid the shouts of laughter of the audience, gives her a sound drubbing.”⁴⁰⁹

⁴⁰⁶ Jacquelyn Dowd Hall, “The Long Civil Rights Movement and the Political Uses of the Past,” *The Journal of American History* 91, no. 4 (2005): 1251-1254. <https://doi.org/10.2307/3660172>.

⁴⁰⁷ Larrick, “PERCUSSION,” 42.

⁴⁰⁸ Irving G. Jacob, “The Constructional Development of the Marimba,” *Percussionist* 11, no. 1 (Fall, 1973), 32.

⁴⁰⁹ Gann, “Becker,” 30-31.

The fourth mention belongs to a text that appeared in an annotated bibliography of texts discussing the musical and cultural backgrounds of the Trinidadian steel drums:

Ryan, Selwyn D. *Race and Nationalism in Trinidad and Tobago: A Study of Decolonization in a Multiracial Society*. Canada: University of Toronto Press, 1972.

General overview of this book: A) A brief history of the Island's geographic position; B) The people, religion, and culture of Trinidad; C) Colonial order and population growth; and D) The government, language, and the struggles between the different ethnic groups.⁴¹⁰

From this same annotated bibliography, I located one use of the term “racial” that was linked to a discourse of human struggle for cultural and political freedom:

Peggie, Andrew. "School's Steelband Festival." *Music in Education* 42 (June 1978): 291. "There is something to be said for music which actively sets out to demolish racial and cultural barriers. That this music should come from the culture of a socially disadvantaged ethnic minority is doubly praiseworthy." Overall, the article justified the rise of the steel drum as part of an organized unit in Commonwealth Institutes. References were made in terms of repertory, which was all “serious” music, as some call it. The process of conventional musical training was discussed, but it was stated that such training is not essential to perform this instrument with musical expression and precision.⁴¹¹

While the author speaks to the idea that music can be a vehicle for liberation, one gets the sense that it is white people who are liberated from the need to address the materiality of whiteness and the excesses of white privilege; in the presence of Afro-Trinidadian resistance, white people do not need to be the agents who “demolish racial and cultural barriers” that they themselves are historically and politically responsible for building and maintaining. However, the

⁴¹⁰ Leonard Moses, “An Annotated Bibliography of the History and Music of Trinidad,” *Percussive Notes: Research Edition* 22, no. 3 (March 1984): 79.

⁴¹¹ Moses, “Music of Trinidad,” 81.

presence of white privilege is most present in the language of cultural and racial deficit; presumed cultural and social deficiency is served up along with messages to celebrate the music, the people, and their struggle.⁴¹²

These examples demonstrate the dearth of discussion about the idea of race or the issue of institutionalized racism. This silence is difficult to theorize without examining the discourses that informed the historical invention of percussion in relation to quality music, musicality, music education, and music instruction in higher education. Among these discourses are music as a universal language and music as an aesthetic object.

The idea that music is a universal language has circulated widely in music education, musicology, and ethnomusicology. Music educator David Elliot has argued that “contrary to popular understanding, music is not a universal language: people do not immediately understand, appreciate, or enjoy the musics of other cultures. More accurately, people within cultures and between cultures often speak of “our music” and “their music.””⁴¹³ As a racialized discursive practice, the construction of music as a universal language silences considerations of cultural property and cultural appropriation. If music is universal, then no individual or culture can claim ownership over its meanings, or its adaptations and mutations.

Elliot also critiques the commonly held belief that music is inside aesthetics and outside of politics:

⁴¹² One concluding note, this article was the only text that contained the word “slavery,” although not as a reference against slavery and its continuing material effects, but in reference to historical citations of other texts dealing with the economics of colonialism. Three texts discussing slavery are mentioned: 1. Burnley, W. H. *Opinions on Slavery and Emancipation in 1823*. London, 1833; 2. Klass, Morton. *East Indian in Trinidad: A Study of Cultural Persistence*. New York and London: Columbia University Press, 1961. Content: A) Introduction; B) The problem; C) Sugar and Slavery; 3. Wood, Donald. *Trinidad in Transition: The Years after Slavery*. London: Oxford University Press, 1968.

⁴¹³ David Elliott, “Key Concepts in Multicultural Music Education,” *International Journal of Music Education* 13 (May 1, 1989): 11. <https://doi.org/10.1177/025576148901300102>.

Indeed, I suggest that it may be both philosophically and practically unsound for music educators to assume that music is *prima facie* an “object” that exists primarily to serve “distanced contemplation.” This “aesthetic” or “fine art” notion of music has only been in place in the West since the eighteenth century. The last thirty years have seen it institutionalized in North American music education as the “philosophy of music education aesthetic education” Unfortunately, the aesthetic concept of music education (music *qua* “fine art”) obscures the fact that music is something that people make and do: that music is a human practice inclusive of many sub-practices. ⁴¹⁴

Timothy Taylor argues that the idea of music as an aesthetic object outside of politics is a recent invention of western philosophy linked to “the rise of tonality as the dominant musical language of Western composers.”⁴¹⁵ In his historical analysis of music and affect in the West, Taylor argues that:

The perception that music and affect go together is just one of the many ways that music can be culturally constructed as functional. Music served, and continues to serve, purposes other than the role it plays in mood management for many people in the West today; just because music’s connection to people’s emotions seems to be powerful and obvious doesn’t mean that it is also natural. . . . Tonality grew out of existing musical systems and procedures . . . but it arose for particular cultural and historical reasons . . . managing modern subjects and their others—and as such should be seen in part as registering European colonial attitudes and ideologies Western Europeans needed to reorient themselves—to remap themselves, literally and figuratively—in a cosmos in which there was a New World. . . . With the establishment of tonality as the dominant musical language in the early seventeenth century and the investment of it with a system of affective significations derived mainly from language, the next development in Western European culture was to begin to codify and classify these means of representation, an activity that was part of a larger project of Western European culture in this period of classification and organization, as discussed by Michel Foucault, two activities that were central to the Classical episteme as he saw it. ⁴¹⁶

In Taylor’s analysis, the assumption that music is outside of politics and squarely in the realm of aesthetics is a product of discursive power/knowledge. Indeed, music is never outside of politics; rather it can only exist and have meaning as an object of cultural politics. As Taylor points out, the normalization of the idea that music is divorced of politics was an effect of European colonial

⁴¹⁴ Elliott, “Key Concepts,” 12.

⁴¹⁵ Timothy D. Taylor, *Music in the World*, (Chicago: University of Chicago Press, 2017), 33.
<http://www.degruyter.com/document/doi/10.7208/9780226442426-005/html>.

⁴¹⁶ Taylor, *Music*, 33-34; Citing Foucault, *OT*, 79.

discourse to produce the West as a culturally superior place. This means that the aesthetic qualities assigned to the WCMT are not a natural fact but a discursive effect that silences the presence of whiteness and white supremacy in the school of music curriculum. In very real ways, the construction of western music as being aesthetically superior to other music traditions contributes to the absence of discussion of race and racism in music and music education.

Music educator Biranda Ford has made similar observations to those of Elliot and Taylor, with the additional point that the notion of the WCMT as a representation of quality music is, at best, unstable in the minds of many music students:

With the canon arising in the same milieu as Enlightenment notions of shared humanity for instance, Kantian cosmopolitanism—historically, many have argued that this music has a wide cross-cultural appeal. In the nineteenth century, the century of the founding of many of Europe’s prestigious conservatoires, much was written about music’s ability to transcend language barriers or to function as a fundamental pre-language speaking to universal emotions and direct human experience (for instance, Schopenhauer 1818). Though such tropes of classical music still have currency witness—Daniel Barenboim’s references to classical music as “international language”—they also have the potential to be read as awkward anachronisms, markers of elitism, whiteness and cultural hegemony as today’s identity politics negate any appeal to universal experience.⁴¹⁷

Elliot, Taylor, and Ford individually speak to a set of discursive practices that work to normalize the idea that it is possible, if not advisable, to mentally separate music from politics. Thus, the silencing of race and racism in the PAS archive is a rational practice even though, in the historical invention of the western percussionist, the primordial functional drummer is always circulating as a constituting subject related to the non-west. In this sense, the western percussionist could not exist without there being a non-western other. The tension produced by the western/non-western binary is never fully addressed in the PAS archive, even when issues of race and racism

⁴¹⁷ Biranda Ford, “From a Different Place to a Third Space: Rethinking International Student Pedagogy in the Western Conservatoire,” in *The Politics of Diversity in Music Education*, eds. Alexis Anja Kallio, Hiedi Westerlund, Sidsel Karlsen, Kathryn Marsh, and Eva Saether (Cham: Springer, 2021), 178.

are fully present in the subject matter being discussed. The tactical productivity of discourses of quality work in tandem with the racialized western/non-western binary.

CHAPTER 6

CONCLUSION

In my discourse analysis, I examined multiple ways in which quality has been deployed as a device of discursive power/knowledge to construct the truth of music, musicality, music education, and music instruction in higher education. While my original concern was, and remains, problematizing the hegemony of the monocultural curriculum in schools of music, the path I followed led me to conduct an archaeology that historicized the invention of percussion and the fabrication of the Modern Musical Percussionist (MMP). From this archaeological analysis, I was better prepared to see how discursive formations from the past can, and often do, continue to circulate and have effects in the present. Thus, my genealogical analysis of quality music, musicality, music education, and music instruction in higher education has brought me back to problematizing present discursive practices that work to normalize the WCMT as the primary curricular truth in schools of music in the United States.

In problematizing present discursive practices, this analysis examined how discourses that deploy the notion of quality are productive in constructing differences in how one is to think about the drummer versus the percussionist. Quality as a tool of power/knowledge was present in the nineteenth-century invention of percussion and the percussionist, primarily in the form of colonial discourses that used drums, drumming, and drummers as objects in a speculative origin narrative concerning the evolution of humankind.

In chapter four, I analyzed the invention of percussion and the percussionist and found that the discursive power/knowledge of quality produced a truth that drums, drumming, and drummers belong to a racialized non-western, functional past, devoid of music and musicality.

Filtered through the discursive formation of comparative musicology and organology, the negative qualities associated with drums, drumming, and drummers functioned to create a contrasting vision of percussion and the percussionist as objects/subjects associated with the positive qualities of the Western Classical Music Tradition. Thus, the quality of drums, drumming, and drummers became linked to notions of the primordial, primitive, and savage non-western other, while those of percussion and the percussionist became linked to those of the sophisticated, modern, and musical western self.

As deployed by the human sciences, quality moved away from being a tool for describing things, such as the quality of a physical object, to becoming a measuring tool for classifying and ordering people, places, and cultural traditions. Thus, the modern application of quality serves as a tool of power/knowledge with the ability to silently enact forms of violence, including use as a discursive support for the social construction of racial difference and for masking the effects of institutional racism and white privilege present in the curriculum and teaching practices of music schools in the United States.

With an understanding of quality and its relationship to the invention of percussion, I turned to my analysis of the PAS archive and the way in which the idea of quality was deployed in relation to notions of music, musicality, music education, and music instruction in higher education. It became clear that the idea of quality music was synonymous with that of other descriptive terms including “serious music,” “real music,” and “legitimate music.” However, all these terms carried with them a general sense that quality was a direct and unambiguous reference to the study and performance of the WCMT.

In identifying discourses that made direct associations between notions of quality and the WCMT, I was able to discern a discursive strategy circulating in the PAS archive that looked to

challenge and change the perception of percussion away from the concept of drumming and, by extension, the perception of the percussionist away from that of drummer. The goal of the strategy was to disrupt perceptions of the percussionist as only being an unmusical drummer by highlighting the fact that the percussionist plays definite-pitched instruments, such as the timpani and the marimba, and that the percussionist's use of drums should primarily be in the performance of the WCMT. Central to the strategy was the linking of the percussionist with notions of quality musicality, music education, and music instruction in higher education. If successful, the strategy would institutionally normalize the musical percussionist as a subject of quality music, musicality, music education, and music instruction.

I kept this strategy in my mind as I turned to examining the ways in which discourses of quality articulated to each respective element (e.g., musicality, music education, and music instruction in higher education. While discourses of quality musicality were often conflated with those of quality musicianship, the general discussion was that for too long, the percussionist had been socially constructed as not having either an innate musical talent (musicality) or the skills necessary for performing the WCMT (musicianship). According to the textual analysis of the PAS archive, part of the problem was that the percussionist is often imagined as a subject who engages in unmusical drumming, thereby linking the percussionist to images of the primordial drummer banging on things and the rudimental drummer playing rudiments in the service of martial music. This discursive strand also speaks to the historical process by and through which drumming was domesticated by technological advancements to the snare drum and timpani, as well as the importance of composers who incorporated drums into their compositions of quality music such that percussion and the percussionist could enter the space of the WCMT.

Several authors argued that to solve this problem, beginning percussionists should be taught how to play a definite-pitched mallet keyboard instrument instead of, or in addition to, learning how to play rudiments on the snare drum. Thus, discourses that spoke to quality musicality often emphasized that music education and music instruction in higher education must be reformed such that they could better attend to the musical needs of the percussionist. Discursively, then, quality musicality was intimately linked to notions of quality music education and music instruction in higher education, and all three-forms of quality were understood to be nested inside the notion of quality music. Solving the problem of the unmusical drummer, or conversely producing the musical percussionist, required that each aspect of quality be understood as essential and related elements in the process of change.

Thus, in discourses about quality music education and music instruction, a prominent theme was the need to teach the percussionist how to play a mallet percussion instrument. Indeed, the primary messaging was that the (total) musical percussionist cannot exist in the absence of instruction on and performance experience playing mallet percussion instruments. Several authors argued that teaching the student how to play a definite pitched instrument also created the opportunity to teach practices essential for the performance of the WCMT. Students were expected to learn how to read music, analyze music using standard music theory practices, listen to recordings of great performers play music from the WCMT canon, and participate in orchestra, symphony, and chamber percussion ensembles. In this construct, quality musicality and musicianship can only occur in the presence of early and continuing instruction on a mallet percussion instrument and through the study and performance of the WCMT. This line of thought also applied to the training of pre-service music educators, who were constructed as being crucial to the success of the overall strategy of creating the percussionist as a subject of quality music. If

all conditions are met, the underlying discursive logic concluded, the student will have learned how to play lyrically, how to think musically, and how to be musical in a way that is equal to the other instrumentalists in the orchestra or band who perform on definite pitched instruments.

I concluded the analysis by looking at the lack of explicit mention of race and racism in the PAS archive. The few references I found often recycled colonialist discourses, and there was no mention of any relationship that drums, drumming, drummers, percussion or percussionists might have with institutionalized racism, or the practices of white privilege. In a reflection of why the PAS's silence was not deemed problematic in its day, I suggest that among the contributing factors were the myth of music as a universal language and the perception of music as an aesthetic object that sits outside of cultural politics. The continued presence of discourses that speak about music as a universal language and an aesthetic object that sits outside of cultural politics suggests that they continue to hamper equity efforts in American schools of music.

Implications of the Study

I identify several implications of the study that articulate to the areas of percussion studies in higher education, curriculum design for preservice music teacher education, and multicultural music education. The first implication is that the concept of percussion and the musical percussionist are recent inventions discursively developed around notions of quality and linked to racist constructions of non-western drummers. One of the primary goals of the study was to analyze the discursive formations that brought percussion and the percussionist into their respective conditions of possibility. The study clearly demonstrates that, contrary to discourses that locate percussion in the primordial past, the truth of percussion and the percussionist are the products of

discourse formed, in part, through the power/knowledge of quality music, musicality, music education, and music instruction in higher education. The discursive strategy developed by the PAS to reformulate the image of percussion and the percussionist—through direct association with notions of quality music, musicality, music education, and music performance in higher education—has had the effect of producing a subject-position that struggles to recognize the effects of institutionalized racism and white privilege in educational and musical practices.

The second implication articulates to the ways in which the curriculum design of preservice music teacher education was shaped by notions of quality music and musicality, particularly in response to the discursive strategy for fabricating the percussionist as a musician. While the study did not contribute to a historical reading of how discourses about the musical percussionist became embedded in the curriculum of preservice music educators, it does shed light on discursive practices for separating and ordering students who are deemed to be either full of rhythm—the unmusical drummer—and those deemed to embody talents and skills of musicality. In sum, the analysis of quality music education suggests that the production of the musical percussionist simultaneously produced their abject other, a phenomenon that must be further problematized in the present.

The third implication concerns the durability of the monocultural music curriculum in higher education that is based on the discursive construction of the Western Classical Music Tradition (WCMT) as the music of most worth to study in higher education. The analysis suggests that the hegemony of the WCMT in the music curriculum in higher education is conditioned on the use of quality as a form of power/knowledge to normalize the ordering and sorting of music traditions. I argue that attempts at equitable structural transformation must problematize the no-

tion of quality music. As I argue in Chapter five, when the notion of quality is moved from assessing the value of a physical object to that of a living human or a human culture, a form of violence takes place that itself becomes normalized and taken-for-granted.

Critical Percussion Studies and Directions for Future Research

In conclusion, this dissertation has provided a tentative step toward applying critical theory to the largely under-theorized space of percussion studies. As mentioned in chapter two, recent work by such scholars as Bill Bruford and Matt Brennan have begun the process of applying theory to the practices of drums, drumming, and drummers, but their work does not focus on the development of curricula in higher education. Thus, I propose the development of what I tentatively term Critical Percussion Studies (CPS) as an academic project with a research component that actively works to bring multiple theoretical perspectives and research practices to questions concerning the development of percussion curricula in higher education. CPS can focus on questions such as the following:

1. Discourses linking percussion and the percussionist to the social construction of race and the practices of institutionalized racism are absent in the PAS archive; do other archives that work to construct percussion and the MMP speak to these issues? What about issues of gender exclusion? How can CPS develop an intersectional approach to the critical study of percussion and the percussionist?
2. How are non-western curricula developed in US universities and music conservatories? Who has a say in what is included or excluded, and to what extent are voices from the cultures to be studied included in both the design and implementation (teaching) process?
3. To what extent are students allowed to engage with nonmusical materials and activities that provide a rich experience and a broad knowledge base about the cultures being taught?
4. In what ways can critical theory be employed to problematize current practices and to analyze the effects of past discourses that normalize the white privilege circulating in the monocultural curricula found in many schools of music across the United States?

5. What is the role of the professorate in creating and supporting efforts to develop a general percussion curriculum that does not differentiate between the western and non-western percussion?
6. What are the ethical and moral obligations involved in creating an equitable curriculum that provides a supportive learning environment for all musical traditions, including jazz, popular, and traditions outside of the WCMT?

The above questions mainly are directed at future areas of research concerned with the development of what I term a “planetary percussion curricula,” but CPS can and should also include further historical analysis of percussion that problematizes its discursive formation as a concept and examine how past discourses continue to inform its present. Indeed, one of the primary goals of CPS should be to disentangle the present from the past such that the future of percussion in higher education can shift away from the cultural and individual violence that notions of quality produce. In the historical present, the primordial drummer continues to circulate in the discursive formation of the modern musical percussionist, and without intervention, an evolutionary narrative will continue to be deployed as a means of constructing who can occupy the subject position of the percussionist.

It seems to me that percussion is on the cusp of a problematic redefinition, one that will not be expressed as much as lived as a discursive possibility. My term for the near-future subject of higher education is the “cosmopercussionist.” While I am still working on what constitutes the cosmopercussionist, my current sense is that the conditions of possibility for cosmopercussionist in higher education are the effects of multiple discursive formations that include calls from

higher education administrations for the production of a student subjectivity that is often described as a “global citizen.”⁴¹⁸ With the advancing, yet uncritical, introduction of world percussion ensembles across the United States, the cosmopercussionist continues the evolutionary narrative I have identified and critiqued in my analysis. The field needs better starting points for thinking about a more equitable future for percussion in higher education. One of these starting points may be developing CPS as an academic endeavor that works to historicize the past so that it can better problematize the present.

⁴¹⁸ Calls for the higher education to create “global citizens” are reflective not simply of higher education administrations, but also a reaction by higher education to the demands of accreditations corporations. The question, then, is how and where does the cosmopercussionist fit within this symbolic and structural arrangement? For examples of discourses concerning the production of the global citizen in higher education see: Lane Perry, K. Stoner, Lee Stoner, Daniel Wadsworth, Rachel Page, and Michael Tarrant, “The Importance of Global Citizenship to Higher Education: The Role of Short-Term Study Abroad,” *British Journal of Education, Society & Behavioural Science* 3 (January 2013): 184–94. <https://doi.org/10.9734/BJESBS/2013/2910>. Lynne Parmenter, “Power and Place in Discourse of Global Citizenship Education,” *Globalisation, Societies and Education* 9, no. 3–4 (September 2011): 367–80. Kathleen Lilley, Michelle Barker, and Neil Harris, “The Global Citizen Conceptualized: Accommodating Ambiguity,” *Journal of Studies in International Education* 21, no. 1 (March 21, 2016): 6–21. <https://doi.org/10.1177/1028315316637354>. Dell Horey, Tracey Fortune, Toulia Nicolacopoulos, Emiko Kashima, and Bernice Mathisen, “Global Citizenship and Higher Education: A Scoping Review of the Empirical Evidence,” *Journal of Studies in International Education* 22, no. 5 (2018): 472–92. Valerie Clifford and Catherine Montgomery, “Challenging Conceptions of Western Higher Education and Promoting Graduates as Global Citizens,” *Higher Education Quarterly* 68, no. 1 (January 2014): 28–45. <http://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,uid&db=aph&AN=93662348&site=ehost-live&scope=site>. Viv. Caruana, “Re-Thinking Global Citizenship in Higher Education: From Cosmopolitanism and International Mobility to Cosmopolitanisation, Resilience and Resilient Thinking,” *Higher Education Quarterly* 68, no. 1 (2014): 85–104. <https://doi.org/10.1111/hequ.12030>.

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