

A STUDY OF TWO APPROACHES
TO ELEMENTARY PERCUSSION INSTRUCTION

by

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Abstract

The writer's objective was to discover what effect, if any, mallet percussion training for beginning percussionists would have on their attitude, self-image, and development of their ability to perceive pitch and intervals.

The sample for the study consisted of beginning fifth grade percussionists in northwest Iowa schools. The control group was given instruction on snare drum and bass drum and used the Belwin First Division Band Method and the Experimental group was given instruction on snare drum and bass drum in the same method book, but was also given instruction on mallet instruments using the Belwin First Division Band Method.

At the conclusion of the ten week experimental period, the experimental and control groups were tested over their ability to perceive pitch and intervals, their attitudes about percussion study and participation in band and their snare drum playing ability.

Results of the tests indicated that there was no significant difference in the senses of pitch developed by members of the two groups, but experimental group members scored significantly higher on the test dealing with the recognition of intervals within melodies. It was the researcher's opinion that there was a recognizable trend in the attitude test results which indicated a difference in the attitudes and self-images between the two groups.

Results from the snare drum playing test indicated no significant difference between members of the control group and members of the experimental group in their abilities to understand and play elementary rhythmic figures on the snare drum.

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INTRODUCTION

Background

Beginning percussion instruction, virtually ignored in various journal articles during the past several years, only recently has been discussed in any depth regarding the subsequent musicianship of the percussion student.

The percussion student, in the researcher's opinion, too frequently has been assigned merely a functional role as an "audible metronome" for the woodwinds, brass, and strings in ensembles. Consequently, the student percussionist's training is almost totally technique-oriented with very little, if any, of the more musical considerations being mentioned. Percussion instruments are not inherently non-musical; any non-musicality is a product of what the researcher feels is a non-musical approach of school educators. Bauer (1977, p. 93) states:

Many deficiencies of today's public school percussionists have been pointed out, and much of the blame for them appears to be aimed at the failure of percussion students and teachers to approach percussion instruments musically. A significant number of percussion authorities have offered the total percussion as a solution.

Bauer mentions exposure to and instruction in all of the percussion instruments as a possible way to alter the non-musical approach often taken by educators and students.

The researcher agrees completely with Bauer and feels that simply knowing that he or she is capable of contributing more than just rhythm to an ensemble will improve

the percussionist's self image as a musician. The introduction to definite-pitched percussion instruments, such as orchestra bells, xylophone, marimba, and timpani, may allow the student percussionist to enjoy the gratification of learning to make music with a melodic component as do his or her peers who play wind or stringed instruments. The resulting self-image is particularly important as it affects the student's attitude toward his or her instrument and music in general. Mueller (1972, p. 9) states:

Percussion students not trained in the total percussion often do not think of the percussion as musical instruments. As a result, they lack a musical approach to performance. These students fail to understand the musicianship required to play the percussion correctly because they are specializing on only one percussion instrument.

Mueller suggests that non-musicality in percussionists results from excessive specialization. One may wonder how band directors can blame percussionists for apparent incompetence combined with a lack of musicianship when they are simply training and practicing as they are instructed according to their teacher's method.

Marvin (1978, p. 92), posed several questions expressing his concern for the status of percussion instruction in the public schools:

Are the students limited to being handed the timpani or xylophone mallets with little instructive or musical background? Is the percussion curriculum in sudden "bloom" at the secondary levels with little concern being given to its foundation at the primary levels? If one can answer to any of the preceding queries in the positive, a weak link in the program would appear to be prevalent. To put the dilemma in another light, is the same amount of instruction time which is given to the other band and orchestra instruments being distributed equally and in proportion with that of all percussion instruments? I

simply ask then, why not build a strong program in all areas, including percussion?

Griggs (1974, p. 58) states:

A percussionist is more than a noisemaker or a mechanism for marking time. He must be able to perform intricate music tasks with technical skill, fluency, finesse, and musicianship. Music educators must stop neglecting drummers and begin treating them as musicians who need to know not only rhythms, but also scales, techniques for interpretation, and all the other fundamentals of music. Percussion instruments were the first musical instruments used by man, but percussionists today receive less training and assistance than all the other instrumentalists - not only in secondary schools, but also in colleges and universities.

Keezer (1971), in his work with beginning band students, taught both snare drum and mallet instruments and felt that it enhanced the percussionist's self-image and eliminated a common feeling of inferiority from just tapping when everyone else is playing melodies.

Another problem with which percussionists cope is aural development. The percussionist tends to have a "weak ear" in relation to wind and string players. Pimentel (1979, p. 73) states:

Testing and observation have shown that many percussionists, at all levels from elementary school beginners through college percussion players, and even some professional players, have a lower level of skills in some basic aspects of musicality than many other instrumentalists. This is evidenced particularly by 1) a lack of understanding of, and ability to perform, basic melodic and harmonic material on bar percussion instruments and 2) difficulty with basic skills in the areas commonly referred to as "ear training" and "sight singing" which adversely affects their ability to perform such tasks as tuning timpani accurately and identifying components of a musical texture and relating to a total musical environment of a performance (more simply put - listening to what is going on, balancing dynamics, etc.)

The problem then is two-fold: The percussionist

approaches the percussion instruments in a non-musical manner and also is deficient in his or her ability to tune the adjustable instruments. Pimentel, in a brief survey of percussion methods texts, stated that only one-third as many pages are devoted to bar percussion as are devoted to the snare drum and that the majority of the bar percussion pages are descriptions and pictures rather than playing exercises.

The purposes of the study, then, are to investigate whether or not (1) incorporating definite-pitched percussion instruction with indefinite-pitched percussion instruction will improve the self-image, in terms of being a musician, of beginning percussion students and (2) playing definite pitched percussion instruments will improve the beginning percussionist's ability to perceive variations in pitch and intervals.

Null Hypotheses

Null Hypotheses 1 - There will be no significant difference in beginning percussion students trained in definite and indefinite pitched percussion and beginning percussion students trained in only indefinite pitched percussion in developing accurate senses of pitch.

Null Hypotheses 2 - There will be no significant difference in beginning percussion students trained in both definite and indefinite pitched percussion and beginning

students trained in only indefinite pitched percussion in their accuracy in the recognition of intervals within melodies.

Null Hypotheses 3 - There will be no significant difference in beginning percussion students trained in definite and indefinite pitched percussion and beginning percussion students trained in only definite pitched percussion with regard to self-image, in terms of being a musician and attitudes toward playing in band.

Summary

The problems which the percussionist faces form a chain. The beginning percussionist trained in only the indefinite pitched percussion instruments such as snare drum and bass drum does not feel that he or she is making a musical contribution and that percussion is simply not a musical instrument grouping. (It should be noted that the researcher does not contend that indefinite pitched percussion instruments are not capable of making a musical contribution, but rather if from the first day of instruction the beginning percussionist can "make music" with a melodic component, as he or she has learned to recognize it from childhood. It is the researcher's opinion that all percussion instruments will be viewed as musical and played accordingly.)

The next link in this chain is the student's pre-

dictable difficulty in tuning the definite pitched percussion. At this point a percussionist has developed into a detriment to the ensemble rather than as asset. The band director expresses frustration, probably including publicly degrading the percussionist for his or her shortcomings, and the chain is now complete.

The very substance of music education through performance is then under embarrassing scrutiny. If a student is truly interested in and dedicated to musical performance, the public school system has the responsibility of making it possible for that student to experience what music has to offer through instruction in the proper use of his or her chosen instrument and at the same time provide a positive experience.

This study's purpose is to investigate modifications of what the researcher feels is the common method of instruction for beginning percussionists and thereby diminish the problems of a non-musical percussion instruction approach and the insufficient development of percussionists' senses of pitch. Only through preventing these problems can the perennial chain of frustration be curbed so that the musical percussionist becomes the rule rather than the exception.

CHAPTER TWO

A REVIEW OF SELECTED LITERATURE

Introduction

The following is a review of literature concerning pitch discrimination and students' attitudes toward experiences in their instrumental music education.

Pitch Discrimination

Pimentel (1979) cited results in an aural and notational test administered at Ohio State University at the beginning of each academic year from 1969 through 1974. From the autumn of 1969 through the autumn of 1974, 1,317 students entered Ohio State University's School of Music. Test scores ranged from zero through fifty. The mean score for the entire group was 37.44. The median was 38, the mode 40, and the standard deviation was 7.57. The mean score was 32.89 for the fifty-four freshman percussion majors entering Ohio State during this period. The median was 34, the mode 33, and the standard deviation was 6.77. Of the fifty-four percussion majors, only twenty-four finished their first two years of music theory training. The study made no mention of the drop-out rate of non-percussionists, but the 44 percent drop-out rate of percussionists was, none the

less, rather severe.

This study could not make any conclusive statements about what might have been the cause for the percussionist's deficiencies, but Pimentel, in a brief survey of percussion methods' texts, stated:

Musical examples for bar percussion instruments rarely take up more than one third as many pages as does that of the snare drum. The majority of these one third as many pages are generally devoted to the timpani, while even fewer in number than those dealing with bar percussion instruments, generally contain more information about techniques, including the problems of timpani tuning. The ratio of there being about three times as much material for snare drum as for bar percussion instruments in percussion methods texts appears to remain consistent in the area of instruction books and sheet music, with even a smaller fraction being devoted to the timpani. (p. 76)

It is the researcher's opinion that there is a definite relationship between the lack of mallet percussion background and the subsequent pitch deficiencies of the percussionist. It is unfortunate that a survey was not distributed to discover what type of training the percussionists in Pimentel's study had received, but it is obvious that the training was generally inadequate for developing pitch discrimination.

Fu (1972) studied whether non-musically trained persons can make pitch discriminations as well as persons with musical training. Four musically trained and four non-musically trained adults listened to an audio recording of pairs of pitches and judged whether the second pitch was higher or lower than the first pitch in each pair.

Resulting test scores showed that there was no significant difference. It was concluded that the average non-musically trained person can recognize "higher or lower" in comparing pitches almost as well as the average musically trained person.

This study did not state its definition of either the musically or non-musically trained person. All subjects in this study were staff members of the Southwest Regional Laboratory for Educational Research and Development (the institution instigating the study).

The researcher's opinion is that this particular study did not control for selection bias. It is possible, considering the small population, that the two groups were not accurate representations of musically and non-musically trained persons. The amount of time that had elapsed since any of the "musically trained" subjects had utilized their skills could have been a factor. Certainly experiment bias also could have affected the study.

Even if the alleged flaws were present, this study still indicated that the musically trained subjects were more successful in discriminating pitches even though the difference was not statistically significant.

Hamm (1966) investigated the ability of junior high school students to discriminate pitches in the high, medium, and low registers. Two groups were employed for the study: Group A was the non-musicianship group

(those students with no instrumental music training), and Group B was labeled the musician group and consisted of students with instrumental music training.

The groups were tested on their ability to discriminate pitches played on several different instruments as well as produced vocally. Group B was superior to Group A in discriminating pitches in the medium and low ranges. Group B was also superior to Group A in the high range, but the results were not statistically significant. Hamm stated:

Most students do not discriminate pitches accurately until they learn to play an instrument. Because pitch is the psychological aspect of a physiological phenomenon of frequency, it affects everyone differently. Experimentation indicates that musical experience is an aid toward better pitch discrimination. (p. 31)

One of Hamm's recommendations was that a study be done concerning the age at which one begins to receive musical training and his or her subsequent level of ability in pitch discrimination.

Student Attitude

Greenberg (1970) indicated that musical progress can only result after students achieve a positive self-concept. In this study, ten boys, considered to have a low self-concept regarding their singing abilities, were worked with individually to improve their intonation. There was no significant response to the treatment. After eleven weeks in chorus the boys were again instructed

individually. Greenberg's contention was that the boys had developed a more positive self-concept as a result of encouraging experiences in chorus. The results of the second session of individual instruction showed that four boys made minimal progress, one boy made some progress, and five boys made significant progress. The subjects were formerly hindered by somewhat of an inferiority complex and thus limited their ability to grow musically.

Martingetti (1965) utilized interviews with children and questionnaires which were sent to elementary instrumental music instructors to determine the causes of elementary instrumental drop-outs. The two main reasons for drop-outs, ascertained by combining all information, were loss of interest and difficulty with the instrument.

It was also discovered in the participating schools, 29 percent of the drop-outs played woodwind instruments, 25 percent stringed instruments, 18 percent percussion instruments, 14 percent brass instruments, and 14 percent not related to any particular instrument.

This study showed that the beginning percussionist has a fairly good chance of staying in band, but did not investigate how the percussionists, as well as the other instrumentalists, viewed their roles in terms of musical contributions and overall importance.

Hedden (1982) conducted a study to investigate the magnitude of the relationship between music achievement and a set of predictor variables; academic achievement, attitude toward music, self-concept in music, music back-

ground, and gender. The results of the study implied that teachers may be able to heighten music achievement by stressing the development of positive attitudes toward music and positive self-concepts in music. Hedden stated that further research concerning this possibility seems warranted.

Keezer (1971) said that exposure to only the snare drum is a far too frequent occurrence in elementary percussion instruction. In his teaching, Keezer introduced the mallets and drumsticks simultaneously and found that beginners had no difficulty in accepting them together. Keezer stated:

The fact that right from the beginning the percussion students had an instrument that could play melodies, I'm sure, enhanced their self-image. At no time did any of the percussionists exhibit symptoms of inferior musicianship. Many times a feeling of inferiority arises in beginning percussionists when they see and hear their friends playing music and they're still just tapping with drumsticks. As a matter of fact, the percussion students were held in esteem by the other beginners as they, the percussion students, had two instruments to play. I found the First Division method books effective in teaching this approach to complete percussion. Not only do these books include elementary mallet percussion in conjunction with the other percussion instruments, but they can also be used as a complete band method. (p. 34)

Summary

Several studies suggest a probable relationship between musical training and the ability to discriminate pitch; musical training appears to enhance this ability. There are also indications that percussionists in general

are deficient compared to other instrumentalists in this area. It is the researcher's opinion that a lack of performance on definite pitched instruments is a very likely cause.

Most music educators apparently consider attitude to be an important factor in rehearsal and performance. The statement has been made that percussionists are prone to develop inferiority complexes, musically speaking, and also have a tendency to view and play percussion instruments in a non-musical manner.

Despite these problems, little, except for Keezer's work, has been done to investigate possible solutions which may help prevent or at least diminish them at a very important point in any endeavor; the beginning.

CHAPTER THREE

PROCEDURES

Introduction

The following chapter is an explanation of the selection process, basic methodology, and testing procedures of the study.

Selection

Subjects used in this study were students in either public or private schools in northwest Iowa and met the following requirements:

1. The student was a registered member of the fifth grade class in his or her school.
2. The student had no musical training prior to band, aside from general music classes offered by the school.
3. The student was studying only percussion.

Students in participating schools who did not meet the above requirements were allowed to participate as a matter of convenience for the cooperating teachers, but their test scores were not included in the results.

Schools were contacted through a form letter which described the study and were then chosen randomly and contacted by phone.

Schools were assigned randomly to control and exper-

imental groups. The control and experimental groups consisted of four schools each. The control group consisted of nine subjects and the experimental group consisted of twenty-five subjects.

Methodology

The experimental period ran for ten weeks and began approximately three weeks after most of the schools in the area had begun fall classes in order to allow the directors time to start their beginning band programs. Band directors in the control group used Belwin First Division Band Method marked "Drums" and taught snare drum and bass drum exclusively. The experimental group used the same book to teach snare drum and bass drum but in addition taught bells using the Belwin First Division Band Method marked "Bells". These method books can be used for private, group or full band teaching situations. All students in this study were taught in group lessons with the exception of one student in the control group who was the only beginning percussionist in that school.

Practice time and availability of mallet instruments were the major concerns in the study. Band directors were instructed to try to provide equal amounts of instruction and practice time for each student on the definite and indefinite pitched percussion instruments.

Testing Procedure

The study was constructed as a posttest-only control group design and was administered within one week of the conclusion of the experimental period. The students were subjected to four tests which covered attitude, pitch discrimination, melody recognition and snare drum playing proficiency respectively. The total amount of time required to administer the three written tests was about forty-five minutes. The snare drum playing proficiency test was administered to each student individually in a room isolated from the other students and required approximately five minutes per student. The students were not timed on any of the tests and were assured that their directors would not see any of the individual results, an especially important factor with regard to the attitude test.

Descriptions of the Tests

Attitude Test - The attitude test (appendix B) consisted of seventeen statements dealing with students' opinions or feelings about percussion study, participation in the band program and self-image in terms of being a musician. The five responses from which the students had to choose were: strongly disagree, disagree, undecided, agree, and strongly agree. The students were told to circle the response which most closely corresponded to their feelings about each of the statements. A sample statement and response was read

aloud to illustrate the procedure.

Pitch Test - The students were told that they were about to hear eight pairs of tones on the tape recorder. They were to decide whether the second tone of each pair sounded higher, lower or the same as the first tone and circle the appropriate answer on the answer sheet. An example was played on the tape and the researcher gave the correct answer verbally to clarify the procedure.

Melody Test - In this test (appendix C) students were given a sheet of staff paper with eight four measure melodies on it. They were told to watch and listen carefully to each of the melodies and decide if the person playing each one was playing what was written or something different and then circle the appropriate answer on the answer sheet. An example was played on the tape and answered aloud before the test was begun and the students were informed that no rhythms had been changed and that the first note in each melody was "correct".

Snare Drum Proficiency Test - Each student played five different exercises similar to those found in the method book they were using for snare drum and bass drum. Each student was given a moment to study the exercise before playing. The researcher then set a moderate tempo and counted off the beginning. The exercises selected for this test did not include any flams, rolls, or rudimental

stickings. It was the researcher's contention that the students' teachers would probably have differing views on how soon these concepts should be introduced and that this would inevitably affect the test results. The purpose of this test was to discover if there was any significant difference in the abilities of control group members and experimental group members to understand and play rhythmic figures accurately. Factors such as grip, control or tone were not dealt with as they are highly opinionated factors which do not lend themselves to judgements of right or wrong.

CHAPTER FOUR
PRESENTATION AND INTERPRETATION OF THE DATA

Attitude Test

Table 1 lists several of the seventeen statements found in the attitude test, Appendix B, that indicated the greatest differences in opinion or attitude between the experimental and control groups, and the percentages of students' answers in each of the two groups.

Table 1
Selected Statements from Attitude Test

1. Percussion is more fun to play than other band instruments because you don't have to think about it as much.		SD	D	U	A	SA
Control Group		11.11%	44.44%	22.22%	11.11%	11.11%
Experimental Group		43.75%	18.75%	18.75%	6.25%	12.5

7. It is not necessary to know now to read music (know the names of the notes) in order to play percussion instruments.		SD	D	U	A	SA
Control Group		55.55%		33.33%	11.11%	
Experimental Group		47.75%	25.00%	12.50%	12.50%	12.50%

Note. SD = strongly disagree, D = disagree, U = undecided, A = agree, SA = strongly agree.

Table 1 Continued

9. The main purpose of percussion is to keep the rest of the band together when it plays.

	SD	D	U	A	SA
Control Group	11.11%	11.11%		66.66%	11.11%
Experimental Group		12.50%	50.00%	6.25%	31.25%

10. The percussionist doesn't get as serious about band as the brass and woodwind players do.

	SD	D	U	A	SA
Control Group	33.33%	11.11%	33.33%		22.22%
Experimental Group	18.75%	50.00%	6.25%	18.75%	6.25%

11. The bell player in band is usually someone who has taken piano lessons.

	SD	D	U	A	SA
Control Group	22.22%		11.11%	44.44%	22.22%
Experimental Group	25.00%	18.75%	37.50%	12.50%	6.25%

16. Percussion doesn't require as much practice as other instruments in the band.

	SD	D	U	A	SA
Control Group	22.22%	33.33%	22.22%	22.22%	
Experimental Group	43.75%	37.50%	18.75%		

The responses given to statement 1 indicate that both groups disagreed with the statement that percussion is more fun than other band instruments because you don't have to

think about it as much, but the experimental had a higher percentage of students who strongly disagreed with that statement.

It appears that mallet percussion training had instilled a greater awareness in the experimental group that knowing the names of notes and "how to read music" were skills that were necessary, according to the responses to statement 7.

Statement 9 (concerning the function of percussion within the band) showed that a great percentage of the students in the control group felt that the percussion section's primary purpose is to keep the rest of the band together, whereas a much smaller percentage of the students in the experimental group shared that opinion.

The control group agreed to a greater extent than did the experimental group with statement 10 that percussionists don't get as serious about band as do brass and woodwind players.

According to the responses to statement 11, the majority of the control group members believe that a person with prior keyboard background will take the responsibility of playing the mallet parts.

Statement 16 showed, through student responses, that a greater percentage of the experimental group disagreed with the statement that percussion doesn't require as much practice as other band instruments.

Table 2 lists the results obtained from a t-test as applied to the scores of the two groups on the pitch test,

melody test, pitch and melody tests combined, and the snare drum test.

The mean scores for the pitch test indicate the average number of correct responses to the eight examples on the test. The results showed the difference between the scores of the two groups to be nonsignificant. The fact the difference was nonsignificant established that the two groups had comparable ability with regard to simply recognizing variation in pitch.

The mean scores of the melody test indicate a significant difference in the abilities of the two groups to recognize patterns of intervals. Since the experimental and control groups showed equal abilities to recognize variations in isolated pitches, the results of this test imply that the treatment was the cause of the difference in the scores of the two groups.

The combined means of the pitch and melody test showed a significant difference in the scores of the two groups.

The mean scores of the experimental and control groups indicated no significant difference on the snare drum test and would suggest that mallet study does not hinder mastery of the snare drum at the elementary level.

Table 2
Comparison of Mean Scores

	Control	Experimental	t -value
Pitch Test	$\bar{x} = 5.11$	$\bar{x} = 5.75$	$t = 1.136$ nonsignif.
Melody Test	$\bar{x} = 4.44$	$\bar{x} = 5.875$	$t = 2.604$ signif.
Melody/Pitch	$\bar{x} = 9.55$	$\bar{x} = 11.625$	$t = 2.358$ signif.
Snare Drum Test	$\bar{x} = 3.88$	$\bar{x} = 4.125$	$t = -.526$ nonsignif.

CHAPTER FIVE
SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The purpose of this study was to discover what effect, if any, mallet percussion training for beginning percussionists would have on their attitude, self-image, and development of their ability to perceive pitch and intervals.

The sample for the study consisted of beginning fifth grade percussionists in northwest Iowa schools. The control group was given instruction on snare drum and bass drum and used the Belwin First Division Band Method and the experimental group was given instruction on snare drum in the same method book and also given instruction on mallet instruments using the Belwin First Division Band Method.

At the conclusion of the ten week experimental period, the experimental and control groups were tested over their ability to perceive pitch and intervals, their attitude about percussion study and participation in band and their snare drum playing ability.

Conclusions

Within the limitations of this study, the following conclusions may be drawn:

1. Null hypothesis 1, which stated that beginning percussion students trained in only definite pitched percussion and beginning percussionists trained in both definite and indefinite pitched percussion would develop equally accurate senses of pitch was accepted.
2. Null hypothesis 2, which stated that beginning percussionists trained in only definite pitched percussion would develop equal accuracy in recognition of intervals within melodies with students trained in both definite and indefinite pitched percussion was rejected.
3. Null hypothesis 3, which stated that percussionists trained in only definite pitched percussion and percussionists trained in both definite and indefinite pitched percussion would develop equal attitudes about being in band and studying percussion, and self-images in terms of being musicians, was rejected based on a tendency in the attitude test results contrary to the null hypothesis.

Recommendations

The researcher recommends investigation in the following areas:

1. A study which would investigate the attitudes and abilities of junior high or high school percussionists who play primarily mallet percussion as they compare to the attitudes and abilities of percussionists who play primarily indefinite pitched percussion could help to reveal the long-term effects of elementary percussion instruction.
2. A survey of band directors' attitudes toward percussionists may be helpful in resolving some of the problems that some directors have in working with and relating to percussion students.
3. A similar study to this one could be done utilizing a greater number of subjects in order to lessen the effect of any extremes in ability contributing to the overall findings.
4. Investigation into the method courses in percussion instruction for college music education majors would

be valuable in that it may help to ascertain where the root of the alleged problem lies.

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APPENDICES

APPENDIX A

Sample of Letter to Band Directors

Dear Band Director:

In a recent newsletter from Mid-Bell Music Company, I described an experiment which I was proposing for my master's thesis through the University of Kansas which would compare two approaches to elementary percussion instruction.

The purpose of this letter is to inform you that this study has been approved and to ask if you would like to participate.

Those schools participating in the experiment will be randomly assigned to either group A or group B. Group A will use the First Division Band Method marked "Drums" and will teach snare drum and bass drum to their beginning percussionists. Group B will use the same book to teach snare drum and bass drum to their beginning percussionists but will also start their percussionists on mallets using the First Division Band Method marked "Bells".

The experiment will run from September 9 to November 17. At the conclusion of the experiment I will schedule your students for a brief test. This experiment will not require any extra time and will be adapted to your particular schedule.

Please return the enclosed card if you care to participate. Further information will be sent to participating schools, but please call me collect at (913)-841-1421 if you have any questions.

I feel that this experiment should prove to be interesting as well as beneficial. Thank you for your consideration and I hope to be hearing from you.

Sincerely,

Rod McIntyre

APPENDIX B

Attitude Test and Results

Example:

Fifth grade band students should practice every day.

strongly disagree disagree undecided

agree strongly agree

1. Percussion is more fun to play than any other band instrument because you don't have to think about it as much.

strongly disagree disagree undecided

agree strongly agree

2. Percussion is as important as the other instruments in a band.

strongly disagree disagree undecided

agree strongly agree

3. Band class is interesting.

strongly disagree disagree undecided

agree strongly agree

4. A percussion instrument sounds good no matter how you play it.

strongly disagree disagree undecided

agree strongly agree

5. Band class is fun.

strongly disagree disagree undecided

agree strongly agree

6. Being a percussionist is hard because you have to learn to play so many different instruments.

strongly disagree disagree undecided
agree strongly agree

7. It is not necessary to know how to read music (know the names of notes) in order to play percussion instruments.

strongly disagree disagree undecided
agree strongly agree

8. Practicing is boring because you can't play songs like the other instruments.

strongly disagree disagree undecided
agree strongly agree

9. The main purpose of percussion is to keep the rest of the band together when they play.

strongly disagree disagree undecided
agree strongly agree

10. The percussionist doesn't get as serious about band as the brass and woodwind players do.

strongly disagree disagree undecided
agree strongly agree

11. The bell player in band is usually someone who has taken piano lessons.

strongly disagree disagree undecided
 agree strongly agree

12. Percussion instruments are fun to play because they are loud.

strongly disagree disagree undecided
 agree strongly agree

13. Band directors don't really worry about the percussion section; percussionists don't play wrong notes.

strongly disagree disagree undecided
 agree strongly agree

14. Anybody can play a drum.

strongly disagree disagree undecided
 agree strongly agree

15. If you make a mistake on a percussion instrument, nobody really notices.

strongly disagree disagree undecided
 agree strongly agree

16. Percussion doesn't require as much practice as other instruments in the band.

strongly disagree disagree undecided
 agree strongly agree

17. Brass and woodwind players think of percussionists as musicians too.

strongly disagree disagree undecided

agree strongly agree

PERCENTAGES OF STUDENT RESPONSES

Control Group:

Experimental Group:

	SD	D	U	A	SA		SD	D	U	A	SA
1.	11.11	44.44	22.22	11.11	11.11	1.	43.75	18.75	18.75	6.25	12.50
2.				33.33	66.66	2.				43.75	56.25
3.				55.55	44.44	3.			12.50	31.25	56.25
4.	33.33	44.44	11.11	11.11		4.	31.25	31.25	12.50	12.50	12.50
5.			11.11	33.33	55.55	5.			12.50	56.25	31.25
6.	22.22	22.22	22.22	33.33		6.	12.50	43.75	25.00	12.50	6.25
7.	55.55		33.33	11.11		7.	43.75	25.00	12.50	12.50	6.25
8.	33.33	33.33		33.33		8.	25.00	50.00	6.25	18.75	
9.	11.11	11.11		66.66	11.11	9.		12.50	50.00	6.25	31.25
10.	33.33	11.11	33.33		22.22	10.	18.75	50.00	6.25	18.75	6.25
11.	22.22		11.11	44.44	22.22	11.	25.00	18.75	37.50	12.50	6.25
12.	22.22	33.33	22.22	22.22		12.	12.50	37.50	25.00	12.50	12.50
13.	44.44	55.55				13.	62.50	18.75	18.75		
14.	44.44	44.44		11.11		14.	25.00	43.75	12.50	6.25	12.50
15.	11.11	66.66	22.22			15.	12.50	62.50	25.00		
16.	22.22	33.33	22.22	22.22		16.	43.75	37.50	18.75		
17.		11.11	11.11	55.55	22.22	17.	6.25		25.00	50.00	18.75

Control Group:						Experimental Group:					
Number of students out of nine responding.						Number of students out of sixteen responding.					
	SD	D	U	A	SA		SD	D	U	A	SA
1.	1	4	2	1	1	1.	7	3	3	1	2
2.				3	6	2.				7	9
3.				5	4	3.			2	5	9
4.	3	4	1	1		4.	5	5	2	2	2
5.			1	3	5	5.			2	9	5
6.	2	2	2	3		6.	2	7	4	1	2
7.	5		3	1		7.	7	4	2	1	2
8.	3	3		3		8.	4	8	1	3	
9.	1	1		6	1	9.		2	8	1	5
10.	3	1	3		2	10.	3	8	1	3	1
11.	2		1	4	2	11.	4	3	6	1	2
12.	2	3	2	2		12.	2	6	4	2	2
13.	4	5				13.	10	3	3		
14.	4	4		1		14.	4	7	2	1	2
15.	1	6	2			15.	2	10	4		
16.	2	3	2	2		16.	7	6	3		
17.	1	1	5	2		17.	1		4	8	3

SD = strongly disagree D = disagree U = undecided

A = agree SA = strongly agree

N = Nine control group students, sixteen experimental group students.

APPENDIX C

Answer Sheet and Melody and Snare Drum Tests

A. higher lower same

B. higher lower same

1. higher lower same

2. higher lower same

3. higher lower same

4. higher lower same

5. higher lower same

6. higher lower same

7. higher lower same

8. higher lower same

A. different same

B. different same

1. different same

2. different same

3. different same

4. different same

5. different same

6. different same

7. different same

8. different same

Example A

A musical staff in treble clef with a common time signature (C). The melody consists of a half note C4, a half note E4, a quarter rest, a quarter note G4, a quarter rest, a quarter note A4, a quarter rest, and a half note C5.

Example B

A musical staff in treble clef with a common time signature (C). The melody consists of a half note C4, a half note E4, a quarter rest, a quarter note G4, a quarter rest, a quarter note A4, a quarter rest, and a half note C5.

1

A musical staff in treble clef with a common time signature (C). The melody consists of a half note C4, a half note E4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note C5.

2

A musical staff in treble clef with a common time signature (C). The melody consists of a half note C4, a half note E4, a quarter rest, a quarter note G4, a quarter rest, a quarter note A4, a quarter rest, and a half note C5.

3

A musical staff in treble clef with a common time signature (C). The melody consists of a half note C4, a quarter note E4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note C5.

4

A musical staff in treble clef with a common time signature (C). The melody consists of a half note C4, a quarter note E4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note C5.

5

A musical staff in treble clef with a common time signature (C). The melody consists of a half note C4, a quarter note E4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note C5.

6

A musical staff in treble clef with a common time signature (C). The melody consists of a half note C4, a quarter note E4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note C5.

7

A musical staff in treble clef with a common time signature (C). The melody consists of a half note C4, a half note E4, a quarter rest, a quarter note G4, a quarter rest, a quarter note A4, a quarter rest, and a half note C5.

Two empty musical staves at the bottom of the page.

8

A Melodies Students Heard

B

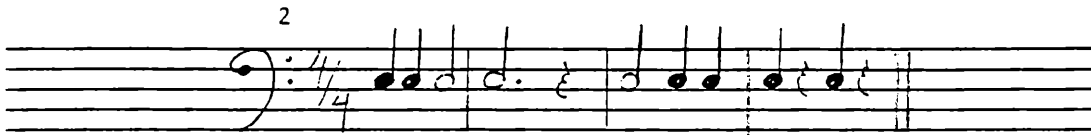
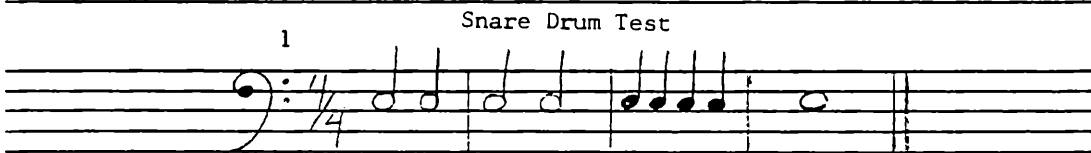
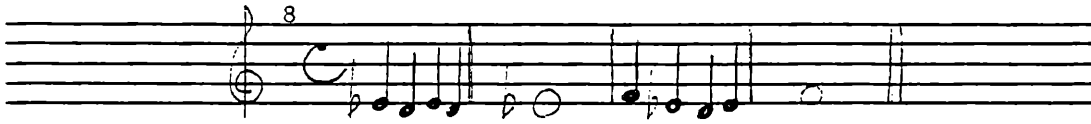
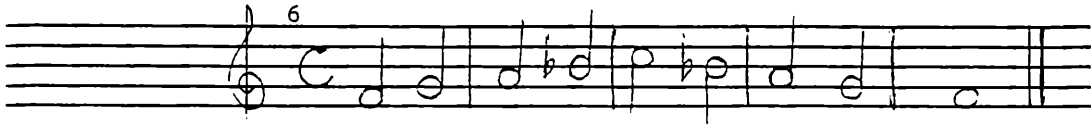
1

2

3

4

5



APPENDIX D

Results of Pitch Test and Melody Test

CONTROL GROUP

Subject	Pitch Test	Melody Test
N = 9		
A	3	2
B	4	6
C	3	3
D	1	4
E	4	4
F	4	2
G	4	4
H	3	5
I	0	2

EXPERIMENTAL GROUP

Subject	Pitch Test	Melody Test
N = 16		
A	1	2
B	2	1
C	2	2
D	1	1
E	2	3
F	2	1
G	2	1
H	1	1
I	1	3
J	1	5
K	5	4
L	3	3
M	3	1
N	5	2
O	2	1
P	3	3

Note. Digits indicate the number of incorrect responses to the eight examples.