



F = Right Flam 
 LR
 (F) = Left Flam 
 RL

Drum Corps on Parade

"Heikat Interp"

edits - Prosperie
 10/13

By JOHN S. PRATT

Metronome time (♩) = 120

1 
 R R (F) RLRLRL R (F) RLRLRL R R RLRL F

5 
 R L R R L R L L R (F) RLRLRL R R RLRL F (F) F L R L F (F)

11 
 R RLRLRLR (F) F L R L F L R L L R R L L R L R R L RLRLRLR

16 
 (F) R R L F (F) R R (F) R R (F) F L R L F L R L F (F) RLRLRLRLR

22 
 L L R L R L R L R L R L L R R L R L R L R L R (F) R R (F) R R

26 
 L L F R R (F) R R (F) F L R L F (F) F L R L F (F) R R

32 
 (F) F (F) R R (F) R L R L R R L R L L R (F) R R (F) R R (F) R

39 
 R L R L R R (F) R R L R L F (F) F L R L F R

43 
 R L R L R L R L R L F L R L R L R L R L R (F) R R (F) F L R L F

Handwritten musical notation for a drum solo, featuring various rhythmic patterns and dynamic markings. The notation is organized into systems, each with a staff and a corresponding line of rhythmic notation below it. The notation includes various symbols such as 'L', 'R', 'F', 'ff', 'mf', 'mp', 'cresc', and 'f'. The systems are numbered 47, 52, 61, 69, 74, 78, 87, 88, and 93. The notation is written in a style that suggests a specific drumming technique, likely a form of Latin or Caribbean drumming.

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Rudiments contained in this Drum Solo are listed below:

- | | |
|-------------------------|-----------------------------|
| 1. Five stroke roll | 8. Double paradiddle |
| 2. Flam | *9. Ruff Double paradiddle |
| 3. Ruff | 10. Flam paradiddle |
| 4. Flamacue | 11. Flam tap |
| 5. Nine stroke roll | 12. Lesson No. 25 |
| 6. Thirteen stroke roll | 13. Single ratamacue |
| 7. Single paradiddle | 14. Flam accent (variation) |

2/4 Drum Solo

Paul Cormie

Paul played with the Col. John Chester Junior Ancient Fife and Drum Corps of Wethersfield, Connecticut, from ages eight through eighteen (1948-1958). During this time, his father Roger Cormier was the corps director, Paul's siblings Mickey (Michelle) and Jerry were fifers, and Lynette was a twirler then the major of the corps. Paul's mother, Aureore, was in charge of nutrition, which Paul remembers consisting of many, many meatball sandwiches distributed to the corps members at their events. Paul joined the St. Paul's Senior Fife and Drum corps in 1959 and won his first championship (the Dan English trophy) in 1960. The Lancraft drum corps presented this trophy every year starting in 1932 to the winning senior class individual snare drummer. Paul won this trophy eight times between 1960 and 1981. Here he is pictured with the trophy in 1960.

The Cormier 2/4 Drum Solo is Paul's best-known composition. Almost fifty years later, drummers are still playing this solo in competitions, auditions, and recitals around the world. This solo is in the standard fife and drum competition format of that era: six strains all played with repeats. Paul would perform this solo at 110 beats per minute, the established "ancient" fife and drum tempo.



Paul Cormier 1960
photo from composer's library

①

7 > > > > > 7

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

1. 2.

> > > 3 3 > > > 7

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

2/4 Drum Solo (continued)

②

Exercise 2 is a single-measure piece. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a variety of rhythmic patterns: a quarter note, an eighth note, and a sixteenth note. There are several accents (>) and a triplet of eighth notes. The exercise is divided into four measures by bar lines. The first measure contains a quarter note, an eighth note, and a sixteenth note. The second measure contains a quarter note, an eighth note, and a sixteenth note. The third measure contains a quarter note, an eighth note, and a sixteenth note. The fourth measure contains a quarter note, an eighth note, and a sixteenth note.

The 'Rhythm' section of the musical score is written on a single staff. It begins with a treble clef and a key signature of one flat (Bb). The notation consists of a series of eighth and sixteenth notes, often beamed together. Above the staff, there are several accents (>) and some notes are marked with a '7' (likely indicating a seventh chord). The section is divided into two measures by a double bar line. The first measure contains a sequence of notes with accents, and the second measure contains a sequence of notes with accents and a '7' marking. The notation is designed to be played on a keyboard instrument, with the left hand (L) and right hand (R) indicated by the letters below the notes.


③

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

Exercise 8: A sequence of eighth and sixteenth notes with accents. The notation includes a final measure with a fermata and a '7' indicating a seventh note.

④

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

⑤ 

7

⑥

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

**TV
MA**

FLAMNAMBULOUS

Mike Stevens

v. 2/2010

[illegible]

Snare Only

Bridging the Gap

Jeff Prosperie

Ancient Style $\text{♩} = 120$

Excerpt #1

Snare Drum

Crazy Army "B"

Bass Drum

Pratt vis.

up down

ff

S.Dr.

B. Dr.

A Modern Style

13

S.Dr.

B. Dr.

mf

mf

15

S.Dr.

B. Dr.

fp

p

sfz

ff

17

S.Dr.

B. Dr.

--> edge

center

ff

19

S.Dr.

B. Dr.

f

f