

CONSTRUCTING SNARE DRUM HANDBOOK FOR FIFTH GRADE AT GU JUN XIAN CHINESE CULTURE MEDIA MUSIC STUDIO

Wu Peng¹, Rujee Srisombut²

Faculty of Music, Bangkokthonburi University¹⁻²
China,¹ Thailand²

Email: danielamell0521@gmail.com¹⁻²

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Abstract

The research objective was 1. to study snare drums from three key informants, and 2. to construct a snare drum handbook for teaching fifth-grade students. The research methodology was qualitative research. The research tools were the IOC interview form and evaluate handbook form. Key informants are three snare drum teachers at Guangdong and Xiamen. Study snare drum techniques from three key informants, and after that, construct the snare drum handbook and, in the end, the evaluation handbook for key informants. The snare drum is a versatile and expressive percussion instrument due to its sensitivity and responsiveness. It can use different drumsticks to make different sounds, and it has different gestures to strike, which is more attractive to students to learn. The snare drum can be learned faster and easier. Study the rudiments of snare drum teaching, construct a snare drum handbook, and explain the characteristics and practice methods of different rudiments of snare drum. The handbook contains 9 chapters, 13 knowledge points, and 32 etudes of different lengths. This handbook gives explanations and exercises from the simplest rhythm knowledge to advanced stroke so that students can learn every rudiment step by step and enhance students' interest in learning. After the handbook was completed. Three key informants checked its quality and the result is 0.77.

Keywords: Construct handbook; Snare drum; Rhythm; Handbook

Introduction

Gu Junxian Culture Media Music Studio is located in the center of Xiamen, Hexiang West Road Federation Square. It is a music studio founded with Huang Hongjun key informant. The teaching concept of the studio is "high-end teaching" and "teaching with professional, scientific and university theories". This music studio mainly teaches jazz drums, snare drums and other percussion music. There are three large classrooms, a number of percussion instruments and multimedia teaching equipment. He has been teaching percussion group with primary schools in Xiamen for many years, participated in domestic and international competitions and won numerous awards, and held concerts with domestic and foreign musicians for many times.

The traditional snare drum teaching mode is rather cumbersome, usually teachers use multiple handbooks to teach, students need to buy a lot of handbooks, which will make students learn only one or two skills in each handbook and then stop using them. Such teaching will bring inconvenience to the training of students' snare drum skills and cause students to forget what they have learned. It is difficult to raise students' interest and creativity in snare drum and improve their musical literacy. So, a good textbook is very much needed by beginners who are learning and have not yet learned. Simpler, clearer materials will provide teachers with a convenient teaching environment, and will increase students' interest and persistence in snare drums.

The role of construct a snare drum handbook is: that it is very much needed by beginners who are learning and have not yet learned. Simpler, clearer materials will provide teachers with a convenient teaching environment, and will increase students' interest and persistence in snare drums. From 1) how to hold the drum stick 2) how to simply beat the snare drum 3) a variety of different ways to hold the drum stick 4) Use a variety of ways to beat the snare drum 5) Different rhythmic exercises 6) short etude exercises 7) Finally integrate these into the complete exam etude to form a whole, add pictures and audio, so that students can learn step by step. Simple and convenient learning, feel the fun of drumming, promote the development of students' imagination and creativity, and enrich the content and form of snare drum teaching to a certain extent.

In snare drum teaching, rhythm practice is the foundation, it is also the basis of all music learning, is the heart and soul of music, it is crucial. So, we need a perfect and convenient teaching material to teach students, so that students can learn the snare drum rhythm more quickly and clearly. Having a good rhythm foundation is conducive to students' future study. Students can play some music with a strong sense of rhythm, so that students can get satisfaction in their heart, which can increase students' interest in snare drum, increase their enthusiasm and motivation for learning, and even guide students to improvise according to the rhythm of music. Therefore, teachers should pay enough attention to the rhythm foundation.

Research Objectives

1. To study snare drum from three key informants.
2. To constructing snare drum handbook for teaching fifth Grade students.

Literature Reviews

There are two main ways in which you can hold a pair of drumsticks, matched grip, and traditional grip. Matched grip is intuitively named, indicating that both drumsticks “match” or mirror one another in each hand. Our instinct is to hold our first pair of sticks in a “matched” fashion. Players can also use traditional grip. This grip was pioneered in the 18th century to accommodate the awkwardness of an off kilter marching field drum. Players at that time would march with their snare drum on a sling, causing the drum to tilt at an angle. The traditional grip allowed better access to this less accommodating position. The traditional grip is grasped in your weaker hand with your dominant hand maintaining a matched grip. Both grips are great for playing the snare drum and it will behoove you to experiment with both (James, 2002).

Setting up your matched grip by first dangling your hands by your sides. Once you have achieved this, bring up your forearms so that your wrists are hanging limp in front of you. From this position, gently place a drum stick in your hand and close your bottom three fingers. You should observe your drumstick lying on the small knuckle of your index finger with your thumb lying

flush on the stick. Your thumb can also be slightly off center. Your index finger should not be wrapped around the stick but dangle off to the side. Your hand should also generate a small space between your index finger and thumb (Mark, 1994).

Traditional grip can also be set up in a similar fashion. Once again, relax your hands and let them fall by your sides. Bring up your forearms but this time pretend that you are about to engage in a handshake with your less dominant hand. Place your drumstick in the fleshly webbing that exists between your index finger and thumb. At this point, place your ring finger under the stick so that the stick is resting on the cuticle of the fingernail. Let your index finger naturally curl in so that it is on top of the drumstick. Complete the grip by gently placing your thumb on top of the big knuckle of your index finger.

The fulcrum is the point where the stick is balanced without the aid of other fingers and can achieve maximum rebound from the drum. For matched grip, the fulcrum resides between the index finger and thumb or the middle finger and thumb. The motion that is used to pilot the matched grip is an up and down motion of the wrist, like knocking on a door. The fulcrum for traditional grip lies between the fleshy webbing of the index finger and thumb. The motion for traditional grip is a horizontal turn of the wrist, like turning a doorknob.

Along with matched grip and traditional grip, there are three sub grips that are to be learned as well. These three grips are known as German grip, French grip, and American grip. These grips are defined by varying wrist and forearm placement and are crucial in becoming a master of the snare drum. German grip requires that your hands and wrists are in constant alignment with your forearms (Pu, 2013). The grip is loose with the percussionists' fingers wrapped gingerly around the stick. Soph also claims that the "butt" end of the stick should "protrude" out the side of the percussionist's hand. The grip should create a pizza slice shaped triangle over the drumhead all the while using the wrists and fingers to help move the stick up and down. This grip can generate the most power out of the three.

The second of the three grips is the French grip and it is the opposite hand position of German grip. With French grip, turn your palms inward to face one another with your thumb on top of the stick facing the ceiling. The French grip uses your fingers to push and pull the stick. It's important that you only use your fingers and keep your wrist stationary. French grip will yield fast and subtle strokes. Morello, finger control as the final coat of polish on a piece of furniture. French grip is extremely important when learning finger control (Sun, 2020). Lastly, the American grip is a cross between German and French grip. Your palms are in-between facing the floor and facing one another. The American grip is an extremely useful grip because it is a very natural hand position. The stick is moved with the wrists and with the help of the fingers. I personally spend most of my time in the American grip as it feels most natural to me. It's important to learn and experiment with all three grips. You never know when a piece of music will require the finesse of French grip but then need the power of German grip in an upcoming passage. A final piece of the puzzle when it comes to proper grip and playing mechanics is setting up the height of your snare drum. Your snare drum whether you are sitting or standing should stand an inch or two below your belly button (Wang, 2012).

Research Methodology

Qualitative research: 1) Learn and Read different snare drum techniques books 2) Watch videos of different ways to hold a drumstick and different ways to beat a snare drum. 3) Study snare drum techniques from multiple key informants. 4) Construct snare drum handbook. 5) Evaluation handbook for key informants

Results

The Snare drum good practice: 1) The premise of a good practice is that you have fully mastered the two techniques of Pare and Diddle, because all the techniques of practicing rhythm are made up of them. 2) Using a metronome and slow practice is the foundation of practice basics. In this way, you can experience the different force sensations in each wrist, finger and arm, and practice slowly for a long time to form muscle memory. 3) Practice not only with the beat in your mind, but also with your mouth counting the beats out

loud, which is your own best auxiliary contact tool. 4) When practicing the stress rhythm, the eyes should always hold the head of the drum stick, and the height of the drum stick should be different with different strength, and the eyes should be used to find and correct.

The snare drum skills: 1) The four most common ways of drum skills are: Full stroke Down stroke Tap stroke and Up stroke. 2) Repeated practice with the metronome is the most necessary practice for every student in learning the snare drum. 3) The snare drum roll is divided into two types: open roll and intensive roll. Open roll is not able to hit the average, he needs the fingers to relax, there is a feeling of relaxation. The intensive roll is very strict, requires a very average percussion, not only on the wrist and fingers have a great demand, but also plays a decisive role in the speed of the percussion. 4) It is well known that solid basic skills are very important for a snare drum player. Only by practicing basic skills can we play snare drum works of different periods and styles well. 5) The uniformity of percussion tone is poor, the jumping force of both hands is inconsistent, the finger force is different, the wrist height is inconsistent, and the ears and eyes should be used to judge it, which is an effective exercise.

The Snare drum holding method: 1) There are a total of 4 ways for the snare drum to hold the stick, which are: Traditional Grip German Grip French Grip and Match Grip. The most commonly used grip is Traditional Grip and Match Grip. 2) The match grip is palm down and back up, in the lower third of the stick, left and right hands are the same. The traditional grip is the left hand-palm facing between the thumb and the ring finger between the middle finger, the right hand is the same as the match grip. But the two grips have something in common, that is, they rely mainly on the fingers and wrists, plus a little arm. 3) All grips have something in common: they use the fingers, wrists and arms to strike. The match grip is the one that best pushes the fingers, wrists and arms to their limits. 4) The fulcrum of the stick is the most important point in the grip, usually the end third of the stick, with your thumb and index finger as the fulcrum, or thumb and middle finger as the fulcrum. Then surround the remaining three fingers on the drum stick, but remember not to hold it too tightly, should leave enough space, so that there is a certain movement and flexibility. 5) In addition to the important grip, the body and drum posture is also important. The snare drum should be positioned parallel to the floor, about

halfway between your thighs and waist. Your back should be straight, your chin lifted, your upper body, neck, and shoulders should be completely relaxed, and your feet should be placed naturally on either side of the drum.

Discussions

Through detailed interviews with the teaching situation of the three key informants, the similarities between the research results and the literature are found: The three key informants all believe that making snare drum handbooks is an effective teaching method, which can help students better master snare drum playing skills and improve snare drum playing ability. At the same time, it can cultivate students' artistic expression ability and creative ability, so that students can better understand snare drums and form their own playing style in future performances. In addition, they all believe that the practice of basic snare drum skills has an important impact on the overall level of students' performance, and strong basic skills can improve students' performance level and ability.

The researcher's article has many similarities with Dr. Frank Tracz (2020). The conclusion of Dr. Frank Tracz corresponds to the teaching of snare drum. He concluded that snare drum should focus on cultivating students' etiquette and grip, and finally skills. Etiquette is for students to respect the instrument they learn and to study with an attitude. Grip is the most important introductory skill to learn snare drum, and students must be helped to master this skill in order to cultivate students' creativity and sense of rhythm. Cameron Steele (2022) also argues that the reason most people think snare drums are loud and lack finesse is because most snare drummers are skilled and have the regularity required to master the instrument. A good speech is no different from an enthusiastic snare drum performance. To be a great speaker, you must constantly express your feelings and thoughts. The key word in this sentence is consistency. Great speakers are not born, they are made, through hundreds of hours of hard work and practice, and it is the skills acquired through hundreds of hours of practice that lead to success. Being a good snare drummer follows the same process. Without proper practice, performing on stage can end in disaster. With a loose and relaxed mindset, your wrists and drum sticks should never be held tightly, your muscles should never appear tense, and brute force should never be used to play an instrument. Playing while you're relaxed promotes the flow of the music, not destroys it. If you want to have full control over your body, it's important to spend a lot of time learning how to grip and practicing the basics.

According to Teacher Sun (2020), the following problems must be paid attention to during snare drum practice: 1. When starting to practice, there is no uniform hitting time (Tinging), we should check whether the drumming circle is consistent, whether there is a similar drumming point, and whether there is the same lifting hammer height; Whether the force and speed are consistent, if these can be consistent, then other problems will be solved to ensure that the snare drum can strike a good tone. 2. In the rolling process, the uniformity of the striking sound is poor, the bouncing force of the hands is inconsistent and the head is too much, and the ears are used to judge. 3. When holding the drumstick, if you feel uncomfortable, the stability of the drumstick is not easy to control, in this case, slow practice is very necessary. 4. Rolling percussion will be nervous, the action frequency is too high. Percussion includes many art categories, drum rolling skills also have different requirements, but we must pay attention to maintain a uniform force and smooth speed, in order to obtain expressive performance. Constantly requiring students to practice rigorously, practice in different ways, and learn how to check their own practice is the best way to stimulate students' interest and creativity in snare drum learning.

In short, through the teaching ideas of the three snare drum informants, and the teaching methods and ideas of other tutors in the literature. It is very necessary to construct a snare drum handbook. Under the standardized and strict study, students not only master the snare drum skills, but also improve their playing ability and artistic expression ability, and finally form their own unique playing style, and confidently show their talent on the stage.

Differences between research results and literature: In addition, the research also focuses on the innovation and individuation of teaching methods. According to the needs and perplexities of students in the learning process, different teaching strategies and ways are adopted to achieve better teaching results.

Through in-depth communication with the three snare drum informants and literature investigation, it is found that teachers lack some details in the teaching process or in writing teaching plans. For example, rhythm is the most important knowledge system for learning snare drums, and teachers often directly start with the quarter note for students to learn, but the rhythm we recognize is from whole note, half note to quarter note. The ignored whole note and half note often become a problem in students' learning etudes. Students do not know the time value of this note, and often have the time value of most or a few notes, which can be avoided from the beginning of learning snare drums. This is not reflected in the literature.

The study found that the content of the textbooks used by the snare drum teachers was too rich. Each teacher's syllabus was too complicated and disorganized. This makes it impossible for students to use the snare drum clips they are familiar with according to the actual situation. This is not reflected in the literature.

The study also found that snare drum teachers attach great importance to students' feedback evaluation in the teaching process. However, when students feel bored in the process of practice, they cannot get a good solution, cannot timely understand the students' learning progress and difficulties, and cannot adjust the teaching strategy and means in time. This is not reflected in the literature.

New Knowledges

The practice of snare drum etudes is very important, but too much practice of the same etudes can make students feel bored. Therefore, this paper combines music and etudes into one, combines them into fresh etudes, uses different music styles and exercises the same basic skills, which will make students more-fresh and maintain their interest in practice.

Conclusions

The snare drum is no longer a rare modern instrument, and more and more students choose to learn snare drum. So a good snare drum handbook is essential. It can give students a more convenient and brief practice process. The researchers used the guidance of three key informants and own years of learning to create this snare drum handbook. Students are inspired by the learning steps from easy to difficult, and the learning of each knowledge point is explained by etudes and music score to improve the teaching system for students. Diversified and systematic etudes are used to enhance students' interest in snare drums. By combining different styles of music with snare drum etudes through innovation, students are allowed to move from imitation to creation and explore the fun of rhythm.

The researcher studied the origins of the snare drum, the transformation of the grip, the renewal of rhythm, the creation of etudes, and the fusion of music. After comprehensive study, the researcher studied the origins of the snare drum, the transformation of the grip, the renewal of rhythm, the creation of etudes, and the fusion of music. After comprehensive study, construct the snare drum handbook.

The handbook includes: 1. Snare drum Posture and Snare drum

placement, Grip, Rhythm and symbol, The four stroke types, Rudiments - Even rhythmic pattern, Rudiments - sticking patterns, Rudiments - Uneven rhythmic pattern, Rudiments - Grace notes & roll, Etude - comprehensive Do exercises. 2. Snare drum handbook, including cover, fun basic practice methods and music combination etudes.

Verify the quality: The researcher examines the quality of the snare drum handbook. Three key informants were invited to check the quality of the content of the handbook and to improve it according to the suggested steps. The key informants group criterion value for the snare drum handbook was 0.77, indicating that the snare drum handbook is feasible.

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