

Rudimental Solos

Rudimental Solos for Accomplished Drummers

JOHN PRATT

With a foreword by Robin Engleman





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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 Engelmaan
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 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)

$\text{♩} = 88 - 92$

LIBERTY TREE INN

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

$\downarrow = 88 - 92$

The sheet music consists of ten staves of musical notation, each with a corresponding fingering pattern below it. The notation includes various note heads, stems, and rests, with some notes having a '7' or '3' above them. The fingering patterns are represented by letters (A-E) and numbers (1, 2, 3, 15). The first staff starts with a dynamic 'f' and a tempo marking of 66-92. The second staff begins with a dynamic 'ff'. The third staff starts with a dynamic 'ff' and a tempo marking of 15. The fourth staff starts with a dynamic 'ff' and a tempo marking of 15. The fifth staff starts with a dynamic 'ff' and a tempo marking of 15. The sixth staff starts with a dynamic 'ff' and a tempo marking of 15. The seventh staff starts with a dynamic 'ff' and a tempo marking of 15. The eighth staff starts with a dynamic 'ff' and a tempo marking of 15. The ninth staff starts with a dynamic 'ff' and a tempo marking of 15. The tenth staff starts with a dynamic 'ff' and a tempo marking of 15.

The sheet music consists of six staves of musical notation, likely for a woodwind or brass instrument. Each staff begins with a clef (F), a key signature of one sharp, and a common time signature. The notation includes various note values (eighth and sixteenth notes) and rests, with dynamic markings such as *>*, *f*, *ff*, and *fff*. Fingerings are indicated by numbers (1-7) above or below the notes. The first staff ends with a repeat sign and a double bar line. The second staff begins with a section labeled '2.' and includes a measure starting with a bass note. The third staff begins with a section labeled '1.' and includes a measure starting with a bass note. The fourth staff begins with a section labeled '2.' and includes a measure starting with a bass note. The fifth staff begins with a section labeled '1.' and includes a measure starting with a bass note. The sixth staff begins with a section labeled '2.' and includes a measure starting with a bass note.

Moby Dick

Dedicated to Robin Engleman of the University of Toronto

AHAB

$\text{♩} = 88 - 92$

B

STARBUCK

D

QUEEQUEG

E

FARMERS' MUSEUM MUSTER

Dedicated to Dominick Cuccia of Carmel, NY.

Dedicated to Dominick Cuccia of Carmel, NY.

$\text{♩} = 60 - 66$

A

L R L R L R R L R L L R L R R L R R L R R L R R L R

B

R L R R L R R L R L L R L L R L L R L R L L R R L R R L R R L R L L R

C

R L L R L R L R R L R R L R L L R L L R L R R L R L L R R L R R L R L R R L R L L R

The musical score consists of six staves of music, each with a double bar line and a repeat sign at the beginning. The notation includes various musical symbols such as eighth and sixteenth notes, along with unique symbols for specific strokes. Fingerings are indicated by letters (R, L, 3, 5, 10) and numbers (1, 2, 3, 5, 6) placed above the notes. Letter markers D and E are placed above certain measures. The music is divided into measures by vertical bar lines and ends with a final double bar line.

* See Author's Note

TRIBUTE TO DR. BERGER

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

The score is a hand-drawn musical composition for a right hand on a keyboard. It features six staves of music, each with a unique rhythm pattern indicated by arrows above the notes. Fingerings such as '10', '7', '5', '3', and '11' are placed above specific notes. Performance instructions include dynamic markings like *f*, *ff*, *cresc.*, and *sfz*. The music is divided into measures by vertical bar lines, and the overall style is a complex, rhythmic study.

WESTBROOK MUSTER

Dedicated to the New Jersey Field Music 1983

$\text{♩} = 88 - 92$

A

$\frac{2}{4}$

$L \quad RLLR \quad LRL \quad RLLR \quad LRLR \quad LRLRRRLRLL \quad LRLLRLRL$

f

$RLLR \quad LRLRR \quad LRLR \quad LRLR \quad LRLRRRLRLL \quad LRLLRLRL$

B

ff

$RLRRLRLR \quad LLRRRLR \quad LLRLRRLLRRRLR \quad LLRRRLRRL$

f

$LRLLRRRRRLR \quad RRLRRLRLL \quad RRLRLLRRLRLL \quad LRRLLRL$

C

ff

$RLLRL \quad RRLRRL \quad RLLRLRLR \quad RLRRRRRR \quad LRLLL$

$\begin{matrix} > 7 \\ > 7 \\ > 7 \end{matrix}$ $\begin{matrix} > 7 \\ > 7 \\ > 7 \end{matrix}$ $\begin{matrix} * > > 5 \\ > > 5 \\ > > 5 \end{matrix}$ $\begin{matrix} > > \\ > > \\ > 7 \end{matrix}$

D

$RLRRRLRR \quad LLRLRRLRLLR \quad RLRLLLRRRL \quad RRLRLLRRL$

f

$RLLR \quad LLRRL \quad LRL \quad RRLL \quad RLRRRLRLLRL \quad LLRLRRLRLL$

fff

E

$RLLRLRRL \quad RRLRRLRLLR \quad LLRLRLRRL \quad RRLRRLRLLRL$

$\begin{matrix} > \\ > \\ > 3 \end{matrix}$ $\begin{matrix} > \\ > \\ > 3 \end{matrix}$ $\begin{matrix} > \\ > \\ > 7 \end{matrix}$

$LRLLRLRL \quad RRLRRLRLLR \quad LLRLRRLRLL \quad RRLRRLRLLRL$

* See Author's Note

* See Author's Note

ALLENTOWN INDUCTIONS: 1990; 1997

♩ = 88 - 92

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

* See Author's Note

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.

$\text{♩} = 88 - 92$

The sheet music consists of two staves of drumming patterns. The top staff starts with a dynamic *f* and includes coordination markings like L R R R L L R R L, R L L R L, R R L R R L, etc. It features sections labeled A, B, and C, with measure numbers 7, 10, 15, and 6. The bottom staff continues the pattern with a dynamic *ff*, coordination markings like L R L R L R L R L, R L L R L R L R L, etc., and sections labeled 1., 2., D, and E. The final section is labeled "Tag" and ends with a dynamic *fff*. The music is written in common time with a tempo of 88-92 BPM.

CONNECTICUT'S ANCIENT DRUMMING MARINER

Dedicated to Robert Redican

$\text{♩} = 80 - 84$

* See Author's Note

BOSTON'S DRUMMING CRUSADER

Dedicated to Gerry Shellmer of the "Princemen"

* See Author's Note

HANDS ACROSS THE SEA

Dedicated to Alfons Grieder of Switzerland

$\text{♩} = 72 - 76$

The sheet music consists of ten staves of musical notation for a right-hand drum exercise. The first staff begins with a dynamic **f**. The second staff starts with a dynamic **L**. The third staff begins with a dynamic **B**. The fourth staff begins with a dynamic **C**. The fifth staff begins with a dynamic **ff**. The sixth staff begins with a dynamic **D**. The seventh staff concludes with a dynamic **L**. The eighth staff concludes with a dynamic **R**. The ninth staff concludes with a dynamic **L**. The tenth staff concludes with a dynamic **R**.

A

B

C

D

EMPEROR JUSTINIAN AT CONSTANTINOPLE

Dedicated to John Dowlan of the "Reilly Raiders"

$\text{♩} = 88 - 92$

A

L R L R R R R R L R L L L L L R L R R R L R L L L L L L L R L R

f

R L R L L R L R R R R R R R R L R L L L R L L L L R L R L R L R L

3

B

R L R R R R R R R L R L L L L L L R L L L R L L L R R R L R R R L R R R L L

3

L R L R R R R R L L L L L R L R R R R R L R R R R L R L R R L R L R R L R

9

C

R R R L R L R R L R R L R L L L R L L R L L R L R L L R L L R L R R R L R L L

ff

R L L R L R R R R L R L R L L L L R R L R L R L R R R R R L R R L R L L

5 > 3 3 >

D

L R L R L R L R L R L R L R R R R R R R L R L R L R L R L R L R L R L L L L L

ff

Sheet music for a rhythmic pattern, likely for a musical instrument like the marimba or xylophone. The music is organized into measures separated by vertical bar lines. Each measure contains a series of notes and rests, with some notes having arrows above them indicating direction or attack. Below each measure is a corresponding sequence of letters (L, R, L, R, etc.) and numbers (1, 2, 3, 5, 7) underlined by horizontal lines, which serve as a visual representation of the rhythm pattern.

The music is divided into sections labeled E, F, G, and a section starting with '2.' and '1.'. Measures 1 through 4 are in section E, measures 5 through 8 are in section F, and measures 9 through 12 are in section G. The section starting with '2.' includes a first ending (measures 1-4) and a second ending (measures 5-8). The section starting with '1.' includes a first ending (measures 9-10) and a second ending (measures 11-12).

Section E:

- Measure 1: > > > >
- Measure 2: > > > >
- Measure 3: > > > >
- Measure 4: > > > >

Section F:

- Measure 5: > 15 9 5 3 3 3 3
- Measure 6: > 3 3 3 3 3 3
- Measure 7: > 3 3 3 3 3 3
- Measure 8: > 3 3 3 3 3 3

Section G:

- Measure 9: > 5 > 9 3 3 3 3
- Measure 10: > 5 > 9 3 3 3 3
- Measure 11: > > > > > > > >
- Measure 12: > 3 3 3 3 3 3 3

Second Ending (Measures 1-4):

- Measure 1: > 3 3 3 >
- Measure 2: > 3 3 3 >
- Measure 3: > 3 3 3 >
- Measure 4: > > > > > > >

First Ending (Measures 5-8):

- Measure 5: > 5 > 5 > 5 > 5 >
- Measure 6: > 5 > 5 > 5 > 5 >
- Measure 7: > > 3 3 > > > >
- Measure 8: > > 3 3 > > > >

Second Ending (Measures 9-10):

- Measure 9: > 7 7 7 > 3 3 > 3 3 > 3 3 >
- Measure 10: > 7 7 7 > 3 3 > 3 3 > 3 3 >

First Ending (Measures 11-12):

- Measure 11: > 5 5 5 > 5 5 > 5 5 > 5 5 >
- Measure 12: > 5 5 5 > 5 5 > 5 5 > 5 5 >

* See Author's Note

STRIDER 6/8

Dedicated to John Flowers of the Reading "Buccaneers"

* See Author's Note

SPASMODIC PERMUTATIONS

Dedicated to Paul Mosley, Toronto "Marching Ambassadors"

$\text{♩} = 88 - 92$

A

B

C

D

E

FLAM PARADIDDLE-DIDDLE RUFF PARADIDDLE-DIDDLE

Dedicated to Don Mihok of the Archer Epler "Musketeers"

$\text{♩} = 88 - 92$

ATTACHING THE 4-STROKE RUFF

Dedicated to Warren Benson; Drummer, Composer, Creative Genius

$\text{♩} = 76 - 80$

$\frac{7}{8}$

A

Measure 1 (7/8 time): Bass drum on 1, Right hand: LRLRRLRRRL, Left hand: eighth-note patterns.

f

Measure 2 (7/8 time): Bass drum on 3, Right hand: RLRLRRLRLLR, Left hand: eighth-note patterns.

Measure 3 (7/8 time): Bass drum on 5, Right hand: LRLRLRRLRLRR, Left hand: eighth-note patterns.

Measure 4 (7/8 time): Bass drum on 7, Right hand: RLRLRRLLRL, Left hand: eighth-note patterns.

Measure 5 (7/8 time): Bass drum on 1, Right hand: RLRLRLLRLRL, Left hand: eighth-note patterns.

Measure 6 (7/8 time): Bass drum on 3, Right hand: LRLRLRLLRLR, Left hand: eighth-note patterns.

Measure 7 (7/8 time): Bass drum on 5, Right hand: RLRLRLLRLRL, Left hand: eighth-note patterns.

H > > > > > > 6 > 6

LRLR L R R L L RLRL R L L R R L RLRL L R L R R L L R L R L L R R

E > > > > > >

LRLRLR L R R R L RLRL R L L RLRL R L R R L R L R L L

> > 3 3 > > > 3 3 > > 3 3 >

LRLRLR L R R L L RLRL R L R L RLRL R L R R L R L R L R L R R

F > > 6 > > 3 > 3 > > > 6 > > 3 > 3

LRLR LRLRLR L RLRL R RLRL R LRLRLR L RLRL R LRLRLR L RLRL R LR

> > 3 > > 3 > > > > > 7

LRLR LRLRLR L RLRL R RLRL R LRLR LRLRLR L RLRL R LRLRLR L RLRL R L

> > > > > >

R L R R L L RLRL R L L R R L RLRL R L R L R R L L RLRL R L L R R L RLRL R R

> > > > >

LRLRLR L L R R L RLRL R L L R R L RLRL R LRLR LRLRLR L

SWINGING THE SWISS PATAFLAFLA

Dedicated to Roch St. Jean of the La Salle Cadets

$\text{♩} = 92 - 96$

The sheet music consists of five staves of rhythmic patterns, each labeled with a letter (A, B, C, D, E) and a dynamic marking (f, ff, fff). The patterns are composed of eighth and sixteenth notes with various rests and accents. Below each staff is a sequence of letters representing a step pattern: A, B, C, D, and E. The music is set in common time (indicated by a '4'). The first staff begins with a forte dynamic (f) and includes a measure with a bass clef. The second staff begins with a dynamic ff. The third staff begins with a dynamic f. The fourth staff begins with a dynamic ff. The fifth staff begins with a dynamic fff. The music concludes with a 'Tag' section.

A: *f* L R R L L L R R R L R L L R R R L R L L R L

B: *ff* R R L L L R R R L R R L L R R L R R L R R L R L R L

C: *f* R R L L R R L L R R L R R L R R L R R L R L R L

D: *ff* R R L L L R R L R L R R L L R R L R R L R R L R L

E: *fff* R L L R R L L R L R R L R R L R R L R R L R L

Tag: *ffff* R L R R L R R L R R L R R L R R L R R L R L

BUTTERMILK AND CRACKERS

Dedicated to Vinnie Czepiel of Newburgh, NY

$\text{♩} = 88 - 92$

The sheet music consists of two staves of musical notation. The top staff uses a treble clef and a common time signature, while the bottom staff uses a bass clef and a common time signature. The music is divided into measures by vertical bar lines. Above each measure, there are lettered fingerings (A through E) indicating specific fingerings for the performer. Below each measure, there are rhythmic patterns consisting of various combinations of eighth and sixteenth notes. The music concludes with a dynamic marking of fff .

Key Fingerings:

- A:** Measures 1-10. Fingerings: 7, 3, 5, 3, 3, 5, 3, 3, 3, 3.
- B:** Measures 11-18. Fingerings: 7, 3, 3, 5, 3, 3, 5, 3, 3, 3.
- C:** Measures 19-26. Fingerings: 3, 3, 3, 3, 3, 3, 3, 3, 3.
- D:** Measures 27-34. Fingerings: 3, 3, 15, 11, 6, 6, 10.
- E:** Measures 35-42. Fingerings: 7, 3, 3, 3, 3, 3, 3, 3.

Rhythmic Patterns:

Measures 1-10: $\text{f L RLLRLRLRLL R RLLRLRLRLL RLLRLRLRRL RRLRLLRLRRL}$

Measures 11-18: $\text{RLLRLRLRLL R RLLRLRLRLL RLLRLRLRLL RRLRLLRLRRL}$

Measures 19-26: $\text{LRLRLLRLRRL R RLRLRLLRLR LLRLLRLRLR RLRLRLLRLR}$

Measures 27-34: $\text{LRLLRLRRRLRL RLRLRLLRLR LLRRLRLRRL RLRLRLLRLR}$

Measures 35-42: $\text{RLRLRLRRL LLRLRLRRL RLRLRLLRLRL RLRLRLLRLR}$

SKULL AND CROSSBONES

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

$\text{♩} = 88 - 92$

The sheet music consists of 15 staves of rhythmic patterns, each with a corresponding lettered label (A-E) and a dynamic marking. The patterns are as follows:

- Staff 1: 8 measures, ending with a repeat sign. Label A is at the beginning of the first measure.
- Staff 2: 5 measures, ending with a repeat sign. Label B is at the beginning of the second measure.
- Staff 3: 10 measures, ending with a repeat sign. Label C is at the beginning of the second measure.
- Staff 4: 11 measures, ending with a repeat sign. Label D is at the beginning of the second measure.
- Staff 5: 11 measures, ending with a repeat sign. Label E is at the beginning of the second measure.
- Staff 6: 12 measures, ending with a repeat sign.
- Staff 7: 11 measures, ending with a repeat sign.
- Staff 8: 11 measures, ending with a repeat sign.
- Staff 9: 11 measures, ending with a repeat sign.
- Staff 10: 11 measures, ending with a repeat sign.
- Staff 11: 11 measures, ending with a repeat sign.
- Staff 12: 11 measures, ending with a repeat sign.
- Staff 13: 11 measures, ending with a repeat sign.
- Staff 14: 11 measures, ending with a repeat sign.
- Staff 15: 11 measures, ending with a repeat sign.

Dynamic markings include f , ff , and fff . The patterns involve various rhythmic values and rests, often grouped by vertical lines or brackets. The letter labels A-E appear in the first four staves.