

# Rudimental Solos

## for Accomplished Drummers



PROPERTY  
OF

YORKTOWN HS  
BAND

JOHN PRATT

With a foreword by Robin Engleman



PROPERTY OF  
THE YORKTOWN HIGH SCHOOL  
MUSIC DEPARTMENT

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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 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)

$\bullet = 88 - 92$

## LIBERTY TREE INN

NYSSMA 2012 V

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

$\text{♩} = 88 - 92$

Sheet music for a rhythmic pattern, likely for a musical instrument like the marimba or xylophone. The music is organized into measures, each consisting of two staves. The top staff uses a common time signature, while the bottom staff uses a different time signature. Measures are numbered 1 through 15, with some measures containing multiple parts (e.g., 1. > > > 7, 2. > > > 7). The music includes various dynamic markings such as *f*, *ff*, and *fff*. The notes are primarily eighth and sixteenth notes, with some sixteenth-note patterns. The rhythm is characterized by a constant eighth-note pulse, with sixteenth-note figures being played on specific beats. The pattern is highly repetitive, with slight variations in the sixteenth-note figures across the measures.

Measure 1: > 7 > 6 > 6 > 1. > > > 7  
 L R L R L L R L R R L R R L R L R L L R L R L R L

Measure 2: > > > 15 > 15 > 3 >  
 L R R L L R R L L R L R L R L L R L R L R L R L R

Measure 3: > 3 > 7 > > 6 > > 6 > > >  
 R L R R L R L R R L R L R L R R L R R L R L R L R L R L

Measure 4: 1. > > - 2. > > > 7 G > 7 > 3 > > 7  
 L R L R L R L R R L L R L R L R L R R L R L R L R L R L

Measure 5: > 3 > 3 > 7 > > 6 > > 6  
 R L L R L R L L R L R R L R L R R L R R L R L R L R L

Measure 6: > 6 > 6 1. > > > 7 2. > > > > H > 15  
 L R L R R L L R L L R R L R L R L R L R L R L R L

Measure 7: > 15 > 3 > 3 > 3 > 7 > > 6  
 R L R L R L L R L R R L R L R R L R R L R L R L

Measure 8: 6 > > 6 > 6 1. > > > > 2. > > > 7  
 L R R L R R L R L R R L R L R R L R R L R L R L

Tag: 1 > > > > > > >  
 R L R L L R L R L L R L R R L R L R R L R L R R L R L  
*fff*  
 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 7 > 3 > 5 > 5 >  
 L R R L L R R L L R R L R L R R L L R L R L R L R R L L

# Moby Dick

Dedicated to Robin Engleman of the University of Toronto

NYSSMA 2012 VI

**AHAB**

$\text{♩} = 88 - 92$

**A**

**B**

**STARBUCK**

**C**

**D**

**QUEEQUEG**

**E**

**F**

R L RRL R L R R L R L R L R R L R R R L R L L R L L R L

**ff**

**THE WHALE**

**G**

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

**ffff**

**H**

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

**ff**

**ISHMAEL**

**I**

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

**ff**

**J**

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

**fff**

**FARMERS' MUSEUM MUSTER**

Dedicated to Dominick Cuccia of Carmel, NY.

NYSSMA VI 2012

*d. = 60 - 66*

**A**

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

**B**

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

**ff**

\* See Author's Note

## TRIBUTE TO DR. BERGER

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



# **WESTBROOK MUSTER**

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\* See Author's Note

\* See Author's Note

## **ALLENTOWN INDUCTIONS: 1990; 1997**

$\text{♩} = 88 - 92$

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

\* See Author's Note

**E**

*f*

R RLLRLLR RL RRLLR L RLRLRRL RRL RLRLRLLR L

**F**

*ff*

*fff*

R LLR LLR LRLRR L RRL RRLRLRLL RL RRL RLRL LR LLRL RRLR LLRL RRLR L

**G**

*f*

*ff*

LLRLRLRRL RRLR LLRLRRLRLRLL RLRLRRLRLRRL RLRLRLLR L

**H**

*fff*

LLR LLRLRRL RRLR LLRLRRLRLR LLRL LLR LLRLRLLR LR LLRLRRLRLLR L

**I**

*fff*

RLRRL RLLRLLR RLRRL RLLRLLR RLRRL RRLRLRRL RLRRL RLLRLLR L

**J**

*fff*

RLRRL RRLRLLR RLRRL RRLRLLR RLRRL RRLRLRRL RLRRL RLLRLLR L

CANADA'S DRUMMING AMBASSADOR  
The Canadian Drummer to be

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

NYSSMA I 2012

\* 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

$\text{♩} = 72 - 76$

**A**

L RRLRRL LRLRLRLRRLL RLLRLLRRLR RLRLRLRLRR

**B**

RRLRLRRLRLRLRL LRRRLRRLRRLRRL RLLRLRLLRRLR

**C**

LRRRLRRLRLRLRL LRRRLRRLRRLRRL RLLRLRLLRRLR

**D**

RLRLRLRRLRLRL RLRLRLLRRLRLRL RRLRLRLLRRLRL

ff

**1.** > 3 > 3 > 3 > 3 > 3 > 3 > 7  
**2.** > 3 > 3 > 3 > 3 > 3 > 3 >

LLRLRLRRLRLRL RLRLRLLRRLRLRL RRLRLRRLRRLRL

STRIDER 6/8

Dedicated to John Flowers of the Reading "Buccaneers"

Dedicated to John Flowers

**1.** = 60 - 66

8 (A) >> > 3 > > 3 > > 3 > > 3 >

RL RLL RLL RLL RL RRL RRL RLR LRL RRL RRL RRL RLL

**f**

> > 7 > 10 > > > 3 > > > > >

RRL RLL RRL RLL RL L RLL RLL RLR LRR L RRL RLR L RRL RRL

> > 6 > > 6 >> > > > 7 > 3 > > > >

L RLL RLR L RRL RRL RLL RL L RLR RRL RLL LR L ff RLL RLR RRL RLR L RLR L R

> > > 6 > > 6 > > > 6 > > > >

LLR L RLL RRL RLL RL L RLR RRL RLL RRL L RRR L LL RRL RLL RRL L RRL RRL

> > 11 > > > > > > > > > >

L RLL RLR L RRL RLL RL RLR RRL RLL L RLR RRL L RRL RRL

> 3 > 3 > 3 > 7 > C > 3 > 3 > > > > >

L RRL RRL RLL RRL RL RLL RLR L RRL RLR L RRL RRL RL RRL RL

3 > > > 3 > > > 3 > > 3 > > 10 > > 11 >

L LRL RLR L RRL RRL RL RRL RLR L RRL RRL RL RRL RL

A musical score for three instruments (Bassoon, Trombone, and Tuba) showing a rhythmic pattern of eighth and sixteenth notes. The score includes dynamic markings (> and 6) and performance instructions (RLR patterns).

Tag

7

E

*fff*

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

P

3 > > > >

> 5 > 5 > 5 >

> 5 > 5 >

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

\* See Author's Note

# **SPASMODIC PERMUTATIONS**

Dedicated to Paul Mosley, Toronto "Marching Ambassadors"

NYSSMA V  
2012

The sheet music consists of six staves of musical notation, likely for a woodwind or brass instrument. The key signature is A major (one sharp). The tempo is 88-92 BPM. The dynamics include **A**, **ff**, **f**, **fff**, and **ffff**. The performance instructions include fingerings such as > 3, > 5, > 6, > 7, and > 8, as well as slurs and grace notes. The notation is highly rhythmic and technical, with many eighth and sixteenth note patterns. The first staff begins with a measure of 7/8 time. The second staff begins with a measure of 2/4 time. The third staff begins with a measure of 3/4 time. The fourth staff begins with a measure of 4/4 time. The fifth staff begins with a measure of 5/4 time. The sixth staff begins with a measure of 6/4 time.

## **FLAM PARADIDDLE-DIDDLER RUFF PARADIDDLE-DIDDLER**

Dedicated to Don Mihok of the Archer Epler "Musketeers"

$\text{♩} = 88 - 92$

NYSSMA VI 2012

# ATTACHING THE 4-STROKE RUFF

Dedicated to Warren Benson; Drummer, Composer, Creative Genius



## SWINGING THE SWISS PATAFLAFLA

Dedicated to Roch St. Jean of the La Salle Cadets

# BUTTERMILK AND CRACKERS

Dedicated to Vinnie Czepiel of Newburgh, NY

NYSSMA VI 2012

$\text{♩} = 88 - 92$

The music consists of two staves of rhythmic patterns. The first staff begins with a dynamic *f*. The second staff starts with a dynamic *ff*. The music is divided into measures by vertical bar lines. Various letter markers (A, B, C, D, E) are placed above specific notes or groups of notes to identify different sections of the pattern. The patterns involve various combinations of eighth and sixteenth notes, with some notes having arrows indicating direction or attack. The lyrics below the notes are represented by single letters (L, R, RL, RR, etc.) and numbers (3, 5, 6, 10, 11, 15) indicating fingerings or counts.

7  
A > 3 > 5 > > 3 > > > >  
*f* L RLLRLRLRLL R RLLRLRRL RLLRLRLRRL RRL RLLRLRRL  
> 3 > 5 > 3 > > > 1. > >  
RLLRLRLRLL R RLLRLRRL L RLLRLRRL LLR RRLRRLR  
2. > > B > 7 > > > > >  
LR RRLRLL LRL RLRL LR LRRRLRLL LRRL RLRRRL LRRR  
> 3 > > 5 > 3 > > 5 > 1. > >  
RLLRLRLRRL R RLLRLRRL LRLL R R LRL RRL RLL R  
> 3 > > 2. > > > > > 3 > >  
RLLRLRLL RRL L LRL RRL RLL RL RRL RLL R  
> 3 > > 3 > > > > > > 6 > 3  
LLRLLRLRL RRL L LRL RRL RLL RL RRL RLL R  
> > 6 > 3 1. > > > > > 3 > 2. > >  
LRLRLRRL RRL RL RRL RLL RL RRL RLL RL  
> 3 > > 3 > 15 > > 11 > > 6 > > 10  
L L R R LRL RRL L R L RLL R R LRL L R L  
> > > 7 > 3 > > > > > 1. > 6 > > 6 >  
LRLRLRRL RRL RLL RL RRL RRL RLL RL RRL RLL  
> 3 > > 2. > 3 > > > > > 3 > 3 > E > > > >  
RLRLRLRRL LLRLRLRRL RRLRLRRL RRL RLL RL RRL  
> > > > > > > > > > > > > > fff > > 5 > > 5  
LRLRLRRL RRL RLL RL RRL RRL RLL RL RRL RLL  
> 5 > 5 > > > > 1. > > > > 2. > > >  
LRLRLRRL LLRLRLRRL RRLRLRRL RRL RLL RL RRL  
> 5 > 5 > > > > 1. > > > > 2. > > >

\* See Author's Note

**SKULL AND CROSSBONES**  
Dedicated to "Jerry" Whitaker of the Civil War Troopers, Newburgh, NY

NySSMA V 2012

$\text{♩} = 88 - 92$

The music consists of two staves of sixteenth-note patterns. The top staff starts with a dynamic *f*. The bottom staff begins with a dynamic *ff*. Various grace notes and slurs are used throughout the piece. The music is divided into sections labeled A, B, C, D, E, and F. The tempo is indicated as  $\text{♩} = 88 - 92$ .

**Staff 1 (Top):**

- Section A: Measures 1-4. Dynamics: *f*, *ff*.
- Section B: Measures 5-8. Dynamics: *ff*.
- Section C: Measures 9-12. Dynamics: *ff*.
- Section D: Measures 13-16. Dynamics: *ff*.
- Section E: Measures 17-20. Dynamics: *ff*.
- Section F: Measures 21-24. Dynamics: *ff*.

**Staff 2 (Bottom):**

- Section A: Measures 1-4. Dynamics: *f*.
- Section B: Measures 5-8. Dynamics: *ff*.
- Section C: Measures 9-12. Dynamics: *ff*.
- Section D: Measures 13-16. Dynamics: *ff*.
- Section E: Measures 17-20. Dynamics: *ff*.
- Section F: Measures 21-24. Dynamics: *ff*.

**Section Labels:**

- A: Measures 1-4
- B: Measures 5-8
- C: Measures 9-12
- D: Measures 13-16
- E: Measures 17-20
- F: Measures 21-24