Rudimental Solos
for Accomplished Drummers

JOHN PRATT

With a foreword by Robin Engleman

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October 2000

Попи не
С пожеланиями
долгого творческого
и успешного
пути в музыке
30.10.2009 г.

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FOREWORD

During my junior year at Ithaca College, my teacher, Warren Benson, told me to purchase a new book of rudimental drum solos by John S. Pratt. (Warren had just put this book on the New York State School Music Association's required list of performance materials.) I was not a rudimental drummer enthusiast—to me the rudiments meant tedious exercises and solos, seemingly written only to be difficult—but I did what Warren told me to do and I'm glad I did.

That book, the now legendary "14 Modern Contest Solos" for snare drum (1959), was a revelation. The solos were challenging, structurally interesting, swinging and readable. They were fun to play, technically productive, and with all of that, accurately notated. The pure intelligence, humor, and poetry in those pieces literally changed the face and direction of rudimental drumming.

They also elicited the ire of hidebound traditionalists. John's compound rudiments, over-the-barline groupings, and deceptive cadences were too new for some people, but those innovations and his innate musicality delighted and inspired more open-minded drummers. The Pratt solos also convinced many "classical" percussionists to re-evaluate the rudiments' place in symphonic snare drum technique.

John, as the poet Keats said, is "Forever piping songs forever new." RUDIMENTAL SOLOS FOR ACCOMPLISHED DRUMMERS, written during an intensely creative period between 1998 and 2000, contains John Pratt's latest thoughts on rudimental drumming. Drummers of all styles can be assured of finding delights here that will stay with them for the rest of their lives, and this book will assume its place in the collections of music connoisseurs—old and new—all over the world.

Robin Engelman
Toronto, Canada

AUTHOR'S NOTE

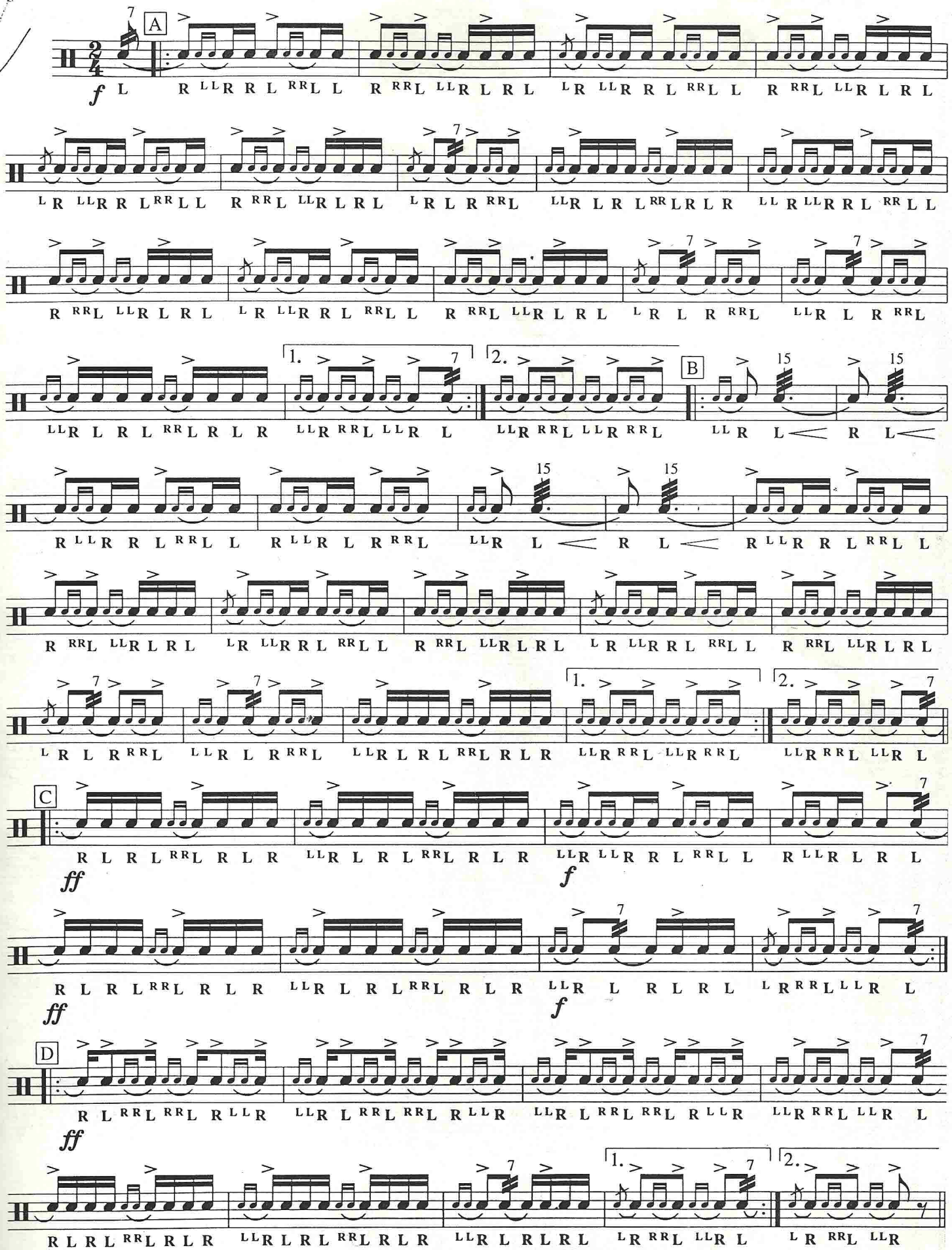
Traditional rudimental drummers, especially those who have had an Ancient Fife and Drum Corps background, "squeeze" 7, 10/11, 15, and 19-stroke rolls into the musical notations used for of the next smaller rolls (such as the 5, 9, 13, and 17). In this collection of solos, the full musical notation is used as well as the "squeezed" type. If all the roll strokes are not to be accounted for musically, the larger rolls are "squeezed" into the time of the nearest smaller roll; 7 will appear in the notation of a 5; 10 and 11 in the time of a 9; 15 in the time of a 13; and 19 in the time of a 17. Also, "squeezed" rolls are labeled according to the number of intended strokes. Some of the solos in this collection may even contain both types of rolls—full musical notations for each stroke, and "squeezed" notations when the strokes are not an exact musical fit. **A WORD OF CAUTION** is advised in reference to the solos on pages 11; 14-15; 16; 18; 19; 20; 25 and 31, where I have used 5-stroke rolls, written as grace notes and inserted between the primary/secondary note groups that the 5's are a structural part of. They should not be mistaken as flam or ruff grace notes, but full "squeezed" 5's that must be fitted into the primary/secondary note rhythms. Measures on pages containing such 5's are indicated by asterisks (*).

John S. Pratt

RUFFING THE DOWNFALL OF PARIS

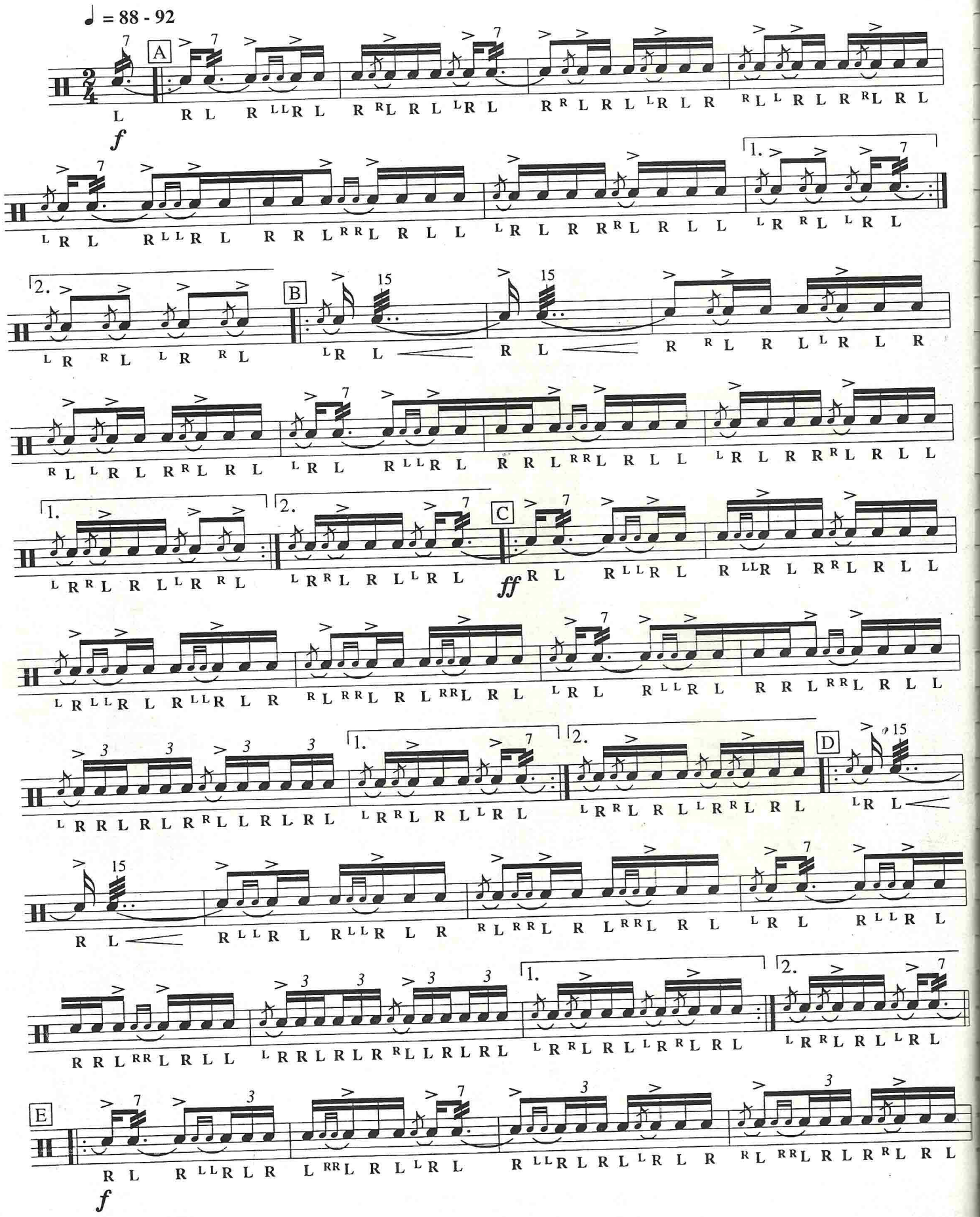
Dedicated to C.A.D.R.E. (Canadian Associates Drumming Rudimental Excellence)

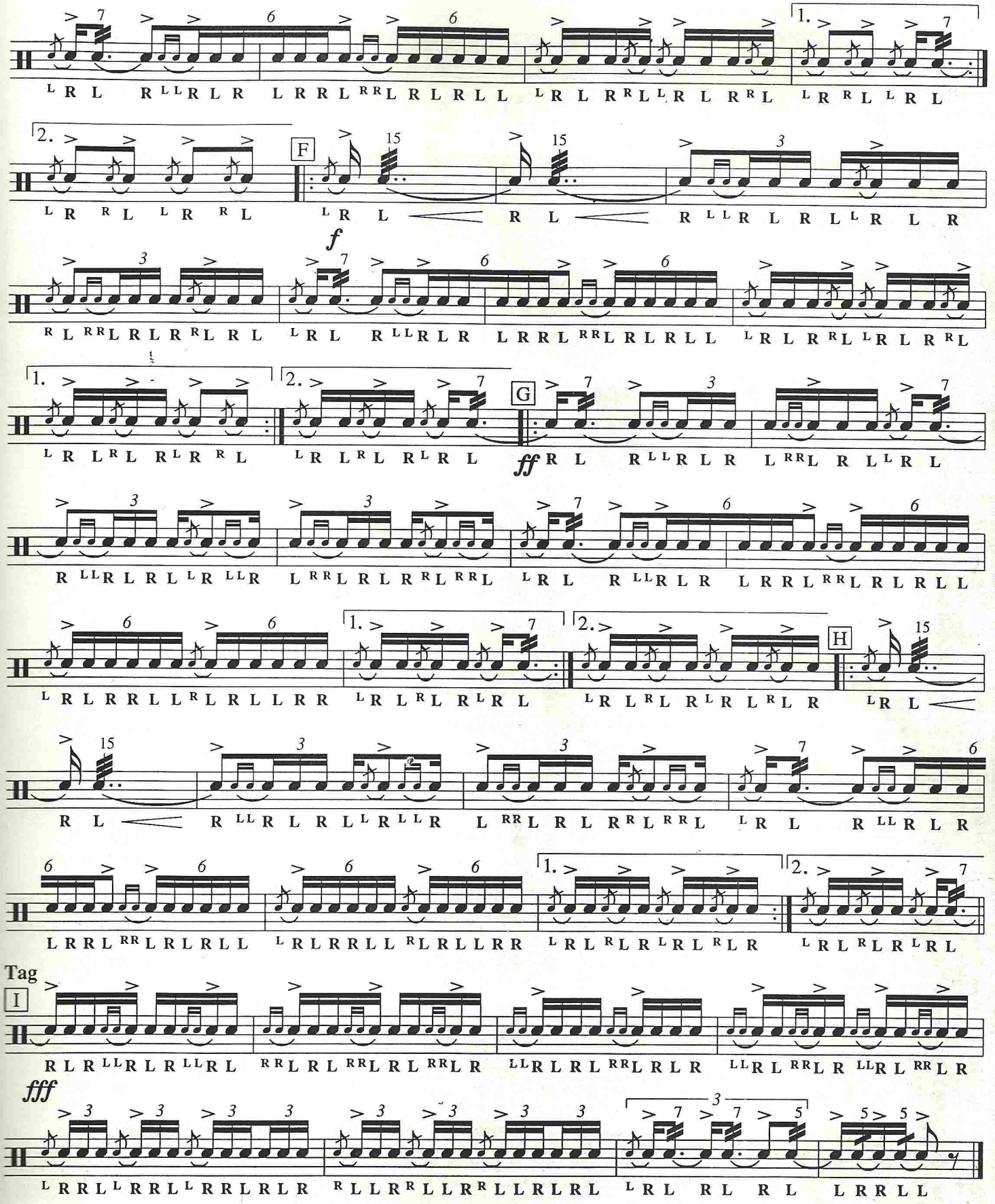
♩ = 88 - 92



LIBERTY TREE INN

Dedicated to Bob Petta of Liberty Square Fife and Drum Corps, Walt Disney World

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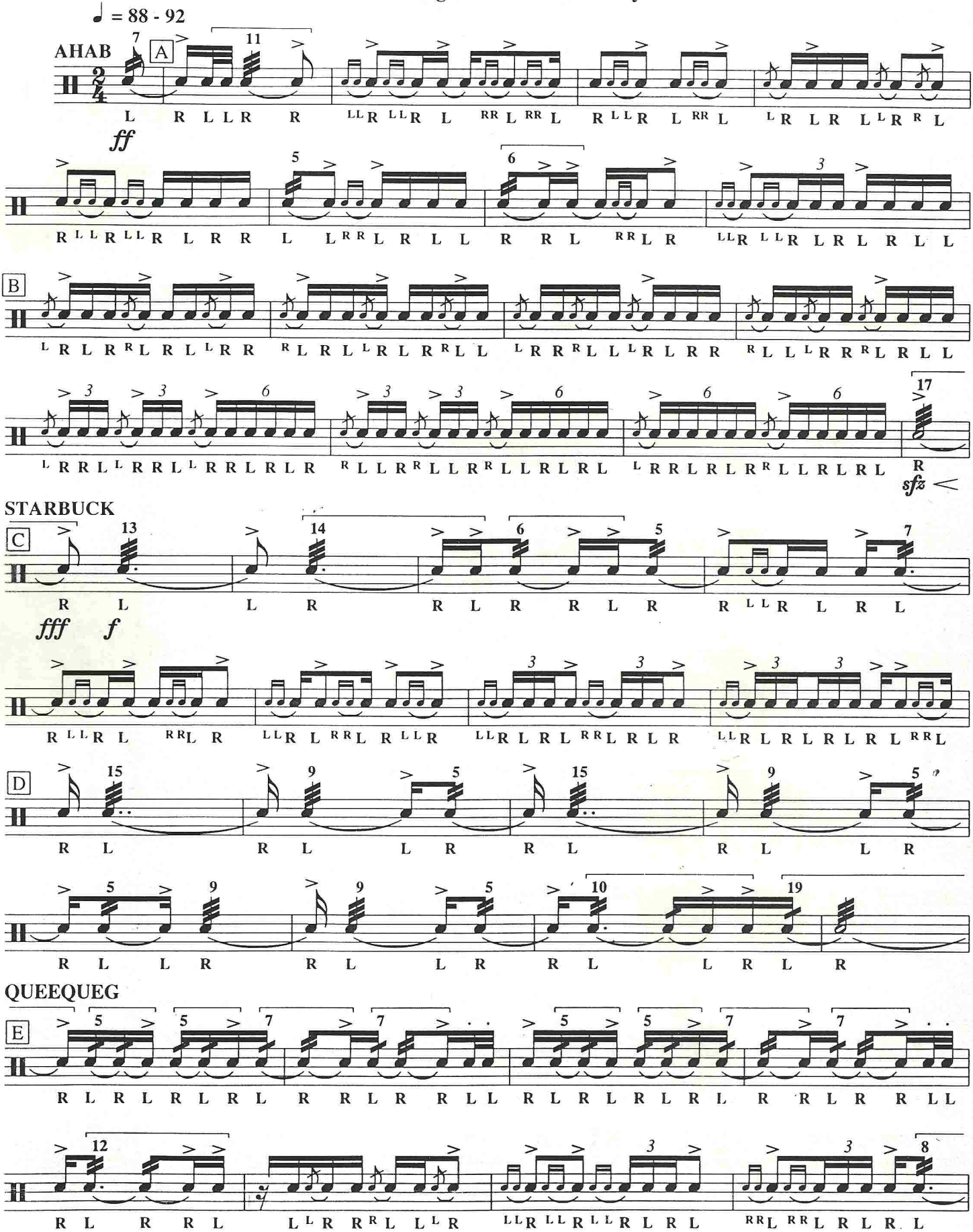
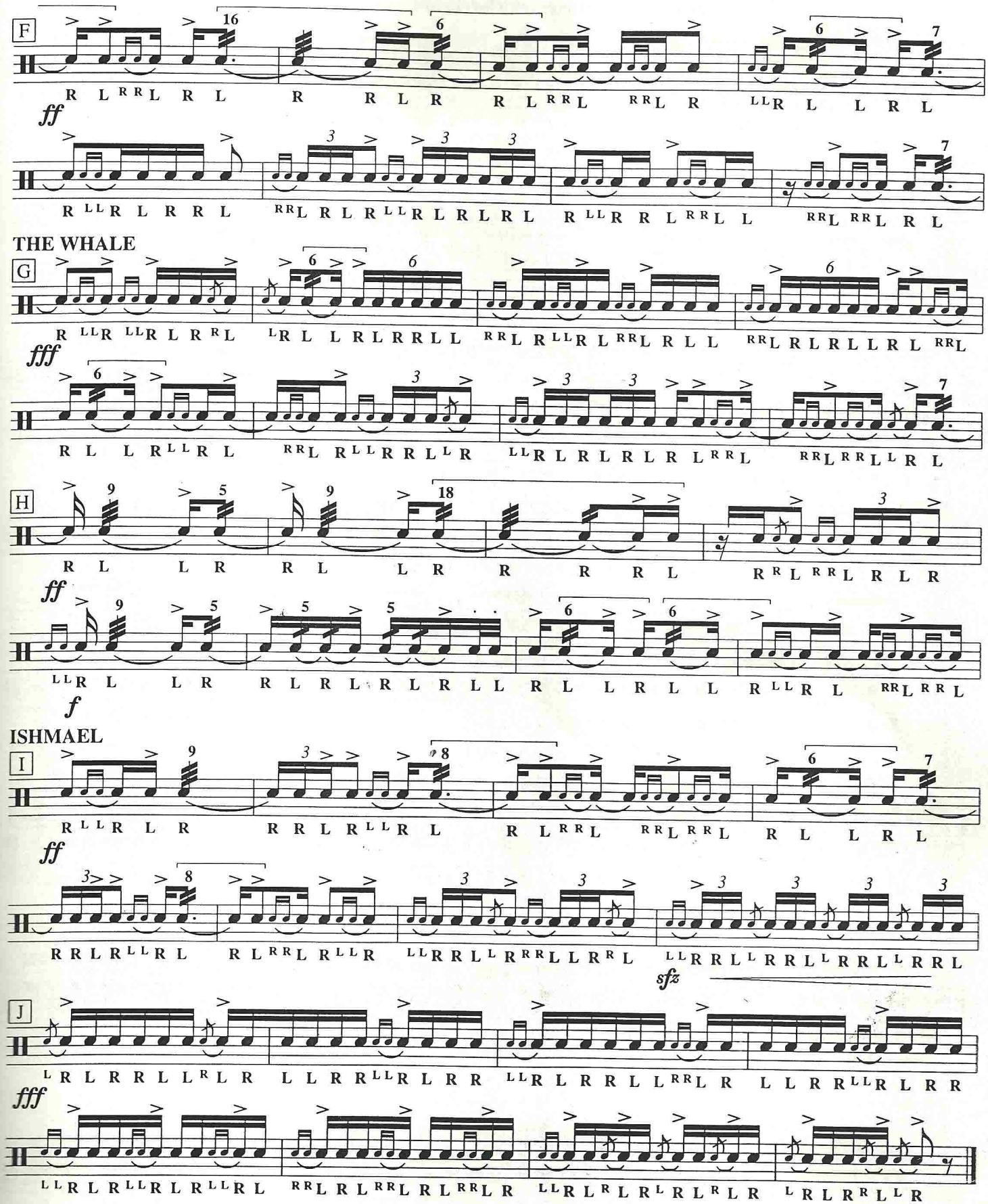
Moby Dick

Dedicated to Robin Engleman of the University of Toronto

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THE WHALE
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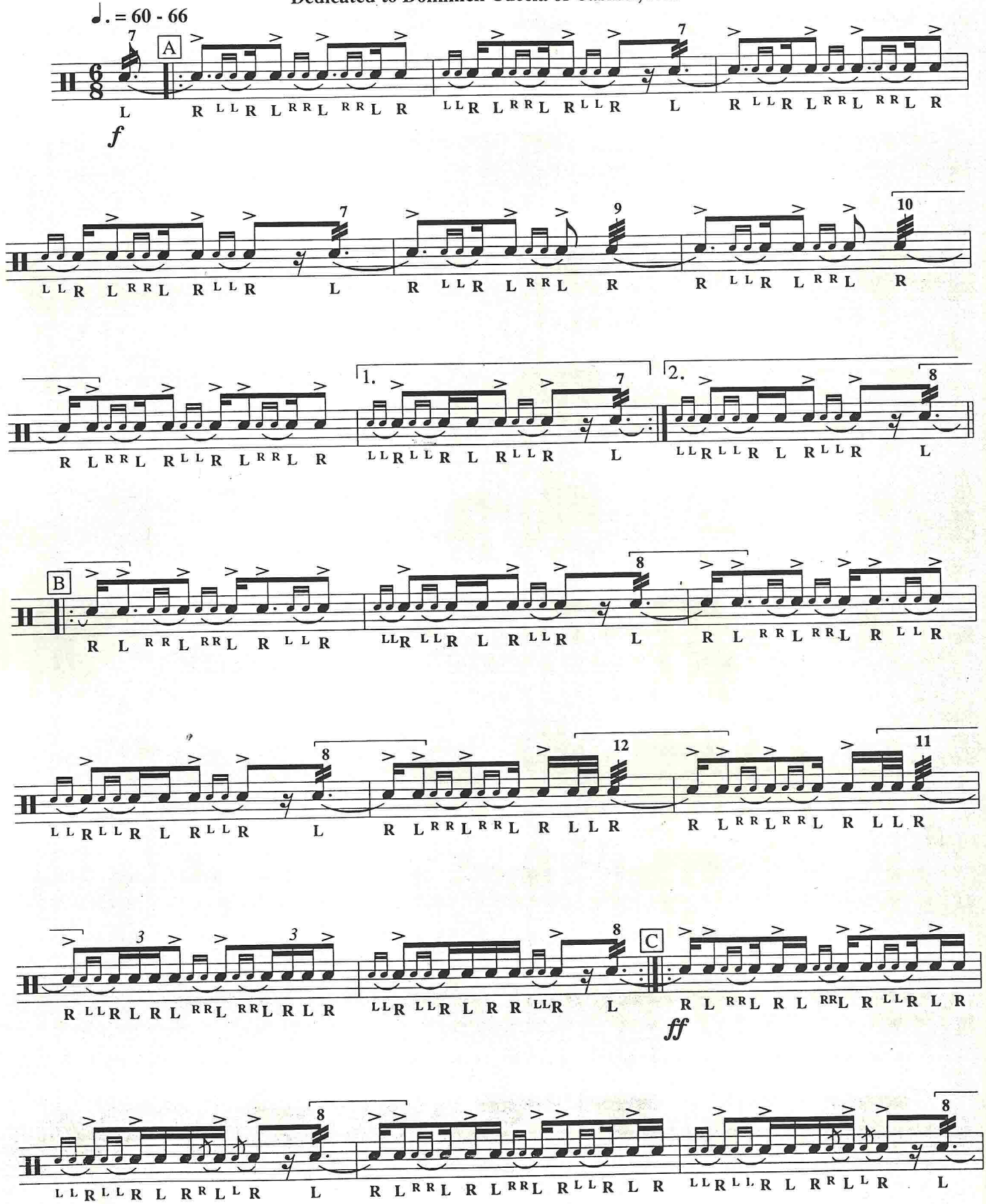
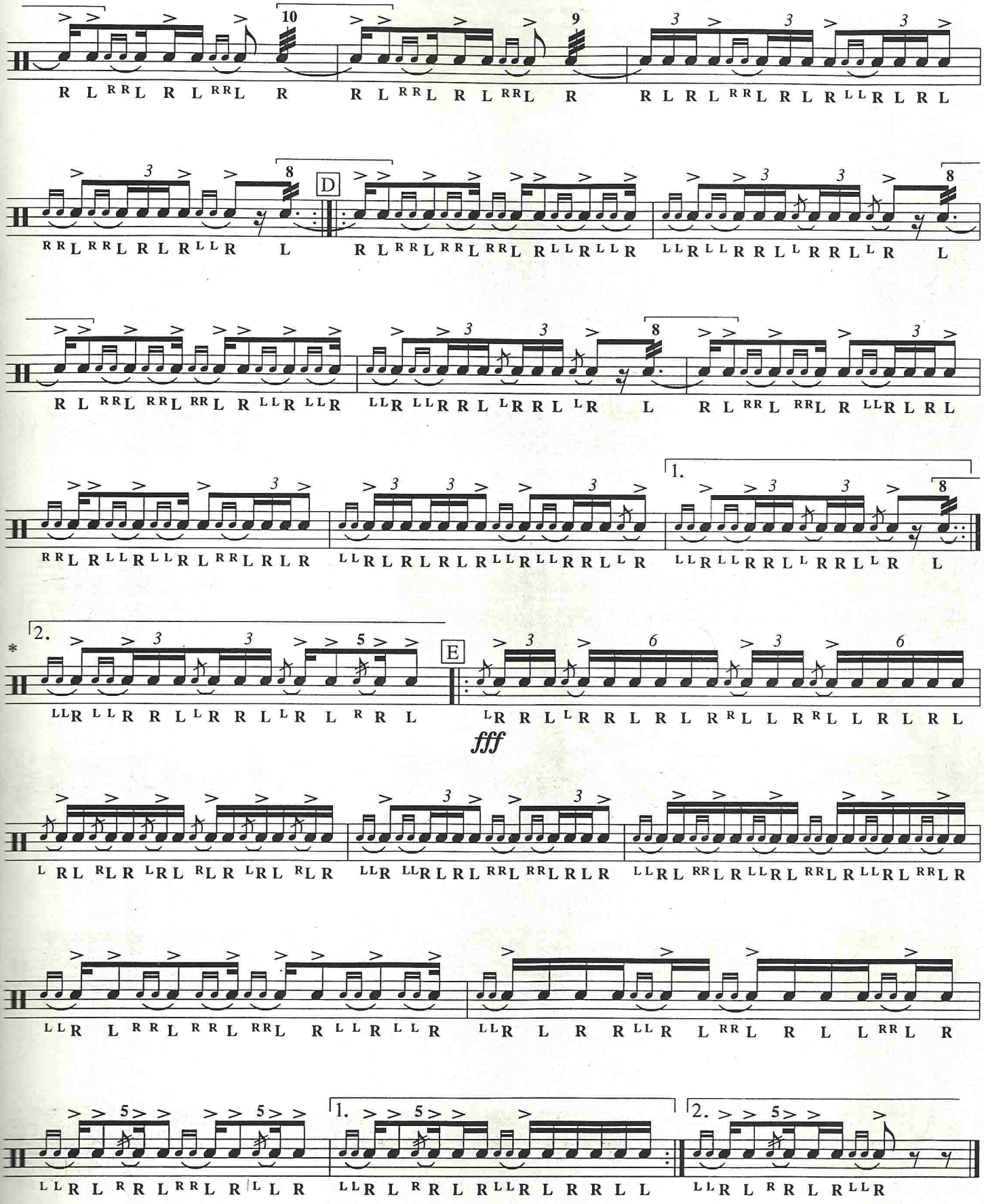
FARMERS' MUSEUM MUSTER

Dedicated to Dominick Cuccia of Carmel, NY.

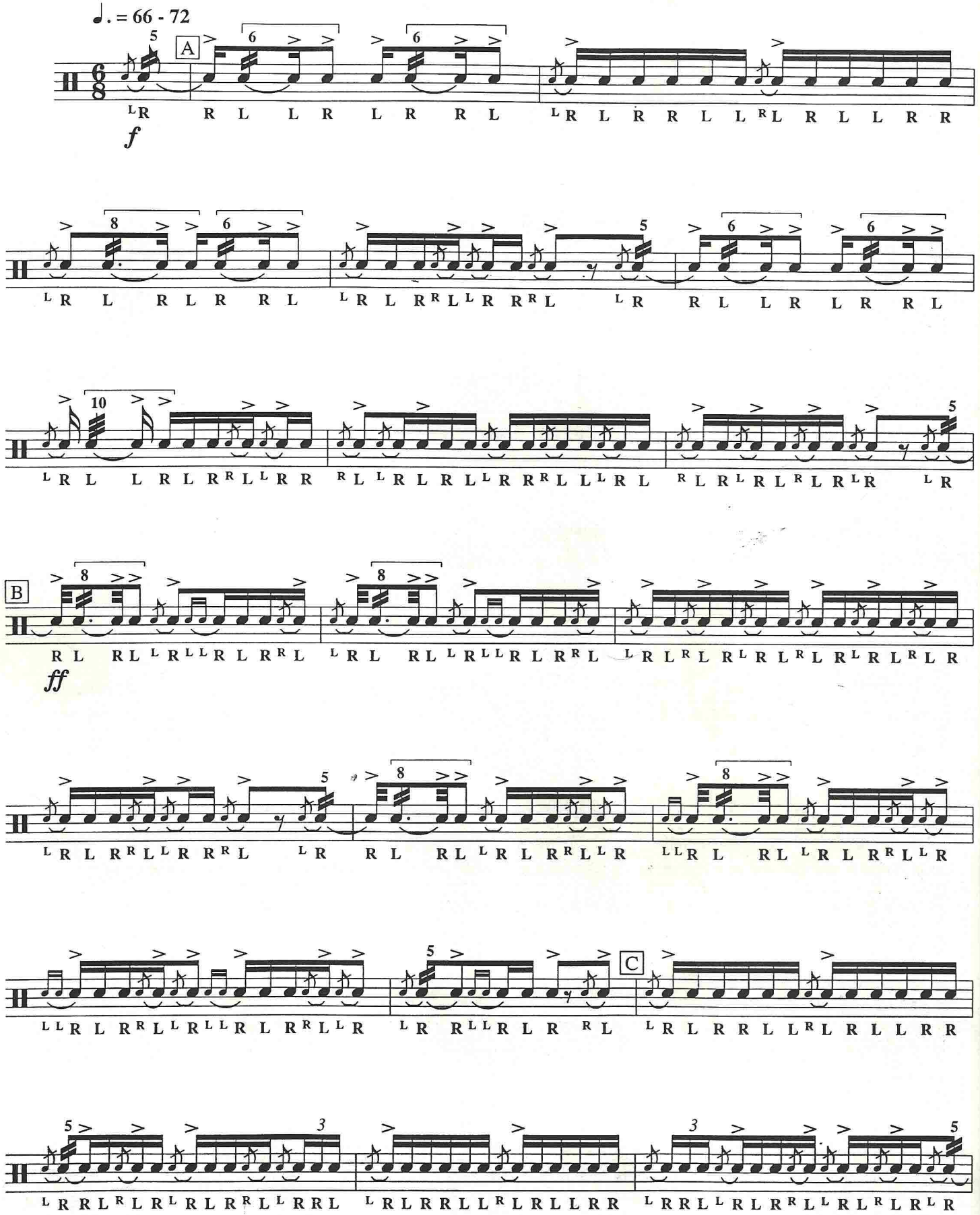


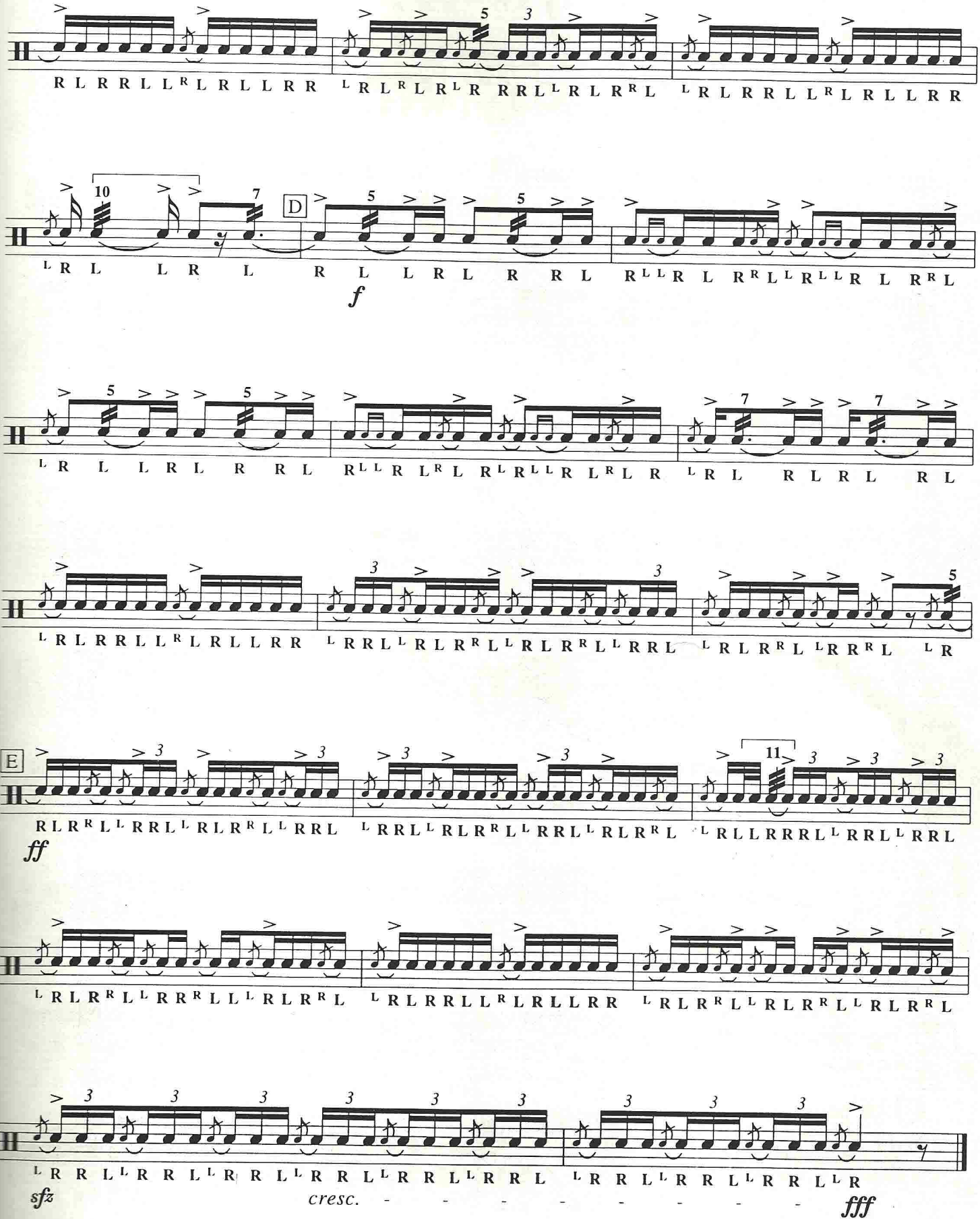


* See Author's Note

TRIBUTE TO DR. BERGER

Dedicated to Dr. Fritz R. Berger of Basle, Switzerland




D
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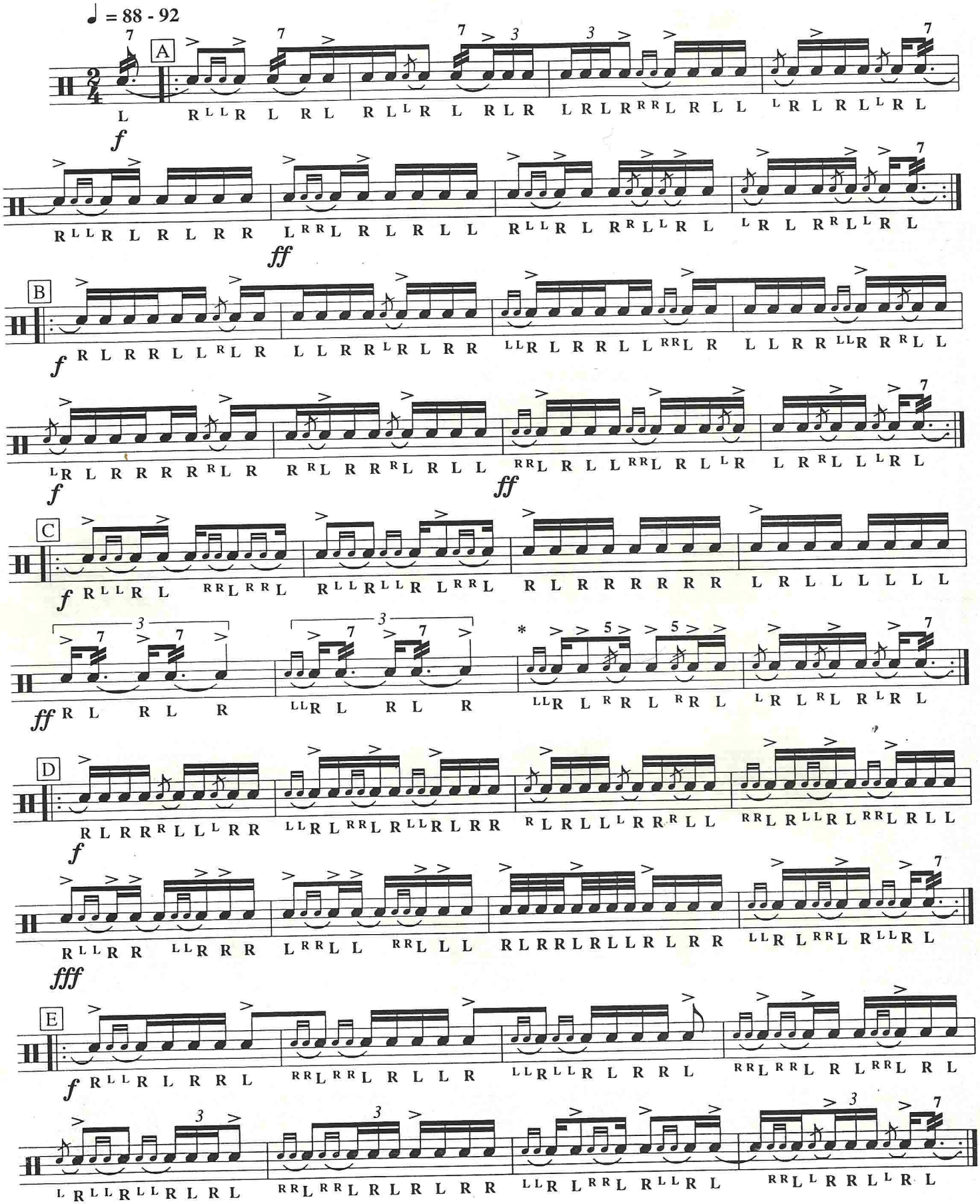
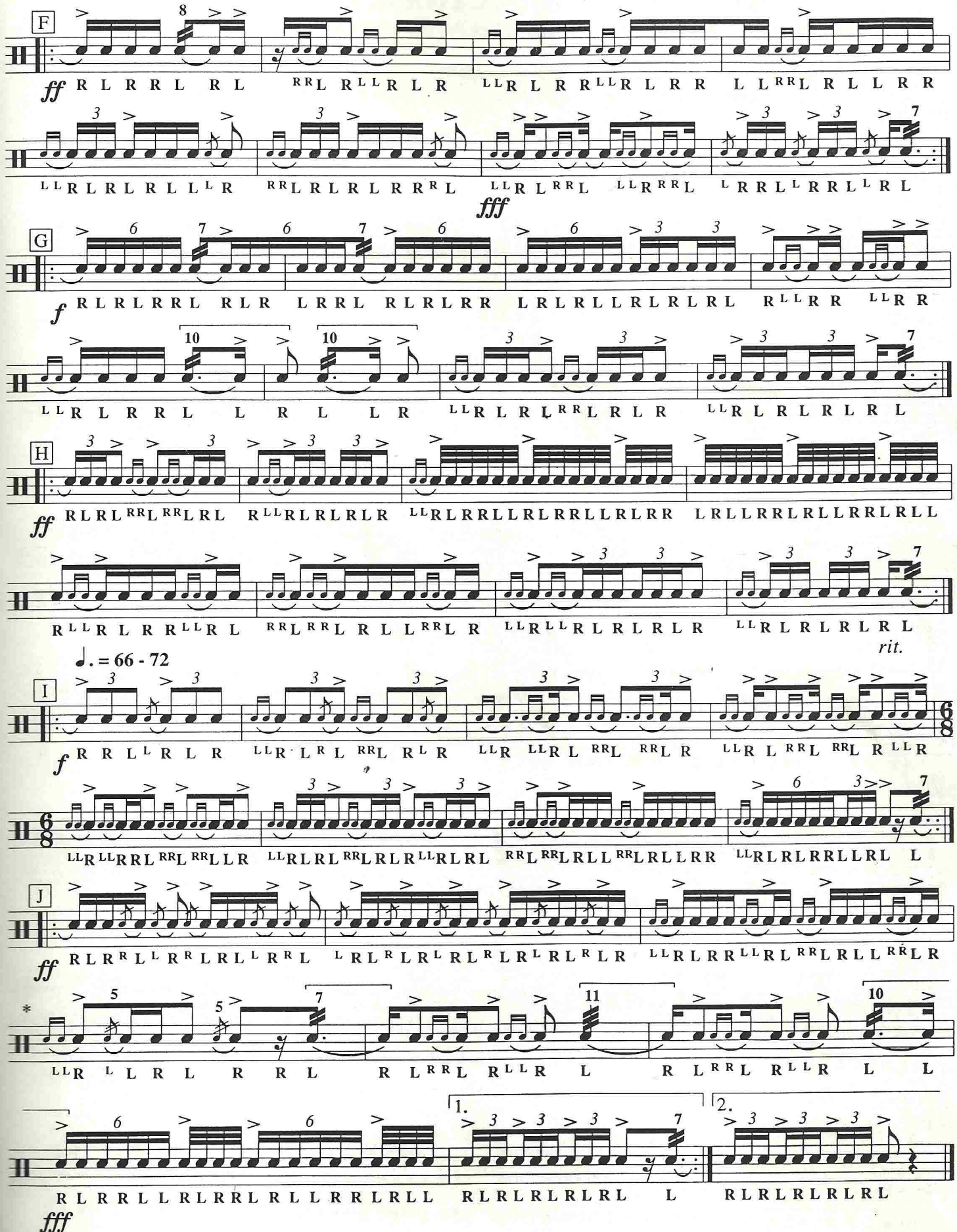
WESTBROOK MUSTER

Dedicated to the New Jersey Field Music 1983



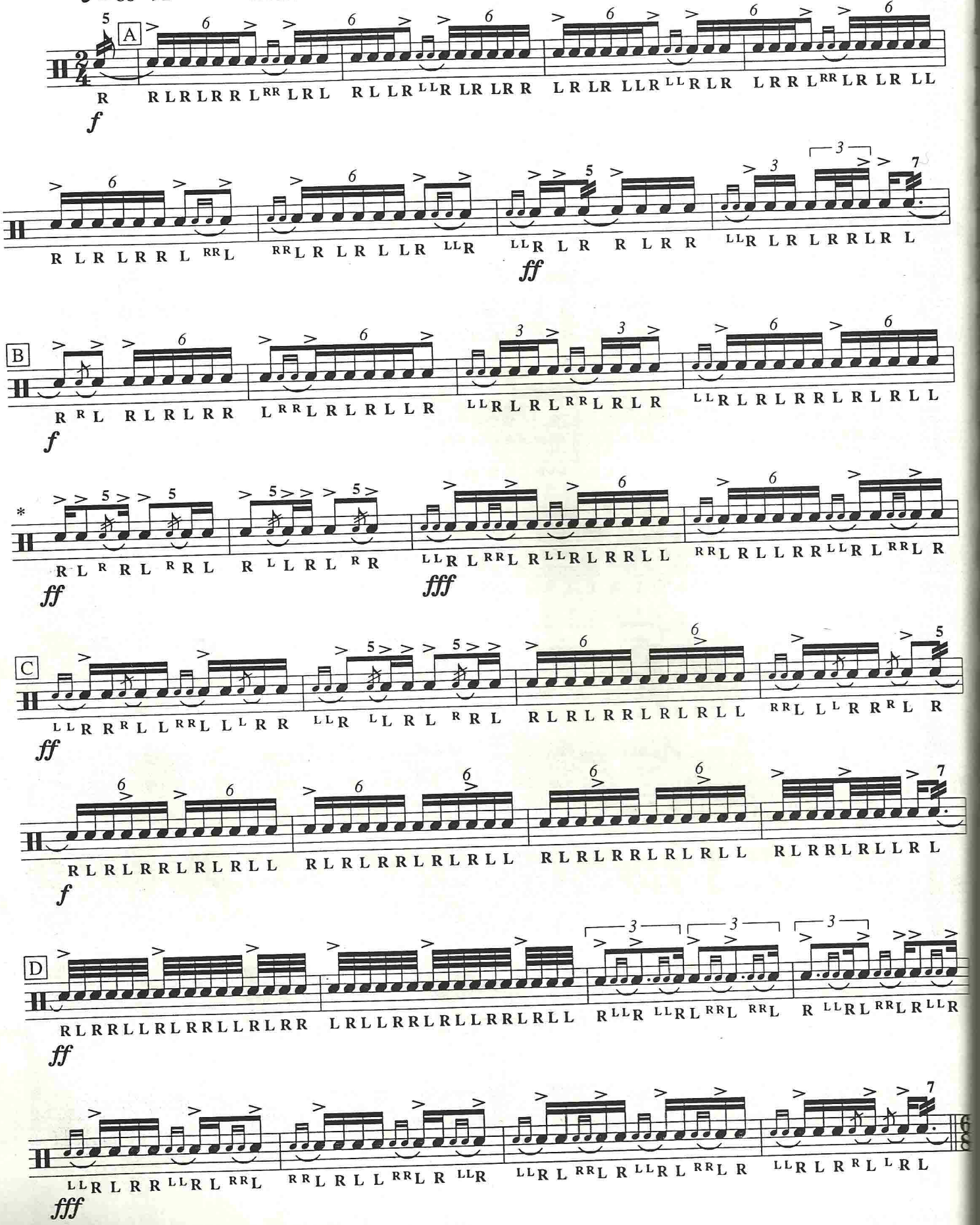


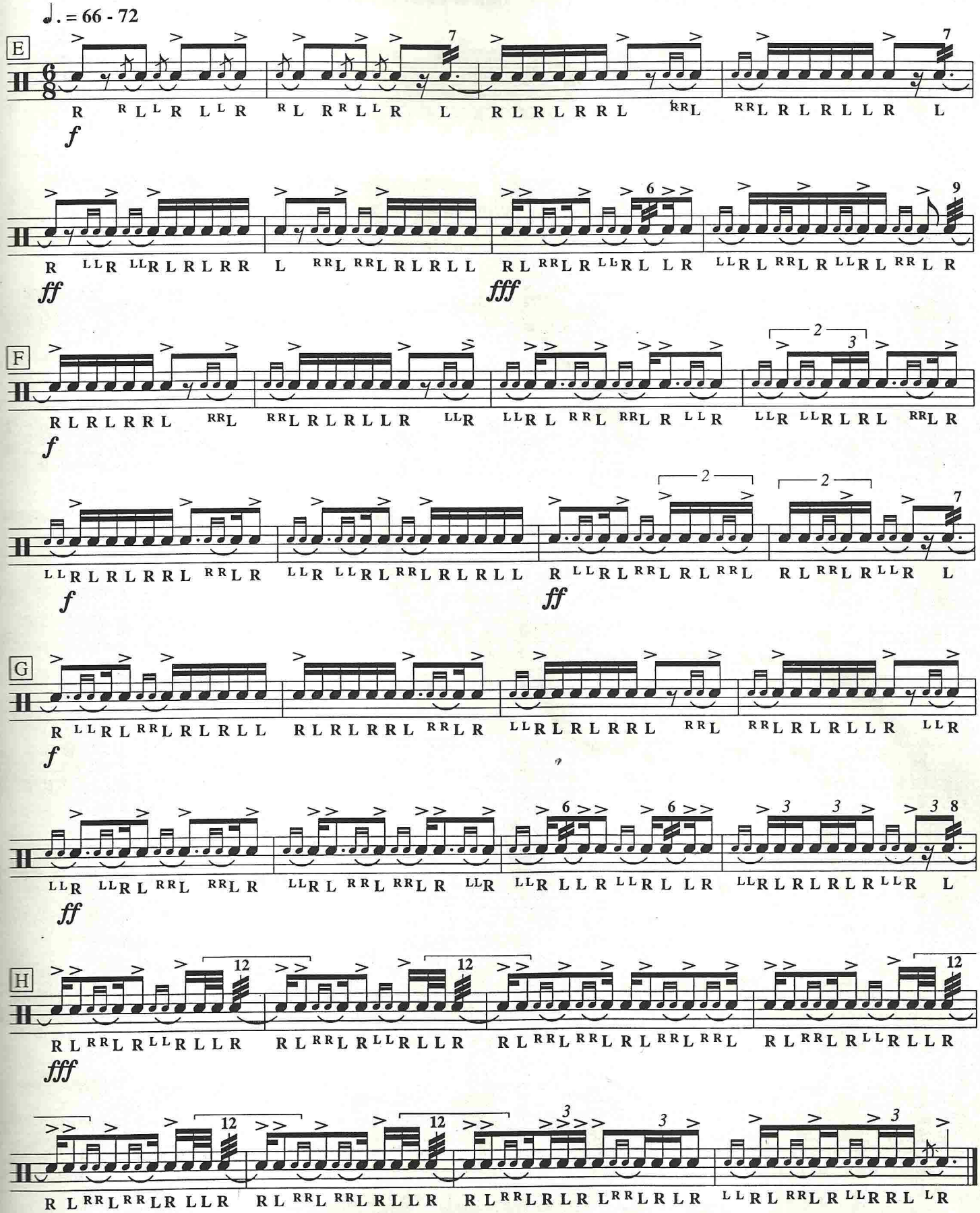
* See Author's Note

ALLENTOWN INDUCTIONS: 1990; 1997

♩ = 88 - 92

Dedicated to Colonel Stephen Boyer Peth, (USA Ret.)




♩. = 66 - 72
E
F
G
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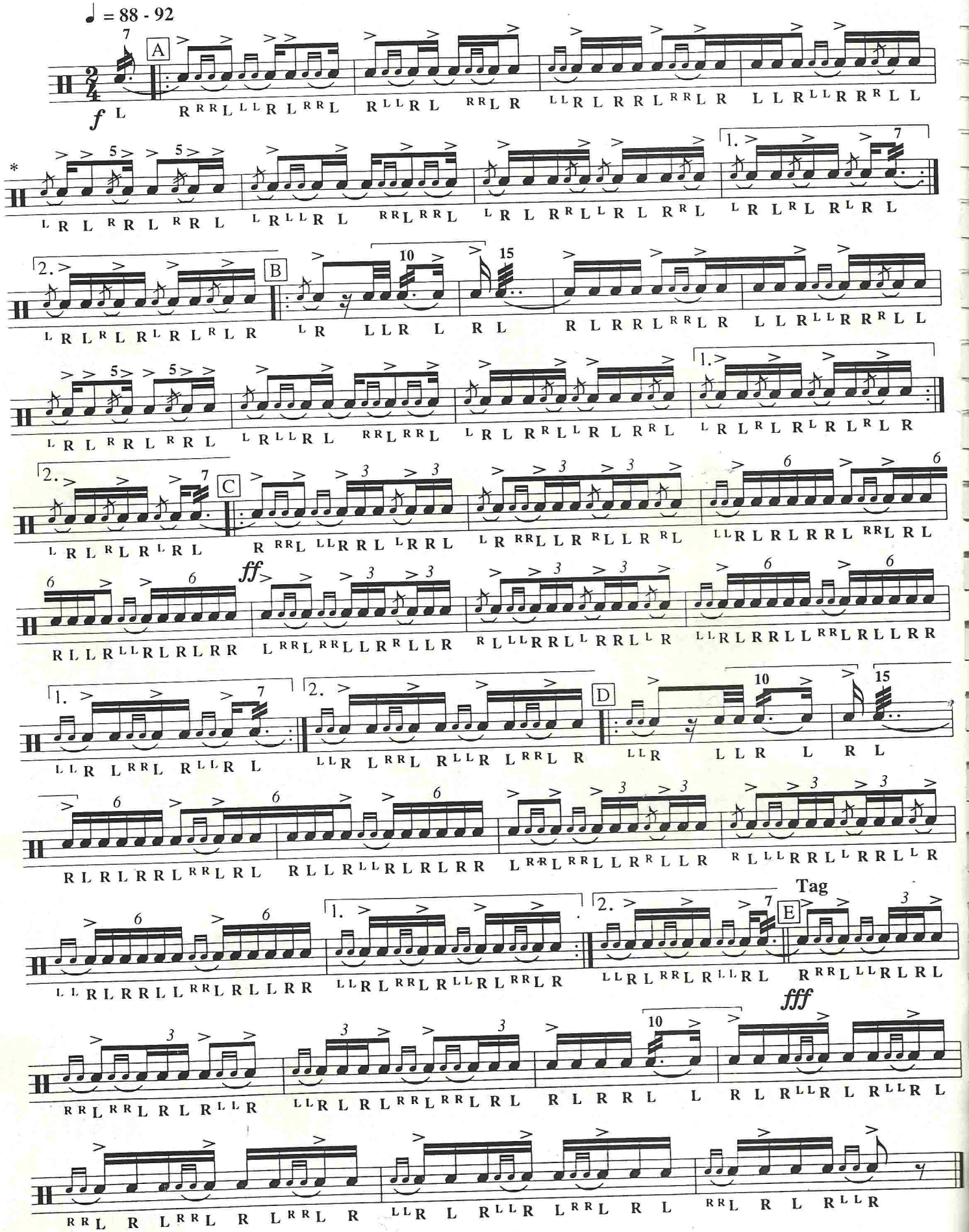
CANADA'S DRUMMING AMBASSADOR

Dedicated to Fred Johnson, First Canadian Drummer to be Inducted into World Drum Corps' Hall of Fame & Founder of C.A.D.R.E.

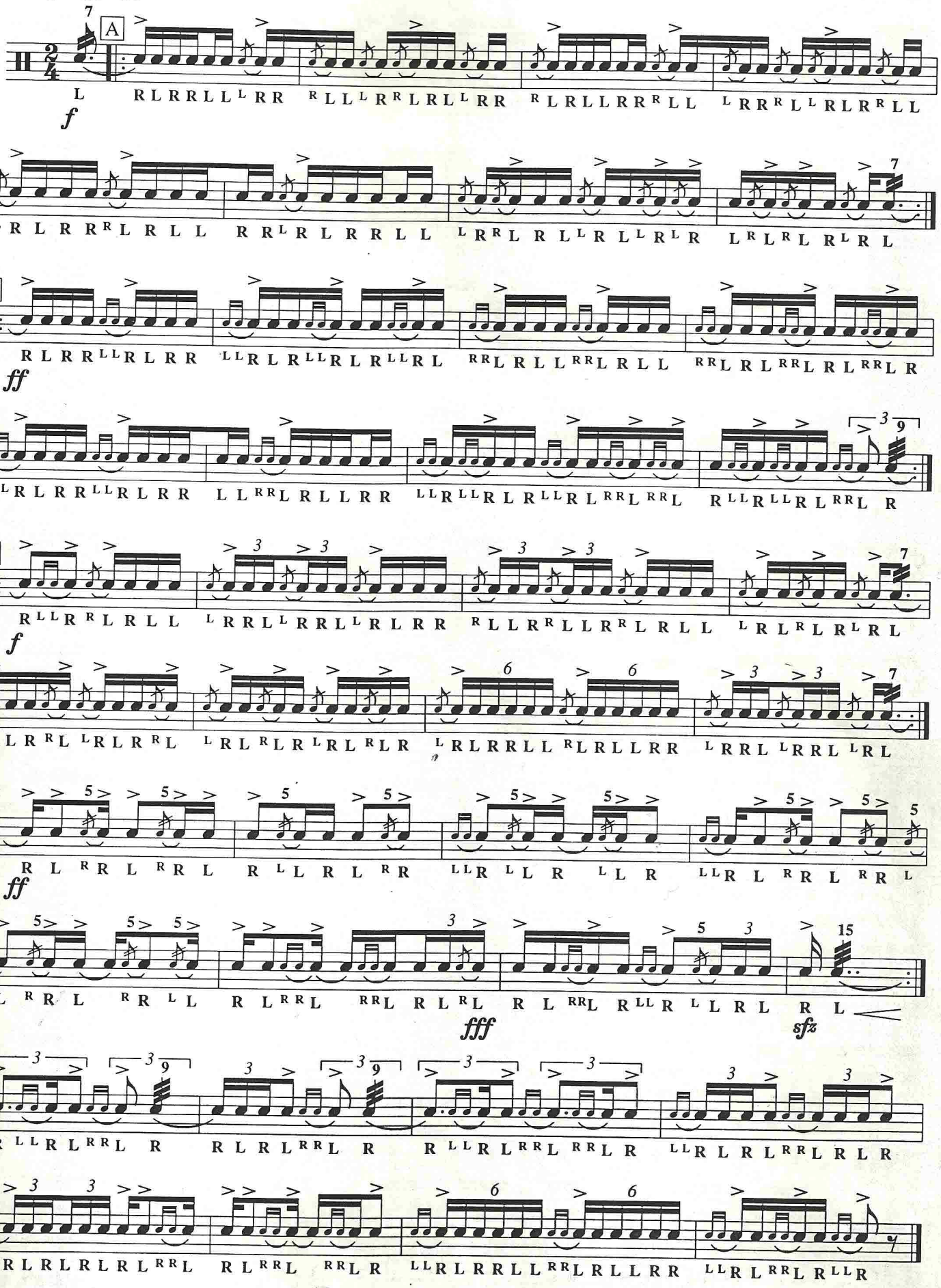


* See Author's Note

CONNECTICUT'S ANCIENT DRUMMING MARINER

Dedicated to Robert Redican

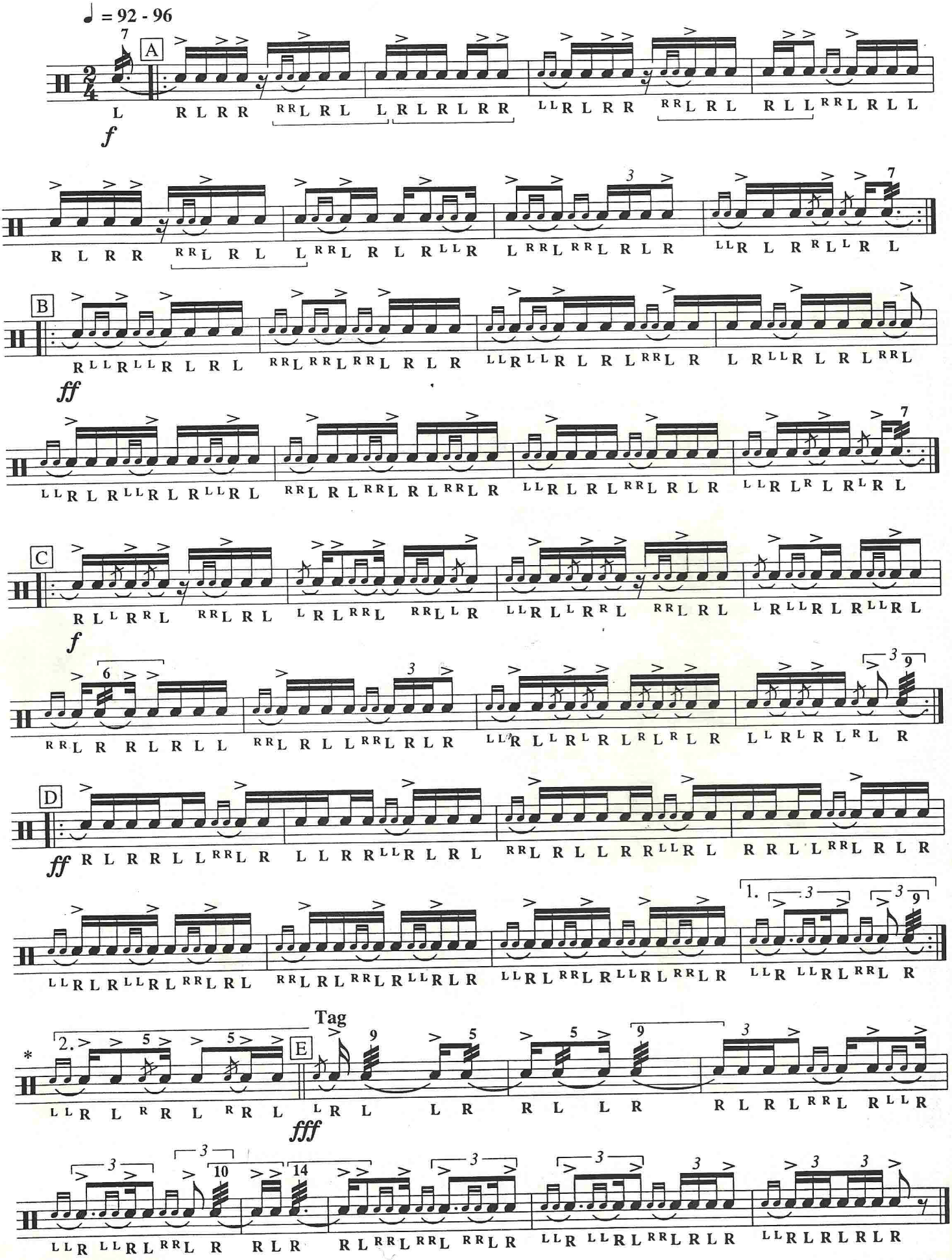
♩ = 80 - 84



* See Author's Note

BOSTON'S DRUMMING CRUSADER

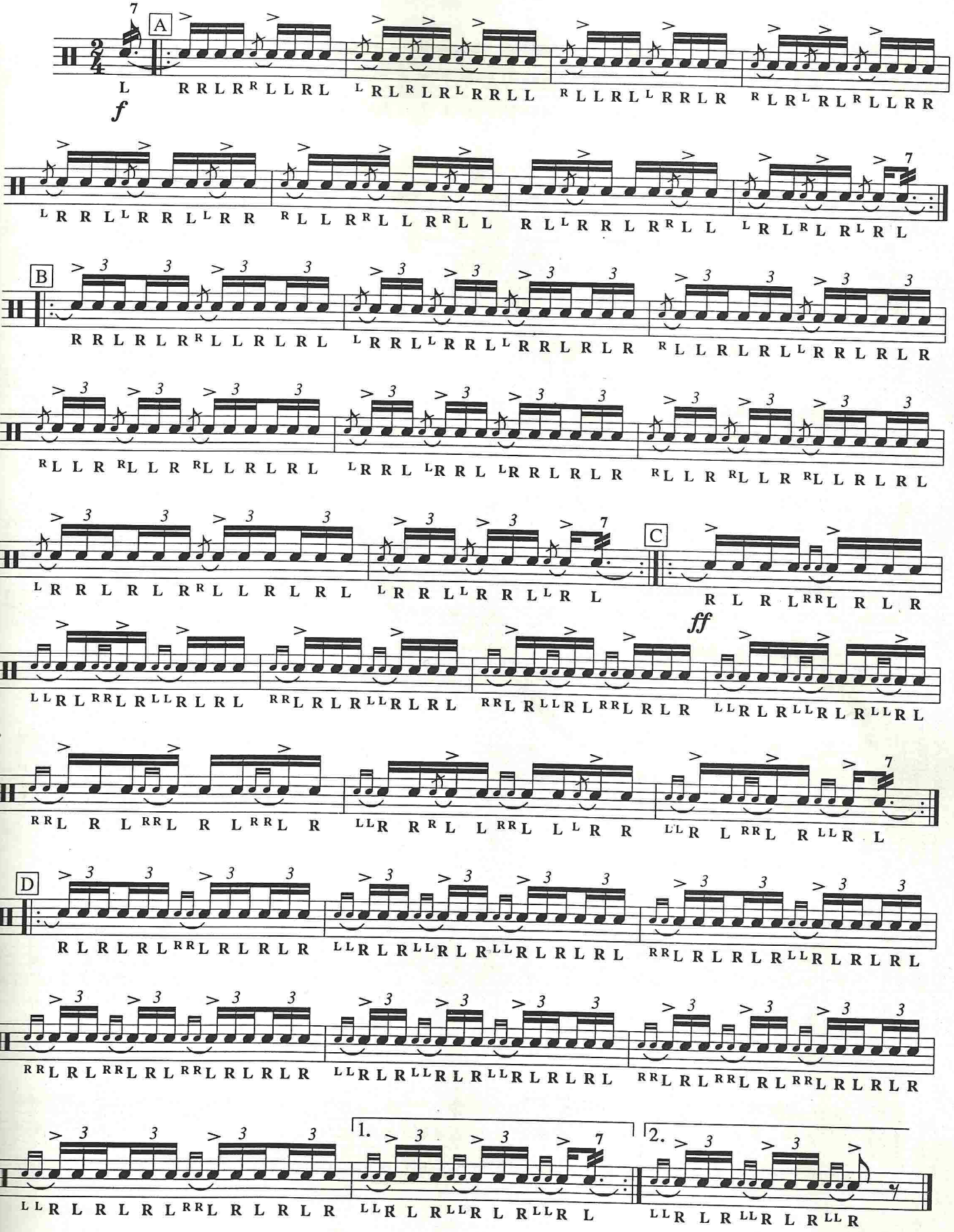
Dedicated to Gerry Shellmer of the "Princemen"



HANDS ACROSS THE SEA

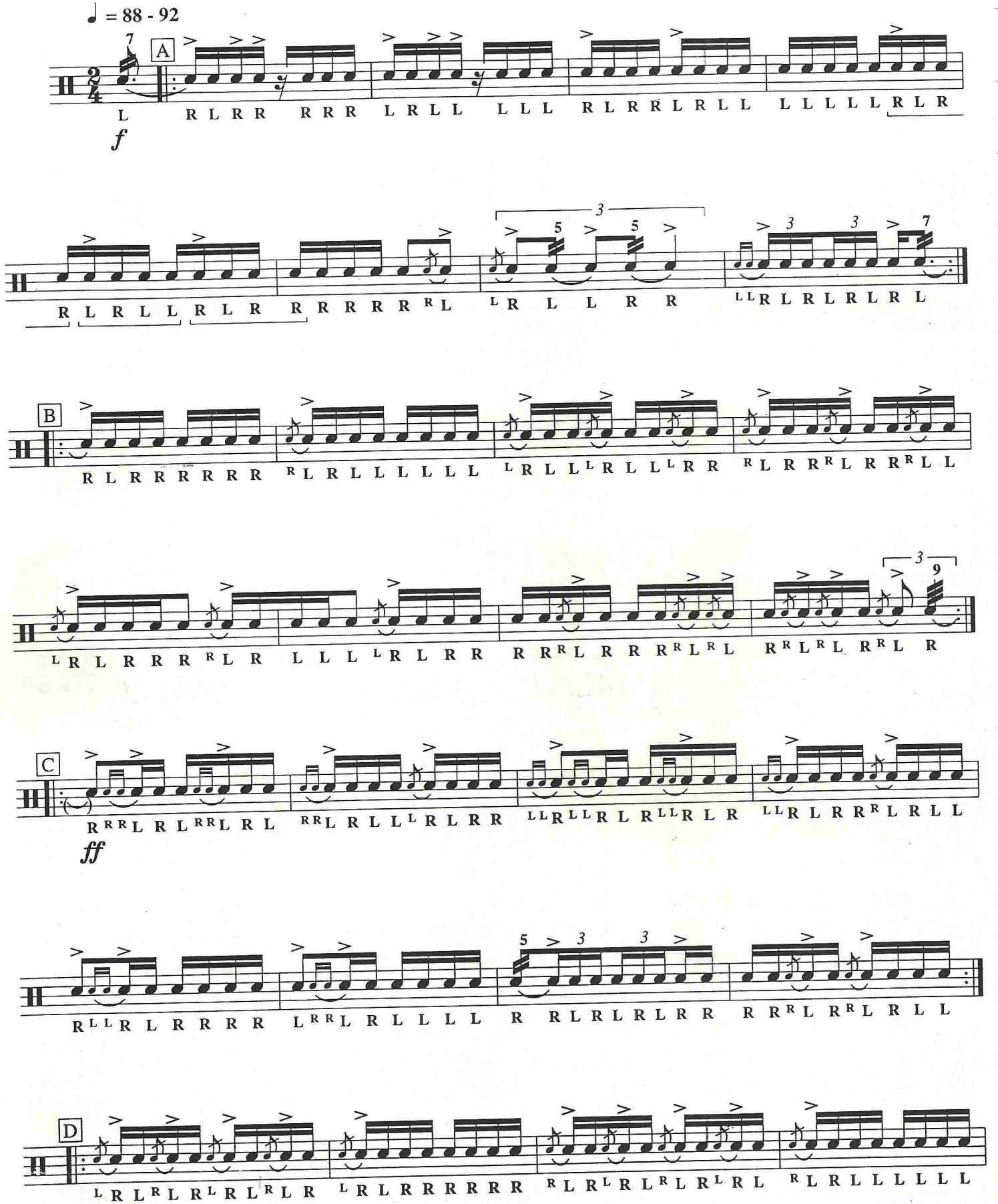
Dedicated to Alfons Grieder of Switzerland

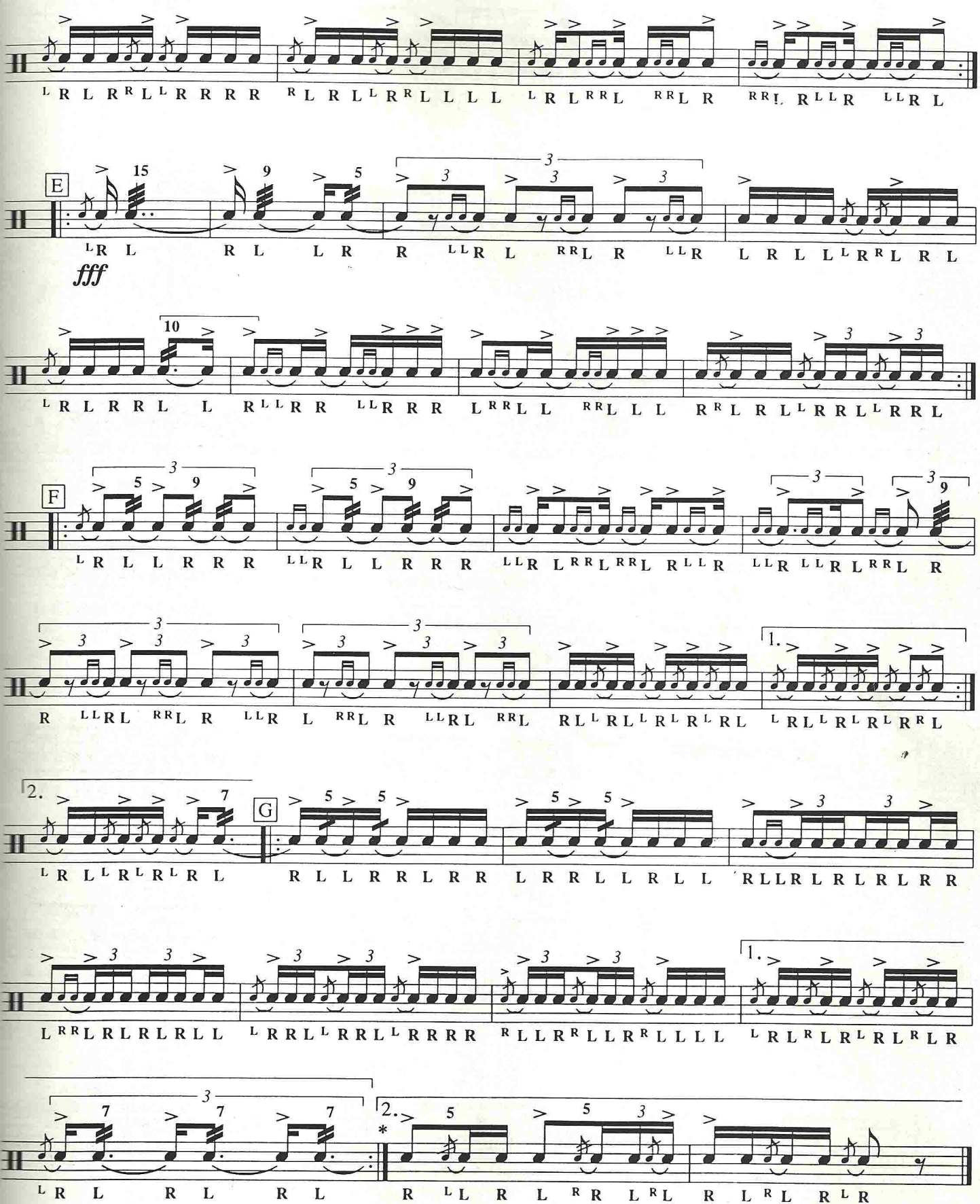
♩ = 72 - 76



EMPEROR JUSTINIAN AT CONSTANTINOPLE

Dedicated to John Dowlan of the "Reilly Raiders"

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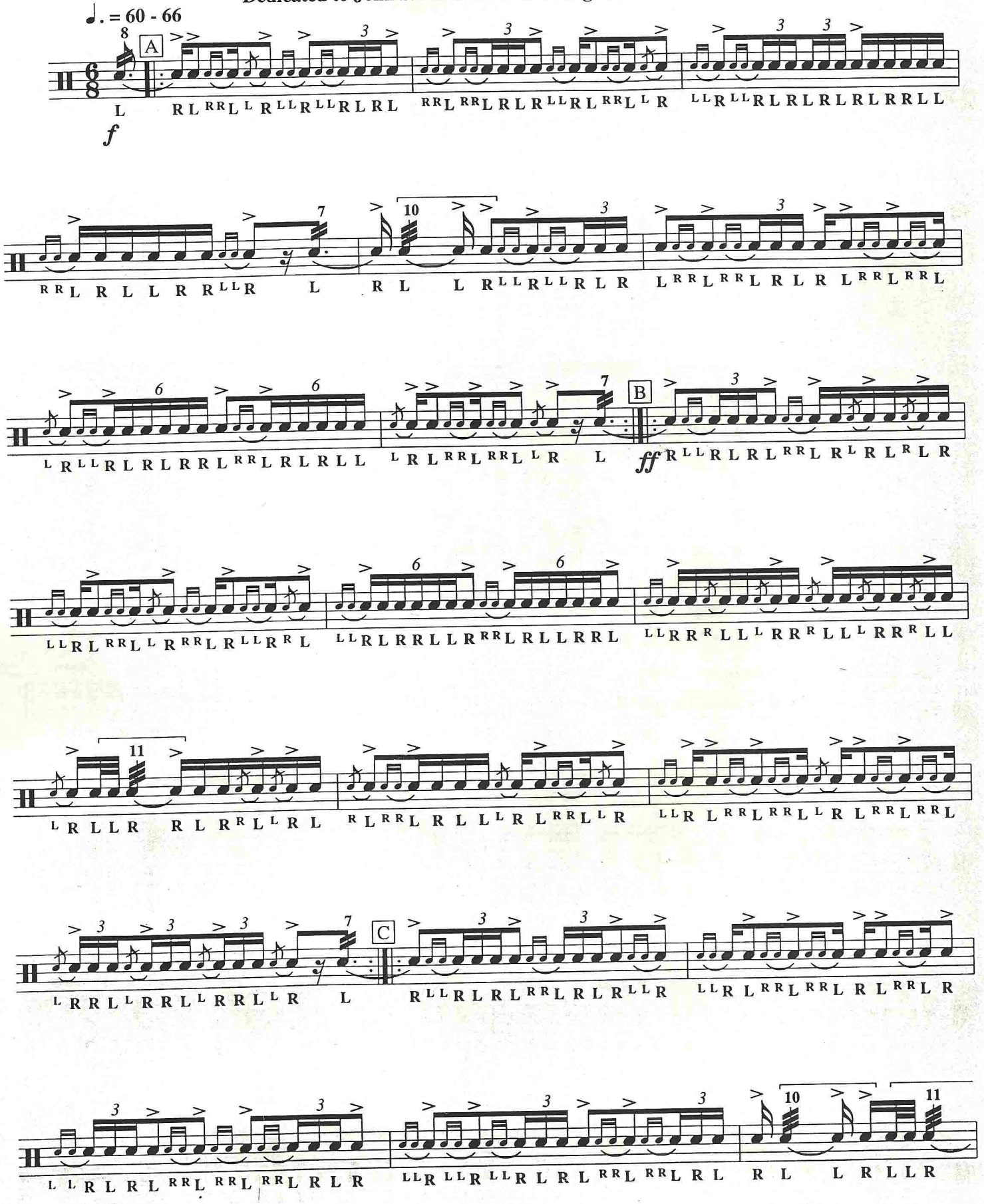
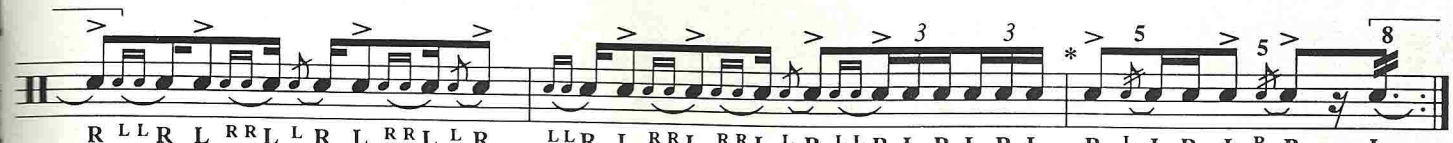
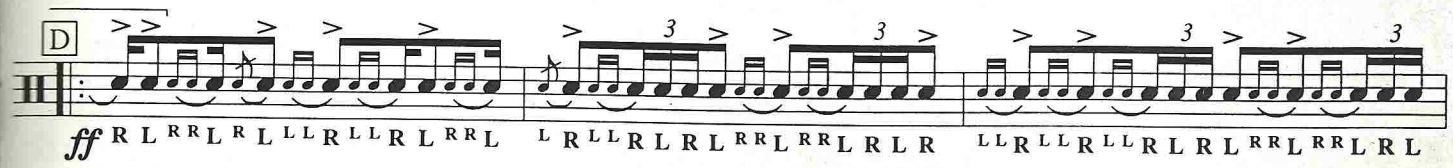
* See Author's Note

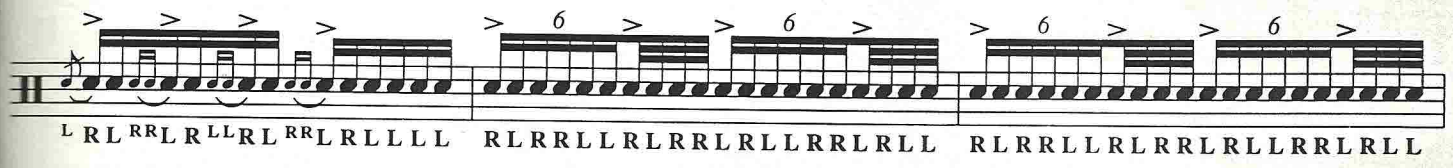
STRIDER 6/8

Dedicated to John Flowers of the Reading "Buccaneers"









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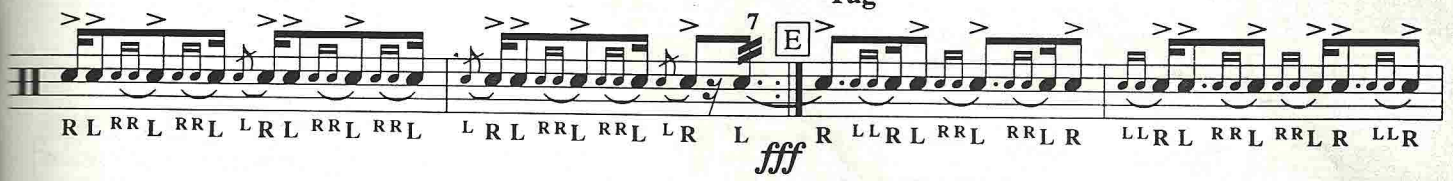
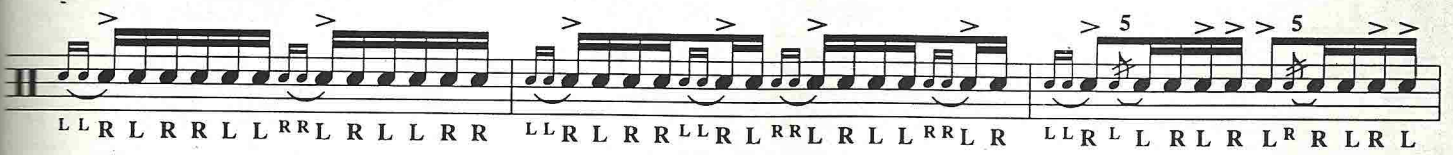
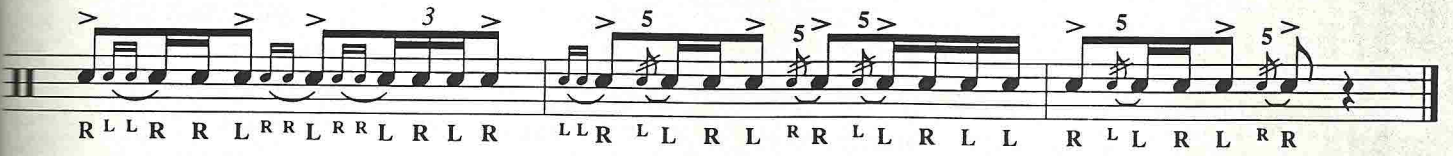


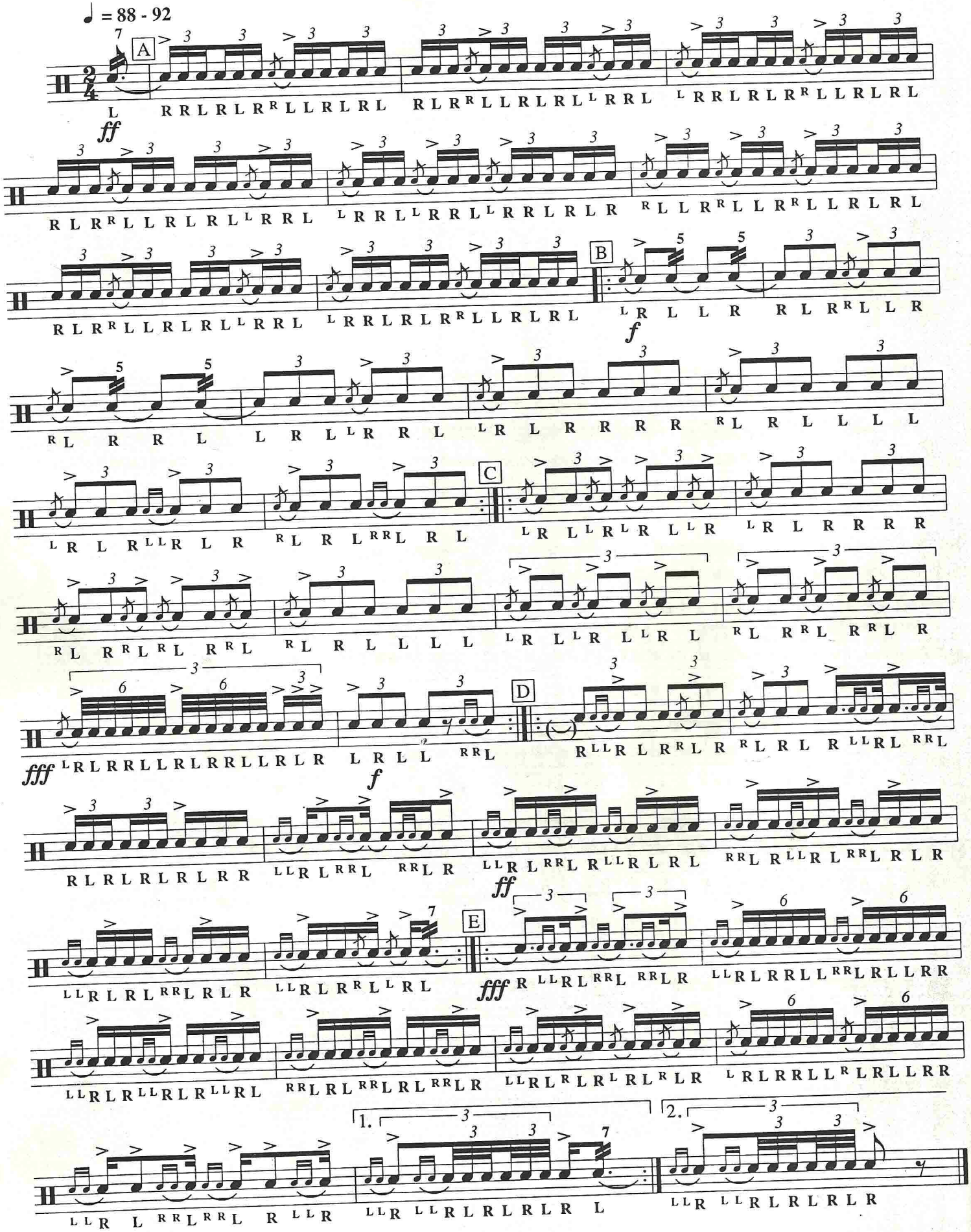




* See Author's Note

SPASMODIC PERMUTATIONS

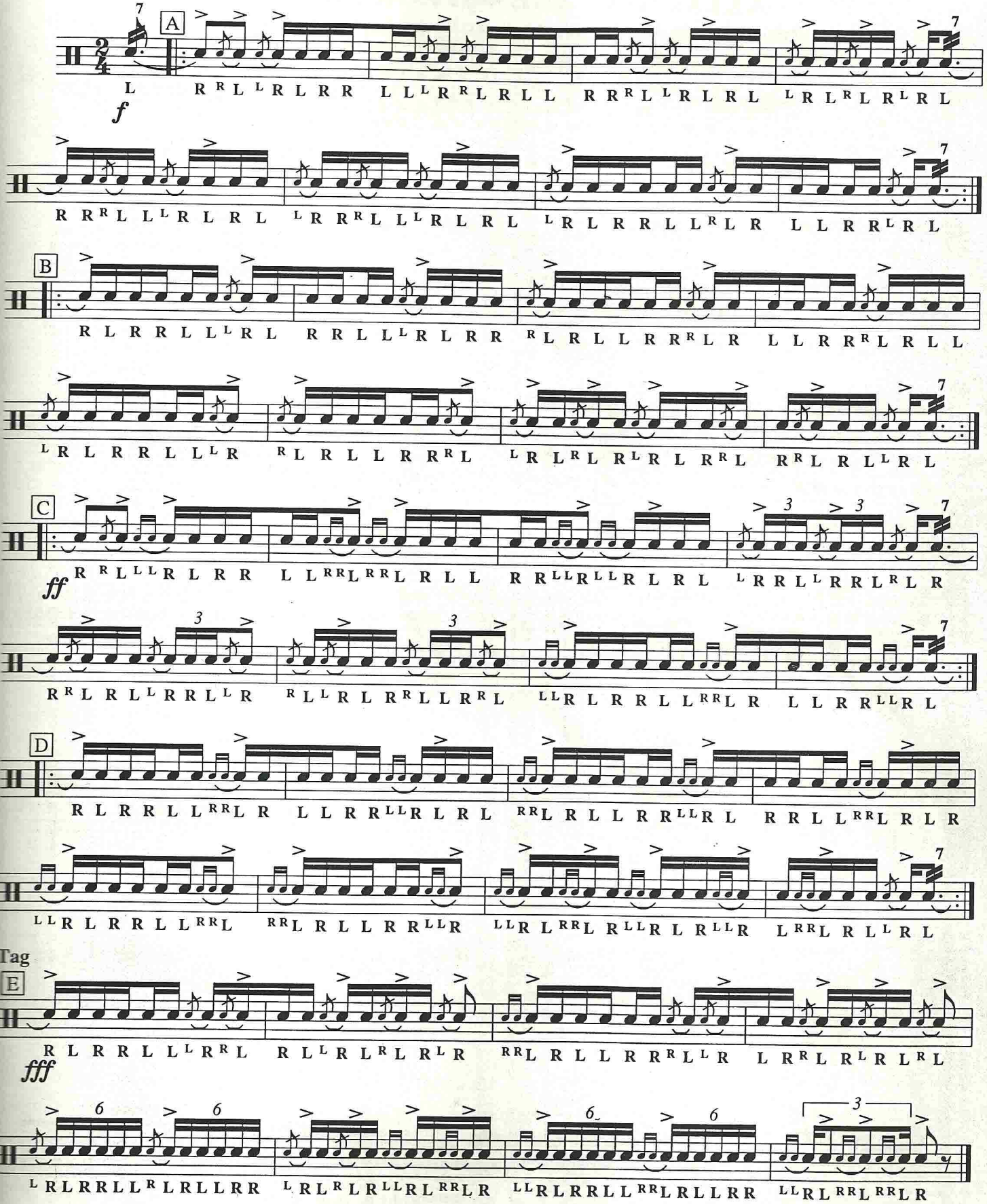
Dedicated to Paul Mosley, Toronto "Marching Ambassadors"



FLAM PARADIDDLE-DIDDLE RUFF PARADIDDLE-DIDDLE

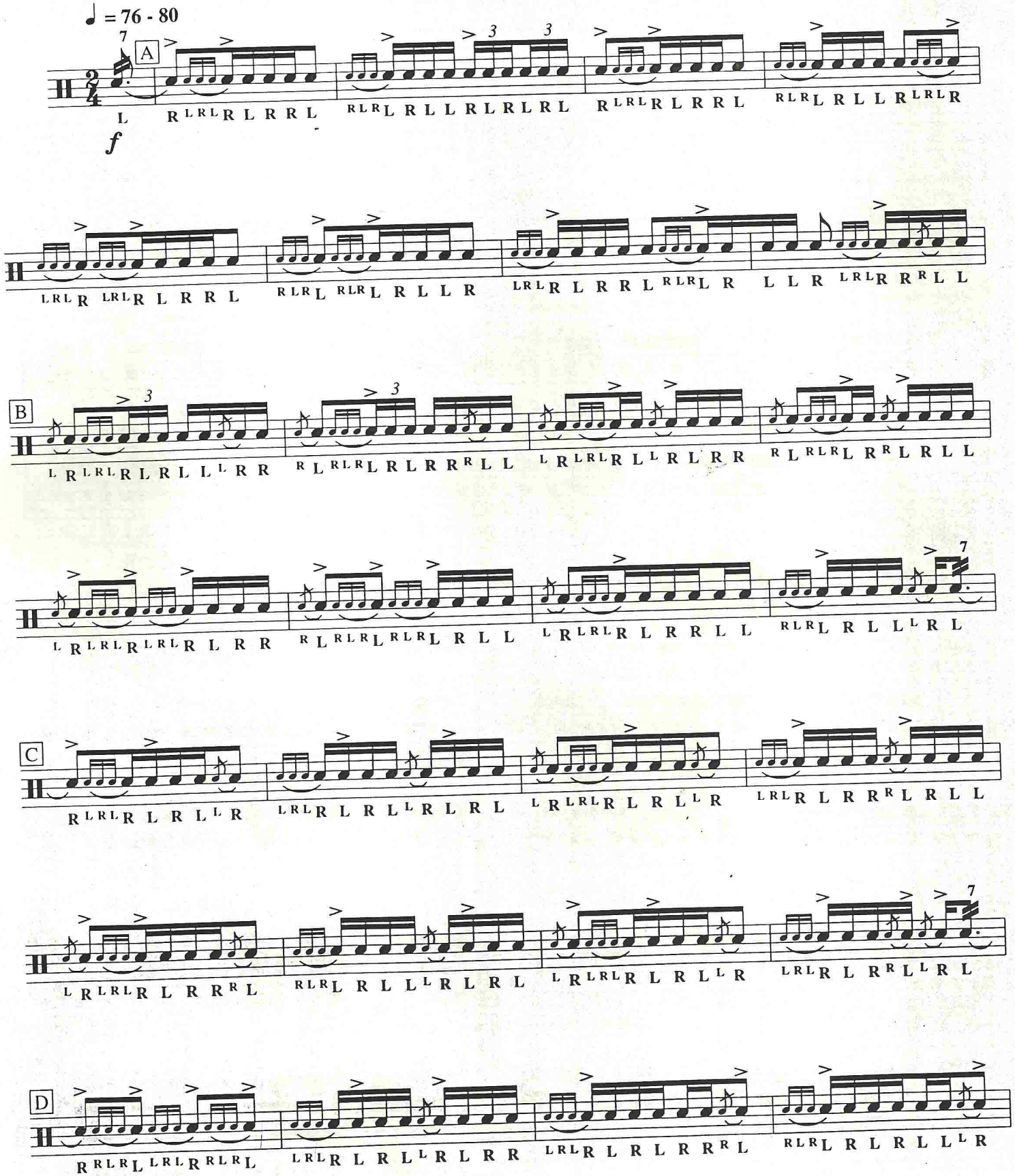
Dedicated to Don Mihok of the Archer Epler "Musketeers"

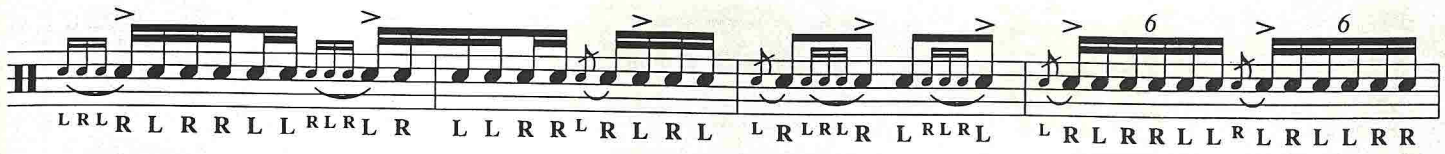
♩ = 88 - 92



ATTACHING THE 4-STROKE RUFF

Dedicated to Warren Benson; Drummer, Composer, Creative Genius





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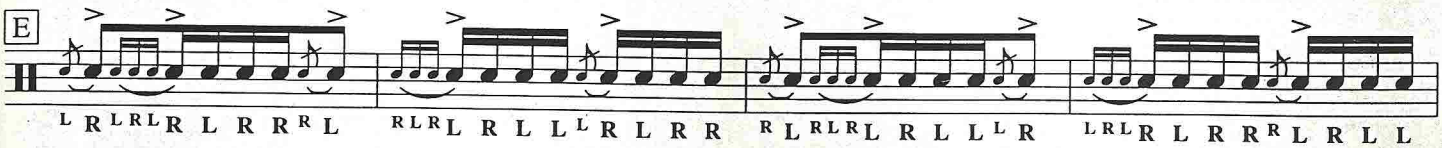

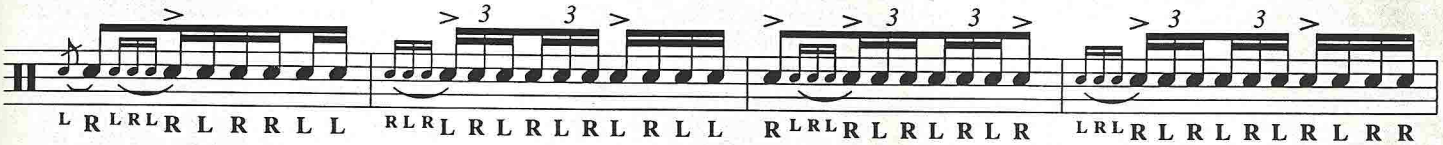

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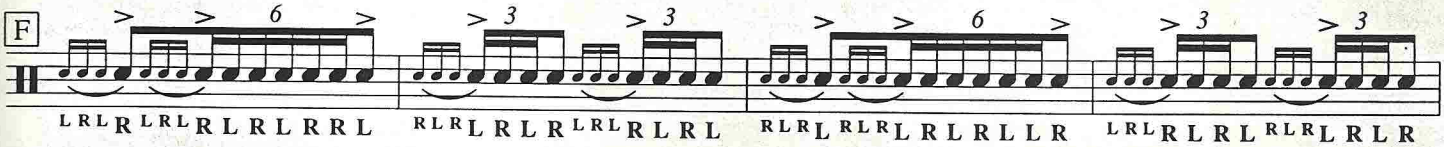
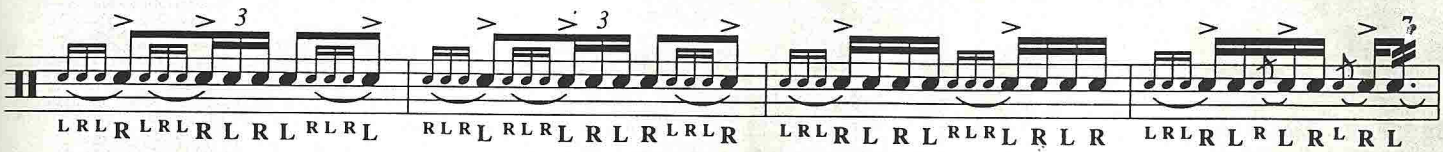
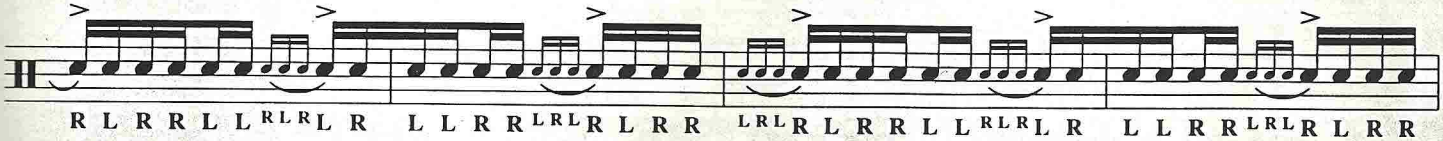
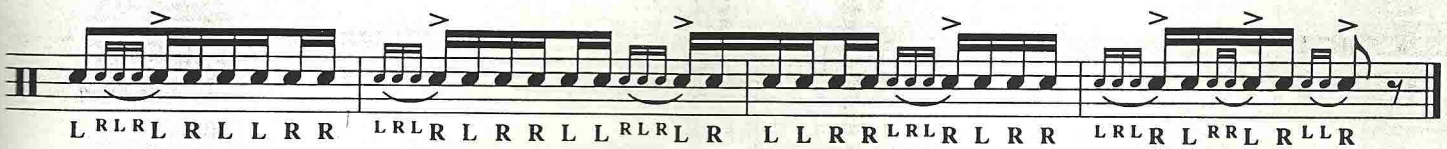


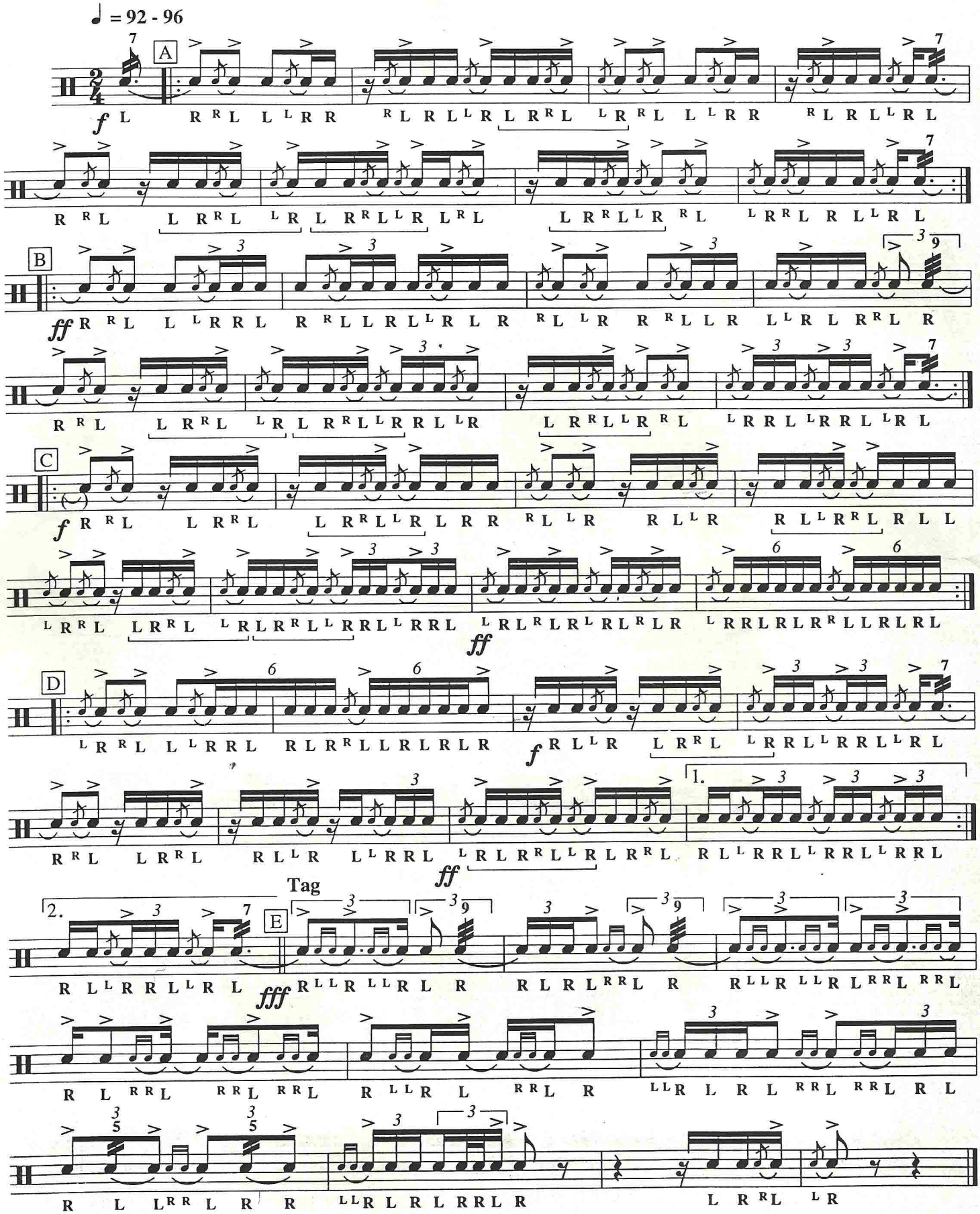






SWINGING THE SWISS PATAFLAFLA

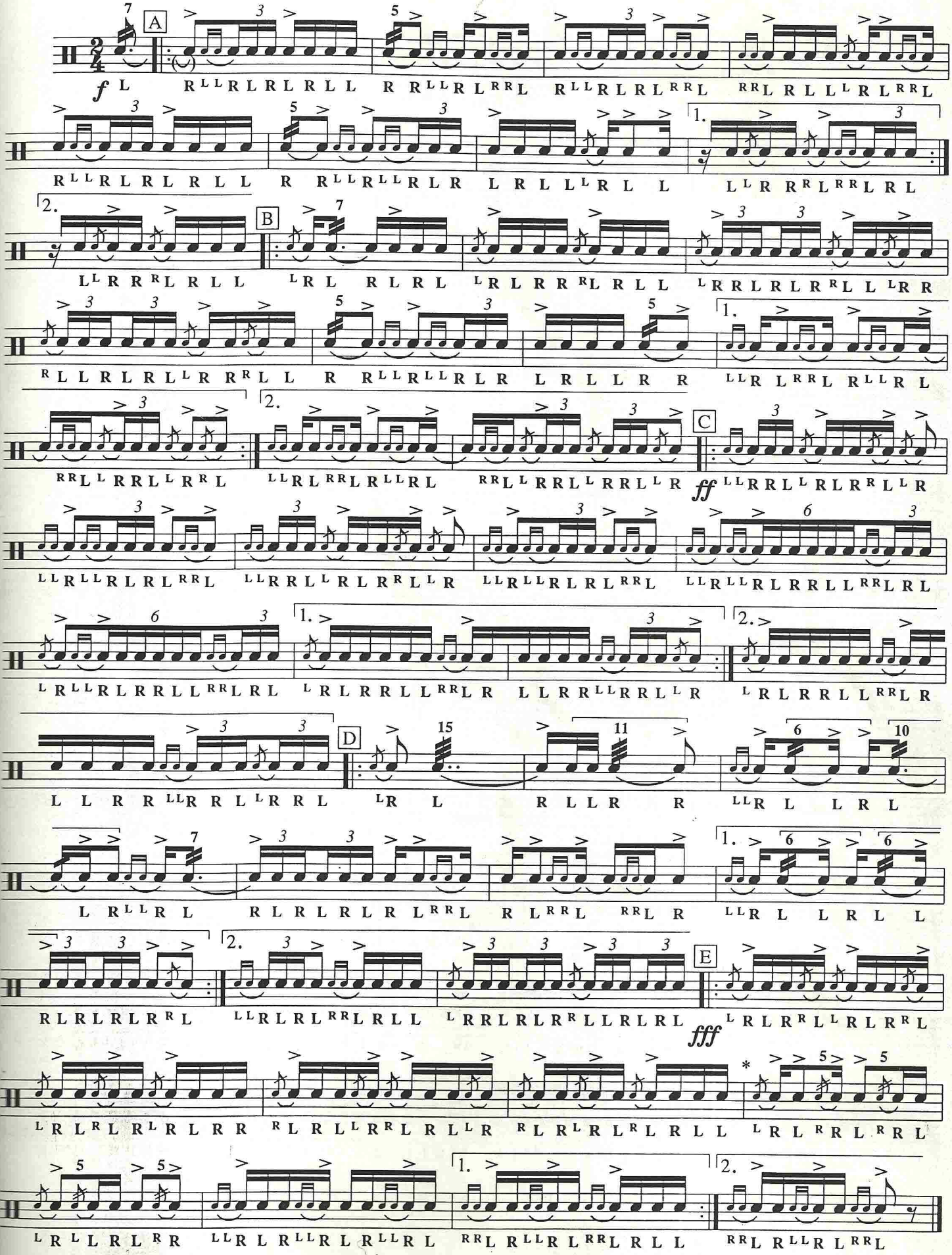
Dedicated to Roch St. Jean of the La Salle Cadets

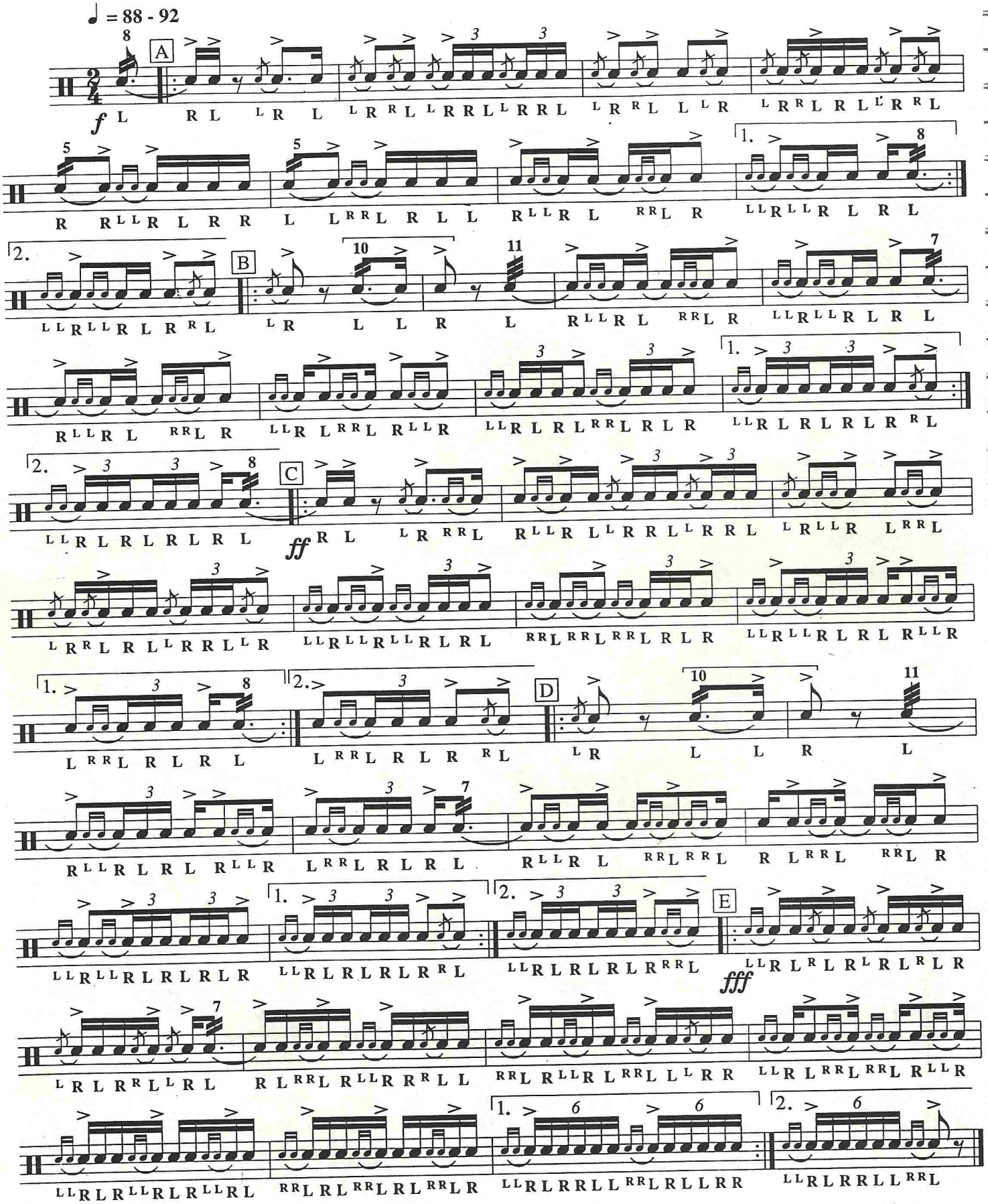


BUTTERMILK AND CRACKERS

Dedicated to Vinnie Czepiel of Newburgh, NY

♩ = 88 - 92



SKULL AND CROSSBONES

Dedicated to "Jerry" Whitaker of the Civil War Troopers, Newburgh, NY