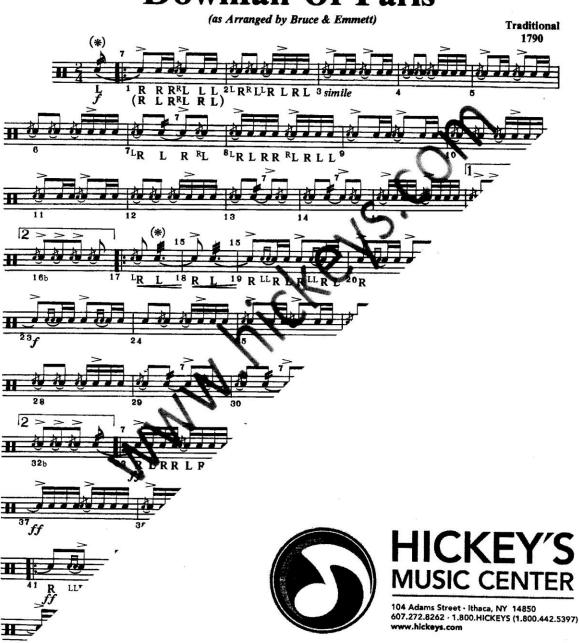
The Connecticut Halftime



The melody that this drum part was the accompaniment for originally came from an opera entitled "The Picture of Paris," which was produced at London's Covent Garden on December 20, 1790. Later, it became known as "The Downfall of Paris," and due to its wide popularity in England was adopted by the West Yorkshire Regiment as their Regimental March-Past. The following version of the drum part for the "Downfall of Paris" shows the standard sticking pattern adapted from Bruce and Emmett and also a later variant sticking which is less widely used by The Company of Fifers and Drummers. In any case, the "Downfall of Paris" and the other traditional solos in this collection represent some of the best of the heritage of drumming in America that dates back to the Revolutionary War days. These traditional solos form an important part of the technique of playing in the rudimental snare drum style.

Downfall Of Paris

(John S. Pratt)



The following four solos fit the phrase structure and number of measures of well known John Philip Sousa marches. When you have worked out the stickings and can play the solos up to tempo, try playing them along with a recording or live performance of these stirring Sousa marches.

Good Hands

based on
"Hands Across The Sea"
(J.P. Sousa)



The Tiger

In the following solo, two forms of notations are presented simultaneously for comparison and study purposes: 1) the recommended "open" style of writing using abbreviated 32nd note doubling indications that clearly define the placement of the notes, and 2) the older form of notation using grace notes, which some players tend to play too "closed" or "crushed" to be stylistically correct in rudimental drumming.

James L. Moore

