Influences of Learning Drum Set on Identity Development and Self-esteem

文学研究科教育学専攻博士前期課程修了

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Research Question

How can learning the drums affect a person’s self-esteem and identity development?

Statement of the Problem

There have been several studies on how learning music affects a person’s self-esteem or identity development, but there are few studies done in a one-on-one setting where the teacher and student interact alone in an intimate environment. Also, a great deal of the studies done on this subject have used children as their participants, and the majority of previous research on this subject has used general music education and not drum set to determine how a person’s self-esteem and identity development are influenced by learning music. This research aims to see how student’s self-esteem and identity development are influenced when students in their 20’s learn drum set in an intimate one-on-one environment. It should also be noted that previous researchers were not teaching the students themselves. For this research the teacher and researcher are one and the same.

Purpose of the study

There have been several research studies done on how music affects a person’s identity development or self-esteem. The purpose of this research is to further our understanding of how learning music, specifically the drum set, influences a person’s self-esteem and identity development. This research examines the changes in self-esteem and identity of students before they start learning the instrument and examines how their self-esteem and identity development has changed after they have completed the program. This research also examines how participants who have some basic knowledge of percussion benefit from furthering their understanding and
advancing their skills. In short, this research observes how learning the drum set affected these student’s self-esteem and identity development.

**Significance of the study**

This study’s goal is to help educators and psychologists better understand the potential impact learning music can have on a person’s self-esteem and identity development. Results from this study can be used by educators and psychologists to validate the worth of leaning music and further observe how it influences a person’s self-esteem and identity development. This research can also be used by potential learners of music and people who are unsure of what subjects to study. People who are struggling to find their own identity or a sense of self-esteem may also find the results useful. Knowing the results of this study would help inform the learner as to how one’s self-esteem and identity can change through music and help determine the levels of self-esteem and identity development one can achieve through learning the drum set. It will also help educators and psychologists in knowing that supporting or encouraging their students or patients to learn a musical instrument can greatly affect the students self-esteem and identity development. The results from this study can give them insight into what advice they can provide students in order to make their life and education experience a positive one that will help them find their own self-esteem or identity.

**Theoretical Framework**

This research will examine how a student’s self-esteem and identity development changes through learning drums. Therefore, Arthur Chickering’s Theory of Identity Development will be used to establish a theoretical framework. In addition, all lessons were conducted in a one-on-one environment, therefore, the researcher felt that the Symbolic Interaction Theory, conceived by George Herbert Mead and Charles Horton Cooley, should also be used for the purpose of this research.

Currently Arthur Chickering’s seven vectors theory is widely used for the purpose of studying self-esteem and identity development. Chickering defines identity as how students create meaning, perceive, and learn about themselves and their society by experiencing stages and tasks which Chickering referred to as “vectors” (Chickering and Reisser, 1993). Chickering’s stance was that every student does not axiomatically experience the same level of change while going through these vectors (Chickering, 1969). Every student has their own unique pace in which these vectors connect with each other. The seven vectors in his theory are developing competence, managing emotions,
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moving through autonomy toward interdependence, developing mature personal relationships, establishing identity, developing purpose and developing integrity (Chickering and Reisser, 1993).

**Review of Related Literature (Drums and self-esteem)**

Recently, there has been a growing interest in using drums and other art mediums as a way of dealing with mental and social wellbeing problems. “To the beat of a different drum”: improving the social and mental wellbeing of at-risk young people through drumming” (Wood, Ivery, Donovan, Lambin 2013), evaluates the DRUMBEAT program which utilizes drumming in order to help troubled youth, while incorporating themes relevant to mental wellbeing and healthy human relations. This study was done in 19 schools which took part in the ten week DRUMBEAT program. Pre, interim and post-program surveys were conducted to participating students. Data was also collected on the student’s behavior as well as teacher feedback. The study provided positive results using different forms of measurement and it showed a 10 percent increase in self-esteem scores upon completion of the program. Twenty-nine percent of participants also experienced a decrease in behavioral incidents. The results showed that the DRUMBEAT program gives a creative and healthy environment for dealing with youths experiencing behavioral problems while helping these youths improve their self-esteem and social skills. Overall, the evaluation indicated that the DRUMBEAT program provides a creative medium for working with at-risk young people and helps develop self-esteem and social relationship skills (Wood, Ivery, Donovan, Lambin 2013).

In recent years there has also been an increased interest in using drumming and group drumming to help low-income children better themselves. “The Impact of Group Drumming on Social-Emotional Behavior in Low-Income Children” (Ho, Tsao, Bloch, Zeltzer 2010) study targeted low-income children in the United States and had them join in group drumming sessions. The study sought to use group drumming for positive development, cultural relevance and stress reduction. Group drumming is a recreational music making activity that builds emotional fortitude with a positive youth development method. It is performed by having the participants make a circle and often led by a coordinator who attempts to maximize a sense of community through rhythmic movements and interaction with other drummers. Group drumming is nonexclusive; it is non-verbal, universal, and does not require any previous experience from the participants. Previous studies of adults and adolescents showed the biopsychosocial effectiveness of group drumming, utilizing protocols involving self-meditation and self-disclosure to decrease stress. These studies found that normal adults with no prior drumming experience experienced a decrease in stress.
When this study was completed students involved in the school counselor-led drumming program showed significant progress compared to the control group in multiple areas of social-emotional behavior. Significant improvements were recorded in broad-band scales. These results support the researcher’s hypothesis that a school-based group drumming program, combined with activities from group counseling would allow children in low-income families to improve their social and emotional behavior. The results of this study are consistent with other short-term, school-based, group programs designed to improve behavior in low-income youth. Expanding school-based services can reduce obstacles for children who struggle with behavioral problems. The value of drumming and music, as a tool to develop competence, may be helpful given the social, emotional and academic benefits that have been linked to participation in music activities. School counselor-led group drumming can not only get youths involved in a community but also bridge an opportunity gap that keeps low-income children from success. Also, these types of programs that allow students to express themselves and communicate through music seem to improve the social and emotional chronic stress that is often found in low income children. Through a positive development approach, the program can improve students in ways that may impact a wide variety of behaviors, thus making these children more healthy members of society. The findings of this research highlight the value music and drumming has as a therapeutic device.

Methodology
This research was done in both qualitative and quantitative approach and data was obtained through conducting interviews with ten people, five male and five female, who participated in the study. A pre-interview was done before the students first lesson and and the post interview was done after the students tenth drum lesson, each lesson being one hour. In addition to interviews, the students were administered the Rosenberg scale before and after their the research program in order to evaluate how and in what way their self-esteem was influenced. While the researcher’s familiarity with drums and percussion played a great role in why it was chosen for this research, it was not the only factor as to why the instrument was used. Drummers are often said to make good “other musicians.” In other words, drummers have such a good sense of rhythm and time that they can take this skill and apply it to other instruments instantaneously and naturally. Because melody can not be had without rhythm, the researcher feels that the drums are a great instrument to use for this research. Drums and rhythm can be related directly to all other instruments. Furthermore, because rhythm is ubiquitous in human society, from heartbeats to footsteps, it seems only natural that it would make a great instrument to choose for this research.
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### Drum Lesson Syllabus

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Tasks</th>
</tr>
</thead>
</table>
| **Lesson 1** | ● First rhythm page: first paragraph lines one, two, and three  
● First rhythm page: second paragraph lines one through five  
● First 8th note groove page: first column  
● Use newly learned rhythms and grooves to play the intro to a simple song |
| **Lesson 2** | ● Review  
● First rhythm page: first paragraph, line four  
● First rhythm page: second paragraph, last three lines  
● Continue learning song from first lesson |
| **Lesson 3** | ● Review  
● Second rhythm page (quarter, 8th, and 16th note rests): All of first paragraph  
● First 8th note groove page second column  
● Continue song |
| **Lesson 4** | ● Review  
● Dotted accent note pattern using 16th notes  
● Take that dotted accent note pattern and orchestrate it into a half-time drum groove using hi-hat, snare, and bass.  
● Continue song |
| **Lesson 5** | ● Review  
● Second rhythm page: Second paragraph first three lines  
● Finish song |
| **Lesson 6** | ● Review  
● Start learning a new song  
● Second 8th note groove page: first column |
| **Lesson 7** | ● Review  
● Continue new song  
● Second 8th note groove page: second column |
| Lesson 8 | ● Review  
          ● Continue new song  
          ● Third 8th note groove page (open hi-hat): first column  
          ● Linear drum fill |
|----------|-------------------------------------------------------------|
| Lesson 9 | ● Review  
          ● Continue new song  
          ● Third 8th note groove page: second column |
| Lesson 10| ● Review  
          ● Finish second song  
          ● New subdivision and note values (triplets, etc.) |

For average students:

| Lesson 1 | ● First rhythm page: first paragraph lines one, two, and three  
          ● First rhythm page: second paragraph lines one through four  
          ● First 8th note groove page first column |
|----------|----------------------------------------------------------------|
| Lesson 2 | ● Review  
          ● First rhythm page: first paragraph, line four  
          ● First rhythm page: second paragraph, last three lines |
| Lesson 3 | ● Review  
          ● Second rhythm page (quarter, 8th, and 16th note rests): All of first paragraph  
          ● First 8th note groove page second column |
| Lesson 4 | ● Review  
          ● Dotted accent note pattern using 16th notes  
          ● Take that dotted accent note pattern and orchestrate it into a half-time drum groove using hi-hat, snare, and bass. |
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<table>
<thead>
<tr>
<th>Lesson</th>
<th>Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lesson 5</td>
<td>● Review&lt;br&gt;● Second thrym page: Second paragraph first three lines&lt;br&gt;● Start learning simple drum song</td>
</tr>
<tr>
<td>Lesson 6</td>
<td>● Review&lt;br&gt;● Continue song&lt;br&gt;● Second 8th note groove page: first column</td>
</tr>
<tr>
<td>Lesson 7</td>
<td>● Review&lt;br&gt;● Continue new song&lt;br&gt;● Second 8th note groove page: second column</td>
</tr>
<tr>
<td>Lesson 8</td>
<td>● Review&lt;br&gt;● Continue new song&lt;br&gt;● Linear drum fill</td>
</tr>
<tr>
<td>Lesson 9</td>
<td>● Review&lt;br&gt;● Continue new song&lt;br&gt;● Third 8th note groove page (open hi-hat): first column</td>
</tr>
<tr>
<td>Lesson 10</td>
<td>● Review&lt;br&gt;● Finish song&lt;br&gt;● Third 8th note groove page: second column</td>
</tr>
</tbody>
</table>

For students who struggle with basic drum techniques:

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lesson 1</td>
<td>● First rhythm page: first paragraph lines one, two, and three&lt;br&gt;● First 8th note groove page: first six grooves</td>
</tr>
<tr>
<td>Lesson 2</td>
<td>● Review&lt;br&gt;● First rhythm page: first paragraph, line four&lt;br&gt;● First rhythm page: second paragraph lines one through five</td>
</tr>
</tbody>
</table>
| Lesson 3 | • Review  
|          | • First rhythm page: second paragraph, last three lines  
|          | • First 8th note groove page: grooves six through twelve |
| Lesson 4 | • Review  
|          | • Dotted accent note pattern using 16th notes  
|          | • Take that dotted accent note pattern and orchestrate it into a half-time drum groove using hi-hat, snare, and bass. |
| Lesson 5 | • Review  
|          | • Second rhythm page: Second paragraph first three lines  
|          | • Start learning very simple drum song |
| Lesson 6 | • Review  
|          | • Second rhythm page (quarter, 8th, and 16th note rests): All of first paragraph  
|          | • Second 8th note groove page: first three grooves |
| Lesson 7 | • Review  
|          | • Continue new song  
|          | • Second 8th note groove page: grooves four through six |
| Lesson 8 | • Review  
|          | • Continue new song  
|          | • Second 8th note groove page: grooves seven through nine |
| Lesson 9 | • Review  
|          | • Continue new song  
|          | • Second 8th note groove page: grooves nine through twelve |
| Lesson 10| • Review  
|          | • Continue song  
|          | • Second 8th note groove page: grooves twelve through fourteen |
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Table 1: Participants’ data

<table>
<thead>
<tr>
<th>Participant</th>
<th>Gender</th>
<th>Age</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Female</td>
<td>23</td>
</tr>
<tr>
<td>B</td>
<td>Female</td>
<td>22</td>
</tr>
<tr>
<td>C</td>
<td>Male</td>
<td>29</td>
</tr>
<tr>
<td>D</td>
<td>Male</td>
<td>24</td>
</tr>
<tr>
<td>E</td>
<td>Female</td>
<td>24</td>
</tr>
<tr>
<td>F</td>
<td>Female</td>
<td>21</td>
</tr>
<tr>
<td>G</td>
<td>Male</td>
<td>25</td>
</tr>
<tr>
<td>H</td>
<td>Male</td>
<td>23</td>
</tr>
<tr>
<td>I</td>
<td>Male</td>
<td>23</td>
</tr>
<tr>
<td>J</td>
<td>Female</td>
<td>23</td>
</tr>
</tbody>
</table>

Rosenberg Scale Results

Table 2: Participants’ Rosenberg Scale Data

<table>
<thead>
<tr>
<th>Participant</th>
<th>Pre</th>
<th>Post</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>25</td>
<td>32</td>
<td>+7</td>
</tr>
<tr>
<td>B</td>
<td>26</td>
<td>29</td>
<td>+3</td>
</tr>
<tr>
<td>C</td>
<td>39</td>
<td>37</td>
<td>-2</td>
</tr>
<tr>
<td>D</td>
<td>34</td>
<td>34</td>
<td>0</td>
</tr>
<tr>
<td>E</td>
<td>32</td>
<td>26</td>
<td>-6</td>
</tr>
<tr>
<td>F</td>
<td>22</td>
<td>33</td>
<td>+11</td>
</tr>
<tr>
<td>G</td>
<td>29</td>
<td>29</td>
<td>0</td>
</tr>
<tr>
<td>H</td>
<td>27</td>
<td>35</td>
<td>+8</td>
</tr>
<tr>
<td>I</td>
<td>20</td>
<td>29</td>
<td>+9</td>
</tr>
<tr>
<td>J</td>
<td>29</td>
<td>38</td>
<td>+9</td>
</tr>
</tbody>
</table>

As shown by table 2 above, six participants showed a significant increase in self-esteem after their tenth drum lesson was completed. Participant A increased by seven points. Participant B increased by three points. Participant F increased by eleven points. Participant H increased by eight points. Participant I and J both increased by nine points. Two participants showed a decrease in self-esteem, and two participants showed no change in their self-esteem. Participant C decreased by two points, and the researcher believes this is due to problems he is experiencing with his girlfriend, but cannot confirm if this is true or not. Participant E showed a significant drop in self-esteem. Upon following up with participant E, the researcher learned that this
participant had recently experienced some trauma in her life which caused her self-esteem to drop. Participant E stated “My self-esteem has dropped because of personal circumstances. It has nothing to do with the drum lessons. I really enjoyed the lessons and don’t think this reflects negatively on your research.” While participants D and G experienced no change in their self-esteem, the researcher feels that this is because they both had high self-esteem levels to begin with. In addition, these two participants were the most active in other forms of music during the research. Therefore, they were already interacting with music daily before the research had began resulting in no change to their Rosenberg scale scores. Furthermore, participant D was studying drums to a minor extent before the research took place, and participant G already had a skill that he, even now, uses on a daily basis and takes great pride in, the camera.

Discussion

The researcher feels that the results from this research accurately reflect what has been experienced through years of teaching drums and drum set. All participants in this research stated they felt more self-esteem now that they had learned the drums. Common patterns in their answers were feelings of relaxation, happiness, focus, and more self-esteem. However, while all ten participants felt these positive feelings, only one participant considered themselves to be a “drummer” at the end of the research. This is in line with the researcher’s personal experiences. It can often take months or even years for a student to consider themselves a “drummer.” This is reflected in the participants’ answers. Most participants felt that they still lacked sufficient skill in order to consider themselves a “drummer.”

Referring to Arthur Chickering's Theory of Identity Development, the researcher was able observe changes in the participants self-esteem as they experienced the seven vectors, while the beliefs of others are considered and respected. Learning drums also develops congruence and brings actions in line with the students own core values.

Referring back to the symbolic interaction theory the researcher was able to observe how the teacher and students were able to form a stronger bond as they progressed through the lessons together.

Implication

This results from this research will benefit educators, psychologists, and students alike. Understanding the influence music has on an individual's self-esteem and identity development will be of great benefit. Used in conjunction with previous research, educators can better recognize
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what role music plays in their student’s development, psychologists can see how substantial the benefit of learning music can be for their patients, and students can use this research to help guide them in their study choices. Individuals who feel as though they want to further their identity development, individuals who need to manage their stress, individuals who need a way to focus, and individuals who want to use drums (music) in order to find contentment will also benefit from the results of this research.

New Findings

Regarding this research, gender seemed to play no role in the participants’ experience. Both male and female participants expressed similar feelings and didn’t elaborate in any way that led the researcher to distinguish between the two genders. As the researcher suspected, ten lessons was very beneficial for the participants self-confidence. All ten participants expressed feeling happiness, increased focus, relaxation, and increased self-esteem. However, ten lessons proved to be insufficient in eliciting a significant change to the participant’s identity development. Participants expressed how with further instruction and practice they felt as though they would experience a change in their identity development. Lastly, prior experience learning music seemed to have little effect in how much the participants self-esteem increased. Participant B, C, D, E, F, G, and J had significant prior experience learning music while participants A and H had no prior experience and yet still expressed similar feeling in their interviews. The Rosenberg scale results also reflect how participants with experience playing music and those who didn’t have prior experience were both able to gain confidence from learning the drums.

Conclusion

In conclusion, the researcher feels quite satisfied that the participants’ self-esteem was positively influenced through learning the drums. The interview answers and Rosenberg Scale results both support this hypothesis. All participants indicated that learning the drums was a positive experience and that it had a positive effect on their everyday life. Participants were observed experiencing Chickering's seven vectors throughout their lessons. The interpersonal relationship between the researcher and the participants was also strengthened in line with the Symbolic Interaction Theory. Participants felt less stressed, more focused, more confident, and more focused as a result of learning drum set through this research. While only one participant had indicated that they now considered themselves to be a “drummer,” the researcher expected
this outcome and believes that in order to experience significant identity development, more time and lessons is required.

Future Research

Further research should be done in order to ascertain as to when true identity development occurs in students when they learn drums or music. Naturally, this will vary depending on the student, but finding the average time it takes will necessitate further research. Because of the time involved, this research would have to be conducted over a long period. Drums and music offer an endless amount of rewards and learning to play an instrument until one can function comfortably in a musical situation can often take years of instruction, dedication, and practice.

Scope and Limitations

This research is limited to exchange students who can speak English fluently studying abroad at Soka University in Tokyo, Japan from the year 2017 to 2019. This research looked into how learning the drums affected their self-esteem and identity development. With this limitation, the findings in this research cannot accurately reflect the effect leaning other musical instruments other than the drums will have on a person’s self-esteem or identity development. Each of the students involved in this study were given ten hours of direct instruction which made it possible for the researcher to compare the similarities and differences of their experiences accurately. Furthermore, it is important to note that while all students in this research are beginners of drums, most do have experience studying other musical instruments and one student had studied percussion many years prior.
Appendix:

Pre-Questionnaire

1. Do you currently have a skill set that you take pride in, something that you feel sets you apart from other people? (For example, sports, dance, guitar, etc.)
   yes  no

2. Do you think moving your body to music or a rhythm is fun?
   Strongly agree, agree, disagree, strongly disagree
   Why?

3. After today’s lesson (first lesson) do you think you’ll consider yourself a drummer?
   Strongly agree, agree, disagree, strongly disagree
   Why?

4. Do you think that if you’re able to obtain some proficiency with the drums, you’ll have more confidence than you currently do?
   Strongly agree, agree, disagree, strongly disagree
   Why?

5. Do you think you will show others the drum techniques you’ve learned in today’s lesson?
   Strongly agree, agree, disagree, strongly disagree
   Why?

6. Do you think you will want to talk to others about today’s lesson?
   Strongly agree, agree, disagree, strongly disagree
   Why?

7. Would you like to use the drums to help create a new identity for yourself? (Would you like to be considered a “musician” or “drummer”?)
   Strongly agree, agree, disagree, strongly disagree
   Why?

8. Once you’ve complete your ten drum lessons, do you think you will consider yourself a drummer or musician?
   yes  no
   Why?

9. Do you think learning music will influence your identity development? (Will you identify yourself as a musician or drummer after you have completed your lessons?)
   Why?

10. Do you feel that you will one day be able to express yourself through the drums? (Will you be able to convey your feelings through music?)
    Why?

11. What instrument/s can you play?
    If yes, what instrument?
    - How long have you been playing that instrument?
      a. What do you feel/get/experience when you play a musical instrument?
      b. What do you feel/get/experience when you perform to an audience?
Pre-interview

1. Why did you decide to start learning the drums?

2. How do you think learning the drums will affect your everyday life.

3. After you’ve gained some proficiency with the drums, what will you do?
   For example, will you join a band? Will you try to use music to make money? Will you make videos of your drumming and upload them to the internet, Etc.

Post-Questionnaire

1. Is playing the drums fun?
   Strongly agree, agree, disagree, strongly disagree
   Why?

2. Do you think you have more confidence now than you did before you learned the drums?
   Strongly agree, agree, disagree, strongly disagree
   Why?

3. Do you think you’ve improved at playing the drums?
   Strongly agree, agree, disagree, strongly disagree
   Why?

4. Now that you can play drums to a certain extent, do you consider yourself a drummer?
   Strongly agree, agree, disagree, strongly disagree
   Why?

5. Have you shown anyone the things you’ve learned on drums?
   Yes  No
   If yes, how did you feel showing others what you learned?

6. Have you spoken with anyone about your drums lessons or what you learned during your lessons?
   Yes  No
   If yes, how did you feel talking to others about your drum lessons?

7. Were you able to accomplish your personal goal on the drums? (Playing a favorite song, learning a certain rhythm, Play simple rock music, etc.)

Post-Interview

1. How was your experience learning the drums?

2. Which parts of playing drums do you feel you improved the most in?

3. Did learning the drums affect your life? (Do you have more confidence, is your life more fun, do you feel less stressed, etc.)
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Rosenberg Self-Esteem Scale

BELOW IS A LIST OF STATEMENTS DEALING WITH YOUR GENERAL FEELINGS ABOUT YOURSELF. IF YOU STRONGLY AGREE, CIRCLE 4. IF YOU AGREE WITH THE STATEMENT, CIRCLE 3. IF YOU DISAGREE, CIRCLE 2. IF YOU STRONGLY DISAGREE, CIRCLE 1.

<table>
<thead>
<tr>
<th></th>
<th>STRONGLY AGREE</th>
<th>AGREE</th>
<th>DISAGREE</th>
<th>STRONGLY DISAGREE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>I feel that I'm a person of worth, at least on an equal plane with others.</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>2.</td>
<td>I feel that I have a number of good qualities.</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>3.</td>
<td>All in all, I am inclined to feel that I am a failure.**</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>4.</td>
<td>I am able to do things as well as most other people.</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>5.</td>
<td>I feel I do not have much to be proud of.**</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>6.</td>
<td>I take a positive attitude toward myself.</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>7.</td>
<td>On the whole, I am satisfied with myself.</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>8.</td>
<td>I wish I could have more respect for myself.**</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>9.</td>
<td>I certainly feel useless at times.**</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>10.</td>
<td>At times I think I am no good at all.**</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
</tbody>
</table>
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References


The Impact of Group Drumming on Social-Emotional Behavior ... (n.d.). Retrieved from https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3095989/