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TRENDS AND DEVELOPMENTS IN THIRTY PROMINENT SNARE DRUM METHOD BOOKS PUBLISHED IN THE UNITED STATES FROM 1935 TO 2008 WITH A REVIEW OF SELECTED MATERIAL

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TRENDS AND DEVELOPMENTS IN THIRTY PROMINENT SNARE DRUM METHOD BOOKS PUBLISHED IN THE UNITED STATES FROM 1935 TO 2008 WITH A REVIEW OF SELECTED MATERIAL

A DOCUMENT APPROVED FOR THE
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ABSTRACT

This document examines thirty prominent snare drum method books published between 1935 and 2008 in the United States. A review of each method book is provided, followed by a discussion of trends and developments in individual components including set-up and maintenance, note reading and music fundamentals, grip, stroke, rudimental instruction, exercises, etudes and solos, and organization. By exhibiting developments and trends this study informs snare drum pedagogy and provides valuable comprehensive educational material for students and educators. The study also allows performers to efficiently filter through various approaches to technique and serves as a guide for effective musical contextualization.

CHAPTER I

Introduction

The proliferation of snare drum method books published in the United States during the twentieth century necessitates an examination as well as an analysis of trends and developments in these publications. Inconsistent instruction in snare drum method books is apparent as early as the nineteenth century. Charles Ashworth and Samuel Potter, authors of two early nineteenth-century snare drum method books, present different explanations of fundamental techniques. For example, Ashworth (1812) writes, "The upper, or left-hand stick must be firmly held between the thumb and two middle fingers and rest on the third finger. The lower, or right stick must be held fast between the little finger . . . as a man may use a stick in fencing."[1] Potter (1815) suggests that the right hand should be compared to holding a sword and the left hand like holding a pen.[2] He writes, " The right hand stick is to be grasp'd with the *whole hand* about two inches and a half from the top. The left is to be held between the

[1] Charles Stewart Ashworth, *A New Useful And Complete System of Drum Beating.* Washington D.C, 1812. quoted in James A. Strain, "Evolution of Snare Drum Grips," *Percussive Notes* (June 2002): 60.
[2] Samuel Potter. *The Art of Beating The Drum.* London: Henry Potter, 1815. quoted in James A. Strain, " Evolution of Snare Drum Grips." *Percussive Notes* (June 2002): 60.

thumb and forefinger of the left hand close to the hollow . . . ."[3] Subsequent methods toward the middle of the nineteenth century go on to present different analogies and conflicting descriptions of grip. However, the grip is only one facet of snare drum pedagogy where change is apparent. Because of the transition of snare drum performance from military signaling to an instrument used for accompaniment and thematic roles in various musical ensembles, other instructional content changed as well.

Rudimental drumming in the United States officially began during the Revolutionary War**,** and although the end of the Civil War marked the last year drums were used in battle, the popularity of rudimental drumming continued to grow. As a result, snare drum method books published into the twentieth century continued focusing on the rudimental or military style of playing.[4] In the time between World War I and World War II, competitions between drummers increased, supplying even more demand for quality method books.[5] The rudimental style of teaching and playing was so prominent that in 1933 a group of drummers at the American Legion convention, including William F. Ludwig

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[3] Strain, 60.

[4] Donald Gilbert, "Rudimental Drumming in the United States, 1860-1900" PAS Website – *The Percussionist*

[5] Ken Mazur, "The Perfectionists: The History of Rudimental Snare Drumming From Military Code to Field Competition," *Percussive Notes* (April 2005): 10.

and George Stone, organized the standard list of 26 rudiments.[6] These 26 rudiments consisted of those patterns most commonly used in military signaling. The group of drummers adopted the title: National Association of Rudimental Drummers (N.A.R.D.), and were a major proponent of snare drum education.[7] Soon after the N.A.R.D. was formed, the number of published snare drum method books increased because of the standardization of the 26 rudiments and the need for technical advice on how to execute them. Influential snare drum method books published at this time included those by Haskell Harr (1935), Benjamin Podemski (1940), William Ludwig (1942), Charley Wilcoxon (1944), and others. These early twentieth-century publications seem limited in scope when compared with those available today. The majority were purely rudimental guides that listed the standard 26 rudiments and offered etudes with which to execute them.[8] Even though some of these method books were published over seventy-five years ago, many students continue to rely on them.

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[6] William F. Ludwig, " The Development of Drum Rudiments, " *The Ludwig Drummer* 5, no. 1(spring 1965): 16, quoted in John Andrew Wooton, " A Survey of Rudimental Snare Drum Manuals and Articles from 1930 to 1993 With a Resultant Text Which Addresses Contemporary Snare Drumming Techniques" (doctoral essay, The University of Iowa, 1994), 2.

[7] John Andrew Wooton, "A Survey of Rudimental Snare Drum Manuals and Articles from 1930 to 1993 With a Resultant Text Which Addresses Contemporary Snare Drumming Techniques" (doctoral essay, The University of Iowa, 1994), 2.

[8] Ibid, 4.

These early publications do not accurately represent the present-day approach to technique or methodology. Description of grip and stroke changed significantly by the middle part of the twentieth century. In 1942 *Buddy Rich's Modern Interpretation of Snare Drum Rudiments* by Buddy Rich and Henry Adler became one of the first to suggest playing matched grip as opposed to the traditional grip normally illustrated.[9] Matched grip now predominates in private, scholastic, and collegiate instruction and in snare drum method books.

During the middle part of the twentieth century snare drum performance was becoming more popular in band and orchestra settings as well. This rise in the popularity of the instrument contributed to snare drum method books that showed a polarized approach to playing, offering both rudimental and concert styles.[10] These developments created a wide spectrum of available method books that would increase during the fifties and sixties. Today, snare drum method books exhibit more depth, imagination, musicality, and versatility.

Need for the Study

Percussion educators and students have many published snare drum method books from which to choose, each focusing on an array of techniques and styles. It is difficult for educators to use and understand all of the available

[9] Strain, 66.
[10] Ibid, 63.

resources because little information exists regarding the contents of these materials. The result is that students often engage in a particular book that, although well-suited for some situations, does not offer the methodology and technical instruction needed. Instructors need a method book that not only provides etudes and exercises but also supplements the musical material with instructional text for facilitating comprehension of beginning to advanced techniques. Other instructors prefer to offer more guidance to the student and do not need a full explanation of grip, posture, hand position, and stroke. Instead, a set of progressive exercises from which the student may gain mastery over a specific skill set is needed. Some students benefit from a method book that could be used without an instructor to guide and contextualize exercises for them. With each student and educator requiring a different approach to various objectives, a guide to snare drum method books is vital to efficient snare drum study and instruction. The resource would also enable students and educators to make informed decisions and take advantage of differing approaches to learning and teaching.

Modern snare drum method books present material that contrasts with that of early twentieth-century publications. Exercises and etudes designed to facilitate new techniques and apply the author's recommendations have become more in-depth and creative. The evolution of the critical content in method

books, which includes physiological changes in the way the sticks are held and how strokes are executed, further necessitates the need for an examination of pedagogical material.

Over three hundred snare drum method books are currently available, most of which were published during the twentieth century. Due to increased publications, choosing a method book is a difficult task. This study addresses the need for a resource that aids in filtering and categorizing snare drum method books.

Discussing important developments and trends throughout this seventy-three year period will reveal the direction of snare drum pedagogy in the United States and may serve as a foundation for further development and study. Opinions concerning the status of snare drum instruction have surfaced in articles and essays, but no scholarly study exists that evaluates snare drum method books with an objective view exists.

Purpose of the Study

The purpose of the document is to discover and discuss trends and developments in snare drum pedagogy through thirty leading snare drum method books published in the United States from 1935 to 2008, and to examine

and review selected material. The document allows students and educators to better understand snare drum pedagogy in the United States.

A review of leading method books was created so that students and educators can better select appropriate materials for use and study. In addition to creating a resource for better utilization of available materials, this document provides insight regarding the history of snare drum pedagogy. Such information, prevalent in other instrumental fields, is paramount to proper snare drum instruction and vital to the advancing student.

Limitations of the Study

This research was limited to only those published materials with the specific goal of providing a technical method for the snare drum. Although solo material does inherently educate the student, this research omits collections of solos, duets, and etudes that are commonly published under the heading of "method book." This study was limited to those materials available in the United States utilizing the English language. Although objective reviewing is the overall goal of this research, there is a need for qualitative assessment. Quality is based on whether the author presents strong technical ideas, as compared to other

leading publications, and if the ideas and philosophies of the author are adhered to and effectively demonstrated.[11]

Design of the Study

A preliminary list of 314 snare drum method books was acquired through publishers, libraries, and personal collections. The researcher then filtered out all solo, duet, and etude books that do not adhere to the definition of a method. [12]

The remaining method books were narrowed to represent the most prominent. This was accomplished by contacting music distributors and using online resources to discover sales information.[13] A list of 30 leading snare drum method books was then collected and reviewed. The books fall into one or several categories based on the information gathered from the review, which is exhibited through a comparison chart. The categories include but are not limited to rudiments, stroke, grip, illustrations, reading, use of media, and others. For stylistic categories, rudimental and concert, an approximate percentage of

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[11] Marsha Chusmir, "*An Annotated Bibliography and Review of Current Heterogeneous String Method Books"* (Masters Thesis Florida State University, 1973), 11.

[12] Method - A systematic procedure, technique, or mode of inquiry employed by or proper to a particular discipline or art: a systematic plan followed in presenting material for instruction . . . a way, technique , or process of or for doing something : a body of skills or techniques.

[13] Three leading distributors of snare drum method books were contacted, or their websites utilized, to create a list of approximately twenty-five best selling method books. These lists were cross-referenced to create a list of the twenty-seven most prominent method books. See Appendix B.

which style is featured in that method book is provided. Placement in a particular category was determined by what percentage of the method book's exercises and instruction focus on each category. This was accomplished by dividing the number of exercises focusing on a particular technique by the total number of exercises in a particular method book. The use of specific categories will provide a platform for organization and a statistic for further study by revealing which techniques are predominant in the most popular snare drum method books.

In chapter three each snare drum method book is presented individually in chronological order according to the date each method book was published. A brief review of the critical content contained in each method book, appropriate categorization, and a brief quality assessment is given. Chapter four features a comparative analysis of reviewed material and discussion of the similarities, differences, trends, developments, and evolution of all the elements each method book incorporates into its design and methodology. Recommendations for further study as well as additional information gathered from examination of the method books concludes the study.

CHAPTER II

Review Of Related Literature

While there is no comprehensive examination of snare drum method books available, there are a few articles, theses, dissertations, published books, and electronic databases that offer related information. The limited information available regarding snare drum method books only supports the need for a thorough examination, and necessitates looking at similar studies in other instrumental fields.

Theses and Dissertations

Several theses and dissertations concerning the review of methods in other fields are available. Marsha L. Chusmir (1973) writes:

> One must evaluate a large body of available materials in order to intelligently choose the texts that are most appropriate. Knowledge of what is available in the field enhances the teacher's utilization of the resources on hand and broadens his scope of professional understanding.[14]

Chusmir divides string method books into three broad categories. The first includes early method books that avoid any pre-notational text on how to execute a specific technique, only providing exercises for the student.[15] These

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[14] Marsha Chusmir, "*An Annotated Bibliography and Review of Current Heterogeneous String Method Books"* (Masters Thesis Florida State University, 1973), 4.
[15] Chusmir, 1.

are similar to early snare drum methods that, although they provide a list of rudiments and exercises, do not provide text on how to execute them. The second category includes methods more commonly used in conservatory and private teaching, including techniques specific to the instrument.[16] The third category represents the latest trend, which is to develop the necessary skills separate from learning repertoire.[17] Authors that use this type of methodology agree that this approach allows students to concentrate on a specific skill, isolating new techniques as they are approached in literature.[18] The polarization of those who believe skills should be taught through repertoire and those that believe the technique should be mastered first exists in percussion pedagogy, and is prevalent in many articles on the subject. Most snare drum methods, including those published in the early twentieth-century by Haskell Harr, Charles Wilcoxon and others, incorporate the "technique first" approach. However, rarely do two method books present techniques in the same order. With disagreements and inconsistencies among methods, what is the desired approach? Chusmir agrees that instructors need to have information available in order to quickly see the design of a method book and decide whether it is the

[16] Chusmir, 1.
[17] Ibid, 1.
[18] Ibid, 2.

best choice for that situation. As with string pedagogy, many different ways to approach the same objective exist in snare drum pedagogy.

Chusmir also discusses problems associated with relying on journals to publish reviews. She finds that although there are reviews of current literature found in several journals, including the *Instrumentalist* and *The Music Teacher*, relying on publications that are not solely concerned with reviewing string methods presents certain problems.[19] These include not knowing when periodicals will publish reviews, having no standard criteria for evaluation, and a lack of comprehensive reviews.[20] "Information regarding string method books is difficult to utilize because sources are either outdated, inconsistent, non-comprehensive, or inaccessible."[21] Similarly, reviews of percussion method books are difficult to access and utilize. Because of out-dated, inconsistent, non-comprehensive, or inaccessible reviews, there exists a need for a review of current snare drum methods.

In keyboard pedagogy, a thesis by Debra Brubaker (1996) titled *A History and Critical Analysis of Piano Methods Published in The United States from 1796-1995* takes a historical look at piano pedagogy by reviewing a cross-section of method books. Although the scope of Brubaker's document exceeds the

[19] Chusmir, 5.
[20] Ibid, 5.
[21] Ibid, 7.

objective of this document, it presents a similar need and purpose for study. Brubaker writes:

> The purpose of this thesis is to analyze innovative, influential, and representative piano methods published in the United States … Effort was made to locate as many as possible of what appeared to be the better-known method books . . . the investigation is not exhaustive, but represents a realistic cross-section of piano teaching methods which represent significant social, cultural, and historical trends in America.[22]

Reviews of piano method books are organized chronologically to trace the history of piano pedagogy. Likewise, the history of snare drum pedagogy can be traced through a chronological annotation of selected materials. Brubaker's thesis also discusses the historical and cultural context in which a specific methodology exists. This is important to the educator and student when studying selected methods. A resource enabling an understanding of the context and state of instrumental pedagogy at the time a method was published is as important for the field of percussion. Brubaker writes:

> To date no single source attempts to document all of the landmark piano methods in the context of the United States' two hundred year history, nor to provide an extensive listing of current and out-of-print American piano methods.[23]

In the field of percussion, John Wooton's doctoral essay, featuring a survey of snare drum manuals and articles from 1930 to 1993, reveals a void that exists

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[22] Debra Brubaker, "*A History and Critical Analysis of Piano Methods Published in the United States from 1796 to 1999"* Doctoral Thesis University of Minnesota, 1996), ix.

[23] Brubaker, 1.

in rudimental snare drumming manuals. His research seeks to create a text that better explains the inherent technical issues one encounters when learning snare drum rudiments.[24] The author reviews over one hundred manuals for his research. That doctoral essay is thorough and reveals the inconsistencies among prominent rudimental snare drum manuals

Cary Dactyl's research reveals the importance of snare drum instruction to non-percussionists through percussion method classes. In *The Status of Snare Drum Instruction in Percussion Methods Programs of Selected Universities and Colleges in Ohio and Contiguous States,* Dactyl concludes that snare drum instruction is one commonality between all methods classes, and snare drum proficiency is usually the primary objective.[25]

> Sixty-four percent of the institutions studied spent 50-100% of the time in class studying snare drum.[26] Ninety-one percent of instructors teach matched grip or a combination of matched and traditional grip . . . and they preferred teaching the concert style rather than rudimental but most major rudiments were covered.[27]

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[24] John Andrew Wooton," A Survey of Rudimental Snare Drum Manuals and Articles from 1930 to 1993 With a Resultant Text Which Addresses Contemporary Snare Drumming Techniques" (doctoral essay, The University of Iowa, 1994) 2.

[25] Cary Dachtyl, "*The Status of Snare Drum Instruction In Percussion Methods Programs of Selected Universities and Colleges in Ohio and Contiguous States,"* (Doctoral Dissertation The Ohio State University, 1992), 56.

[26] Ibid., 56.

[27] Ibid., 56.

Books, Articles, and Databases

Only one published book containing reviews and bibliographic information about snare drum methods exists. *Percussion: An Annotated Bibliography with special emphasis on contemporary notation and performance* by Dieter Bajzek features a comprehensive bibliography covering every percussion instrument including snare drum.[28] The book covers many percussion instruments and includes several methods books for each. It also covers instrument maintenance, music theory, percussion history, percussion in jazz, and research/technology. However, regarding snare drum pedagogy and performance only a narrow span of 20 years is covered. Although this bibliography provides valuable information, it does not void the need for a bibliography of snare drum method books with discussion about snare drum pedagogy and trends.

There are many articles that support the need for a review of snare drum methods. *The Evolution of Snare Drum Grips* by James A. Strain explains how snare drum grip evolved since the late nineteenth century. Early instruction books, such as the 1815 publication by Potter, describe a grip that we now call "traditional grip."[29] Ashworth's publication in 1812 is similar, but both of these,

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[28] Dieter Bajzek, *Percussion: An Annotated Bibliography with Special Emphasis on Contemporary Notation and Performance.* Metuchen, N.J., & London: The Scarecrow Press, Inc., 1988.

[29] James A. Strain, "The Evolution of Snare Drum Grips," *Percussive Notes* (June 2002): 60.

among the first snare drum method books published in the U.S, are inconsistent in their description of how to grip the sticks.[30] Differences in opinion also existed regarding the right hand grip. Ashworth (1812) writes that the "little finger is the primary finger."[31] A method published in 1861 by Elias Howe describes the right-hand grip differently, stating that "the little finger should be closed loosely around the stick," and implies that the forefinger is the primary point of control.[32] Strain's article locates eight snare drum methods in the nineteenth-century alone that presents conflicting information. Snare drum method books disagreeing on approach to grip continues today. Throughout the nineteenth and well into the twentieth-century, instructors have disagreed on technique. However, description of technique in snare drum method books has undeniably evolved over time, and our explanation through the use of pictorials has enhanced our awareness. By the early twentieth century Gardner (1919) began to explain different grips depending on the style (e.g., rudimental, concert, swing).[33] Because of increasingly concise instruction provided by snare drum method books as the twentieth century progressed, educators and performers

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[30] Strain, 60.

[31] Charles Steward Ashworth. *A New Useful and Complete System of Drum Beating.* Washington D.C.:1812. quoted in James A. Strain, "The Evolution of Snare Drum Grips, "*Percussive Notes* (June 2002): 60.

[32] Elias Howe. *Howe's United States Regulation Drum and Fife Instructor, for the Use of the Army and Navy,* Boston: 1861. quoted in James A. Strain, "The Evolution of Snare Drum Grips, "*Percussive Notes* (June 2002): 60.

[33] Strain, 63.

began to rely on numerous books in order to fill the requirements of contemporary snare drum performance. A resource to effectively sort through many of these methods will be invaluable. The development and trends that Strain points out in his article as well as his information regarding the disagreement of snare drum technique among popular method books is important. However, this subject needs further study and focus. The utilization of this document will allow the acquisition of information regarding the differences in techniques cited in these method books, allowing performers and educators to make more informed decisions.

In an article by Michael Mamminga (1967), six method books receive reviews by providing not only subjective commentary on the effectiveness or value of the method but also substantial objective descriptions of each method book's content. For each of the six methods, rudiments/techniques that are learned are listed as well as a basic review of each method. His essay reveals a number of inconsistencies and differences among just these six beginning methods. For example, *Here's the Drum* by Emil Sholle (1999) discusses the tap and stroke differently than Haskell Harr's publication in 1937.[34] Some give introductions and objectives, whereas others move right into technical

[34] Michael Mamminga, "A Treatise on Snare Drum Performance and Pedagogy and an Analysis of Six Beginning Methods," (paper printed at North Texas State University, January 11, 1967): 22

exercises.[35] The methods discussed are some of the most exemplary methods of the early and mid twentieth-century. However, several differences are apparent and could be further explored.

The Perfectionists: The History of Rudimental Snare Drumming from Military Code to Field Competition by Ken Mazur describes the fascinating history of rudimental snare drumming from the late nineteenth-century to mid twentieth-century. Embedded in Mazur's telling of the history of rudimental snare drumming are many pedagogical inconsistencies among early publications. His article states: "Gus Moeller's students were taught the right-hand pinky fulcrum described in Charles Ashworth's method from 1812."[36] However, "Earl Sturtze's students were achieving greater speed with less arm motion and a slightly different fulcrum"[37] His article mentions many changes in the grip that happened in the early part of the twentieth century as players and instruments evolved from the old nineteenth-century model. Mr. Mazur's article does not speak of the method books themselves but instead focuses on the instructors of the time. This leads one to infer that the methods written by these prominent instructors present conflicting information. The need for clarification through reviews of these methods is important.

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[35] Ibid, 22.

[36] Ken Mazur, " The Perfectionists: The History of Rudimental Snare Drumming from Military Code to Field Competition," *Percussive Notes* (April 2005): 13.

[37] Mazur, 14.

Electronic Catalogs

Catalogs of printed music, including snare drum methods, provide perhaps the most comprehensive resource for percussionists. Virtually any well-known music distributer will have a list of snare drum methods available with included descriptions. Steve Weiss Music is a percussion instrument and music distributer that provides a short description of snare drum method books through its online catalog.[38] For over a decade many students and educators have used this online list as a reference. The authors of methods are listed alphabetically to facilitate browsing through the list of methods. However, utilizing Steve Weiss Music as a source for reviews of method books is problematic. A more thorough list of popular snare drum methods is needed which will enable educators and students to make informed decisions when purchasing a method book.

There is ample support for a bibliography and review of popular snare drum method books, as well as a discussion of the trends and developments present. Similar studies are found in several other instrumental fields. However, in the area of percussion there is no resource that adequately provides this essential information. Not only will a list of selected snare drum method books be useful in guiding students and educators to the proper materials, it will also

[38] Steve Weiss Music. "Snare Drum Methods." http://www.steveweissmusic.com/category/snare-drum-methods

serve as a great resource for music students as they prepare to espouse knowledge of the leading method books to their future students. Likewise, the follow-up discussion regarding trends and developments will give the percussion community knowledge concerning the trajectory of snare drum pedagogy in the United States, and a solid platform from which to effectively instruct and learn.

CHAPTER III

Reviews of Thirty Prominent Snare Drum Books Published in the United States from 1935 to 2008

Each review is featured in chronological order below and begins with the title and author followed by a table exhibiting the date of publication, publisher, and page count in the left column, with style percentages and number of exercises, etudes, and solos in the right column.

Rubank Elementary Method, Drums by Paul Yoder

Date - 1935	Rudimental – 64%
Publisher – Rubank Inc.	Concert/General – 35%
Pages - 40	Exercises - 244

Rubank Elementary Method is a general guide to snare drumming that balances rudimental teaching with basic rhythmic and musical instruction. Yoder's book presents essential material that was necessary at the time because of an increase in the number of percussionists and the development of their role in bands and orchestras in the early twentieth century. A distinguished bandmaster and conductor, Yoder's book also serves as a guide to execution of contemporary band literature, literature that Yoder himself was composing at the time. Obstacles in achieving Yoder's objective include little instruction on grip and stroke. However, many high-quality facets, including syllables and beat numbers below the staff that continually reinforce the pulse while increasing

understanding of the rhythm, exist as well. Additionally, a slow progression in the difficulty of rhythms increases reading ability. Yoder's method book, first published in 1935, has many components that today's students and educators may find outdated and insufficient. For example, the use of "da" rather than "e" or "ti" in describing the second sixteenth note of a beat, and vague drawings of grip without explanatory text. Also, the band repertoire and additional instruments break up the continuity of snare drum study. Although slightly outdated, this method book combines music and snare drum fundamentals with effective exercises and studies, providing valuable material for today's percussionists.

<u>*Stick Control* by George Lawrence Stone</u>

Date - 1935	Rudimental – 56%
Publisher – George B. Stone & Son	Concert/General – 44%
Pages - 46	Exercises - 748

Stick Control provides rigorous material not found in the limited library of snare drum repertoire available in 1935 and features an abundance of beginning to advanced exercises that make practicing snare drum more interesting and productive.[39] Stone writes, " . . . if practiced regularly and intelligently will enable one to acquire control, speed, flexibility, touch, rhythm, lightness,

[39] George Lawrence Stone, *Stick Control* (Randolph, MA: George B. Stone & Son Inc., 1935), 3.

delicacy, power, endurance, preciseness of execution, and muscular co-ordination to a degree far in excess of his present ability."[40] Basic sticking patterns make up the majority of Stone's book. These exercises are timeless and effective for building strength and endurance. As president of the National Association of Rudimental Drummers, Stone valued the rudiments and their potential for hand strengthening. As a result, several rudiments as well as buzz rolls are featured throughout the method book. The buzz and open-stroke roll exercises thoroughly reinforce roll subdivisions in multiple meters, a component not found in many method books. The absence of guidance on tempo and technique can cause young students to be overwhelmed with the number of exercises available. *Stick Control* requires patience and self-motivation with a conscientious experiential learning approach. However, the collection of exercises is thorough and versatile, providing a technical workout that is practical for percussionists of all levels.

[40] Ibid, 3.

Drum Method for Band and Orchestra by Haskell W. Harr

Date - 1937	Rudimental – 10%
Publisher – M.M.Cole Publishing Co.	Concert/General – 90%
Pages – 58 (snare drum only)	Exercises - 49

Haskell Harr's *Drum Method for Band and Orchestra* provides general instruction for the beginning snare drummer including set-up, maintenance, grip, and reading fundamentals. The goal of this method book is to prepare the young student in a school band and orchestra for drum parts he may encounter; therefore, only rudiments that Harr believes are necessary for the average drum part are included.[41] Clear pictorials guide the beginning student through the process of stick grip followed by simple hand-to-hand exercises using large stroke motions. Fifty lessons, each one page in length, slowly progress through basic techniques, note-values, and more. Also included are counts above the staff, an occasional bass drum part written in conjunction with the snare part, and sticking suggestions. Textual content before each exercise provides tips for execution of new techniques, and an explanation of new symbols and time signatures. Harr's book is an excellent beginning method book that creates a sound foundation through basic elements. However, instruction of these basic elements should be followed by *Drum Method Book Two*, which provides

[41] Haskell Harr, *Drum Method for Band and Orchestra* (Chicago: M.M Cole Publishing, 1937), 1.

opportunities for further study and development by introducing intermediate to advance techniques and rudiments.

Drum Method, Book Two by Haskell W. Harr

Date - 1938	Rudimental – 90%
Publisher – M.M. Cole Publishing Co.	Concert/General – 10%
Pages - 128	Etudes and Solos - 36

Drum Method, Book Two, by Haskell Harr is devoted to the "explanation and execution" of the standard 26 drum rudiments.[42] Instruction of each rudiment is enhanced through text, illustrations, exercises, and an etude. By organizing the instruction into individual lessons, one page in length, Harr remains consistent with the organization featured in book one, with the addition of a comprehensive approach to all of the drum rudiments. Unique and advanced components of this book include the incorporation of compound strokes, common combination patterns found in solo pieces, and interpretation of contemporary drum music through the addition of embellishments and rudimental sticking patterns to basic notation. Harr calls this "judgment in applying the rudiments"[43], and it is particularly helpful in explaining how the rudiments can be used when executing a drum part that does not provide

[42] Haskell Harr, *Drum Method,* book II (Chicago: M.M. Cole Publishing Company, 1938), 65.
[43] Ibid.,100.

sticking. The last twenty-three pages of the method book are devoted to rudimental etudes and provide contest solos popular in the early twentieth century such as *The Downfall of Paris*. Harr effectively creates a systematic and logical approach that includes the use of short exercises embedded into the explanation of new rudiments, lengthier etudes focusing on one particular rudiment, comprehensive etudes, and several solo pieces. This method book, coupled with the foundational knowledge that his previous method book provides, creates one of the most thorough, precise, and effective snare drum methodologies available.

<u>*Standard Snare Drum Method* by Benjamin Podemski</u>

Date - 1940	Rudimental – 25%
Publisher – Mills Music Inc.	Concert/General – 75%
Pages – 87 (snare drum)	Exercises - 76
	Etudes and Solos — 63

In his forward to the book, Podemski writes,

> This method book will give students the basic fundamentals necessary for the mastery of the rudiments and technique of drumming plus a general knowledge of music reading, as well as orchestra and concert band drumming[44].

Standard Snare Drum Method is inspired by Mr. Podemski's experience as an orchestral percussionist. While focusing on reading, syncopation, and

[44] Benjamin Podemski, *Standard Snare Drum Method* (Miami, Mills Music Inc., 1940), 2.

embellishments, this method book also includes several excerpts for band and orchestra as well as basic rudimental instruction. Podemski's method book begins with pictorials of stick grip featuring an open hand, space between the stick and palm, enabling a lighter touch in both the right hand and traditional left hand. This gives immediate insight into the approach and objective of the method book and Podemski's values. He provides the student with several pages of intermediate to advanced preliminary information such as syncopation, odd note groupings, four-stroke ruffs, advanced rudiments, and abbreviated values. Once exercises begin on page twenty-two, quick progress is made to incorporate new note values and rests, dynamics, time signatures, and rudiments. The fifty-three exercises, most one page in length, are extremely valuable, ranging from beginning level exercises perfect for a first year percussionist to comprehensive and musical exercises great for the collegiate level percussionist. Many are of equal musical and technical quality to those found in popular etude books. The excerpts featured at the conclusion are excellent as well, and allow the student to listen to and perform with recordings of popular pieces such as *Capriccio Espangnole* by Rimsky-Korsakov. The excerpts also allow for phrasing and shading of rhythms and lines not apparent when practicing an exercise or etude in isolation. A glossary of musical terms and translations of common Italian musical text provides the student with a

sense of both technical and musical mastery. Podemski's book successfully balances fundamental snare drum techniques with an orchestral sensibility.

Drum Method by Charley Wilcoxon

Date - 1944	Rudimental – 69%
Publisher – C.S.Wilcoxon	General/Swing – 31%
Pages - 96	Etudes and Solos - 89

Drum Method by Charley Wilcoxon provides instruction and studies for the beginning to intermediate percussionist. Primarily a rudimental guide, the method book also incorporates drum-set exercises as well as snare drum studies and solos. A short introduction falls short of clarifying an objective or providing suggestions before the initial exercises. Basic notation and the relationship between common note values is demonstrated through prose and illustrations; an uncommon format. Low-quality drawings illustrate the traditional grip, and stroke explanation is limited to using a controlled rebound, stopping the stick at three inches. The remaining portion of the method book is separated into lessons, with each page beginning a new lesson, ninety-two in total. Lessons one through thirty feature simple rhythms with accents as well as several exercises for drum-set. Within this section, the lessons often feature one or two measure exercises, but occasionally present the student with full-page solos and etudes. The 26 standard rudiments predominate instruction from lesson thirty-one to the end of the method book. These lessons progress through the rudiments and

utilize various time signatures and note values. The penultimate lesson, a solo, incorporates all 26 rudiments, providing a valuable contextualization for the student that is also musical and fun. Although *Drum Method* provides instruction for the drum-set player, rudiment study combined with a general snare drum focus through exercises and etudes provides an effective and creative instructional method for snare drummers as well.

Modern School for Snare Drum: Combined with a Guide Book for the Artist Percussionist by Morris Goldenberg

Date - 1955	Rudimental – 10%
Publisher – Chappell Music Company	Concert/General – 90%
Pages – 184 (snare drum)	Exercises – 26
	Etudes – 22

Goldenberg's method book provides students with personal insight and knowledge gained through years of orchestral playing. Technical instruction such as stick grip and stroke are purposefully omitted, providing the freedom to produce quality sounds without struggling with a specific style. Therefore, rudimental instruction has largely been omitted because of the stylistic nature of learning them. However, basic embellishments such as the flam, ruff, and rolls are regularly featured. Rhythmic notation instruction is also omitted. However, a slow progression of difficulty, beginning with exercises featuring quarter notes and rests, allows the student to understand and develop his or her reading ability. Duets are featured throughout the method book that correlate to the

exercises. Both duets and musical etudes progress to an advanced level that features sixteenth note syncopation in many meters including 3/8, 5/8, 6/8, 9/8, and 12/8. This is followed with excellent musical suggestions, additional performance techniques, and suggested fixes to common problems such as deciding what size snare drum to use, and understanding how the instrument operates. Goldenberg includes sixteen orchestral excerpts for the snare drum. These are wonderfully notated in their original format with textual guidance provided for each. The text ranges from tips on what to listen for in the orchestra for balance and togetherness, to suggestions on technical execution and ideas for musical phrasing. *Modern School for Snare Drum* remains an excellent resource for students and educators because of its high-quality musical etudes, popular excerpts, and professional guidance.

The Moeller Book: The Art of Snare Drumming by Sanford Moeller

Date - 1956	Rudimental – 83%
Publisher – Ludwig Drum Co.	Concert/General – 17%
Pages - 95	Exercises – 154
	Etudes and Solos - 67

A historical treatise on the snare drum as well as excellent method book, *The Moeller Book* attempts to revive the teachings of Bruce (1862) in his method

for the U.S. Army; Moeller writes that this method is, "founded entirely on that school."[45]

Old black and white pictorials, somewhat clear, illustrate how to hold the sticks using a traditional left hand. The left hand is shown open, with space between the thumb and first finger, and the stick resting further down between the middle and ring fingers, touching the ring finger at the middle joint. Moeller explains that, " the right stick is held almost entirely with the little finger."[46] The first lesson is simply to strike the drum with each hand separately. A moving picture, or sequence of several frames taken at high speed capturing the motion of the strokes, acts as a guide that supports the text, shown to the left of the stroke explanation. Because of the use of a tilted drum, the right hand motion in particular is quite different. Moeller uses the term, "fanlike" to describe the right hand motion and encourages a rotating of the forearm to accomplish this. The preliminary exercises feature simple repetitive strokes, four on a hand, three on a hand, two, etc. The up and down stems delineate right from left hand strokes. All of the standard 26 rudiments are presented in the method book. Each one is presented as a lesson, with text explaining the rudiment, notation that represents how the rudiment sounds, and notation commonly used in music.

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[45] Sanford Moeller, *The Moeller Book* (Cleveland, Ludwig Drum Company, 1956), 2.
[46] Ibid, 2.

Also featured are rudiments not standardized by the N.A.R.D, such as the four-stroke ruff-single-paradiddle, and the four-stroke ruff-double-paradiddle. Content then shifts to the "rudiments of music." Treble clef staff notation, a table of note and rest value relationships, and list of common signs and other staff text are provided. These are followed by simple exercises for reading rhythms. Moeller encourages counting the eighth note while playing several exercises that feature a range of note values from half notes to dotted eighth notes and sixteenth notes. Particularly insightful is a key to understanding rolls, showing how many strokes the student should play depending on the note value, stashes, etc. The final section of the method book is titled, "The application of rudiments and reading," and is essentially a compilation of traditional quicksteps, cadences, and other military marches and drum beats with the fife part often provided. These include the complete camp duty of the United States Army, *Three Camps*, and famous solos such as the *Downfall of Paris* as well as many others. Although poor organization and uncommon grip explanation are major drawbacks, Moeller's method book provides percussionists with a window into the past as well as extremely valuable rudimental instruction, exercises, etudes, and solos.

The Roll by Emil Sholle

Date - 1957	Rudimental – 50%
Publisher – Brook Publishing Co.	Concert/General – 50%
Pages - 26	Exercises - 83

In his preface to the book, Sholle writes,". . . there is a scarcity of material which gives us exercises written for the definite purpose of developing a good roll." Attempting to fill a void left by many other method books, Sholle develops a rigorous set of exercises specifically for the development of a high-quality roll. Sholle does not distinguish whether to use a buzz roll or open roll, and instead insists that the number of bounces each stick creates is up to the student as long as they are equal. However, throughout the book rolls are noted using slashes, which can be confusing and open to some interpretation. Eighth notes are given two slashes, and sixteenth notes given one slash. This notation is commonly interpreted as an open roll; that is, two bounces per stick. However, quarter notes and larger note values are given three slashes, commonly interpreted as a closed or buzz roll. The exercises are divided into sections, with each section focusing on a particular skill. The use of eighth note and sixteenth note triplets, along with various other combinations of note values, requires an intermediate to advanced level of reading. The volume of these technique-specific exercises is effective and valuable. However, the beginning student, without an instructor, is severely disadvantaged. Additionally, the lack of specific roll instruction could

lead to misinterpretation and confusion. *The Roll* provides a wealth of roll exercises that, if practiced properly, can be valuable to the developing percussionist and professional alike.

Here's the Drum by Emil Sholle

Date - 1960	Rudimental – 51%
Publisher – Brook Publishing Co.	Concert/General – 49%
Pages - 38	Exercises - 139
	Etudes - 1

A general beginning snare drum method book, *Here's the Drum* begins with pictorials and textual content regarding the left and right hand stick grip. This is quickly followed with exercises using quarter notes and rests. A table showing note value relationships, common among other beginning method books, is not provided. However, Sholle gives sticking below the staff, and the rhythmic counts above the staff. Rhythmic acquisition is further aided by text above the staff that says, for example, whole note equals four counts. The next ten exercises, each one page in length, progress in difficulty and slowly incorporate eighth notes and rests, sixteenth notes and rests, accents, and tied notes using 4/4, 3/4, and 2/4 time signatures. This section concludes with a two-page etude incorporating the techniques acquired throughout the first section. The remaining portion of the book emphasizes basic rudiments. These include the flam and the ruff, as well as five, seven, nine, thirteen, and seventeen stroke rolls.

All are well presented with textual content explaining the desired sound, and illustrations showing various notational options and sticking. This is followed by musical etude-like exercises that combine multiple note values and techniques but also remain focused and thorough. *Here's the Drum* provides the beginning snare drummer with wonderful exercises and etudes that progress slowly and cover basic techniques and rudiments. However, students and educators may need supplemental material for grip and stoke instruction.

Accents and Rebounds by George Stone

Date - 1961	Rudimental – 46%
Publisher – G.B. Stone & Son	Concert/General – 54%
Pages - 47	Exercises - 594

Accents and Rebounds is intended as a follow-up to *Stick Control*. It presents many additional hand-conditioning exercises that Stone writes will "further two-handed dexterity and develop not only the control but the finesse to meet today's most exacting requirements."[47] This is achieved through a variety of accent patterns and rhythms as well as multiple exercises featuring open and closed rolls. Rudiments are not heavily emphasized in the patterns presented in this method book. However, many of the exercises feature rudimental sticking, for example, in the first section eighth notes are presented

[47] George Stone, *Accents and Rebounds* (Randolph, Mass: G. B. Stone & Son, 1961), 3.

with a number of different double-stroke and paradiddle sticking combinations. Ninety-six exercises focus on rebound control and the secondary bounce in particular; both techniques are rudimental in nature. Multiple exercises also address the finesse required for lighter execution of various single stroke rhythms, buzz rolls, and four-stroke ruffs. The "special"[48] roll section features textual content explaining the buzz roll and compares it with what Stone calls a two-beat roll. This also illustrates that each stick bounces many times for the buzz roll per note, and twice per note when executing the two-beat roll: 358 exercises are devoted to the development of both types of rolls. The exercises in *Accents and Rebounds* are progressively more difficult, beginning with simple eighth note sticking patterns and ending with double stroke rolls using odd-note subdivisions such as five and seven. However, accent patterns are very challenging, and basic stroke execution should be mastered prior to attempting *Accents and Rebounds*. Failure to use Stones' previous publication, *Stick Control*, as well as a beginning method before studying *Accents and Rebounds* would result in frustration from the onset of the method book. In other words, the method book is organized so that the easier patterns are presented first but would prove to be much too difficult for the beginner who has not mastered elementary rhythms and simple hand-to-hand coordination. *Accents and*

[48] Stone, 3.

Rebounds is similar to *Stick Control* in that it is an invaluable resource for beginners and professionals because of the preponderance of hand strengthening exercises that are applicable to any style of drumming.

Elementary Drum Method by Roy Burns

Date - 1962	Rudimental – 30%
Publisher – Henry Adler Inc.	Concert/General – 70%
Pages - 81	Exercises - 157
	Etudes - 14

Burns' *Elementary Method* is an effective self-educator that features a mix of rudimental and concert-style instruction, serving as a practical guide for the beginning snare drummer in a school band or orchestra. Also included are significant sections on reading fundamentals that include understanding the treble and bass clefs, comprehension of staff text, bar-line types, time signatures, and dynamics as well as instrument maintenance. Other percussion instruments including bass drum, cymbals, triangle, tambourine, and woodblock receive instruction through text and exercises as well. All 26 rudiments, standard at the time, are listed immediately after grip and stroke instruction. No rudimental instruction is provided although they are presented in various formats. Accents are also incorporated, necessitating the use of strokes such as the down-stroke. However, specific instruction on how to execute a down-stroke or other strokes is not provided. The majority of the method book

provides information for the concert percussionist. The opening section features illustrations for reading both rhythms and notes on the staff. The inclusion of this, in addition to the various bar-lines and dynamics, introduces the student to symbols and text common in wind band music. Each new note value is introduced slowly and presented through a full page of exercises. Exercises for buzz rolls are not presented, although textual content is used to instruct the student on roll technique. Rhythmic reading ability is increased through the utilization of a variety of time signatures, although no odd time signatures are used. Later exercises utilize syncopation and a combination of common note values including triplets with a total of 157 exercises provided. The modest quantity of exercises, approximately ten per component, makes them ideal for the beginning snare drummer by striking a balance between quality and quantity and are valuable when played in isolation. However, the resulting etudes, or marches, seem to ineffectively incorporate skills learned in previous sections and instead attempt to continually present the student with a practical application or realistic scenario that may fall short of challenging the student with a comprehensive musical experience.

Intermediate Drum Method by Roy Burns

Date - 1967	Rudimental – 40%
Publisher – Belwin Mills Publishing Corp.	Concert/General – 60%
Pages - 80	Exercises - 72
	Etudes - 31

This intermediate snare drum method book is meant to "provide the student, as well as teacher, with a more comprehensive and enjoyable secondary step on the way to becoming a percussionist."[49] The method naturally skips sections, such as drum maintenance, grip, stroke, and music reading, and instead begins with a review of rhythmic notation followed by single-strokes and rudiments. However, the exercises that accompany each rudiment are more thorough and versatile, providing the student with more challenging musical material. The intermediate method book also offers significant instruction on accent patterns and syncopation, although the textual content may be inadequate for many students. Many etudes or "studies" are provided that are one or more pages in length. These are soloistic, unlike those in the elementary book, and combine several rudiments and techniques that challenge the intermediate snare drummer. The intermediate method book continues the snare drum study began in the elementary book, providing comparable organization and formatting with increased complexity and thoroughness as well as musical contextualization through quality etudes.

[49] Roy Burns, *Intermediate Drum Method* (Miami, Fla.: Belwin Mills Publishing Corp., 1967), 2.

Snare Drum Method, Book I, Elementary by Vic Firth

Date - 1967	Rudimental – 38%
Publisher – Carl Fischer Inc.	Concert/General – 62%
Pages - 32	Exercises - 145
	Etudes and Solos - 14

According to Firth, *Snare Drum Method, Book I*, is meant to "develop a musical snare drummer in the classical and traditional sense of the word . . . the snare drummer must develop a sense of rhythmic phrasing, interpretation, and concept of sound. He must understand tone production and sound projection . . ."[50] The book begins with a chart of binary and ternary note value relationships. Rest values, pitches on the treble and bass clef staff, and a complete list of terms relating to dynamics and tempi, time, meter, and various bar lines are included. The various parts of the instrument and drumhead care is included just before several up-close images of the right and left hand using traditional and matched grips. Textual content then guides the student through the execution of single-strokes using traditional grip. 26 lessons are included in *Book I*. These slowly increase in difficulty and incorporate additional rudiments, time signatures, and note values. Rudimental study is not a primary emphasis of the method book. However, eight rudiments including the flam, flamacue, and various roll rudiments are included. Firth presents a thorough method book with exercises and etudes that progress at a pace that is optimal for the beginning student,

[50] Vic Firth, *Snare Drum Method:* Book I Elementary (New York: Carl Fischer Inc., 1937), 3

utilizing techniques and emphasizing musical ideas paramount for a strong musical and technical foundation.

Snare Drum Method: Book II, Intermediate by Vic Firth

Date - 1968	Rudimental – 99%
Publisher – Carl Fischer Inc.	General/Concert – 99%
Pages - 32	Exercises – 87
	Etudes and Solos - 22

Book II is a continuation of *Book I* that introduces additional meters, works extensively with flams, ruffs, the open roll, triplets, and syncopation, and also lists the 26 rudiments.[51] The objective, to develop a musical snare drummer, is unchanged from *Book I*. Bass drum and cymbal technique is discussed in the opening pages with pictures and illustrations as well as three short etudes provided. Lesson one continues appropriately by utilizing only those techniques studied in book one. Additional techniques include four, five and, seven note "ruffs" or grace notes that are illustrated and taught through exercises and a single etude. Final lessons feature etudes at an intermediate to advanced level and include doted rhythms, triplets, short rolls, and previous material including grace note combinations. The final page of the method book lists the 26 standard rudiments but does not offer rudimental instruction. *Book II* is especially effective is used in conjunction with *Book I*.

[51] Vic Firth, *Snare Drum Method:* Book II Intermediate (New York: Carl Fischer Inc., 1968), 2.

Developing Dexterity by Mitchell Peters

Date – 1968	Rudimental – 50%
Publisher – Mitchell Peters	Concert/General – 50%
Pages - 48	Exercises - 781

Developing Dexterity features numerous exercises that emphasize basic techniques such as single strokes, double strokes, buzz rolls, accents, and flams. Similar to *Stick Control* and *Accents and Rebounds, Developing Dexterity* does not offer instruction on grip, stroke, or reading, requiring a supplemental method for acquisition of those basic skills. However, the sequential nature of the material, from simple quarter-note single-strokes to diddle patterns in odd meters, necessarily increases the student's ability to execute proper fundamentals. Each section, delineated by a specific rudiment or technique, features numerous exercises, usually one to four measures in length. No instruction is provided through textual content except occasional one-liners at the bottom of the page with tips; for example, "Practice the above page in sequence as well as individually."[52] The intermediate to advanced exercises, toward the end of the method book, include flams, triplet patterns, paradiddle combinations, rebound control patterns, finger stroke patterns, and note groupings of three, four, five, and nine. Each is treated equally, with many versatile exercises that effectively

[52] Mitchell Peters, *Developing Dexterity* (Los Angeles: Mitchell Peters, 1968), 13.

explore various sticking options and rhythms that increases hand strength, control, and dexterity.

Method for Snare Drum by Jacques Delécluse

Date – 1969	Rudimental – 10%
Publisher – Alphonse Luduc	Concert/General – 90%
Pages - 45	Exercises – 149
	Etudes - 25

Method for Snare Drum provides instruction for the intermediate to advanced level snare drummer. Although illustrations of grip and textual explanations of wrist movement are typical of a beginning method, the exercises and etudes are beyond the capacity of the average beginning student. Grip and stroke instruction are abbreviated, with simple drawings illustrating traditional grip with a short description of relaxed and "supple" wrist movement. The instructions are translated from French; therefore, the English language instructions lack clarity. For example, Delécluse writes, "Be careful, to play loud does not mean lifting the wrist to the maximum, as it is evident that the nearer we are to the skin, the more rapid the cadence."[53] Instruction on how to read rhythmic notation is not included. However, single-strokes, various double-strokes, buzz rolls, flams, and ruffs are all featured. The exercises are thorough and present a variety of rhythms and time signatures. Alternating single-stroke

[53] Jacques Delécluse, *Method for Snare Drum* (Paris: Alphonse Leduc, 1969), 5.

exercises incorporate advanced rhythms such as thirty-second note triplets, sixty-fourth notes, and syncopated accents patterns. After each new technique a series of etudes follows. Each embellishment presented receives adequate explanation and exercises before difficult and inclusive etudes.

Odd Meter Calisthenics by Mitchell Peters

Date – 1973	Rudimental – 70%
Publisher – Mitchell Peters	Concert/General – 30%
Pages – 79	Exercises – 1,136

Odd Meter Calisthenics focuses on several facets of snare drumming through odd-metered exercises that incorporate various techniques. Not a general method book that can be used as a self-educator, it features seventy-nine pages of exercises. Peters introduces each section, delineated by the addition of a new technique such as a roll or flam, with simple instructions regarding what sticking should be used and some suggestions on execution. Time signatures incorporated into the exercises include 5/8, 7/8, 7/16, 11/16, 2/8, 5/4, 7/4, 10/8, 7/16, 9/8, 3/8, 11/8, 15/8, 3/4, 4/4, 7/4, 5/4, 2/4, and 7/4. The exercises are not limited to single strokes, but rather incorporate rudiments including open rolls, buzz rolls, flams, three-stroke rolls, flam accents, Swiss army triplets, flam taps, single paradiddles, and double paradiddles. All exercises are layered over an odd-metered pulse with various syncopated accent patterns. *Odd Meter Calisthenics* provides address a difficult facet of percussion performance through

unique and effective odd metered exercises. Although other method books feature similar material, this method book isolates many patterns and time signatures through over one thousand exercises, creating a method book with unmatched breadth and versatility.

The Logical Approach to Snare Drum, Volume I by Phil Perkins

Date - 1978	Rudimental – 1%
Publisher – Boies Philip Perkins	Concert/General – 99%
Pages - 86	Exercises - 392
	Etudes and Solos - 5

The Logical Approach to Snare Drum, Volume I, is a self-educator that utilizes a unique rhythmic comprehension system. The method book begins with care and maintenance of the snare drum, playing height, and step-by-step instructions for matched grip, traditional grip, and striking the drum. Introduction to notation is provided with special emphasis on the "rhythmic alphabet system", a system designed by Perkins with twenty-one rhythms derived by breaking down a quarter note into as many different sounding rhythms as possible. The idea is that these rhythms are then simply repeated or rearranged in each musical composition.[54] Early lessons use staff text, providing the beats and sticking. Other music symbols and markings are covered

[54] Phil Perkins, *The Logical Approach to Snare Drum: Volume I* (Cincinnati: Boies Philip Perkins, 1978), 13.

thoroughly as well, with all dynamics and expressions such as crescendo and de-crescendo receiving multiple exercises and instruction. Additional information such as the utilization of different playing areas to achieve the dynamics, how to conduct common patterns, and a glossary of musical terms, helps to create a comprehensive guide to musical performance.

Primary Handbook for Snare Drum by Garwood Whaley

Date - 1980	Rudimental – 50%
Publisher – Meredith Music Publications	Concert/General – 50%
Pages - 47	Exercises - 84
	Duets - 8

Primary Handbook for Snare Drum provides the student with creative projects and practical studies.[55] The featured parts include rudiments, repetition studies, note-reading, duets, student composition assignments, multiple drum studies, and practice charts. The importance and objective of each section of the text is well articulated in the preface. Matched and traditional grip instruction is abbreviated through drawings and text. Forty-three pages of lessons featuring a combination of the above-mentioned musical and technical ideas follow. The majority of the lessons feature a rudiment, repetition study, and two reading exercises. These are broken up with eight evenly placed sections featuring a composition assignment, duet, and multiple

[55] Garwood Whaley, *Primary Handbook for Snare Drum* (Ft. Lauderdale, Fla.: Meredith Music Publications, 1980), 2.

drum study. Counts and syllables appear regularly and provide proficient instruction on rhythmic reading. The standard 26 rudiments are covered as well as additional rudiments such as the multiple bounce roll, four-stroke ruff, pataflafla, and others. Students are encouraged to record their practice time at the bottom of each page, and creativity is regularly encouraged through composition exercises, unique inclusions that make *Primary Handbook for Snare Drum* a great method book for beginning students.

Alfred's Drum Method, Book I by Dave Black and Sandy Feldstein

Date - 1987	Rudimental – 23%
Publisher – Alfred Publishing Co.	Concert/General – 77%
Pages – 80	Exercises – 293

Book 1 provides the student with a wealth of foundational knowledge. The elements of music, grip and stroke, as well as care and maintenance of the instrument precludes any musical material. Pairing this knowledge with the exercises, etudes, and solos featured throughout the method book "will give him or her a sound musical background while providing for the highest degree of interest and motivation".[56] The method book uses clear images paired with text for explaining and illustrating the grip, traditional and matched, and stroke. Feldstein and Black simply refer to "the stroke" and do not delineate between

[56] Sandy Feldstein and Dave Black, *Alfred's Drum Method:* book I. (Alfred Publishing Co., Inc. 1987), 6.

up-stroke, down-stroke, etc. However, phrases such as 'return to the immediate position" and "rebounds to approximately two inches" imply two different strokes.[57] Musical elements are clearly illustrated through a note comparison chart, and explanations of various bar lines, time signatures, metronome markings, and tempi. Exercises, studies, and solos along with applicable new terms are organized neatly into thirty-nine lessons. Each lesson focuses on a particular note/rest value, a rudiment, or a time signature. Later exercises and solos synthesize material from earlier lessons but remain focused on the new technique or musical idea. Lessons devoted to syncopation and tied notes complete the study followed with a solo an arrangement of the percussion part extracted from *The Stars and Stripes Forever*.

Alfred's Drum Method, Book 2 by Dave Black and Sandy Feldstein

Date - 1987	Rudimental – 50%
Publisher – Alfred Publishing Co.	Concert/General – 50%
Pages - 80	Exercises - 145
	Etudes and Solos - 60

Alfred's Drum Method, Book 2, begins with a review of material from book one including rolls, flam rudiments, the drag, and four-stroke ruff. However, the lessons are now supplemented with a corresponding solo that combines the techniques into a more intermediate level experience that is musical and

[57] Sandy Feldstein and Dave Black, *Alfred's Drum Method:* book I. (Alfred Publishing Co., Inc. 1987), 6.

challenging. The remaining lessons, five through thirty-three, include a range of topics from additional rudiments to time signatures, musical forms, and syncopation. Each individual lesson, although unique, typically combines exercises and substantial solo material with some textual content and illustrations for guidance. The final section of the method book is extremely versatile, offering a final rudimental solo, orchestral solo, multi-percussion solo, two duets and a complete list of the P.A.S. drum rudiments along with unique exercises that exploit various timbres and playing areas.

A Fresh Approach to the Snare Drum by Mark Wessels

Date – 1994
Publisher – Mark Wessels Publications
Pages – 83

Rudimental – 40%
Concert/General – 60%
Exercises - 180[59]
Etudes - 33[61]

> The purpose of this book is to provide the beginning percussion student with a foundation of basic playing techniques, rudimental skills, reading ability and musicianship that is required to play the snare drum and most of the common percussion instruments. I've provided a course of study that includes step-by-step instructions and suggestions regarding practice habits, sticking and stroke styles that can be utilized by the band director

[59] Number of exercises is approximate. This number represents exercises featured in the appendix and those numbered by the author. Additional short illustrations of rudiments and stroke types, along with writing assignments for the purpose of note-reading and learning musical terms could be interpreted as exercises.

[61] Etudes include all sections labeled as such by the author as well as sections of substantial musical quality and quantity that are not necessarily marked as an etude. Many are short, one or two lines in length, and may not agree with the definition of an etude.

> or instructor who may be apprehensive about teaching many of the techniques demonstrated in this book.[62]

Wessels' book begins with preliminary information that includes labeling the various parts, maintaining, and tuning the snare drum. Matched and traditional grip instruction is provided through clear images and supporting text. The method book is organized into twenty lessons, many of which are multi-faceted. For example, an individual lesson may include a new stroke type, short exercises, rudiments, and rudimental etudes; each etude is also available on the included CD for listening. Coordination etudes, and etudes for two drums are also included and feature quarter notes in one hand while subdividing various rhythms with the other hand. Fifteen of the twenty lessons include learning a new rudiment. The appendix provides the student with additional half-page and full-page exercises as supplemental practice material that can accompany the lessons. Additional technique workout exercises then focus on a range of techniques from stick control to flam patterns and triplet timing. Also included at the back is an introduction to the techniques of other instruments such as bass drum, cymbals, and tambourine among others, as well as a list of 26 essential rudiments for continued practice and reference. *A Fresh Approach to the Snare Drum* provides not only clear and thorough foundational instruction such as grip

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[62] Wessels, Mark. *A Fresh Approach to the Snare Drum* (Plano: Mark Wessels Publications, 2001), 1.

and stroke, but also develops new techniques by providing a sequence of exercises and etudes within excellently organized lessons.

A Sequential Approach to Rudimental Snare Drum by Tom Morgan

Date - 1996	Rudimental – 99.5%
Publisher – Good Music Publications	Concert/General - .5%
Pages - 121	Exercises - 175
	Solos - 64

This rudimental method book provides students with a "streamlined and systematic approach that will not only give the student a good understanding of the traditional rudimental style (without creating a drum corps fanatic) but, more importantly, will also go a long way toward providing an excellent foundational snare drum technique."[63] Morgan notes differences between the rudimental snare drummer and concert snare drummer but promises that this streamlined study of the rudiments will enable all snare drummers to develop the strength and control needed to execute their respective repertoire. Intermediate students are the focus, a view further supported by the absence of any grip or notation instruction. Instead, initial instruction thoroughly introduces different stroke types to the student and utilizes terms such as

[63] Tom Morgan, *A Sequential Approach to Rudimental Snare Drum* (Topeka: Good Music Publications, 1996), 2.

"tap/down", "stroke/up", "tap-up", and "stroke/down."[64] Each of these is accompanied by sufficient explanation of the motion and why it is necessary. This is followed by exercises designed to help execute the various stroke types, presented with simple eighth note rhythms with sticking provided. However, exactly which stroke the student should use is not provided. For example, an accent followed by a tap would indicate that a stroke/down motion be used, but this is not specified. Sticking systems, absent in many method books, receive adequate attention with a significant amount of exercises and explanation on the topic; both right-hand-lead, and alternating systems explained. A progression of rudiments follows with a format that presents the rudiment in exercises first, then solos. Each newly introduced rudiment also receives explanation through easy to understand text that acts as both a physical and aural guide for the student. Certain exercises cater to the concert snare drummer such as the buzz roll, and dynamics. Overall, *A Sequential Approach to Rudimental Snare Drum* is a focused rudimental instructor and a versatile intermediate level method book with clear instruction.

[64] Tom Morgan, *A Sequential Approach to Rudimental Snare Drum* (Topeka: Good Music Publications, 1996), 2.

Mastering the Rudiments by Alan Keown

Date - 1997 Rudimental – 100%
Publisher – Matrix Publishing Co. Exercises - 272
Pages - 56

Mastering the Rudiments offers a method of learning the rudiments that focuses on daily increases in tempo and isolating the rudiments while presenting the student with basic hand strengthening exercises. A beginning to intermediate music reading ability and an understanding of basic strokes and grip are essential prerequisites to Keown's method book. The methodical approach, presented objectively to the student, allows the student to master only seventeen of the 40 P.A.S rudiments. However, a complete rudiment list is provided at the conclusion of the method. The method book is organized by week, rather than lesson or step, with twenty-eight weeks of instruction provided. Each week, one or more new rudiments are introduced as well as six exercises, which are repeated for one minute each. This is followed by an isolated rudiment study where the new rudiment is introduced and a short musical exercise that incorporates new and previously studied rudiments. *Mastering the Rudiments* offers a unique approach by structuring the learning of the rudiments into lessons with a specific time frame for completion. Keeping the progression at a steady pace is an idea that permeates every exercise, and organizes the method book in an effective and efficient way while presenting sound rudimental instruction.

Simple Steps to Successful Snare Drumming by Kennan Wylie

Date – 2001	Rudimental – 40%
Publisher – K. Wylie Publications	Concert/General – 60%
Pages - 74	Exercises - 276
	Etudes - 15

A traditional self-educator in many ways, Keenan Wylie's book features set-up, tuning, and maintenance information along with drum height, stance, grip (matched and traditional), and fundamental stroke types. A twenty-five step process of instruction for the development of rhythmic and technical skills follows.[65] Each logical step in the process should take approximately one week.[66] Checkpoints are featured every four or five steps, consisting of reviewed material as well as additional exercises. The individual lessons or "steps" combine technical, rhythmical, and musical concepts throughout, and also feature tips and suggestions though easy to understand text. At the conclusion of the method book additional exercises, note and rest ratio charts, a warm-up sequence chart with tempo acquisitions, music vocabulary, and comprehensive etudes provide the student with a valuable resource for further learning and correct use of the method book.

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[65] Kennan Wylie, *Simple Steps to Successful Snare Drumming* (Flower Mound, TX: K. Wylie Publications, 2001), iii.

[66] Ibid, iii.

Savage Rudimental Workshop by Matt Savage

Date – 2001	Rudimental – 100%
Publisher – Warner Bros. Publications	Exercises – 428
Pages – 160	Solos - 42

> The *Savage Rudimental Workshop* is designed for use by all levels of percussionists. The beginning student will discover the basic workings of the essential rudiments; the intermediate student will apply the rudiments in more complex ways; and the advanced student will be able to take the rudiments to higher levels of understanding, composition, and performance.[67]

The method book is separated into three large sections that Savage calls components. The first component features rudimental exercises, the second rudimental solos, and the third incorporates the included compact discs. This is one of only a few popular method books that use media and actually direct the student on how to utilize them. Attention is also given, through the use of text and quality images, on the stroke types; the natural stroke, down stroke, up stroke, and tap stroke. Exact stick position and direction on how to execute each one is given. However, specific physical description of stick grip is not included. Additionally, instructions for executing a rim shot, rim click, stick click, and stick shot are provided. Textual content is given throughout, and rudiments that require a combination of strokes are thoroughly notated; the different stroke types necessary for execution of the rudiment are highlighted. This method is

[67] Matt Savage, *Savage Rudimental Workshop* (Miami: Warner Bros. Publications, 2001), 1.

thorough, treating each of the 40 rudiments equally, creating a method that flows well and provides variation through creative etudes. Additionally, each exercise and subsequent etude has a corresponding track on the included compact discs. The use of text, media, and pictorials further enhance the experience. However, a basic understanding of rhythmic notation is necessary before attempting this method because of the lack of rhythmic reading instruction.

Rudimental Logic by Bill Bachman

Date – 20063
Publisher – Row-loff Publications
Pages – 104

Rudimental – 100%
Exercises – 94

Rudimental Logic features a systematic approach to learning the 40 P.A.S. rudiments as well as hybrid rudiments. Rudiment instruction is prefaced with excellent instruction that includes grip, proper practice, stroke types, quality of sound, dynamics, rhythm, and timing. Explanations of both matched and traditional grips are supported with a significant amount of text and clear photos from various angles and positions. Bachman writes, "Grip the stick between the pad of the thumb and the first knuckle of the first finger. With your wrist relatively flat, the thumb should be tucked in with no gap on the side of the stick .

. .”[68] Explanation of tradition grip is summarized as, “ the stick should be placed in between the base of thumb and the hand at about a forty degree angle in relation to the forearm. This is the stick’s fulcrum . . . one should be able to play full strokes using just the wrist and thumb of the traditional left hand as pictures below. Underneath the fulcrum the stick should rest on the third finger’s fingernail next to the fleshy part of the finger. The pinkie finger plays no part in the grip and should stay in line with the third finger.”[69] This wonderfully detailed description also includes additional information regarding arm position, reasons for using one grip or the other, stick angles, and more. Instruction of the 40 P.A.S rudiments begins in chapter eight and continues through chapter eleven; each chapter delineating a rudiment family, for example, roll rudiments, diddle rudiments, etc. Each rudiment is presented thoroughly through textual content, exercises, and an element that Bachman calls “builder exercises”. The builder exercises help students acquire the sticking and feel of each rudiment by slowly building it from a simple pattern, and occasionally larger note values, to a complete rudiment with proper sticking and common presentation. Also, Bachman encourages all the rudiments be performed open-closed-open, called a break down, by providing an illustration that shows a one minute performance with a change in technique every fifteen seconds. The change in technique

[68] Bill Bachman, *Rudimental Logic* (Row-Loff Publications, 2006), 5.
[69] Bachman, 7.

includes utilization of different muscle groups and tips on what to listen for. After the 40 P.A.S rudiments are covered, Bachman introduces newer rudiments, using the same format, and then lists additional hybrid rudiments and inversions of rudiments. The text concludes with several additional exercises for further rudimental mastery.

Snare Drum Technique by Pablo Rieppi

Date - 2007	Rudimental – 34%
Publisher – Bachovich Music Publications	Concert/General – 66%
Pages - 27	Exercises - 102

Primarily consisting of exercises for technique building, *Snare Drum Technique* is not a traditional self-educator for the beginning student. However, the opening section features helpful guidance on hand position, balance point or fulcrum, posture, strokes, metronome usage, notes on exercises, and other general tips. *Notes on Exercises*, the most helpful portion of this section, features solutions to general problems such as tension and also clarifies specific exercise tempi, musical symbols, and tips for execution. The exercises cover a small range of rudiments that include the single-stroke roll, double-stroke roll, triple-stroke roll, flam, flam paradiddle, drag, and four-stroke ruff. Each new rudiment is thoroughly presented through numerous exercises utilizing various notational possibilities, accents, dynamics, and textual guidance. The rhythms presented, beginning with the single-stroke roll exercises, are advanced. This necessitates

the use of supplemental material, if attempted by the beginning to intermediate level student, because such study is not offered in the preceding sections of the method book. Eighth notes, eighth note triplets, sixteenth notes, sixteenth note triplets, sixteenth note fivelets, sixteenth note sevenlets, and thirty-second notes are all featured in the first page of exercises. Sticking is provided throughout, with several sticking options being offered at times. The final section focuses on polyrhythm and features several exercises for common and not-so-common polyrhythm. These include 3:2, 3:4, 4:3, 5:4, 5:3, 5:2, 6:5, 7:2, 7:3, 7:4, 7:5, 7:6, 9:2, and 10:3. Each polyrhythm is presented identically with one to four lines of exercises that feature two staves; the bottom staff shows the pulse or quarter note, and is to be played with the metronome, tapping of the foot, or the other hand when possible. The top staff features a diverse mix of triplets, sixteenth notes, fivelets, half-note triplets, etc. Rieppi's method book features excellent exercises for enhancing techniques and offers a thorough approach to learning polyrhythm. Intermediate and advanced level players can befit from this content but will need the guidance of an instructor for technical problems that arise as well as supplemental material that utilizes these techniques in a musical context.

Rudimental Arithmetic by Bob Becker

Date – 2008 Rudimental – 90%
Publisher - KPP Concert/General – 10%
Pages – 190 Etudes - 8
Exercises - 81 (approx. 270 additional playable illustrations)

> The aim of this study is to describe and explain these concepts (variation, ratio, density, permutation, combination, partition) thoroughly and accurately while still remaining in the context of snare drum rudiments and rudimental practice. … *Rudimental Arithmetic* is both a conceptual approach to playing the snare drum and a practical method for creating music for it. … *Rudimental Arithmetic* provides useful tools for improvisation, interpretation, and composition in all forms of rhythmic music. … Rudimental drumming is fundamentally metric, and so this study begins with an attempt to clarify and properly define basic aspects of meter and rhythmic grouping.[70]

The informative and thorough introduction is summarized above. However, additional objectives include the clarification of terminology such as multi-meter, poly-meter, and polyrhythm, as well as citation of common problems that snare drummers encounter. The method book is not intended for the beginning snare drummer. However, it can be a self-educator for an advanced student who is prepared for more complex concepts of rhythm, meter, and other terms described in the text. No introduction to grip, stroke, reading, musical text or symbols is provided. Part one begins with a discussion of meter. This is both informative as to the proper definition and labeling of various meters and possible ratios created by common beat/meter combinations;

[70] Bob Becker, *Rudimental Arithmetic* (Ashbury Park, N J: Keyboard Percussion Publications, 2008), 2.

playing exercises are placed throughout the textual content. Part two is titled *rudiments* but focuses exclusively on roll rudiments from 2-stroke to 15-stroke rolls, drag rudiments, and diddle rudiments. The main component of these sections relates to the possible densities that can be executed with each roll and drag, as well as resultant sections demonstrating the applications of the various rhythmic values. Rudiments featured are not limited to the P.A.S list of 40; additional roll, drag, and diddle patterns are included. Part three, permutations, introduces a formula for calculating all possible sticking combinations and features exercises for application of various permutations. Application of the permutations to groups of patterns is also featured along with tables that illustrate the note groupings, using the integers two and three, that are possible with five to sixteen elements.[71] Other note groupings using prime numbers and odd numbers are also discussed and illustrated. This section utilizes flams, rolls, accent patterns, and diddle patterns. Partitions of numbers are the focus of part four. "A partition of a number is defined as a way to arrive at that number by adding positive integers together."[72] For example, the result of three can be obtained by adding 1+2, 1+1+1, or 3 alone.[73] These partitions of numbers are then applied as possible sticking patters for a specific number of pulses or notes.

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[71] Becker refers to number of strokes in a given pattern as "elements."
[72] Becker, 3.
[73] Ibid, 3.

Several exercises and tables are also used to illustrate and discuss possible ways of altering and utilizing this concept. Part five breaks down several types, or families, of polyrhythms. The first type, cross-rhythms, is the most familiar as it involves two different groups happening simultaneously, as in two over three. However, advanced and creative cross-rhythms are explored through exercises, mathematical equivalence, and textual explanation. Several pages of advanced polyrhythm exercises are featured in part five; appendices are provided that exhibit the various mathematical formulas for constructing polyrhythm and permutations. The last part features seventy-two pages of exercises and etudes that synthesize all of the concepts discussed throughout the method book. These are equally as challenging as the concepts themselves, utilizing advanced rhythms, rudiments, and musical concepts. *Rudimental Arithmetic* applies mathematical concepts to advanced rudimental drumming in order to better understand relationships between rhythm and meter. These concepts are enhanced through excellent exercises and text, then contextualized with creative etudes.

CHAPTER IV

Trends and Developments in Selected Materials

The proliferation of snare drum method books from 1935 to 2008 warrants a thorough review of the material as well as an analysis of the changes that occurred and trends that developed throughout the time period. In order to highlight trends and developments, separate components of the reviewed method books must be closely examined. Through a clear understanding of the consistencies and inconsistencies that exist among the most prominent snare drum method books, educators and students may begin to study and teach the snare drum with greater insight and knowledge.

Set-Up and Maintenance

Eight snare drum method books in the study provide the necessary information regarding set-up and maintenance. Chronologically, *Drum Method, Book One* by Haskell Harr, *The Moeller Book* by Sanford Moeller, *Elementary Drum Method* by Roy Burns, *Logical Approach to Snare Drum, Volume I* by Phil Perkins, *Alfred's Drum Method, Book I* by Feldstein and Black, *A Fresh Approach to the Snare Drum* by Mark Wessels, and *Simple Steps to Successful Snare Drumming* by Keenan Wylie each presents such preliminary information prior to musical and technical instruction. Coincidentally, this list represents a cross-section of all method books in the study, with publication dates from the 1930s,

’50s, ’60s, ’70, ’80s, and ’90s. Unfortunately many authors of our most prominent method books avoid topics such as set-up, maintenance, and tuning.

First published in 1937, *Drum Method* by Haskell Harr is the earliest publication in the study to feature information regarding set-up, maintenance, and other preliminary information. Harr not only provides specific information about the snare drum, he also discusses other percussion instruments and includes an abbreviated history of the snare drum, from a tool used to communicate ancient tribal code to modern orchestral instrument. Recommendations regarding what drum sizes are best used in specific ensembles, along with an image showing various labeled parts of the drum, follow the brief history. Harr also recommends certain sizes of sticks for various applications, and provides a step-by-step guide to tensioning the drumhead. A testament to the early publication date of *Drum Method,* Harr includes pictorials of how to hold the drum using a strap over the shoulder and on a stand, both at an angle. Although students may not play the drum in this way, because of matched grip, valuable information regarding correct drum height and a relaxed standing position with feet placed a shoulders’ width apart can be inferred.

Other method books in the study give more detailed information about tuning systems, often including a sequence or pattern for adjusting the tension rods. *Elementary Drum Method* by Roy Burns, published in 1962, provides two

methods of tensioning. Burns' method also provides cleaning tips, snare-tensioning tips, and drumhead (calf skin) care with head tucking instructions; the last rarely utilized today. In regard to tuning, Harr says to simply "proceed around the drum"[74], turning the rods clockwise. Burns' method book, the next chronologically in the sub-list, suggests clockwise tuning as well as cross-tension tuning in which the rods opposite of each other are tightened. *Alfred's Drum Method, Fresh Approach,* and *Simple Steps to Successful Snare Drumming* each presents similar diagrams for cross-tensioning. Burns also suggests listening to the drum, paying close attention to temperature changes and how the sound of the drum, or tension of the head, can change. A major facet of tuning the snare drum is adjustment of the snares. Five of these method books mention adjusting the snares but include vague suggestions for perceiving sound quality. For example, *A Fresh Approach to Snare Drum* by Mark Wessels, although a recent publication, says to "tighten the snare tension adjustment screw until you reach the desired sound. Snares that are too tight produce a choked sound, too loose and you will hear the snares rattle."[75] This text, unfortunately, is representative of the whole group with regard to tuning the snares, or creating a desirable

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[74] Haskell Harr, *Drum Method for Band and Orchestra* (Chicago: M.M Cole Publishing, 1937), 5.
[75] Mark Wessels, *A Fresh Approach to the Snare Drum* (Plano: Mark Wessles Publications, 2001), 3.

sound. Clear descriptions of how to create various timbres by adjusting the snares, and recommended solutions for particular issues that may arise with an ill-tuned drum, should be included in a comprehensive snare drum method book.

Only five of the seven snare drum method books mentioned above provide an image of a snare drum with the various parts of the drum labeled. The result is that many students begin playing the snare drum without the knowledge of how to adjust, fix, tune, or maintain the instrument.

Only two books in the study adequately provide this preliminary material, *A Fresh Approach to the Snare Drum* by Mark Wessels, and *Drum Method, Book One* by Haskell Harr. They include maintenance, parts of the instrument, drumhead replacement, tuning, height of the drum, and care of the drum. However, not every facet of this component receives thorough attention, as mentioned above, and students as well as educators would benefit from additional specific information regarding the care and maintenance as well as tuning, adjusting, and setting up the snare drum.

Note Reading and Music Fundamentals

Signaling battle movements and daily camp activities did not require advanced note-reading ability or music fundamentals such as dynamics, bar-lines, tempo markings, etc. However, by the early twentieth century the number

of school bands and orchestras in the United States began increasing rapidly. Demand for young musical percussionists who displayed the necessary technique for evenness of sound on the drum and could also read contemporary band literature was higher than ever.

Reflecting this evolution, early publications in the study provide adequate instruction on note-reading and other music fundamentals. For example, *Elementary Method* by Paul Yoder, published in 1935, provides a table that compares rhythmic note values and corresponding rest values, as well as various time signatures, counts written below the staff, and a sequential approach to the acquisition of rhythmic comprehension that cultivates proficient sight-reading. Although dynamics and other musical concepts are not further explored, the importance of acquiring note-reading proficiency is evident.

Ten method books in the study include instruction of music fundamentals and note-reading. Chronologically, they are *Elementary Method* by Paul Yoder, *Drum Method, Book One* by Haskell Harr, *Podemski's Standard Snare Drum Method* by Benjamin Podemski, *Drum Method* by Charley Wilcoxon, *Snare Drum Method, Book I* by Vic Firth, *Logical Approach to Snare Drum, Volume I* by Phil Perkins, *Alfred's Drum Method, Book I* by Feldstein and Black, *Primary Handbook for Snare Drum* by Garwood Whaley, *A Fresh Approach to the Snare Drum* by Mark Wessels, and *Simple Steps to Successful Snare Drumming* by Kennan Wylie.

Certain method books above feature better instruction through a greater quantity of information than others, and no two authors approach this component in exactly the same way. The use of a note ratio chart, or comparable table showing common note values in relationship to each other, is a common trend among all of these method books. However, that is the extent of agreement among authors. This author believes the most thorough approach is achieved by Wessels. Music fundamentals from new note values and time signatures to dynamics and other staff text, such as *poco a poco*, are gradually incorporated into lessons as a separate facet; they are then contextualized through etudes. Wessels is not the only author to use this approach, nor was he the first. Haskell Harr's method book, organized similarly to Wessels', also presents musical symbols and expressions in individual lessons. Vic Firth chooses a much different approach in his method book. He provides all necessary terms, dynamics, note and rest tables, and time signature information on little more than a page. Although the all-at-once presentation of the material that Firth utilizes seems less pedagogically sound, providing a single page for constant reference has its benefits as well. Interestingly, Firth's snare drum method is the only one that illustrates pitches on a treble clef staff. Firth, Wessels, Wylie, Harr, Feldstein and Black, and Podemski, all present note-

reading and music fundamentals clearly and thoroughly, while the other four method books in this group present adequate instruction of these topics.

Only a small percentage of the most prominent method books cover note-reading and music fundamentals. No obvious trend with regard to the content of information exists. This author believes that a sequential approach, as in *Drum Method, Book One* by Haskell Harr, and *A Fresh Approach to the Snare Drum* by Mark Wessels, is the most effective. By isolating different musical ideas, time signatures, etc., students retain the information and are more likely to utilize the new skills rapidly. Although both authors exhibit an effective approach, an increase in the quantity of material as well as opportunities for contextualization is possible.

Grip

The method by which snare drum sticks are gripped is paramount to effective performance at any level. Analysis of the most prominent snare drum method books reveals commonalities and differences in technique, presentation, and thoroughness of instruction. Awareness of the similarities and differences can be observed through a comparison of the available method books. In order to better understand the continuum of approaches, this author divided grip instruction among the studied method books into four categories. Highlighting four method books that exhibit instruction that matches these categorical

descriptions provides a better opportunity to develop a clear perspective on this facet of instruction.

Category one encompasses method books that provide inadequate instruction through images and/or textual content, and a grip technique that many of today's students and educators will find outdated or uncommon. *Elementary Method* by Paul Yoder is representative of books in the study that illustrate stick grip primarily through images or drawings that lack visual clarity, offer vague descriptions regarding how the grip feels, and provide inadequate or no descriptions of where the stick makes contact with the hand. In Yoder's method book, no grip instruction exists, and students have only the sketches to guide them; the grip has to be inferred from the sketches. Moreover, the sketches show a right-hand grip in which the thumb is not in contact with the stick, nor is the index finger, and an image of a left- hand grip that inadequately exhibits any exact contact points or shape of the hand. Other method books that have similar inadequacies in the area of stick grip include *Drum Method* by Charley Wilcoxon, *Podemski's Standard Snare Drum Method* by Benjamin Podemski, *The Moeller Book* by Sanford A. Moeller, *Elementary Drum Method* by Roy Burns, *Here's The Drum* by Emil Sholle, and *Primary Handbook for Snare Drum* by Garwood Whaley. Although these method books provide images and attempt to describe the stick grip, they are equally unclear, imprecise, and

outdated. Unfortunately this category encompasses the greatest percentage of method books in the study.

The second category contains those method books that provide excellent instruction through images and text. However, they offer technical instruction that many students and educators may find outdated and uncommon today. Representative of this group is *Drum Method, Book One*, by Haskell Harr, published in the 1930's. Harr's method book thoroughly illustrates stick grip through clear images from various angles, and explains the grip through sufficient textual explanation. However, this method book, and other early publications, provides outdated grip instruction. For example, images of the left hand grip show the thumb curled around the top of the stick rather than loosely resting on the stick, as shown in more recent publications. The tips of the third and fourth fingers are curled, nearly making contact with the palm of the hand. This results in the stick resting on the middle joints of both fingers. In the right hand, the stick is placed diagonally across the hand with the stick in a straight line with the arm. This subsequently results in the back fingers making little contact with the stick, and severe ulnar deviation.[76] *The Logical Approach to Snare Drum* by Phil Perkins exhibits a nearly identical approach.

[76] Ulnar deviation, or flexion, occurs when the wrist bends toward the little finger or ulnar bone.

The third category encompasses method books that provide an updated pedagogical approach to grip technique but no clear and detailed text to guide the student toward an understanding of contact points, looseness, and other specific information. Although other method books outside of the scope of the study certainly exhibit this trend, only one method book, *Snare Drum Method, Book I,* by Vic Firth, clearly falls into this third category. Firth offers various images of both the right and left hand (traditional) grip. The left-hand grip utilizes contact points similar to the first category but with a relaxed thumb and naturally curved ring and pinky fingers. Also, initial instruction featured here, such as holding the stick only in the crook of the thumb with the hand perpendicular to the drum, is reminiscent of many modern method books. The image shows a relaxed first finger that is loosely curled around the stick, with the other fingers making complete contact. Moreover, rather than the stick fitting into the crease of the palm, creating the noncontact among back fingers and severe wrist pronation, Firth suggests that the stick rest across the hand so that when turned over the butt of the stick is visible. The author believes this represents a modern approach common today. However, this instruction is inadequate because it lacks quality textual guidance.

The final category of method books offers excellent all-around grip instruction. Each of them provides clear images, informative textual content,

and an up-to-date approach to grip most common today. Representative of this group is *A Fresh Approach to the Snare Drum* by Mark Wessels, most recently published in 2002. Wessels offers the most comprehensive grip instruction. Both right-hand and left-hand stick grip is exhibited through multiple images, and supporting text thoroughly introduces students to gripping the sticks. The high-quality images, from various angles, clearly show the hands properly gripping the sticks as well as various stages involved with forming the grip. Excellent instruction is given through the images alone. However, correlating text further enhances the step-by-step process. Unlike older publications, the right-hand grip is shown with a loose but closed grip that requires all fingers to touch the stick and the palm to face downward, in the case of matched grip. Left-hand grip is shown with the hand in a comfortable position, thumb resting on the stick rather than curled around the stick, with ring and pinky fingers providing support underneath, making contact approximately one quarter of an inch from the tip of the ring finger. Likewise, the traditional left hand grip is illustrated through a step-by-step process that utilizes images and text. Wessels provides clarity and thoroughness as well as an approach to grip that is common today. Other method books that provide excellent grip instruction comparable to *A Fresh Approach to the Snare Drum* are *Alfred's Drum Method, Book I* by Feldstein and Black, *Rudimental Logic* by Bill Bachman, *Savage Rudimental*

Workshop by Matt Savage, and *Simple Steps to Successful Snare Drumming* by Keenan Wylie.

Stroke

Snare drum *stroke* refers to the method by which the stick strikes the drumhead. Execution of various strokes, such as allowing natural rebound off of the drumhead and stopping the stick close to the drumhead, are necessary for accurate technical execution. Basic strokes are the foundation of any style of snare drumming, and stroke acquisition is a necessary component of snare drum instruction. However, many prominent method books either omit this instruction or offer scant information on the subject. Unfortunately, authors that include this instruction present a variety of descriptions and terminologies. The juxtaposing of the twelve method books that feature stroke instruction reveals inadequacies as well as excellent methodologies regarding snare drum stroke.

As with grip, method books with older publication dates often present stroke instruction that is outdated and difficult to understand because of vague analogies and unnatural descriptions of the motion. For example, Haskell Harr writes, "Raise the arm until the hand is on a level with the chin, at the same time turn the wrist outward, causing the bead to travel in a half-circle . . . return the stick to the head with a motion similar to cracking a whip." The left (traditional) hand is equally inadequate, and incorporates the analogy of "flipping water from

the fingers."[77] Although connecting the motion of striking the drum with a familiar motion in everyday life is valuable, very few students have cracked a whip. Likewise, flipping water from the fingers may not be the most accurate example of the turning motion used for the left hand stroke. More important, Harr does not offer a description of how to execute continuous strokes, which would be necessary for his initial exercise. The double-stroke and multiple-bounce-stroke receive more helpful descriptions and an absence of confusing analogies. Harr explains both strokes as "controlled rebound" and describes the stroke: "Make the stroke with the same snap used in playing the single strokes. Immediately after the stick contacts the head, apply pressure with the thumb by rolling it slightly to the right, thereby forcing the stick back to the head for the second blow."[78] Parts of his description such as rolling the thumb and forcing the stick back to the head for a second blow are confusing and inaccurate. Other publications present similar information. Vic Firth's *Snare Drum Method* provides little description of how to execute a single stroke. However, sequential photos exhibiting the motion are provided. The images and description are great but only show the stick starting at the drum, coming to the "up" position, and traveling back to the drum. No explanation of how the stick

[77] Haskell Harr, *Drum Method for Band and Orchestra* (Chicago: M.M Cole Publishing, 1937), 11.
[78] Harr, 8.

rebounds off of the drumhead is provided and Firth does not describe the nature of executing continuous strokes. Even more inadequate are *Elementary Drum Method* by Roy Burns, and *The Logical Approach to Snare Drum* by Phil Perkins. Burns features a small section called "striking the drum," in which the student is informed that "the sticks should rebound or bounce away from the head as quickly as possible so that the head can vibrate freely."[79] This is excellent advice but unfortunately constitutes the only stroke guidance in the method, other than two images exhibiting the "up" positions of the right and left hands. Perkins devotes two pages in his method book to "stick movement." One page features the right hand motion and one features the left hand motion with six images of each step in the process provided. Although Perkins description of the physical motion involved in moving the stick up and down is excellent, and his instructions are to allow the stick to "bounce away freely," no explanation of how the stick comes off of the head in other situations is given, nor is the method by which to execute continuous strokes that "bounce away freely" provided. *Alfred's Drum Method* by Feldstein and Black, published in 1987, provides clear images of the motion, similar to Perkins. However, Feldstein and Black also provide inadequate stroke information, writing; "play the stroke (down-up) striking the head and returning immediately to the up position . . . when

[79] Roy Burns, *Elementary Drum Method* (New York: Henry Alder Inc., 1962), 2.

alternating strokes, the right stick strikes the drum and rebounds to a position approximately two inches above the head. When the left stick comes down, the right stick goes from the low position to the full up position."[80] Although this information is helpful, it lacks the thoroughness and clarity necessary for pedagogical development of the stroke.

The Moeller Book by Sanford Moeller, published earlier than Feldstein and Black, Perkins, or Burns, clearly delineates different types of strokes necessary for executing patterns or rudiments. Additionally, the basic stroke, not yet named, is taught through the use of a group of images in a "time lapse" format in which the author has slowly exaggerated the stroke motion so that the student may see it clearly in each frame or image. Unfortunately, these images are coupled with unclear text and outdated instruction. This is especially true with regard to the right hand in which both the images and text instruct the student to "continue to rotate the forearm . . . snapping away instantly . . . keep this fanlike motion going steadily . . . at first the wrist will be necessarily stiff."[81] Moeller is the first author in the study to utilize now familiar terminology such as *upstroke* and *downstroke*. However, the method book does not provide thorough instruction of these strokes, as evidenced by the quote above. The

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[80] Sandy Feldstein and Dave Black, *Alfred's Drum Method:* book I. (Alfred Publishing Co., Inc. 1987), 7.

[81] Sanford Moeller, *The Moeller Book* (Cleveland, Ludwig Drum Company, 1956), 6.

absence of a clear explanation of the strokes, coupled with a clear disconnect from current methodologies in regard to explanation of the general motions, renders the method insufficient for stroke study.

Only four method books in the study provide comprehensive stroke instruction that is pedagogically complete. *Savage Rudimental Workshop* by Matt Savage, *Rudimental Logic* by Bill Bachman, *A Fresh Approach to the Snare Drum* by Mark Wessels, and *Simple Steps to Successful Snare Drumming* by Keenan Wylie each exhibits an effective method of teaching the student how to strike the drum. These method books represent the most recent publications in the study as well, the oldest being *A Fresh Approach to the Snare Drum* (Wessels 1994), and necessarily represent the most up-to-date model of technique. In *A Fresh Approach to the Snare Drum*, less than a decade after Feldstein and Black, the method by which to strike the drum receives much needed attention. An entire page is dedicated to what Wessels calls the "rebound stroke." Aided by clear images showing the stick positions, he proceeds to give clear instruction on how to allow the stick to "naturally rebound when it strikes the drumhead."[82] Rather than imprecise and vague analogies, he compares this stroke to a bouncing basketball, writing: "When you bounce a basketball on the floor, it will naturally

[82] Wessels, Mark. *A Fresh Approach to the Snare Drum* (Plano: Mark Wessels Publications, 2001), 6.

rebound – no energy is required other than the initial toss."[83] This is quite different from the snapping back that Moeller refers to, and encourages a more relaxed approach. Wessels effectively explains how to create continuous strokes by referring to the bouncing ball and describing how the stick comes back up naturally before pushing the stick back toward the drum. He also delineates five types of strokes that are used to strike the drumhead. Like Moeller, he uses the terms rebound-stroke, down-stroke and up-stroke, but also includes bounce-stroke and tap; each is embedded into individual lessons as necessary. A combination of clear textual guidance, supplemental photos of the motion, and delineation of other stroke motions necessary to execute various patterns create one of the most thorough stroke methodologies available. Two of the method books that also provide excellent stroke instruction are rudimental guides. Understanding various stroke motions is perhaps more valuable to students wishing to master the rudiments, and both Matt Savage and Bill Bachman understand the value of stroke acquisition. Each of their respective method books provides detailed stroke information. Savage uses only four stroke types: natural-stroke, down-stroke, up-stroke, and tap-stroke. Savage's "natural-stroke" is the same as Wessels' "rebound-stroke," perhaps prompting Savage to place the terms "legato-stroke" and "rebound-stroke" in parentheses. Like

[83] Ibid, 6.

Wessels, Savage instructs the student to "throw the bead down to the head and allow it to rebound back to the original position."[84] Both Wessels and Savage explain the down-stroke as a stroke which rebound is controlled by slightly squeezing or gripping the stick just after contact. However, Savage explains both up-stroke and tap-stroke thoroughly with clear text and images showing the beginning and ending positions, which Wessels does not offer in *A Fresh Approach to the Snare Drum.* The other rudimental guide, *Rudimental Logic* by Bill Bachman, expands the study of individual stroke types further by offering a section with additional text and exercises specifically designed to facilitate mastery of the stroke types. Both Wessels and Savage supply comparable stroke exercises and use high-quality images. Bachman's explanation of the down-stroke is different from that of Wessels or Savage. He writes, "Throw the wrist down and pull the fingers in towards the hand."[85] Likewise, Bachman uses the phrase "slightly open your fingers to achieve the up position"[86] when executing the up-stroke. The detailed approach that Bachman uses, bringing into question exact use of the fingers, is paramount to the development of proper strokes. Additionally, *Rudimental Logic* features a section teaching the Moeller stroke, a stroke that Moeller explains in his method book. However, it is not the "fanlike"

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[84] Matt Savage, *Savage Rudimental Workshop* (Miami: Warner Bros. Publications, 2001), 9.

[85] Bill Bachman, *Rudimental Logic* (Row-Loff Publications, 2006), 16.

[86] Bill Bachman, *Rudimental Logic* (Row-Loff Publications, 2006), 17.

motion explained but rather utilization of the whipping motion Moeller describes. Bachman uses information from previous authors while adding additional information for a more precise explanation of the strokes. The final method book to feature stroke motions is *Simple Steps to Successful Snare Drumming* by Keenan Wylie. Although a less thorough approach with regard to quantity of descriptive text and informative images, Wylie's stroke component is adequate and uses an approach most similar to Wessels'. Wylie also uses the term rebound stroke; as Wessels does, but instead of using the term "down-stroke" Wylie calls the technique a "controlled-stroke". He carefully explains the stroke, how to avoid tension in the wrist, and suggests not squeezing the stick too much, a slight rebuttal to previous explanations. Wylie writes, "The controlled stroke obviously requires the player to hold on to the stick a bit more. Be careful not to squeeze the stick so tightly that the movement of the stick is stifled."[87] An interesting addition to Wylie's stroke instruction is the "two for one stroke."[88] The two-for-one-stroke is a double stroke in which the second stroke is accomplished through rebound. The idea of creating two notes with one wrist stroke is an important distinction that helps clarify the physicality of playing a double stroke roll.

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[87] Kennan Wylie, *Simple Steps to Successful Snare Drumming* (Flower Mound, Texas: K. Wylie Publications, 2001), 4.
[88] Ibid, 28.

The most recent method books in the study focus a greater amount of instruction on different stroke types. Although Moeller utilizes terms such as down-stroke and up-stroke, Wessels, Bachman, Savage, and Wylie expand the terminology and perhaps perfect the explanation of them while adding specific exercises that facilitate a better understanding of the motions.

Rudimental

An examination of rudimental pedagogy reveals common trends attached to certain time frames within the scope of this study. While observing patterns in percussion education is beyond the scope of the study, it is necessary to understand general changes that may affect an author's approach to rudimental instruction. Although the rudimental style of drumming was prominent through the nineteenth century, by the twentieth century school bands and orchestras were quickly developing around the country in conjunction with military and swing bands. As a result, the role of the snare drummer increased and diversified. Newly published method books necessarily evolved to accommodate the market shift. Snare drum method books in this study reveal that authors chose to either focus on one particular style or attempt to reach a wide audience by creating a general approach that often compromises the depth and thoroughness of rudimental instruction.

Prominent method books published early in the twentieth century, beginning with *Elementary Drum Method* by Yoder, exhibit an approach that is applicable to drummers of all styles while maintaining the rudiments as a fundamental skill. Three snare drum method books from the 1930s – Yoder's, Harr's, and Stone's *Stick Control* - exhibit this trend. Yoder lists the standard 26 rudiments but only creates exercises for execution, and etudes for contextualization, of a few rudiments such as the flam and the seven-stroke roll. Likewise, *Stick Control* features no more than five rudiments in the hundreds of sticking patterns. Harr's *Drum Method, Book One* features ten rudiments and instead focuses on reading, syncopation, and executing basic rudiments such as the roll and flam while using various note values and meters. These authors do not attempt to create a method book that is purely a rudimental guide, and consciously focus on rhythmic-reading and development of other skills applicable to percussionists in a school band or orchestra. However, the prominence of the rudimental instruction is clear, and a substantial amount of exercises focus on rudimental execution. The first method book in the study to provide thorough instruction on all the standard rudiments, 26 at the time, is *Drum Method, Book Two* by Haskell Harr. All of the 26 rudiments, standardized by the N.A.R.D. in 1933, are listed and thoroughly explained through illustrations, exercises, and etudes. Rudiments are broken down: for example,

the roll rudiments are notated both with slashes through note heads and as a series of thirty-second notes with the sticking written below. Harr often uses a larger note value to facilitate an understanding of the rhythm; for example, notating a ruff as two unaccented eighth notes followed by an accented quarter note, then presenting the first two as grace-notes. The etudes and solo pieces, each featuring a list of included rudiments at the top, are excellent in both combining and contextualizing the rudiments as well as presenting the student with common stylistic traits of the time which, although uncommon today, are important in understanding historical drumming styles and building hand strength. The use of grace-notes for the diddle portions of five, seven, nine, etc., stroke rolls is a notational obstacle common in early and mid-century publications. Fitting the appropriate amount of notes into an approximate space is uncommon today and is one setback that students may face when working through this rudimental guide.

Focused entirely on rudimental acquisition, Harr's *Book Two* provides excellent rudimental instruction. The difference in approach between the two volumes seems to delineate two different styles or contexts in which snare drumming exists: concert and rudimental.

Two prominent method books from the 1940's, *Drum Method* by Charley Wilcoxon and *Podemski's Standard Snare Drum Method* by Benjamin Podemski,

further exhibit instruction that correlates to the development and increase in the role of the snare drummer. Both authors focus on a particular style but also retain rudimental instruction. Podemski's method book falls short of covering the 26 standard rudiments, standardized prior to the publication date. He includes text to guide the student through each newly introduced rudiment. However, the textual content is limited to how the rudiment should sound, not how to execute the pattern using a combination of stroke types. Approximately twenty-five percent of the method book emphasizes rudimental patterns. Podemski attempts to uphold the importance of rudimental playing but teaches rudiments through the context of orchestral literature. The result is a focus on those rudiments most common to orchestral playing such as rolls, flams, and drags, while omitting many others. A total of fifteen additional rudiments are incorporated through the use of short exercises out of musical context. The absence of additional notations of the rudiments, particularly the use of larger note values, specific textual content for guidance, and rudimental exercises and etudes, results in a limited but effective rudimental method book. However, rudimental instruction is not Podemski's primary objective. His aim is to provide information for the orchestral and band snare drummer while providing

the "fundamentals necessary to mastering the rudiments and techniques of drumming."[89]

Drum Method by Charley Wilcoxon also exhibits a particular emphasis aimed at expanding markets while retaining rudimental instruction. Much can be inferred from the subtitle of the book, *rudimental and swing styles incorporating modern drum set techniques.* Although *Drum Method* features a substantial amount of material for the swing drummer, including brush technique and groove study, it is predominantly made up of exercises and etudes for the snare drum. Rudiments take a back seat, being introduced in the preface and returning in lesson thirty. Wilcoxon then quickly mixes in rudiment after rudiment until all 26 appear in exercises and solos. However, only a few rudiments such as the flam, flamacue, flam accent, and drag receive specific instruction through illustration, alternative notation, and simple exercises.

Method books published in the 1950s and 1960s nearly omit rudimental instruction completely, with some focusing entirely on orchestral or concert snare drumming. The increase in bands and orchestras in schools, and the resulting increase in percussion students and instructors, prompted Morris Goldenberg to create *Modern School for Snare Drum,* published in 1955. Goldenberg never uses the term *rudiment*, except in the preface to part one, but

[89] Benjamin Podemski, *Standard Snare Drum Method* (Miami, Mills Music Inc., 1940), 2.

does incorporate several rudiments into his exercises and etudes. Flams, ruffs, four-stroke ruffs, five-stroke rolls, and seven-stroke rolls are common toward the later sections of the text. No specific guidance is offered for learning these rudiments, which is purposefully omitted by the author.

Only one author of this time period attempts comprehensive and thorough rudimental instruction. Sanford Moeller's *The Moeller Book,* published just one year after *Modern School for Snare Drum*, provides a comprehensive guide to all 26 rudiments with included exercises for mastering and solos for contextualization of each of them. Additional rudiments such as ruff-paradiddles, full-drags, and four-stroke-ruffs are also included. Each of the rudiments is listed and explained in detail through text, then illustrated using various notations. The camp duty pieces, as well as the various rudimental cadences and solos, are an excellent context through which the student can apply the rudiments. Like Harr's book two, Moeller utilizes various amounts of grace notes when notating rolls in context. However, to lessen the frustration of counting grace notes, Moeller provides the number of grace notes, written above that staff. Students will nonetheless encounter passages in the drum and fife excerpts with large amounts of grace notes (for example, an eleven or thirteen stroke roll) and become confused about the exact rhythm of the roll, or spacing after the previous release. Although drum and fife excerpts provide an authentic

context in which to execute roll types, the rarity of such notation may necessitate additional guidance from an instructor. Moeller provides a methodology that is dichotomous to Goldenberg's, providing in-depth study of each rudiment, and providing rudimental rather than concert excerpts. Interestingly, Moeller writes that rudimental drumming "is the foundation of all snare drumming and necessary in the proper execution of modern band and orchestra music, as well as the military band and drum corps."[90]

Method books published in the 1960s to 1970s continue the trend of omitting focused rudimental instruction. This includes *Accents and Rebounds* by George Stone, *Here's the Drum* by Emil Sholle, *Snare Drum Method* by Vic Firth, *Developing Dexterity* by Mitchell Peters, *Snare Drum Method* by Jacques Delécluse, and *The Logical Approach to Snare Drum* by Phil Perkins. Although all of these method books incorporate rudiments into exercises, acknowledge the importance of the rudiments, or provide instruction for a limited amount of rudiments, no author attempts comprehensive rudimental instruction. Only one, *Snare Drum Method, Book 2 Intermediate* by Firth, lists all 26 rudiments. However, specific instruction and exercises are only provided for rolls, flams, ruffs and four-stroke ruffs; those rudiments necessary for concert and orchestral drumming.

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[90] Sanford Moeller, *The Moeller Book* (Cleveland, Ludwig Drum Company, 1956), 1.

The only prominent method book in the study published in the 1980s, *Alfred's Drum Method Book 1* and *Book 2* by Feldstein and Black, provides rudimental instruction. Although comprehensive instruction that includes the complete list of standard rudiments is not provided, fifteen rudiments receive excellent instruction most comparable to that of Moeller and Harr. The Percussive Arts Society expanded the standard 26 rudiments to a list of 40 rudiments in 1984, making a comprehensive rudimental methodology more difficult. However, by the 1990s authors of prominent method books began to provide thorough instruction for each of the standard 40 and some additional hybrid rudiments. *Mastering the Rudiments* by Alan Keown, *Savage Rudimental Workshop* by Matt Savage, and *Rudimental Logic* by Bill Bachman all cover the standard list of 40 rudiments, and utilize exercises that focus on specific rudiments. However, Savage and Bachman also offer a sequential approach to developing the rudiments by utilizing methods such as learning each hand separately, or building the base rhythm first. Each of these method books has a unique offering for the student as well. For example, *Rudimental Logic* illustrates how to break down a rudiment (beginning slow, gradually speeding up, then gradually slowing down again) through a timeline that includes tips for execution as the rudiment speeds up and slows down. In addition, Bachman supplies the student with an abundance of exercise material that is interesting

and versatile. He also includes inversions of each P.A.S. rudiment and a list of thirty-two hybrid rudiments. Savage includes illustrations and numerous exercises, but supplements the instruction with media that allows the student to hear high-quality execution of every exercise. Savage also supplies more lengthy and musical etudes, or solos, through which to execute the rudiments; the solos also have corresponding audio tracks for the student to use as a resource.

Rudiments are utilized in every prominent method book in the study. However, many authors consciously avoid providing rudimental instruction while others attempt to provide a comprehensive guide to learning all of the standard rudiments, and more. Unfortunately the latter approach is far less apparent. In total, only five of the most prominent snare drum method books provide thorough and comprehensive rudimental instruction; *Drum Method Book Two* by Haskell Harr, *The Moeller Book* by Sanford Moeller, *Mastering the Rudiments* by Alan Keown, *Rudimental Logic* by Bill Bachman, and *Savage Rudimental Workshop* by Matt Savage. A timeline of each these method books reveals that from 1935 to 1997 only two method books that feature comprehensive rudimental instruction were published. However, from 1997 to 2001 three method books with comprehensive rudimental instruction were published, informing that while rudimental instruction tapered off in the early

and mid-twentieth century a renewed interest in rudimental drumming since the 1990's is evident.

Exercises

Providing quality material that facilitates the learning of individual techniques and musical ideas is paramount to an effective method book. *Webster's New World College Dictionary, Fourth Edition* defines an exercise as "something performed or practiced in order to develop, improve, or display a specific capability or skill." While every method book in the study features exercises, an in-depth look at exercise material from 1935 to 2008 reveals a variety of styles, organization, and content in addition to trends and developments.

A variety of approaches regarding exercises exist, not only between old and new publications, but also among those published in close proximity. *Elementary Method, Drums* by Paul Yoder (1935) presents exercises immediately after rhythmic notation. They are presented as short two-bar fragments, with sticking written above the staff and counts written below the staff throughout the method book. New rudiments and other musical ideas are illustrated and explained prior to subsequent applicable exercises. However, Yoder's exercises are occasionally unclear and feature uncommon execution. For example, after the seven-stroke roll is illustrated and explained, Yoder places a sticking

combination that corresponds to all seven strokes of the roll directly above a quarter note with three slashes through the stem. This note length/slashes combination would commonly be played as a nine-stroke roll. However, the notation directs the student to execute a roll that ends on the last sixteenth note of the measure, rather than playing through to the next beat. Although stylistically a few exercises of his are outdated, Yoder provides the student with a large quantity and variety of short exercises, many of which are valuable and applicable.

Stick Control by George Stone (1935) presents over seven hundred exercises featuring various sticking patterns, roll techniques, and rudiments, absent of any illustrations or explanations. However, his objective is to present a large quantity and variety of exercises for daily practice toward the purpose of hand strengthening. Like Yoder's, Stone's exercises are short, slowly progress in difficulty, and feature sticking throughout. The large quantity of exercises encourages a thorough approach to each technique featured. For example, 192 exercises feature flams using duple rhythms, and an additional 54 exercises feature flam triplets and dotted notes. Many of the most prominent snare drum method books, including Stone's *Accents and Rebounds,* are predominantly collections of exercises that develop specific techniques similar to *Stick Control.* Similar method books include *Developing Dexterity* by Mitchell Peters, *The Roll*

by Emil Sholle, and *Snare Drum Technique* by Pablo Rieppi. Each method book features a large quantity of exercises but lacks clear explanation and textual guidance necessary for proper execution of the featured techniques.

In 1937 Harr developed a new approach to the incorporation of exercises into a methodology, drastically changing the way students access technical instruction. Organized into individual lessons, Harr's book one and two feature a sequence of exercises in conjunction with other instruction such as rudiment, meter, and expression. With exercise material embedded into separate lessons that also progress in difficulty and could be played in isolation, Harr established a new standard for organization of the snare drum method book. Like Yoder, Harr's exercises feature counts and sticking to guide the student. However, Harr removes the staff text, encouraging students to develop these skills on their own. Harr's forty-seven exercises are thorough, and clearly notated, while featuring techniques that are explained through text and illustrations. Harr's exercises feature the thoroughness and repetitiveness of those found in *Stick Control* and *Developing Dexterity* while offering both the quantity and diversity to engage the beginning to intermediate student. *Drum Method, Book Two* by Harr uses the same format with a new objective, rudimental acquisition.

Podemski's Standard Snare Drum Method, published in 1940, exhibits similarities to Harr's method books. However, Podemski's approach to exercise

material is unique. Exercises, each approximately one page in length, constitute the majority of his method book and become more complex and creative. Short exercises, four to eight measures in length, comprise the rudimental section, which is featured early in the method book. Exercises are well organized, with new strokes, note values, and other musical elements providing a sequential progression in difficulty. The inclusion of staff text, such as counts and sticking, aids the student during the early stages of the method book. However, exercises thirteen to fifty-eight omit counts and sticking while quickly increasing in rhythmic and technical difficulty, utilizing fundamentals studied in the first section. Complex syncopation is a unifying element throughout the exercises, necessarily cultivating a strong sense of pulse. Podemski's exercises are primarily one page in length and combine many skills; these exercises could easily be considered etudes or studies. Short exercises that focus on a specific technique and feature a slow progression of rhythmic difficulty, common in previous publications, are not prominent in this method book. The exercises, or etudes, are of great value. They present a creative and musical contextualization of rudiments, dynamics, meters, and more, while providing a sequence that encourages the acquisition of new techniques.

Drum Method by Charley Wilcoxon, published in 1944, features an approach comparable to Yoder's book: numerous short exercises that slowly

progress, both rhythmically and technically. Sticking and other helpful text, such as labeling rudiments as they appear, are featured below the staff throughout the method book. Similar to Yoder, Wilcoxon includes a limited amount of rudiments and other musical concepts. However, Wilcoxon explains new rudiments, meters, rhythms, and other musical ideas through text and illustrations before subsequent exercises feature them. Short and repetitive exercises in Wilcoxon's *Drum Method* are more effective because he utilizes solos throughout the method book that contextualize the exercise material. Yoder presents only a limited amount of solo material at the conclusion of his method book. *Drum Method* exhibits traits similar to Harr's *Drum Method* and *Stick Control* by Stone. Exercises are delineated by lessons that also feature some additional material as in Harr's method book, while the format of individual exercises, two-bar and four-bar fragments that slowly present new techniques in a logical sequence, are most similar to those found in *Stick Control.*

The first two decades of prominent publications produced observable trends and developments. Many of these method books provide valuable exercises for students and educators. However, the most advantageous method for students may be a combination of these approaches: a method book that features thorough and focused exercises that are also short, repetitious, and sequential. Furthermore, these exercises should be embedded into instruction

so that textual guidance, illustrations, and musical contextualization supplement the instructional exercise material.

Two popular method books from the 1950s, *The Moeller Book* by Sanford Moeller and *Modern School for Snare Drum* by Morris Goldenberg, offer exercises that exhibit the influence of older publications and provide unique developments as well. Goldenberg's exercises are featured back-to-back at the beginning of the method book with only a few etudes and duets breaking the exercise progression. No instruction is provided for acquisition of new techniques, and staff text such as sticking and counts are only provided for the first five out of twenty-six exercises. However, the exercises are lengthy, usually one page, and progress quickly through different note values, time signatures, flams, and rolls. Each exercise is musical and creative, rather than short and repetitious, featuring a combination of intermediate to advanced rhythms and techniques. Instead of quick acquisition of simple and sequential exercises focused on a specific technique, Goldenberg immediately combines more material in his exercises, making them more difficult but also interesting and creative.

The Moeller Book, published the year after *Modern School for Snare Drum,* shows similarities to older publications but generally exhibits a unique approach to exercises and instructional material. As mentioned, Moeller provides excellent instruction of the standard 26 rudiments. This is because of the

numerous valuable exercises embedded into the textual explanation of each rudiment. For example, Moeller explains the paradiddle both musically and technically. He then features a short exercise immediately underneath the text using various note values for enhanced comprehension of the rhythm and other staff text such as sticking, dynamics, accents, and symbols that aid in proper execution. A similar pattern is used for each of the rudiments. Moeller then supplies the student with several pages of short exercises, similar to the format used in Stone's *Stick Control.* The utilization of both styles of exercises, those embedded into textual instruction isolating specific techniques and those compiled sequentially for a diverse and versatile experience, is truly unique and is one of the most valuable features of *The Moeller Book.*

In the upcoming decades, prominent method books show similarities to those previously discussed. Method books by Emil Sholle (1950,59), George Stone (1961), Roy Burns (1962,67), Vic Firth (1967,68), Mitchell Peters (1968,73), Jacques Delécluse (1969), Phil Perkins (1978), and Feldstein/Black (1987,88) each exhibits similarities to the early twentieth-century method books discussed earlier. However, mid-century publications place enormous value on exercises, indicated by the general quantity of exercises in each method book. Burns' *Intermediate Drum Method* offers the fewest exercises, at 72. Many, such as Peters's *Developing Dexterity and Odd Meter Calisthenics,* and Stone's *Accents*

and Rebounds, offer hundreds of exercises. *Beginning Drum Method* and *Intermediate Drum Method* by Roy Burns, and *Alfred's Drum Method, Book 1* and *Book 2* by Sandy Feldstein and Dave Black effectively provide exercises within the instruction. Method books by Stone, Sholle, and Peters are essentially collections of exercises. Although their respective method books are valuable and flexible learning tools as well, they do not provide the instructional support and thoroughness exhibited by Burns and Feldstein and Black.

Notable developments occur in the 1990s. Publications such as *A Fresh Approach to the Snare Drum* by Mark Wessels provide effective exercises exhibiting the instructional substance of *The Moeller Book* as well as the diversity and breadth of *Stick Control.* Wessels' book features short exercises that correspond with each facet of learning to play the drum from quarter notes to advanced rudiments and syncopation. Like Moeller and Harr, Wessels embeds exercises within textual explanation to better facilitate correct execution. However, like Stone and many others, he also incorporates a large quantity of exercises by including them in an appendix at the back of the method book. Therefore, Wessels achieves a logical flow by using only those exercises necessary for adequate comprehension of techniques. He then supplements that material with more challenging and diverse exercises in the appendix.

Rudimental Logic by Bill Bachman, published in 2000, covers all of the 40 P.A.S. rudiments, the first book in the study to do so, but omits fundamentals that Wessels incorporates such as note reading. *Rudimental Logic* features ninety-six exercises. All are presented clearly with sticking provided when necessary. Supplemental material is needed to acquire an intermediate to advanced reading level before attempting the exercises in *Rudimental Logic.* Exercises are always organically attached to the rudiments, with the exception of the exercises featured in chapter seven, which focus on rhythm and timing. The exercises are often embedded into instruction with textual explanations and special staff text used to facilitate execution. A unique feature in Bachman's method book is the use of builder exercises that present the basic rhythm of a rudiment notated before the actual sticking is applied. For example, notating only part of the rudiment, or the rhythm of one hand only. Although various notations and exercises that help construct rudiments or techniques are featured in other prominent method books, Bachman understands the value of these exercises and utilizes them more frequently. Understanding that many students want a diverse mix of exercises, Bachman, like Wessels, compiles a large quantity of exercises at the end of the book for reference and to supplement the instruction. However, Bachman's exercises have some drawbacks. As mentioned, initial exercises begin with a predetermination that the student will already have an

intermediate level of rhythmic proficiency, and for many students a greater number of simple exercises with counts provided would be advantageous. Bachman uses letters that correspond with full-stroke, down-stroke, up-stroke, and other strokes extensively. While the instructional premise is clear, the resultant intermediate level exercises are crowded with staff text that requires even advanced snare drummers to pause. Using these letters with simpler rhythms, which could also facilitate rhythmic understanding, as a preface to his initial exercises would be beneficial.

Early twenty-first-century publications feature excellent exercises and effective organization. *Simple Steps to Successful Snare Drumming* by Keenan Wylie, *Savage Rudimental Workshop* by Matt Savage, and *Rudimental Arithmetic* by Bob Becker each exhibits similarities to Wessels' book, embedding short exercises into the instruction along with some lengthier exercises. They do not provide a supplemental list of exercises at the conclusion, and instead utilize etude and solo material.

While effective exercise material is evident in early publications such as *Drum Method, Book One* by Harr, continual experimentation with the organization and style of this material is apparent. Later publications in this study not only exhibit influences from past authors but also progress toward greater effectiveness. Method books that eventually provide short and repetitive

exercises embedded into textual explanation, as well as a great quantity of exercises elsewhere in the method book as supplemental material, are exhibiting a combination of approaches from early twentieth-century authors such as Stone, Harr, Podemski, and Wilcoxon. In addition to apparent trends, developments occurred as well. Diversity among prominent method books is evident immediately, with no two authors in complete agreement regarding exercises. Continual evolution of the organization of exercises and the sequence of the material resulted in inconsistencies. However, utilizing exercise material as the principal instructional substance in snare drum method books is commonplace. Understanding the value of this facet seems deeply rooted in the psyche of each author while the uniqueness of each method book is a testament to the diversity of snare drum instruction in the United States.

Etudes, Solos, and Excerpts

Utilizing exercises and other illustrations is invaluable for the execution of rudiments and other musical facets included in snare drum methodologies. However, musical performances do not exist in a vacuum in which individual techniques can be isolated and mastered. Realistic contextualization of these techniques and musical ideas is paramount to advancing musicianship while combining the critical skills necessary for success in a solo or ensemble setting.

Therefore, an effective comprehensive snare drum method book should provide this experience.

Examination of the selected material reveals not only stylistic variety but also inconsistencies in the utilization of etudes, solos, and excerpts. Published in 1937 and 1938 respectively, Haskell Harr's book one and book two are the first snare drum method books in the study that include etudes; Harr calls them studies. Harr uses moderate length etudes, approximately one page, throughout book one. The first study appears in lesson eleven, combining fundamental rhythmic elements, such as quarter notes and rests, with expression markings, repeat signs, and formal concepts. Harr's objective is to prepare young students for participation in school band and orchestra. Therefore, each etude provides both the snare drum part and a simple bass drum accompaniment below, as commonly notated in band repertoire. Etudes are clearly notated and thoroughly contextualize techniques and musical ideas by providing students with a comprehensive musical experience.

Harr's second book presents the student with similar opportunities. However, instead of providing studies that correlate to specific lessons and exercises, Harr provides cadences or solos that combine various rudiments. The cadences and solos are short; usually eight to twenty-four bars in length, and provide material for focus on particular rudiments as well as a combination of

rudiments. Also incorporated into the method book are etudes, or studies, similar to those featured in book one. The first study appears on page 87 of the 128-page method book, and combines the five-stroke, seven-stroke, and nine-stroke rolls as well as flams. It is in the style of a march and features bass drum accompaniment; the majority of solos and etudes are in the style of a march or military cadence. The method book also includes seventeen solos at the conclusion of the text, each one half to a full page in length, and an ensemble piece using three snare drums, bass drum, and cymbals. Harr also includes an arrangement of the popular contest solo, *The Downfall of Paris*. In addition, he continuously provides opportunities for application of the rudiments though thirty-six combined etudes and solos. Through the embedding of short etudes into the instruction and by providing a wealth of supplemental material at the conclusion of the text, Harr sets a trend that is evident in many method books throughout the twentieth century.

Podemski's Standard Snare Drum Method by Benjamin Podemski, published three years later, is the next snare drum method book in the study to exhibit similar utilization of etudes, excerpts, and solo material as Harr's. However, Podemski, rather than intermittently using etudes embedded in between exercises and text, provides a large quantity of etudes that slowly progress in difficulty, essentially providing the instructional content as well. Fifty-three

original etudes, each one page in length, constitute the majority of the method book. Podemski calls them *exercise studies*, and begins to incorporate multiple technical and musical ideas immediately. However, the first ten exercise studies focus on a specific technique; for example, a rudiment or note value. Similar to Harr, Podemski provides supplemental solo and excerpt material at the conclusion of the method book. The first four excerpts are marches, with both snare and bass drum parts notated. The first three excerpts*, march tempo,* are anonymous compositions*,* and the final march is the *Masaniello* overture by F. E. Aubers. All of the marches are simple but accurate representations of common march styles a student may encounter in a school band. The next six excerpts are orchestral, featuring composers such as Franz von Suppé, Nikolai Rimsky-Korsakov, and Franz Liszt. These serve to contextualize the fundamentals studied in the text and expose young students to orchestral repertoire, extra material that Harr does not include.

Two clear approaches are evident after only a comparison of Harr and Podemski. One in which etudes, solos, and excerpts serve as a supplement to the instructional exercise material, and one in which the etudes themselves provide the primary instruction. Each is different stylistically as well; Harr focuses on the rudimental style, while Podemski exposes students to orchestral repertoire. Many method books in the study feature methodology similar to that of Harr or

Podemski. However, some authors further develop their approach, making them more effective and thorough. For example, *Drum Method* by Charley Wilcoxon is similar to *Drum Method, Book Two* by Haskell Harr in that Wilcoxon provides exercises and musical material embedded throughout the text. However, Wilcoxon uses the term *solo* rather than *study* or *etude*. Perhaps this distinction alone, made by the author, is enough to encourage a more musical perspective. *Modern School for Snare Drum* by Morris Goldenberg, published the following decade, is most comparable to *Podemski's Standard Snare Drum Method* in that Goldenberg provides instruction predominantly through etudes, solos, and excerpts.

An interesting contrast again lies in the stylistic difference between these two method books. Both Harr and Wilcoxon present stronger rudimental guides and provide more exercises while featuring etudes and solos periodically throughout the text, supplementing the instruction with additional material at the conclusion. Podemski and Goldenberg provide a concert or orchestral method, featuring a greater quantity of musical material with instruction hinging on the execution of that material rather than numerous exercises.

The Moeller Book by Sanford Moeller, published in 1956, is an excellent rudimental instructor and resource for traditional rudimental repertoire. Moeller embraces exercises and solo material, providing a wealth of both: 195

exercises and 67 combined etudes, solos, and excerpts. However, unlike Harr, Moeller does not embed etudes frequently throughout the instruction that feature a smaller skill set. Instead, he provides musical contextualization predominantly toward the end of the method book.

In the 1960s *Elementary Drum Method* and *Intermediate Drum Method* by Roy Burns exhibit strong similarities to their predecessors. Burns, although attempting to provide a comprehensive approach that both the rudimental and concert drummer will find useful, presents a greater number of exercises for each rudiment that gives students and educators more options and versatility, similar to Moeller. Comprehensive studies are grouped toward the end of Burns' method book. These studies are soloistic in nature, combining several techniques, absent of any sticking suggestions or rhythmic aid; this is also similar to Moeller's method book. As an orchestral percussionist, Vic Firth created method books featuring less rudimental instruction and more concert embellishments and orchestral rhythms that primarily utilize single strokes, much like Goldenberg. However, neither of these authors uses excerpts, and solo material is limited in comparison to Harr, Podemski, Moeller, or Goldenberg.

Published in 1987, *Alfred's Drum Method Book 1* and *Book 2* by Feldstein and Black are the flagship method books of that decade. They provide excellent solo and etude material. The exercises and solos are focused on providing

material related to a specific technique or other facet of musical performance. The exercises thoroughly prepare students to execute the subsequent solos by combining repetition and thoroughness with diversity and creativity. Like Haskell Harr, Feldstein and Black embed solos into the instruction by evenly featuring musical material throughout the method books; each solo combines only those techniques acquired in the preceding exercises. The last two decades of publications in this study show evidence of evolution as well as influence from the past. Two method books, *A Fresh Approach to the Snare Drum* by Mark Wessels, and *Savage Rudimental Workshop* by Matt Savage are stylistically distinct, perhaps most comparable to those of Haskell Harr and Sanford Moeller. This study previously established *A Fresh Approach to the Snare Drum* as an exemplary method book in many regards. Likewise, Wessels use of comprehensive musical material is valuable and progressive. Like Harr, Wessels features etudes periodically throughout the method book. This breaks up the repetitive nature of exercises and enables the student to combine several previously learned techniques. However, Wessels does not present lengthy etudes comparable to Harr's solos. The typical etude in Wessels' book is approximately half a page in length but synthesizes elements from previous lessons. These shorter etudes may prove more valuable in the classroom setting, as Wessels' book is commonly used. In the private setting, or as a self-educator,

his use of shorter etudes also results in quicker acquisition of lessons and a faster pace of progression through the method book. Lengthier etudes are featured later in the method book as the student's ability increases. Additionally, like Harr, Wessels provides an appendix that features twenty additional exercises. Each exercise accompanies a lesson featured in the body of the method book, as well as multiple short exercises that focus on a specific technique that, although covered in the lessons, may need additional work. Wessels use of short etudes embedded periodically into lessons, with supplemental material available at the conclusion, is similar to Harr. However, Harr provides a greater quantity of solos and excerpts. Wessels approach to this component exhibits similarities to Harr's drum method and a progression toward a faster pace of study more suitable for today's classroom setting.

Stylistically dichotomous from Wessels' method book, *Savage Rudimental Workshop* by Matt Savage is 100 percent rudimental. Several rudimental instructional guides surface in the 1990s, perhaps a sign of renewed interest in the rudiments, and *Savage Rudimental Workshop* is among the best. Savage contextualizes the rudiments continuously throughout the method book through the use of solos. One solo is provided for each rudiment, which is the focus of that solo. Here belies the fundamental difference, or development, from early rudimental guides such as the Moeller book. Rather than a myriad of exercises

that require hours of diligent practice, Savage gives the student frequent opportunities to make music through creative solos. Each solo naturally combines a variety of note values, dynamics, etc., but only one rudiment is featured. This approach allows for repetitive, exercise-like instruction while maintaining students interest through a creative format. However, similar to Moeller, Savage uses comprehensive solos at the conclusion of the method book.

Very few prominent method books utilize excerpts. Most notable among those that do are *Modern School for Snare Drum* by Morris Goldenberg and *The Moeller Book* by Sanford Moeller. This may be a result of several recent publications that feature a compilation of orchestral excerpts, narrowing the market. However, a chronological look at prominent method books in the study reveals an understanding that musical contextualization is important. Two clear styles seem to emerge, those that provide musical material as a supplement, compiled into one section, and those that provide the material throughout. Authors struggle to find balance between quality and quantity throughout the studied time period, as is evident from the microscopic developments and sluggish progression of this component. A method book that utilizes a delicate mixture of etudes, solos, and excerpts to contextualize techniques, paired with applicable technical instruction as well as separately so a greater quantity can be

achieved without disrupting the instructional sequence, would necessarily be the most beneficial and comprehensive method for students and educators.

Organization

The sequences in which techniques and ideas are delivered have a profound effect on learning outcomes. While many authors in this study created valuable components, the organization of those components is often inconsistent. Additional consideration regarding the sequence of individual techniques, rhythms, etc., is important as well. For example, it seems logical that grip and stroke should precede solos and excerpts, and that single strokes precede double strokes. Although each prominent method book in this study adheres to such obvious sequential ideas, disagreements among authors exist as well. The result is that prominent method books utilize a preponderance of organizational approaches to deliver information.

A cross-section of method books that exhibited other exemplary components may serve to provide greater insight with regard to organizational trends and developments. Also, by highlighting positive and negative organizational attributes in certain method books, the magnitude of the problem can be better understood.

Self-educating method books must organize techniques and information in a way that optimizes learning and facilitates proper execution throughout the

duration of the book. Method books that fall short of facilitating the author's objectives through excellent organization are found predominantly in the first four decades of featured publications. These include *Elementary Method* by Paul Yoder, *Drum Method* by Charley Wilcoxon, *Podemski's Standard Snare Drum Method* by Roger Podemski, *Here's the Drum* by Emil Sholle, *Elementary Drum Method* by Roy Burns, *Methode de Caisse-Claire* by Jacques Delécluse, and *Primary Handbook for Snare Drum* by Garwood Whaley. Each of these method books provides undesirable organization at the beginning of the method. Usually, as noted above regarding grip and stroke, exercises and etudes commence before the author provides any material on how to strike the drum. For example, Paul Yoder begins with a long roll on the initial page of his method book, and uses quarter notes to illustrate this. However, a table of time values and other rhythmic instruction is not provided until subsequent pages. *Drum Method* by Charley Wilcoxon, highly regarded for other components, likewise features quarter notes and rests in the first lesson prior to actually striking the drum without the additional stress of reading rhythms. Poorly organized or missing material that later publications include at the onset of instruction is common in all of the method books mentioned in this section. However, many also organize other material inadequately. *Elementary Drum Method* by Roy Burns provides a complete list of the 26 rudiments in traditional notation prior

to any rhythmic instruction, stroke instruction, or any instruction on the skills needed to execute the most elementary rudiments. This forces students to skip parts of the books and return later as reference in order to complete the instruction. Later publications tend to provide rudiment lists and exercises at the conclusion of the text as well as throughout the text as they apply to similar rhythms and strokes; this is common in publications by Harr, Wessels, Wylie, and others. *Primary Handbook for Snare Drum* by Garwood Whaley includes rudiments throughout the method book but does not adequately organize the correlating studies. The flam is provided on page twenty-two but studies and exercises on the same page focus on previous techniques. Studies featuring the flam first appear on page thirty-seven, after the student presumably practiced the flam on their own in isolation with no material to guide them, requiring the student to proceed out of order. One may find organizational flaws difficult to perceive in those method books featuring collections of exercises such as *Stick Control.* However, triplets are introduced briefly before content is shifted back to duple eighth-notes and sixteenth-notes. This organization creates a break in the progression of techniques that are presented in the remaining portions of the text. Many of the authors present rudimental techniques in an order they see fit, often disregarding the order of the N.A.R.D. list of 26 and P.A.S. list of 40 rudiments without any explanation regarding their decision.

Several method books in the study, most published in the later half of the twentieth century, also display exemplary organization. However, published in 1937 Haskell Harr's *Drum Method* features a fresh approach to the sequence of learning and the organization of instructional material. Very few method books in the study feature such neatly organized material that warrants strict adherence to a daily lesson plan. Harr was significantly ahead of his time in the meticulous inclusion of certain techniques, exercises, and solos. A significant improvement from Yoder's method book and earlier publications, Harr first features simple exercises for making the stroke, omitting bar-lines, time signatures, etc., which allows the student to begin playing the drum immediately without moving ahead to first decipher the rhythmic notation. By organizing the method book into lessons, fifty-three in total, Harr provides obtainable daily goals for students while incorporating techniques and ideas in a logical sequence that promotes learning new skills while retaining previous ones. Harr's organization becomes, in this author's opinion, the standard by which all other method books are compared.

Alfred's Drum Method Books 1 and *Book 2* by Feldstein and Black, although published fifty years after *Drum Method* by Haskell Harr, feature nearly identical organization. Book one is organized into thirty-nine lessons, and book two into thirty-three lessons. Both volumes feature content which progresses in difficulty

through a sequence of various note values, time signatures, rhythmic concepts, and rudiments. New techniques are never presented in solo material prior to being presented in preceding exercises. The organization of the individual lessons also supports the progression of acquired skills by first offering exercises and explanations then solo material for application. Similar to Harr, Feldstein and Black's method book features only a few rudiments in book one. Rudiments featured in the first volumes of both method books include roll rudiments and the flam; Feldstein and Black include the drag and four-stroke ruff. The sequence of new note values, techniques, etc., is identical as well. Both method books progress to sixteenth notes before introducing the roll, then go back to new note values that include triplets before introducing the flam. Several organizational aspects differ from that of Harr's snare drum method, most notably the beginning. Harr presents what he calls the "rudiments of music"[91] before grip or stroke; Feldstein and Black present "elements of music"[92] after the students learn stick grip and stroke motion. The organization featured in Harr's drum method may require the student to first learn how to hold the sticks, then think about note values and other musical text, following the text out of sequence. Developments apparent in the organization of *Alfred's Drum*

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[91] Haskell Harr, *Drum Method for Band and Orchestra* (Chicago: M.M Cole Publishing, 1937), 6.

[92] Sandy Feldstein and Dave Black, *Alfred's Drum Method:* book I (Alfred Publishing Co., Inc. 1987), 10.

Method, Book 1 also results in a digression of pedagogical coherency. For example, Haskell Harr provides short lessons on various instruments including bass drum, cymbals, tambourine, triangle, and castanets. These lessons, fifty-one, fifty-two, and fifty-three respectively, are the final three lessons of book one. Feldstein and Black feature the bass drum and cymbals through comparable instruction to Harr but place this instruction toward the beginning of the text, immediately after snare drum grip and stroke, and before the elements of music. Although it can be viewed as logical to learn the basics of grip and stroke on all three instruments, Feldstein and Black's approach also breaks up the sequence of snare drum instruction, hindering the student from retaining the most important fundamental lessons, grip and stroke. By placing additional instruments at the conclusion of snare drum study, Harr provides an uninterrupted sequence of snare drum study.

Also similar to *Drum Method* by Haskell Harr and *Alfred's Drum Method* by Feldstein and Black is *A Fresh Approach to the Snare Drum* by Mark Wessels. The organization of *A Fresh Approach to the Snare Drum* is one of its greatest qualities. Each of the twenty lessons features several components that complement each other while optimizing student progress by moving quickly because of efficient organization. For example, the second lesson features six main components that include a technique workout using the previously learned

skill, fill-in-the-blank exercises illustrating meter and quarter-note counting, playing exercises featuring quarter-note rhythms from the previous component, multiple bounce stroke, playing exercises for multiple bounce stroke, and the down-stroke. Wessels use of the multiple-bounce stroke early in the method book is particularly interesting. Harr and others instruct all the common duple note values and rest prior to any rudimental ideas. Wessels, understanding this technique to be difficult, decides to expose the student immediately. This style of organization, although featured in *Drum Method* by Haskell Harr decades before, is more comprehensive and accessible in part because instruction is compressed into one volume while still providing a comparable quantity of techniques. Wessels organization also exhibits influences from Feldstein and Black, as well as other prominent method books in the study. For example, Wessels also features the elements of music after thorough instruction of grip and stroke. However, he promotes this shift in organization further by featuring only a few elements such as meter, note values, staff text, etc., into each lesson rather than providing a one-page collection of all the information, as is evident in previous publications. Also similar to *Afred's Drum Method* is the placement of additional instrumental instruction at the conclusion of snare drum study. A drawback to the fast-paced, all-inclusive lessons throughout Wessels' method book may be a lack of thoroughness on each technique. However, he addresses

this by providing additional resources for the student, including exercises and rudiments at the back of the text.

Other prominent method books in the 1990s and 2000s take a similar approach: organizing material into sections that foster a quicker pace while attempting to develop instruction by using a sequence of information that promotes thorough acquisition of techniques. *Mastering the Rudiments* by Alan Keown is organized into weeks rather than lessons or chapters. Furthermore, each week features exercises with a recommended repetition time of one minute. However, each "week" of study is less than two pages of material, and most intermediate students may acquire that quantity of material in a shorter span of time. *Rudimental Logic* by Bill Bachman is organized more traditionally, into chapters. However, Bachman also compiles exercises, text, and other information together while moving quickly through all 40 P.A.S rudiments.

While the organization of rudimental guides is naturally guided by the rudiment list, authors of self-educating beginning method books have the increased difficulty of additional fundamentals. *Simple Steps to Successful Snare Drumming* by Keenan Wylie is one of the most recently published beginning method books intended as a self-educator. Wylie's book exhibits characteristics of earlier publications but also develops new ways of delivering information. He features a note ratio chart at the beginning of the text, similar to Harr and other

early authors, but provides rhythmic and music fundamentals throughout various early "steps", similar to Wessles' lessons. Again, we see the first playing exercises omitting actual note values in favor of R's and L's, as in *A Fresh Approach to Snare Drumming.* Both authors developed this approach from Harr, Moeller, and others who illustrate initial exercises with quarter notes and the sticking below, but omit bar lines and other musical text. Wylie's organization features fewer techniques per step, and promotes thoroughness over pace. For example, an entire step may be devoted to the sixteenth note, whereas Wessels' lessons always compile multiple techniques. Wylie does not include other instruments but does provide additional material at the back of the book including warm-ups, etudes, and tempo charts for the warm-ups featured throughout the method book, and a glossary of terms.

The latest publication in the study, which receives little attention in this section, is *Rudimental Arithmetic* by Bob Becker. This is due to the unique components and objectives of Becker's book, thus not serving as the best exhibitor of change. However, the organization of Becker's method book is both unique and applicable to this discussion. Organized like a textbook, *Rudimental Arithmetic* provides 176 pages of material divided into only eight parts. "Parts" are used to define the boundaries between major concepts. Within each of the parts, several sections are presented that are delineated by new terms,

mathematical concepts, and techniques. The language throughout the method book, as acknowledged by Becker, is academic and requires the student to exhibit patience and perhaps read passages multiple times, even stopping to re-acquaint themselves with new terms. This is a far different approach from most contemporary authors who develop a language that is more accessible. Additional features, such as a non-progressive approach to technique, set this method book apart from others in the study. In other words, although the mathematical concepts increase in difficulty and depth, the technical playing requirements do not. Instead, the necessary rudiments are presented one-after-the-other in part two, then the remaining parts present those techniques in various ways. The objective of *Rudimental Arithmetic* is to provide tools for improvisation and composition of rhythmic music.[93] Not only is this objective satisfied, but many other resultant objectives are also met through the execution of the exercises and etudes. By exploring common rudiments through the concepts, such as density, students develop a thorough understanding of the multiple forms of each rudiment, and the physical requirements necessary in order to apply various densities to one rudiment. The unique approach and challenging subject matter of *Rudimental Arithmetic* enables students to use fundamental rudimental knowledge in a creative polyrhythmic context while

[93] Bob Becker, *Rudimental Arithmetic* (Ashbury Park, N J: Keyboard Percussion Publications, 2008), 2.

combing mathematical and musical concepts. A method book that showcases music's ability to increase general knowledge in curricular subjects may help validate of music education.

CHAPTER V

Close examination of the common components in popular snare drum method books uncovers both trends and developments. While many authors experiment with new organizational features and musical material, others embrace prominent method books from the past, making only minute changes. Highlighting these important changes within the continuum of development allows for greater insight regarding the history of pedagogy as well as the current state of snare drum education in the United States. A closer look at each component reveals a diverse approach to fundamental ideas. Although beginning method books are often the subjects of the discussion regarding trends and developments, other method books in the study that feature compilations of exercises exhibit similar trends and developments. These method books should not be overlooked as bearers of progress and examples of excellence within the author's objective. Educators and students can now filter through the vast quantity of available snare drum method books with efficiency and begin utilizing those materials most applicable to individual needs. Additionally, clarifying negative and positive attributes within the selected material facilitates the propagation of desirable information and makes future development possible.

Recommendations

Recommendations for improvements to each component featured in chapter IV intend to renew interest in snare drum pedagogy, and should serve as a catalyst for change while necessarily cultivating positive future developments.

As noted in chapter IV, snare drum set-up, maintenance, tuning, and other information regarding the instrument is sparsely found among prominent snare drum method books. Although authors Haskell Harr and Mark Wessels are notable for their excellent instruction of this material, their books, too, lack the breadth of information that is necessary and possible within the scope of a comprehensive snare drum method book. Both authors devote no more than three pages to this component. This abbreviated approach results in the omission of critical maintenance items including those regarding the marching snare drum and its various mechanisms, as well as tuning the instrument. Additional maintenance items such as replacing snare string, lugs, or any other component other than the drumhead are not included in any method books in the study. Wessels and Harr provide effective descriptions of tuning, but disagree. Harr says to "tighten clockwise around the drum,"[94] turning each tension rod 180 degrees. Wessels says to tighten the head by using "quarter

[94] Haskell Harr, *Drum Method for Band and Orchestra* (Chicago: M.M Cole Publishing, 1937), 5.

turns of the drum key in a crisscross manner."[95] The more common method of tightening a drum head is the approach taken by Wessels, in a crisscross manner, but other patterns are possible and effective too, and working around the drum in a circular pattern is effective when fine-tuning or turning the tension rods very little. Various images of a snare drum should be provided so that a clearer understanding of the parts is obtained. A similar image of a snare drum stand should be provided with parts labeled and a brief description of how to properly adjust various mechanisms. A comparison of the concert and marching drum is critical to improving this component as well. Lastly, tuning the drum, regardless of the method prescribed by the author, could be instructed primarily through the use of video. This would allow for audio of the desired timbre of the instruments as well.

Note-reading and other music fundamentals receive the most thorough and consistent instruction throughout the continuum of method books in the study. However, an increase in the quantity and quality of this material, including exercises and etudes through which to execute music fundamentals, is possible. This would result in a greater number of exercises focusing on dynamics, time signatures, form, and individual note values. A compromise between the approaches of Vic Firth and Mark Wessels is most advantageous for students.

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[95] Wessels, Mark. *A Fresh Approach to the Snare Drum* (Plano: Mark Wessles Publications, 2001), 3.

For example, one or two pages that act as a quick reference, combining musical ideas, (terms, expressions, note ratio chart, etc.), in addition to providing detailed instruction on various musical facets throughout the method book, as in *A Fresh Approach to Snare Drum* by Mark Wessels.

Stick grip, unlike music fundamentals, is one of the most inconsistent yet paramount components of snare drum pedagogy. Although Mark Wessels, Kennan Wylie, Matt Savage, Bill Bachman, and Sandy Feldstein and Dave Black present quality instruction in this area, greater focus on what is perhaps the most important lesson in a snare drum method book is necessary. A larger quantity of images from various angles would be beneficial. However, information regarding the subtle changes that occur with the grip while executing different patterns is of greater importance. All of these authors provide grip instruction that allows for rebound-strokes, down-strokes, up-strokes, and taps. However, the grip exhibited is not adequate for rolls, either multiple bounce or double stroke. Although many authors attempt to explain how the grip feels while executing rolls, additional images or slow motion video that shows the manipulation of the grip would greatly increase the effectiveness of instruction.

Stroke is likewise inconsistent, with terminologies in place that confuse professionals and students alike. Prominent method books in the study cannot

agree on natural-stroke, legato-stroke, or bounce-stroke to describe the basic stroke motion in which the stick rebounds naturally off of the drumhead, producing one attack. This author recommends the term *rebound stroke* because it most accurately describes what the stick is doing, rebounding to its initial position. Authors should utilize high-quality video with close-up images in slow motion to exhibit exactly what the stick and hands are doing while executing each stroke.

Rudimental instruction is featured throughout most publications from the last two decades. However, authors are still struggling with the amount of rudimental instruction to provide. This author believes the most effective approach is that used by Harr, incorporating basic rudiments into one volume, and providing in-depth and thorough instruction of all the rudiments in a second volume. The importance of rudimental instruction is much debated. However, the importance of the rudiments to prominent authors is obvious, and the rudiments are receiving better instruction now than ever.

A high-quality exercise should provide excellent material toward the development of a specific technique or musical idea. Exercises should provide a variety of material that is engaging and adheres to the author's objectives while being presented sequentially so that an increase in technical and musical difficulty is possible. No method book in the study satisfies each of these criteria,

and both old and new publications can improve on the thoroughness and clarity of this component. However, exercises in recent publications possess certain qualities separate from these clear pedagogical ideas. For example, the use of modern music notation software has enabled authors to present techniques more effectively. Students are easily confused by rudimental exercises in method books by Sanford Moeller or Charles Wilcoxon because of roll notation and drag-tap notation that is uncommon today. They may also feel disconnected from solos such as *The Downfall of Paris.* Re-notating traditional solos may help students overcome these hurdles and experience the value of timeless pieces. Also, recent publications, including those by Wessels and Wylie, organize exercise material more effectively and efficiently. Students today want quick acquisition of new techniques, and method books from the last two decades effectively balance the quantity of exercises with pace of instruction.

Etudes and solos are important facets of instruction because the goal of any instrumental method is to provide students with the ability to create music. However, excerpts, especially those from band and orchestra pieces, have become less common. A wealth of supplemental excerpt material exists, but snare drum method books should expose students to large ensemble snare drum parts from notable composers.

Authors such as Harr, Wylie, and Wessels created high-quality texts largely because of excellent organization. This author believes that organizing information into short lessons that compile several correlating ideas is the most excellent model for effective snare drum study. More difficult ideas, such as advance rudiments that cannot be quickly mastered, should receive further instruction though exercises at the conclusion of the text.

The ideal method book must not only provide the preliminary material necessary to begin playing, and maintain the instrument, but also provide musical, technical, and resource information that takes into account each component of the study. Many method books in the study feature excellent components, but no single book covers each component with the thoroughness and clarity that students need. Today's students, in order to receive a high-quality experience, have to utilize multiple method books. For example, after working through Harr book one, students need to then use method books by Morris Goldenberg or Sanford Moeller for additional etudes and solos, or to those by Stone and Peters for additional hand strengthening exercises. It may be impossible for any snare drum method book to provide everything a student needs to master the snare drum. However, many improvements are possible.

Need for Further Study

A thorough understanding of trends and developments in snare drum pedagogy consequently uncovers the need for additional research. By interviewing authors of prominent method books represented in this study, we could gain additional insight regarding objectives, and if perceivable influences were conscientious decisions. *Are positive developments in grip and stroke, as well as organization, the result of personal experience in the field, or of a similar analysis of existing material?* Understanding how certain marketing aspects affect which snare drum method books are published and how quickly they proliferate would be helpful in determining the relationship between quality and quantity. For example, one commonality between two of the most recent prominent publications, *A Fresh Approach to the Snare Drum* by Mark Wessels and *Simple Steps to Successful Snare Drumming* by Kennan Wylie, is the geographical location of the authors; who both teach and publish in Texas. *Do snare drum method books published in Texas necessarily exhibit prominence because of certain market factors that inflate sales?*

An analysis of changes in music education over the past one hundred years and the effect on percussion pedagogy would help clarify reasons for changes in, for example, the tendency of prominent method books published in the 1950s, '60s, and '70s to offer less rudimental guidance. Lastly, an expansion of this

study to include all available snare drum method books, including those published in the nineteenth century, would create a more valuable historical document and produce a comprehensive resource for educators and students.

Conclusion

Prominent method books exhibit a multi-faceted and diverse approach to snare drum pedagogy. A full understanding of the complexity and diversity of each component is now possible with foundational knowledge that informs teaching and performance while creating a resource for better utilization of pedagogical material.

The study highlighted the thirty most prominent method books in the United States published between 1935 and 2008. These prominent method books serve as the best examples of high-quality snare drum instruction and represent a continuum of developments that inform us about the evolution and history of snare drum pedagogy. A thorough review of each method book created a necessary resource for students and educators while examination of the material allows for better understanding of the contents as well as developments and variances in snare drum pedagogy. By creating multiple categories and delineating between various components, a better comparison is possible, and greater knowledge of each author's objectives is gained.

Understanding the positive and negative attributes of each method book is important as well. By obtaining knowledge regarding these attributes, students and educators can use materials most effective and valuable for specific technical and musical situations.

The proliferation of snare drum method books created the enormous and perhaps impossible task of filtering through hundreds of publications in order to acquire the necessary knowledge for effective instruction. However, by examining a select group of prominent snare drum method books published from 1935 to 2008, this study informs readers not only about available pedagogical material, but also about positive and negative trends and developments. By breaking down individual facets of snare drum pedagogy and learning how these facets are represented through prominent method books, a greater understanding of variances, commonalities, and the general state of snare drum pedagogy in the United States is now possible. Additionally, by illuminating both the positive and negative attributes within the selected material reviewed, new ideas can emerge that foster a positive progression toward a complete pedagogical snare drum methodology.

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APPENDIX A

Currently Available Snare Drum Method Books

1. Adams, Daniel	The Solo Snare Drum
2. Albright, Fred	Contemporary Studies for Snare Drum
3. Albright, Fred	Polyrhythmic Studies for Snare Drum
4. Aleo, Keith	Advanced Etudes for Snare Drum
5. Arnold/Richards	Exercise Pieces
6. Arnold/Richards	Exercise Pieces, Gr. 2
7. Bachman, Bill	Rudimental Logic
8. Bachman, Bill	Street Jams Cadence
9. Barrick, Tom	Paradiddle Workbook
10. Bartlett, Keith	60 Short Pieces for Snare Drum
11. Bartlett, Keith	20 Short Solos for Snare Drum
12. Beck, John	Flams, Ruffs, and Rolls
13. Beck, John	Ten Intermediate Snare Drum Solos
14. Becker, Bob	Rudimental Arithmetic
15. Bellson, Louis	Drum Primer
16. Bower, H. A.	System for Percussion, Vol. 1
17. Britton, Mervin	Creative Approach, Bk. 1
18. Britton, Mervin	Creative Approach, Bk. 2
19. Buggert, Robert	Rubank Intermediate Method
20. Burnes/Malin	Practical Method for Developing Finger Control
21. Burns, Roy	Elementary Drum Method

22. Burns/Feldstein	Intermediate Drum Method
23. Buyer, Paul	Marching Bands and Drumlines
24. Campbell, James	Championship Technique for Marching Percussion
25. Campbell, James	Rudiments in Rhythm
26. Campbell/Cuccia/Pratt	The Favorite Rudimental Solos of Campbell, Cuccia, and Pratt
27. Capozzoli, Paul	Rudimental Practice Guide
28. Cappio, Art	System of Rudimental Drumming
29. Carroll, Raynor	Orchestral Repertoire for Snare Drum
30. Caruba, Alain	Les Accents
31. Casella, Jim	Fresh Perspectives
32. Ceroli, Nick	Speed and Endurance Studies
33. Chauviere, Joel	17 Etudes for Snare Drum
34. Chauviere, Joel	27 Easy Studies for Snare Drum
35. Chauviere, Joel	Studies for the Beginner
36. Chauviere, Joel	Tambour la Caisse Claire
37. Christian, Bobby	Christian Drum Method, Bk. 1
38. Christian, Bobby	Christian Drum Method, Bk. 2
39. Christian, Bobby	Christian Drum Method, Bk. 3
40. Christian, Bobby	Modern Drum Studies
41. Cirone, Anthony	Master Tech Builders
42. Cirone, Anthony	Orchestral Snare Drummer
43. Cirone, Anthony	Portraits in Rhythm
44. Clago, Ronnie	Natural Development of Drum Technique
45. Colin/Bower	Snare Drum Rhythms Complete

46. Colonnato, Frank	Inner Rhythms
47. Cox, Joe	Snare Drum Play Along
48. Crockarell/Brooks	Snare Drummers Tool Box
49. Delécluse, Jacques	12 Studies for Snare Drum
50. Delécluse, Jacques	Initium, Vol. 1
51. Delécluse, Jacques	Initium, Vol. 2
52. Delécluse, Jacques	Initium, Vol. 3
53. Delécluse, Jacques	Initium, Vol. 4
54. Delécluse, Jacques	Keiskleiriana I
55. Delécluse, Jacques	Keiskleiriana 2
56. Delécluse, Jacques	Method for Snare Drum
57. Delécluse, Jacques	Studio'M, Volume I
58. Delécluse, Jacques	Studio’M, Volume II
59. DeLucia, Dennis	Drummers Daily Drill
60. Derrick, Frank	Focus on Technique
61. Deschler, Jim	Eight Study Works
62. Dodge, Frank	Dodge Drum Chart
63. Dupin, Francis	28 Min. for Snare Drum
64. Eyler, David	22 Progressive Studies for Snare Drum
65. Famelart, Regis	A Chacun son Rhythme, Vol. 1
66. Faulkner, Steve	Snare Drum Basics
67. Feldstein, Sandy	Drum Soloist Level 1
68. Feldstein, Sandy	Drum Soloist, Vol. 1
69. Feldstein, Sandy	Drum Student Level 1
70. Feldstein, Sandy	Drum Student Level 2

71. Feldstein, Sandy	Drum Student Level 3
72. Feldstein, Sandy	Snare Drum Rudiment Dictionary
73. Feldstein, Sandy	Studies and Etudes 1
74. Feldstein, Sandy	Studies and Etudes 2
75. Feldstein, Sandy	Studies and Etudes 3
76. Feldstein/Black	Alfred's Beginning Snare Solos
77. Feldstein/Black	Alfred's Drum Method Book I
78. Feldstein/Black	Alfred's Intermediate Snare Drum Solos
79. Feldstein/Black	Beginning Snare Drum Duets
80. Fink, Ron	Accent on Accents 2
81. Fink, Ron	Chop Busters
82. Fink, Ron	Sight Reading for Audition Etudes
83. Fink, Siegfried	Solobook for Snare Drum, Vol. 1
84. Fink, Siegfried	Solobook for Snare Drum, Vol. 2
85. Fink, Siegfried	Studies for Snare Drum, Vol. 1
86. Fink, Siegfried	Studies for Snare Drum, Vol. 2
87. Fink, Siegfried	Studies for Snare Drum, Vol. 3
88. Fink, Siegfried	Studies for Snare Drum, Vol. 4
89. Fink, Siegfried	Studies for Snare Drum, Vol. 5
90. Fink, Siegfried	Studies for Snare Drum, Vol. 6
91. Fink, Siegfried	Rhythm Studies, Vol. 1
92. Fink, Siegfried	Rhythm Studies, Vol. 2
93. Firth, Vic	Drum Method Book I
94. Firth, Vic	Drum Method Book 2
95. Firth/Feldstein	Snare Drum Method

96. Freytag, Edward	Just Desserts
97. Freytag, Edward	Rudimental Cookbook
98. Fundis, Greg	Contemporary Audition Solos for Percussion
99. Gaetano, Mario	Complete Snare Book
100. Gardner, Carl	Method for Drums, Cymbals, and Accessories
101. Gardner, Carl	Progressive Studies for Snare, Vol. 1
102. Gardner, Carl	Progressive Studies for Snare, Vol. 2
103. Gilbert, David	Learn to Play Snare and Bass Drum, Vol. 1
104. Gilbert, David	Learn to Play Snare and Bass Drum, Vol. 2
105. Glasser, Gerhard	A Little Paradiddle
106. Goldenberg, Morris	Modern School for Snare Drum
107. Goldenberg, Morris	Snare Drum for Beginners
108. Goldenberg, Morris	Twelve Progressive Solos for Snare Drum
109. Goute, Robert	Tambour d'Ordonnance, Vol. 2
110. Goute, Robert	Tambour, Vol. 3
111. Graham, Bill	Studies in Rhythm
112. Grant, Phil	All American Drummer
113. Guil/Foyle	Rhythmic Reading for Drummers
114. Hannum, Tom	Championship Concepts for Marching Percussion
115. Hans, Ben	40 Intermediate Snare Drum Solos
116. Harr, Haskell	Drum Method Book I
117. Harr, Haskell	Drum Method Book II
118. Hartung, Friedrich	School for Side Drum
119. Hathway/Wright	Graded Music for Snare Drum 1
120. Hathway/Wright	Graded Music for Snare Drum 2

121. Hathway/Wright	Graded Music for Snare Drum 3
122. Hathway/Wright	Graded Music for Snare Drum 4
123. Heim, Alyn	Drum Class Method, Bk. 1
124. Heim, Alyn	Drum Class Method, Bk. 2
125. Hernandez/Schietroma	Listen to Snares
126. Hochrainer, Richard	Duet for Trommler
127. Hochrainer, Richard	Ubungen for Klein Trommel
128. Johnson, Jeffery	The Level System
129. Kastuck, Steve	Rhythmic Designs
130. Keown, Allen	Mastering the Rudiments
131. Keune, Eckehardt	Kleine Trommel
132. Keune, Eckehardt	Trommel Duet
133. Kinyon, John	Basic Training Course for Drums 1
134. Kinyon, John	Basic Training Course for Drums 2
135. Kinyon, John	Breeze Easy Method I
136. Kinyon, John	Breeze Easy Method 2
137. Knauer, John	Kleine Trommelschule
138. Knauer, John	Praktische Schule for Kleine Trommel
139. Kopetzki, Eckhard	13 Snare Drum Studies
140. Kopetzki, Eckhard	Easy Studies for Snare
141. Kopetzki, Eckhard	Snare Drum
142. Kvistad, Richard	Accent Studies and Etudes for Percussion
143. Lane/Walker	Rudimental Snare Drum Grooves
144. Lang, Morris	Beginning Snare Drummer
145. LaRosa, Michael	Contemporary Drum Method

146. LaRosa, Michael	Contemporary Drum Method Book 2
147. Larson, Keith	Artistic Studies for Snare Drum
148. Lauren, Michael	Understanding Rhythm: A Guide to Reading Music
149. Lefevre, Guy	20 Etudes for Snare Drum
150. Lefevre, Guy	Drum Superior Technique
151. Lefevre, Guy	Progressive Tech Studies, Vol. 1 & 2
152. Lepak, Alexander	50 Contemporary Snare Drum Methods
153. Leroux, Philippe	20 Progressive Studies for Snare Drum
154. Leslie, Nat	Elementary Method of Drumming
155. Liagre, D'Artagnan	Theory Manual of Snare Drum, Vol. 1
156. Liagre, D'Artagnan	Theory Manual of Snare Drum, Vol. 2
157. Liagre, D'Artagnan	Theory Manual of Snare Drum, Vol. 3
158. Lonardoni, Markus	Technik fur Kleine Trommel 1
159. Lonardoni, Markus	Technik fur Kleine Trommel 2
160. Lonardoni, Markus	Technik fur Kleine Trommel 3
161. Ludwig, William	Drum and Bugle Manual
162. Ludwig, William	Drum Method
163. Lynch/Brown	Field Level
164. Macarez, Frederic	Snare System, Vol. 1
165. Macarez, Frederic	Snare System, Vol. 2
166. Macarez, Frederic	Stickin' Stock
167. Maroni, Joe	50 Elementary Duets for Snare Drum
168. Maroni, Joe	50 Syncopated Solos for Snare Drum
169. Maroni, Joe	100 Rhythm Etudes for Snare Drum

170. Maroni, Joe	Drum Rudiment Chart
171. Maroni, Joe	Fundamentals of Rhythm for the Drummer
172. Maroni, Joe	Rudimental Drum Method for the Intermediate Drummer
173. Martinez, Maria	Rudimental Warm-Ups
174. Marucci, Matt	Drum Rudiments: A Simple Approach
175. Mattingly, Rick	Snare Drum Method
176. McMahan, John	Readin, Writin, and Rudiments
177. McMillan, Thomas	20th Century Orchestral Snare Drum Studies
178. McMillan, Thomas	Contemporary Method for Snare Drum
179. Mel Bay Publications	Basics of Drumming Wall Chart
180. Memphis, Chuck	The Contemporary Percussionist
181. Moeller, Sanford	Moeller Method
182. Moore, J. Burns	Art of Drumming
183. Moore, J. Burns	Solo Time for the Intermediate Snare Drummer
184. Morello, Joe	Master Studies for Snare Drum
185. Morello, Joe	Master Studies, Vol. I
186. Morello, Joe	Master Studies, Vol. II
187. Morgan, Tom	Sequential Approach to Fundamental Snare Drum
188. Morgan, Tom	Sequential Approach to Rudimental Snare Drum
189. Moser, Karl	Vom Einschlagen
190. Muller, Horst	50 Etudes for Snare Drum
191. Nied, Johannes	Nied for Speed
192. Olmstead, Gary	Snare Drum Roll and Rudiment Interpretation
193. Ostling, Acton	Three R's for Snare Drum, Book 1

194. Ostling, Acton	Three R's for Snare Drum, Book 2
195. Payson, Al	Beginning Snare Drum
196. Payson, Al	Snare Drum in the Concert Hall
197. Payson/Folker	Intermediate Snare Drum, Vol. 1
198. Pearson/Elledge/Hagedom	Standard of Excellence
199. Pease, Donald	Pro-Art Drum Method Book
200. Perkins, Phil	Logical Approach to Rhythmic Notation, Vol. 1
201. Perkins, Phil	Logical Approach to Rhythmic Notation, Vol. 2
202. Perkins, Phil	Logical Approach to Rudimental Snare Drum
203. Perkins, Phil	Logical Approach to Snare Drum, Vol. 1
204. Perkins, Phil	Logical Approach to Snare Drum, Vol. 2
205. Permus Publications	Know Your Drum Rudiments
206. Peters, Mitchell	Advance Snare Drum Studies
207. Peters, Mitchell	Develop Sight Reading for Snare Drum
208. Peters, Mitchell	Developing Dexterity for Snare Drum
209. Peters, Mitchell	Elementary Snare Drum Studies
210. Peters, Mitchell	Etudes for Snare Drum
211. Peters, Mitchell	Hard Times
212. Peters, Mitchell	Intermediate Snare Drum Studies
213. Peters, Mitchell	Odd Meter Calisthenics
214. Peters, Mitchell	Odd Meter Rudimental Etudes
215. Peters, Mitchell	Rudimental Primer
216. Podemski, Roger	Standard Snare Method
217. Pratt, John	14 Modern Contest Solos
218. Pratt, John	26 Traditional American Drumming Rudiments

219. Pratt, John	128 Rudimental Street Beats
220. Pratt, John	New Pratt Book
221. Prescott	Snare Drum
222. Price, Paul	Beginning Snare Drum
223. Putnam, W.J.	Rudimental ABC's
224. Queen, Jeff	The Next Level
225. Rieppi, Pablo	Snare Drum Technique
226. Rosauro, Ney	Complete Method for Snare Drum, Vol. 1
227. Rosauro, Ney	Complete Method for Snare Drum, Vol. 2
228. Rothman, Joel	Basic Drum Technique and Beyond
229. Rothman, Joel	Roll Control
230. Rothman, Joel	Rolls, Rolls, Rolls
231. Rothman, Joel	Teaching Rhythm
232. Santangelo, Antonio	Progressive Method for Snare Drum
233. Schinstine, William	17 Plus 1 Percussion Pieces
234. Schinstine, William	Adventures in Solo Snare Drumming
235. Schinstine, William	Drum Tunes, Vol. 2
236. Schinstine, William	Drummin Duets
237. Schinstine, William	Drumming Together
238. Schinstine, William	Duets and Drumset Tunes
239. Schinstine, William	Four Hands Around
240. Schinstine, William	Futuristic Drum Solos
241. Schinstine, William	Little Champ
242. Schinstine, William	Snare Drum Pocket Book
243. Schinstine, William	Southern Special Drum Solos

244. Schinstine/Hoey	Basic Drum Book
245. Schinstine/Hoey	Drum Method I
246. Schinstine/Hoey	Drum Method 2
247. Schinstine/Hoey	Intermediate Drum Book
248. Schmitt, Matthais	Easy Percussion: Snare Drum
249. Sholle, Emil	Big 230
250. Sholle, Emil	Here's the Drum, Vol. 1
251. Sholle, Emil	Here's the Drum, Vol. 2
252. Sholle, Emil	The Roll
253. Shlimovitz, Harold	Drum Method Speller
254. Sicchio, Gianni	Les Rhythms Sous Forme d Etudes, Vol. 1
255. Silverman, Rob	Drum Lessons for Kids of All Ages
256. Silverman, Rob	Snare Drum 101
257. Skinner, Michael	Snare Drum Rudiments
258. Skowera, Wlodzimierz	70 Exercises for the Side Drum
259. Smales, Joel	Warm-Ups and Mind Reading for the Smart Percussionist
260. Solomon, Samuel	Advanced Rhythmic Studies
261. Solomon, Samuel	Variations on the first three pages of Stone's *Stick Control*
262. Sousa, John Philip	Trumpet and Drum
263. Spagnardi, Ron	Modern Snare Drummer
264. Spiers, Gerard	Caisse Claire
265. Steinquest, David	Life's Little Rudiment Book
266. Sternburg, Simon	Modern Drum Studies
267. Stilke, Dennis	Snare Time

268. Stone, George	Accents and Rebounds
269. Stone, George	Military Drum Beats
270. Stone, George	Stick Control
271. Stoutamire/Henderson	Duets for All
272. Street, William	Paradiddle Patter
273. Stronach, Doug	Stronach's Pipe Band Snare Drum Tutor, Vol. 1
274. Sweet, Walter	Comp Music/Fife and Drum
275. Tantchev, George	Beginning Snare Drum, Vol. 1
276. Tantchev, George	Beginning Snare Drum, Vol. 2
277. Tavernier, Jean-Claude	Eveil Aux Rhythmes et a le Percussion
278. Tavernier, Jean-Claude	Exercises and Etudes
279. Tompkins, Joe	Ten Style Studies for Snare Drum
280. Torrebruno, Leonida	Metodo per Strumenti a Percussione
281. Various	Ziggadabuzz
282. Vose, David	Drum Studies: Concepts, Reading, Phrasing, Technique
283. Vose, David	The Developing Drummer
284. Vose, David	The Reading Drummer
285. Wanamaker, Jay	Corps Style Drum Dictionary
286. Wanamaker, Jay	International Drum Rudiments
287. Wanamaker, Jay	Rudimental Drum Pack
288. Werson, Louis	Rhythmic Foundation Through Drumming
289. Wessels, Mark	Fresh Approach to Snare Drum
290. Whaley, Garwood	Basics in Rhythm
291. Whaley, Garwood	Fundamental Studies for Snare Drum

292. Whaley, Garwood	More Audition Etudes
293. Whaley, Garwood	More Basics in Rhythm
294. Whaley, Garwood	Musical Studies for the Intermediate Snare Drummer
295. Whaley, Garwood	Primary Handbook for Snare Drum
296. Whaley, Garwood	Rhythm Reading for Drums, Book 1
297. Whaley, Garwood	Rhythmic Patterns of Contemporary Music
298. Whistler, Harvey	Reviewing the Rudiments
299. Whistler, Harvey	Rubank Advanced Method
300. Wilcoxon, Charley	All American Drummer
301. Wilcoxon, Charley	Drum Method
302. Wilcoxon, Charley	Junior Drummer
303. Wilcoxon, Charley	Modern Rudimental Swing Solos for the Advanced Drummer
304. Wilcoxon, Charley	Rolling in Rhythm
305. Wilcoxon, Charley	Wrist and Finger Stroke Control
306. Wooton, John	Dr. Throwdown's Rudimental Remedies
307. Wooton, John	Drummers Rudimental Reference Book
308. Wylie, Kennan	Simple Steps to Successful Snare Drumming
309. Wylie, Kennan	Twenty Solos for the Young Snare Drummer
310. Yaus, Grover	40 Rhythmical Etudes
311. Yaus, Grover	40 Rhythmical Studies
312. Yaus, Grover	101 Rhythmic Rest Patterns
313. Yoder, Paul	Rubank Elementary Method
314. Zivkovic, Nebojsa	10 Etudes for Snare Drum

APPENDIX B

Top Selling Snare Drum Method Books According To Distributors

Steve Weiss Music

1. Stone – Stick Control
2. Goldenberg – Modern School
3. Peters – Developing Dexterity
4. Whaley – Fundamental Studies For Snare Drum
5. Podemski – Standard Snare Drum Method
6. Stone – Accents and Rebounds
7. Feldstein/Black – Alfred's Drum Method Book I
8. Delecluse – Method For Snare Drum
9. Whaley – Primary Handbook for Snare Drum
10. Sholle – The Roll
11. Burns – Elementary Drum Method
12. Rieppi – Snare Drum Technique
13. Harr – Drum Method Book I
14. Feldstein/Black – Alfred's Drum Method Book II
15. Burns/Feldstein – Intermediate Drum Method
16. Sholle – Here's The Drum
17. Harr – Drum Method Book I
18. Perkins – Logical Approach to Snare Drum
19. Becker – Rudimental Arithmetic
20. Moeller – Moeller Method
21. Morgan – Sequential Approach to Rudimental Snare Drum
22. Peters – Develop Sight Reading for Snare Drum
23. Firth – Snare Drum Method Book 1
24. Yoder – Rubank Elementary Method
25. Wilcoxon - Drum Method

Rudimental
Bachman – Rudimental Logic

With Recording
1. Wessels – Fresh Approach to Snare Drum W/ DVD and CD
2. Savage – Rudimental Work Shop
3. Wylie – Simple Steps to Successful Snare Drumming

Lone Star Percussion

1. Wessels – A Fresh Approach to the Snare Drum
2. Stone – Stick Control
3. Wylie – Simple Steps to Successful Snare Drumming
4. Goldenberg – Modern School
5. Podemski – Standard Snare Method
6. Whaley – Fundamental Studies for Snare Drum
7. Feldstein – Alfred's Drum Method
8. Wilcoxon – Drum Method
9. Burns – Intermediate Drum Method
10. Morgan – A Sequential Approach to Fund. Snare Drum
11. Burns – Elementary Drum Method
12. Whaley – Primary Handbook for Snare Drum

Percussion Source

1. Feldstein/Black - Alfred's Drum Method Book I
2. Whaley - Primary Handbook for Snare Drum
3. Goldenberg - Modern School for Snare Drum
4. Morello - Master Studies
5. Stone - Stick Control
6. Bachman - Rudimental Logic
7. Wiley - Simple Steps to Successful Snare Drumming
8. Wessels – A Fresh Approach to the Snare Drum
9. Harr - Drum Method for Band and . . . Book I
10. Keown - Mastering The Rudiments
11. Firth - Snare Drum Method book I
12. Podemski - Standard Snare Drum Method

APPENDIX C
Snare Drum Method Book Comparison Chart

	0-5 Rudiments	5-10 Rudiments	Rudiments 10-15	Rudiments 15-20	Standard 26 Rudiments	Standard 40 Rudiments	Additional/Hybrid Rudiments	Grip	Fundamentals Stroke	Notation	Exercises	Etudes	Textual Content Band/Orchestra Excerpts Solos	Significant Illustrations & Pictorials	Instruments	Additional Media
Bachman - Rudimental Logic	■	■	■	■	■	■	■	■	■		■				■	
Burns - Elementary Drum Method	■	■	■	■	■			■	■	■	■	■		■	■	■
Burns - Intermediate Drum Method	■	■	■								■	■	■		■	■
Becker - Rudimental Arithmetic	■	■	■				■				■	■		■		
Delecluse - Method for Snare Drum	■	■						■	■		■	■			■	
Feldstein - Alfreds Drum Method Book I	■	■	■					■	■	■	■		■	■	■	■
Feldstein - Alfreds Drum Method Book II	■	■	■	■							■	■	■	■	■	
Firth - Snare Drum Method book I	■	■						■	■	■	■	■			■	
Firth - Snare Drum Method book II	■	■	■	■	■						■	■	■		■	
Goldenberg - Modern School for Snare Drum	■										■	■		■	■	
Harr - Drum Method book I	■	■						■	■	■	■	■			■	
Harr - Drum Method book II	■	■	■	■	■			■	■		■	■	■	■	■	
Keown - Mastering the Rudiments	■	■	■	■	■	■					■	■				
Moeller - Moeller Method	■	■	■	■	■		■	■	■	■	■	■	■	■	■	
Morgan - A Sequential Approach to Fundamental Snare Drum	■	■	■	■	■			■		■			■			
Peters - Odd Meter Calisthenics	■	■	■								■					
Peters - Developing Dexterity	■	■	■								■					
Perkins - Logical Approach to Snare Drum	■							■	■	■	■			■	■	
Podemski - Standard Snare Drum Method	■	■	■				■	■		■	■	■	■	■	■	

	0-5 Rudiments	5-10 Rudiments	Rudiments 10-15	Rudiments 15-20	Standard 26 Rudiments	Standard 40 Rudiments	Additional/Hybrid Rudiments	Grip	Fundamentals Stroke	Notation	Exercises	Etudes	Textual Content Band/Orchesra Excerpts Solos	Significant Illustrations & Pictorials	Instruments	Additional Media
Rieppi - Snare Drum Technique	■	■									■				■	
Savage - Rudimental Workshop	■	■	■	■	■	■		■	■		■		■		■	■
Sholle - The Roll	■	■						■			■				■	
Sholle - Here's The Drum	■	■						■	■	■	■	■			■	
Stone - Stick Control	■	■									■					
Stone - Accents and Rebounds	■										■					
Wessels - A Fresh Approach to Snare Drum	■	■	■	■				■	■	■	■			■	■	■
Whaley - Primary Handbook for Snare Drum	■	■	■	■	■		■	■		■	■	■			■	■
Wilcoxon - Drum Method	■	■	■	■	■		■	■	■	■	■	■	■			
Wylie - Simple Steps to Successful Snare Drumming	■	■	■	■				■	■	■	■				■	■
Yoder - Elementary Drum Method	■	■	■	■	■			■		■	■	■	■	■		