

PURDUE DRUMLINE AUDITION PACKET

SNARE



2024-2025

Read this entire packet in sequential order!

This packet was created to prepare auditionees with everything they need to be ready for band camp. While this packet is long, it has everything necessary for the audition process. All of this information was put together by members; this is a valuable way to learn from those who have already gone through the audition!

Table of Contents

Student Leaders / Contact Information	3
Introduction Letters	
Dr. Nave and Drumline Section Leader	4
SnareSegmentLeaders.....	6
Dr. Nave and her Philosophy of Percussion Education	8
Audition Details	
Tech Weekend	10
Playing Auditions	11
Band Camp	13
Marching Technique	16
Playing Technique	17
Music	
Introduction	19
Practice Tips	20
Rudiments	21
Warmups	24
Cadences	33
Pregame & Fight Songs	47
Final Thoughts	58

Contact Information

Director of Percussion at Purdue University

Dr. Pamela Nave: pjnave@purdue.edu

"All-American" Marching Band Drumline Section Leader

Corbin Richardson: richa578@purdue.edu

Dr. Nave is responsible for the percussion program at Purdue and she is the faculty director of both the "All-American" Marching Band Drumline and the "Boiler Beats" Tailgate Drumline. You can read more about her in the "Dr. Nave and the Philosophy of Percussion Education" section. Corbin is the student section leader for the "All-American" Marching Band. Reach out to either of them if you have any questions.

In addition to Dr. Nave and Corbin, each section of the "All-American" Marching Band has two student segment leaders. In homage to our history as a military band, we use a military naming style for our student leaders. The "1" is the segment leader for the instrument, and the "10" is the assistant segment leader for the instrument. This wording comes from the idea of marching in ranks of 10. In this style, the leader of the rank would be on the far left (in the "1" spot), and the assistant leader would be on the far right (in the "10" spot). The eight members of their rank would be between them (in spots 2-9). While we still use the titles of "1" and "10," we do not necessarily march in that order. For example, the bass 1 and 10 march in position based on which bass drum they play, not their rank. Feel free to reach out to your instrument's segment leaders if you have an instrument-specific question!

"All-American" Marching Band Snare Segment Leaders

Corbin Richardson (1): richa578@purdue.edu

Jada Compton (10): compto14@purdue.edu

"All-American" Marching Band Quad Segment Leaders

Victoria Knott (1): vknott@purdue.edu

Nathan Kinney (10): nkinney@purdue.edu

"All-American" Marching Band Bass Segment Leaders

Gabby Wagner (1): gewagner@purdue.edu

Maura Murphy (10): mgmurphy@purdue.edu

"All-American" Marching Band Cymbal Segment Leaders

Anna Mattioli (1): amattiol@purdue.edu

Emma Senter (10): esenter@purdue.edu

World's Largest Drum Crew Captains

Natalie Harrison (1): harr1003@purdue.edu

Isaak Gutierrez (10): gutie206@purdue.edu

Introduction from Dr. Nave and the Drumline Section Leader

So you're considering trying out for membership in the Purdue Drumline? That's awesome! **Established in 1886, the Purdue "All-American" Marching Band has become an icon of Purdue University and the Big Ten and is widely recognized as an international leader in the entertaining performing arts.** We wow tens of thousands of fans on game days during football season. Each May, we perform for hundreds of thousands as the official marching band of the Indianapolis 500. In 2010, the band was selected to lead the [Macy's Thanksgiving Day Parade](#), and, since then, the band has headlined the [St. Patrick's Day Parade in Dublin](#) — three times!

While you may be new to the Big Ten college band environment, it is not radically different from your past experiences in high school band — thousands of auditionees have made the transition with no problem! You can still participate in DCI/WGI on the side if you have that competitive bug.

The "All-American" Marching Band Drumline is filled with highly positive, upbeat people who show up excited to drum every day. One thing to keep in mind: just because none of our members are studying to be professional musicians doesn't mean we don't take practicing/performing seriously! We still expect all of our members to work hard, learn their stuff, and show up with a positive attitude. In addition to helping you become a top-tier percussionist, participating in our program will immediately make you a teammate (and family member) of the entire Purdue Percussion community, which has been around for well over 100 years.

Purdue's Marching Percussion Program is made up of four separate entities: (1) the "All-American" Marching Band Drumline, (2) the Boiler Beats Tailgate Drumline, (3) the World's Largest Drum™ crew, and (4) the "All-American" Marching Band Drum Majors.

- 1. The "All-American" Marching Band Drumline** is an integral part of the Purdue "All-American" Marching Band. They captivate audiences at Purdue's home football games, specific away game trips, and occasionally, bowl game travel!
- 2. The "Boiler Beats"** operate primarily as a tailgate drumline, entertaining fans in the hours leading up to Purdue's home football games. This ensemble also serves as a training ground for those that desire to continue to improve their skills. Participation in a fall concert ensemble may be required for placement in this group.
- 3. The World's Largest Drum™** is about 10 feet tall, and is a 103-year-old icon of the University! It is operated by a crew of 7+ people, who perform athletic/acrobatic feats with the Drum. The Drum Crew is a subsection of the AAMB Drumline, but they prioritize attitude, physicality, and public relations over percussive technique and drumming ability. If you think you might be interested in the Drum Crew (or just want to see what we're talking about), check out the "Drum Crew" portion of the Purdue Bands and Orchestras website.
- 4. The Drum Majors** are two upperclassmen who have served in the "All-American" Marching Band before and are selected well before Band Camp begins.

This packet is for people interested in auditioning for a spot on either the “All-American” Marching Band Drumline or the “Boiler Beats” Tailgate Drumline. If you are interested in the World’s Largest Drum Crew, check out the “Drum Crew” packet. Rookie members are not eligible to be a Drum Major in their first season with the “All-American” Marching Band. **When you come to Band Camp, you are auditioning for placement onto a drumline— not specifically the “All-American” Marching Band Drumline or the Beats Drumline.** At the end of Band Camp, Dr. Nave, the other faculty, and the student leadership team will set the membership of each drumline selected from those who successfully complete the audition process. At the end of Band Camp, you may be offered a spot on the “All-American” Marching Band Drumline, the “Boiler Beats” Tailgate Drumline, and/or be placed into one of our indoor ensembles.

In addition to the athletic bands, we have a large number of concert ensembles that meet year-round; and we even offer a percussion ensemble in the Spring! You can find information about these ensembles on the [Purdue Bands and Orchestras website](#). You can participate in these ensembles while you are on a drumline, or instead of being on a drumline.

This packet contains all the information you need to prepare yourself for Band Camp. The Purdue Bands and Orchestras website is a great resource and can get any additional questions you may have answered. Band Camp is a lot of work. If you earn a spot on one of the drumlines, it will require an incredible amount of discipline and practice each day during the season. We guarantee, there’s nothing quite like standing on the 50-yard line in a jam-packed Ross-Ade and hitting the downbeat of *Hail, Purdue!* for the first time.

Boiler Up, Hammer Down, and we can’t wait to see you this August!

Sincerely,

Dr. Pamela J. Nave

Associate Professor of Bands, Purdue University
Drumline Instructor, Purdue University

Corbin Richardson

Section Leader, “All-American” Marching Band Drumline
Snare Segment Leader, “All-American” Marching Band Drumline

Introduction from the Snare Segment Leaders

Welcome to the snare audition packet!

Hey all! My name is Corbin Richardson, I will be the Snare Segment Leader for the 2024-2025 season. I am a Senior studying Computer Engineering, and this will be my fourth year as a member of the the "All-American" Marching Band. I am originally from Fort Worth, TX, and I enjoy watching baseball, playing video games, and 3D printing in my spare time. I'm super excited to be back in Ross-Ade playing some clean beats and cheering on the Boilermakers!

I am Jada Compton and I will be the Snare Ten for the 2024-2025 season. I am a fifth year Senior majoring in Financial Counseling and Planning as well as this being my 5th season playing snare for the "All-American" Marching Band. I was born and raised in the third largest city of Indiana, Evansville. College basketball is my favorite sport whilst boxing and competitive cheer would be the rest of my top 3. I am extremely pumped to get to know all of you and cheer on our fellow Boilermakers in Ross Aide!

The "All-American" Marching Band accepts 11 snares each season, and the only reserved spots on the line are for the segment leaders. Our returning members audition the same as our rookie members each year, meaning our rookie members are not at a disadvantage throughout the audition process. Being an integral part of a "Big Ten" marching band, there is always a strong pool of candidates to choose from, so only the top 9 for each year will earn a spot in the "All-American" Marching Band. Auditionees could also be placed on the Boiler Beats drumline, which serves as a tailgate drumline separate from the "All-American" Marching Band. The number of snares taken for this drumline can vary from year to year, with as many as 11 taken in past years. The remaining auditionees will be transitioned into one of our many great indoor concert ensembles.

To best prepare yourself for your audition and Band Camp, start practicing exercises in this packet and preparing yourself physically for the strain of carrying a drum for several hours a day. Learn all the warm ups, cadences, and fight songs as these will be the main focus of Band Camp. Practice rudiments daily as these will directly translate into your quality of playing. Memorize all the music in this packet before Band Camp. A big part of being a member of the "All-American" Marching Band is learning halftime shows quickly and memorizing music efficiently, meaning that a portion of the audition process will be your ability to memorize the music in this packet. Lastly, remember to relax and enjoy yourself! We understand the stress of the audition process (we've both gone through it a few times) and are here to serve you. Our goal is to try and make this process as smooth and stress-free as possible.

Band Camp and game days are extremely taxing on your body physically, so it is important to start preparing your body physically for the strain of the drum immediately. Typical Band Camp days will consist of carrying the drum for roughly 6-8 hours each day in total with breaks. Game days are roughly the same. Luckily, the snare drum is not the heaviest instrument in the drumline, but for long periods of time the drum can still take a toll on your body. Remember to eat healthy and drink lots of water prior to Band Camp as we will be outside for the majority of the week.

A couple of things to note before we wrap up. At Purdue, we use System Blue drums for both the "All-American" Marching Band drumline as well as the Boiler Beats Tailgate Drumline, which are slightly lighter than most other brands, but they sit out further from the body. We will be using Vic Firth "Mike Jackson" snare sticks, so if you would like to, buy yourself a pair and start practicing with them now; however, sticks will be provided to all players at Band Camp. Lastly, please come to Tech Weekend (more information mentioned later in this packet) as we would like to get to know all of you and help prepare you for the Band Camp audition.

Thank you for auditioning for our segment. Jada and I are both extremely excited for what the season will bring and all the new people we will get to meet. Please reach out to us over the summer with any questions as we are more than willing to help give advice and comments ahead of your audition.

Boiler Up and Happy drumming!

A handwritten signature in black ink that reads "Corbin Richardson". The script is fluid and cursive.

Corbin Richardson, Snare Segment Leader (1)

A handwritten signature in black ink that reads "Jada Compton". The script is fluid and cursive.

Jada Compton, Assistant Snare Segment Leader (10)

Dr. Nave and her Philosophy of Percussion Education

It is a good idea to generally know who Dr. Nave is (by reading her bio), but it is especially important to know about her Philosophy of Percussion Education before arriving at Tech Weekend or Band Camp.

About Dr. Nave

DR. PAMELA J. NAVE serves as Purdue Bands' percussion instructor and its Associate Professor of Bands and Orchestras. She formerly served on the band's faculty at Ball State University, where she completed a Bachelor of Science Degree in Percussion Performance. Following her undergrad degree, Dr. Nave opened a percussion studio in Indianapolis, Indiana for three years. She then went back to Ball State as a Graduate Assistant and received two more degrees: one in Music Education and one in Percussion Performance. Dr. Nave completed her Doctorate of Musical Arts degree at The Ohio State University. At OSU, she won the graduate concerto competition as a marimba soloist, adding to a long list of academic honors that includes being a two-time recipient of BSU's James L. Lane Percussion Award and the winner of BSU's Concerto Competition. Also at OSU, Dr. Nave was awarded the Graduate Associate Teaching Award, which is only given to ten graduate students out of the 2600 graduate students in each class. Between degrees, Nave, a member of Pi Kappa Lambda, performed as a freelance percussionist in Orchestras and Community Concert Bands throughout Indiana.

She began her career with Purdue University Bands and Orchestras in 1999, and has been a figurehead in the department and the Big Ten ever since. In 2008, she was appointed Director of "All State Marimba and Percussion Ensemble" for the Indiana Music Educators National Conference, and is a member of the Percussive Arts Society. To this date, she remains the only female percussion director in D1 athletics. Dr. Nave's current duties with the Purdue University Bands and Orchestras Department include Director of all Percussion Studies (a studio of roughly 110 percussion students), Assistant Director of the Marching Band, Drumline Instructor, Operations Advisor, and private percussion instructor. As of June 2020, Dr. Nave also serves as the treasurer of Purdue's chapter of Pi Kappa Pi, an academic honors fraternity on campus. She is also very dedicated to her wife, Courtney, her three children, Parker, Johnathon, and Charlotte, their cat Casper, and their dog Gustov Holst Gus Gus Spartacus D.R. Nave.



Dr. Nave's Philosophy of Percussion Education

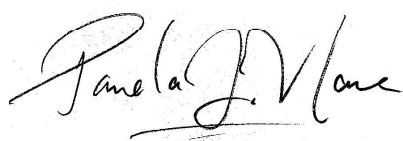
My ideal thought of percussion education lies with a totalization philosophy in percussion. The student will have a firm foundation in technique on all instruments — simultaneously, they may pursue higher levels of musicianship on a single instrument.

A totalization approach offers students the opportunity to emphasize one instrument while still covering traditional percussion instruments. If carefully designed and implemented, this may prove to be an effective approach to the curriculum for the 21st century. Several traditional areas of percussion need to remain in all undergraduate curricula. I believe that the study of traditional percussion instruments such as snare drum, cymbals, keyboard instruments, timpani, etc., and the “auxiliary instruments” should be included in every undergraduate curriculum. Percussionists at Purdue University should be expected to possess basic technique and knowledge of the literature on these instruments. The mastery of these instruments is important not only to promote percussionists’ professional knowledge, but also because all areas of percussion relate to one another as “one big matrix” (interview with Michael Udow, 2001). To be a true percussionist, I believe it is important to have an understanding and appreciation of all areas of percussion.

I also believe that students should have a basic knowledge of Latin and African instruments and styles. These instruments and styles are written into contemporary music, ranging from percussion ensembles to orchestral works, from concert band music to drum and bugle corps arrangements — so a competent percussionist should know how to handle them. Additionally, a percussionist playing in a large ensemble or in musical theatre may encounter contemporary orchestral and concert band composers such as David Gillingham, Leonard Bernstein, George Gershwin, Frank Ticheli, and Libby Larson. These composers expect percussionists in the ensemble will be capable of playing music for any percussion instrument. The average professional percussionist will face these situations at some point in their career and must have the training to handle them.

I believe that how soon and the degree to which a student should specialize is different for every student. If a student enters my percussion studio and cannot read keyboard music, they will study xylophone and marimba until they gain basic reading competency technique, regardless of their wishes for specialization, for the reasons mentioned in the paragraph above. On the contrary, if a student enters my studio and proves their competency in the basic areas of percussion, I will allow them to emphasize a favorite instrument. I have found that students have more motivation if they are allowed a measure of control in choosing the direction of their education, whether this means selecting which instrument to emphasize or which solo to play on the instrument I have dictated. In general, undergraduates will spend their first year or two developing their proficiency in the basics. But when the case arises that a talented underclassman wants to focus on one instrument, I feel ethically obligated to provide the opportunity for him or her to do so, with the support of my knowledge and teaching skills.

Regardless of what talent you enter the music/band program with, you will leave Purdue University with knowledge regarding several facets of the percussion world. My hope is that you, as a percussionist, may continue your playing and performing within the communities in which you live.

A handwritten signature in black ink that reads "Pamela J. Nave". The signature is written in a cursive, flowing style with a horizontal line underneath the name.

Tech Weekend 2024 Schedule

Saturday, July 13

- **8:00 am** - Check in at Shreve Hall
- **9:00 am** - Student Leaders distribute instruments/stands/carriers
- **10:00 am** - Marching fundamentals
- **12:00 pm** - Lunch
- **1:00 pm** - Warm-ups (basic technique)
- **3:30 pm** - Audition Music/Technique
- **5:30 pm** - Dinner
- **6:30 pm** - Music/Technique
- **8:00 pm** - Student-guided tour of campus
- **9:30 pm** - Movie/snacks/relax

Sunday, July 14

- **7:30 am** - Wake up call/showers
- **8:00 am** - Breakfast
- **9:00 am** - Marching Basics
- **11:00 am** - Music/Technique
- **12:00 pm** - Lunch
- **1:00 pm** - Audition Music
- **3:00 pm** - Closing Discussion
- **3:30 pm** - Return Equipment
- **4:00 pm** - Tech Weekend ends

What should I bring to Tech Weekend?

- 2 days of athletic clothes (it will be hot, and you will be sweating)
- Tennis shoes (NO sandals or open-toed shoes. We will be marching!)
- Sunscreen, hat, sunglasses, etc.
- Hard copies of our warm-ups, cadences, and the 2024-2025 audition music (we recommend keeping it in a binder with page protectors and page clips)
- Reusable water bottle (we have water and ice — just bring a bottle!)
- Earplugs
- Sticks (if you don't have any, we have *plenty* here)
- Practice pad (if you have/want one)
- Cymbal Sleeves (if applicable; we have some)
- Toiletries/shower shoes
- **A FANTASTIC ATTITUDE!**

Can I drive myself to Tech Weekend?

Absolutely! But we ask that all students spend the weekend in the dorms with the upperclassmen/student leaders, so don't plan on driving around during Tech Weekend! Parking will be available in the [University Street Parking Garage](#) and around Shreve Hall. These lots are 100% free to the public on weekends and after 5:00 pm on weekdays.

Playing Auditions: August 11, 2024

Drumline music auditions will take place on the Sunday before Band Camp in the Hagle Hall Conference Room (Rm 389). Here is a tentative schedule for the day.

9:00am	Rm 108/178 will become available for practicing/warming up.
10:00am - 11:30pm	Block A of open auditions in Rm 389. (Open to all members)
11:30am - 1:00pm	Block B of open auditions in Rm 389. (Open to all members)
12:00pm	Band Camp registration opens in the lobby of Elliott. (Everyone must do this, even if they have already auditioned.)
1:00pm - 2:00pm	Break for lunch
2:00pm	Mandatory Welcome Session for ALL rookies in Elliot Hall of Music
2:00pm - 4:00pm	Block C of open auditions in Rm 389. (Open to returning members only)
4:00pm - 6:00pm	Block D of open auditions in Rm 389 (Open to all members)
6:00pm - 7:00pm	Break for dinner
7:00pm - 9:00pm	Open auditions for special cases/circumstances. You cannot sign up for this time slot in advance.

How do I sign up for an audition block?

Audition sign-ups will be sent out by email and in the Purdue Drumline Slack workspace as we approach the audition date. If you are interested in auditioning, make sure you've contacted your segment leader!

What if I mess up?/Can I audition on multiple instruments?

Sunday's playing auditions are only the first step of the week-long audition process. The faculty and student leadership will initially order players by how successful their Sunday auditions are, but those spots can (and will) change dramatically throughout the week as candidates improve in marching/playing. Long story short: don't worry if you mess up your Sunday audition! Students are rarely dismissed from Band Camp after Sunday auditions. Instead, Dr. Nave *may* ask you to re-audition on a different instrument. We encourage candidates to arrive with the goal of earning a spot on one of the drumlines, instead of fixating on playing a particular instrument on a particular drumline.

With that in mind, you can audition on as many instruments as you like (and you may also be asked to switch instruments during Sunday auditions or Band Camp). If you are planning on auditioning for multiple instruments, be sure to register for **one audition spot for each instrument**.

What does a Sunday audition consist of?

You will sign up via the PUDL Slack workspace (reach out to Corbin if you have not been added), and a student leader will schedule you to perform your audition with Dr. Nave. The Student Leadership team will do their best to keep the day running smoothly, so that everyone can audition during the block in which they signed up. Keep in mind that the schedule is an outline of the day; we may ask you to audition a bit earlier or later in the day.

Every audition will consist of two parts:

- 1. Rudiments:** You will be asked to play two rudiments: a long roll and one other rudiment from the 26 Standard American, which will be selected on the spot. You will play them both from memory. A full list of the 26 Standard American rudiments can be found in the music section of this packet. During the audition, both rudiments should be played "slow/fast/slow." For the long roll, start dramatically slow (40bpm), then gradually build up speed to your max tempo. Then gradually slow down again to the tempo you started at. For the second rudiment, you should play it four times slow (60 bpm), then four times fast (120bpm), then four times slow again (60bpm). You should have complete control of the sticks at all times while playing the rudiments.
- 2. Audition :** 2024-2025's audition excerpts will be available on July 1. This will be played for Dr. Nave and another evaluator. You are allowed to bring your own copy of the music.

How many spots are available?

We have the option to take up to two full-size drumlines of 35 members each (11 snares, 6 quads, 7 basses, and 11 cymbals). **At the start of Band Camp, only ten people have a reserved spot on the "All-American" Marching Band Drumline: the two student leaders on each instrument, including the World's Largest Drum Crew.** Every other spot (across both drumlines) will be filled based on students' performance in auditions and throughout Band Camp. Decisions will be based on candidates' playing ability, marching, and teachability. **Seniority does not factor into our auditioning process, meaning it is possible for returning veterans to not make the line.** The membership of both drumlines is up to the discretion of Dr. Nave, other faculty, and the student leadership team, pending approval of the director of the "All-American" Marching Band.

Do you have any tips for preparing/practicing?

- 1. BE PREPARED:** Be able to perform the audition excerpt completely at a comfortable and steady tempo. Learn it slowly and work measure-by-measure to ensure accuracy, and then build up speed. Constantly check your technique, and be sure not to overlook the long roll — make sure it is consistent and has a smooth, gradual transition.
- 2. PRACTICE WITH THE RIGHT STICKS:** We will be using Vic Firth sticks this season, so if you're able to get your hands on the appropriate pair this summer, start practicing with them before Tech Weekend/Band Camp! If you make either drumline, we will supply you with sticks to last throughout the season.
- 3. PRACTICE ALL OF THE MUSIC IN THIS PACKET:** If you have pregame music, the fight songs, and the other cadences memorized (or at least prepared), your audition day and Band Camp will be a lot less stressful (and way more fun)! Start getting these out of the way as soon as possible so you can focus on the audition excerpt(s) once they are released in July!
- 4. CHECK OUT THE TECHNIQUE SECTION:** Every drumline handles playing and marching technique a little differently. While Dr. Nave and the Student Leaders won't expect rookies to have our technique mastered prior to Band Camp, try to get a head start by checking out the Technique section in this packet.

- 5. REFLECT ON YOUR ATTITUDE:** Attitude is a factor during auditions. Our faculty and student leadership team members want to work and perform with people who are positive, mature, and willing to cooperate with their fellow drummers and band members!
- 6. TAKE ADVANTAGE OF AUDITION DAY:** On audition day, the drum room will be filled with rookie and veteran drummers who are all auditioning for the Purdue Drumline! Take this time to start getting to know everyone, practicing with others, and learning from veterans/student leaders! This is a great opportunity to get your lingering questions answered, or to work with other drummers going through the same process you are!
- 7. HAVE FUN:** Both drumlines are full of energetic, upbeat drummers who want to work and perform with other people who love drumming! This positive, high energy is precisely what helps motivate the football team, the crowd, and all who watch either drumline perform!

Band Camp: August 11-17, 2024

Sunday auditions are important, but so is the week of Band Camp that comes after! It will be an intensive week, so come prepared to push yourself both physically and mentally, but also be sure to have fun drumming and getting to know the other members of the band! Band Camp auditions consist of three distinct portions: **playing**, **marching**, and **attitude**. When Band Camp begins on Monday, Dr. Nave and the Student Leaders will set the initial order of candidates based on the results of the Sunday Auditions. However, this order will constantly be rearranged throughout Band Camp as people improve in marching/playing AND as players begin to show their level of maturity/attitude towards drumming.

So what happens during Band Camp?

Band Camp is run by the "All-American" Marching Band staff and faculty, with the student leadership team guiding their individual sections. Each of your student leaders will help you develop your marching and playing technique, but they will also be evaluating you on your skill and improvement throughout the week. Keep in mind that Band Camp emphasizes both marching and playing. You will play most of the music included in this packet, especially cadences, during the week. Know them all well before showing up!

As we are just one of many sections that comprise the "All-American" Marching Band, we follow the same itinerary as the rest of the band. It is also important that you meet and get to know the rest of the "All-American" Marching Band. When this year's itinerary for Band Camp is posted, you will be able to find it on the [Purdue Bands and Orchestras website](#).



What exactly does a “good attitude” mean?

While playing and marching are primary components evaluated during the audition process, your attitude and teachability will go a long way! Since the “All-American” Marching Band’s primary goal is to entertain, a goal of our audition process is to find positive, energetic people that will help us engage with our audience! Playing ability will not outweigh a negative personality. The faculty of the “All-American” Marching Band will not put up with poor attitudes, even from excellent players. In years past, veterans have been denied spots and members have been dismissed mid-season due to attitude problems. If you refuse to learn, if you’re difficult to work with or immature, your chances of securing and maintaining a spot in the “All-American” Marching Band Drumline or “Boiler Beats” Tailgate Drumline will be significantly affected. Be sure you show up to Band Camp excited, willing to learn/grow, and as a generally positive influence to those around you!

The “All-American” Marching Band does not tolerate poor behavior or bad attitudes. No exceptions.

How can I prepare my body physically?

Band Camp, rehearsals and game days are all physically strenuous - health and wellness are a crucial element of success for everyone in the “All-American” Marching Band. Before every rehearsal and performance, the student leadership team will lead the line in performing both musical and physical warm-ups. Warm-ups are especially important on game days, since we’re playing all day long. The student leadership team has developed a “Health and Wellness Guide,” which can be found in the PUDL Slack workspace (contact Corbin if you do not have access to this workspace). This guide contains valuable advice for how to prepare yourself physically for the long days of drumming and marching, as well as information on nutrition, exercising, and general wellness.

There are also stretching tutorials in the PUDL Slack Workspace. Utilizing these stretches, as well as light cardio/strength training, will help you get your body into optimal shape before coming to Band Camp. If you find that you do need help during Band Camp - do not hesitate to let your student leadership or a faculty member know!

When are results announced?

On the Friday morning of Band Camp, the student leadership team and Dr. Nave will meet with each candidate one-on-one to let them know if they will be in the “All-American” Marching Band, the “Boiler Beats” Tailgate Drumline, and/or an indoor ensemble. No matter which ensemble you are selected for, the student leadership and/or Dr. Nave will share feedback as to their decision. You can always set up a meeting with Dr. Nave individually to talk more in-depth about her decision.

If you don’t make one of the ensembles this year, don’t be a stranger! Many past members (including some individuals that went on to become student leadership) did not make the “All-American” Marching Band in their first year auditioning! No matter what, there is a place for you in the Purdue Percussion program, and everyone is encouraged to stick with the program, improve throughout the year, and come back stronger than ever next season!

How do I sign up for Band Camp?

You can sign up for Band Camp on the [Purdue Bands and Orchestras](#) website once sign-ups become available. Be sure to follow us on social media to make sure you stay informed when audition material is posted and sign-ups go live!

What do I need to bring to Band Camp?

- Athletic clothes (it will be hot and you will be sweating)
- Tennis shoes (we do not allow sandals or open-toed shoes during rehearsals)
- Sunscreen, hat, sunglasses, etc.
- All of the music in this packet (we recommend keeping it in a binder with page protectors and page clips)
- Practice pad (if you have/want one)
- Earplugs
- Water bottle (we have water and ice — just bring a bottle!)
- Sticks (if you don't have any, we have plenty here)
- Cymbal Sleeves (if applicable; we have some)
- Money for meals throughout the week. Dining court meal plans will not be active until the end of the week.
- A FANTASTIC ATTITUDE!

Some Final Thoughts on Auditions

We know the audition process can be stressful, but if you come to Band Camp and demonstrate your competency, you will likely earn a spot in either the "All-American" Marching Band or the "Boiler Beats" Tailgate Drumline. Drumming is drumming, no matter which group you end up in, so enjoy the opportunity while you have it!

If you have any questions while preparing, don't hesitate to contact the student leadership and/or Dr. Nave and we'll be happy to help. You can find the necessary contact info at the front of this packet.

Good luck, happy practicing, and we can't wait to see you at auditions!

Marching Technique

While we don't expect rookies to show up with our technique mastered, this section is designed to help give new members a head start. You should also check out the supplemental videos on the Drumline social media sites and/or the Purdue Bands and Orchestras website. We use glide-step for forward/backwards marching and crabbing for sideways marching. Here's an outline of these marching techniques:

Posture/Set Position

Let's start from the bottom and work up. Balls of the feet are on the set dot or yard line, and the feet are pointed straight ahead, with toes together. The knees are straight, but never locked, and hips are centered directly over feet. The torso provides the "power" for the posture; the core is engaged, the chest is out (think of "filling up" the empty space in the harness), and the shoulders are pulled back. The back is not only straight, but should also feel extended. Think of a string running through your spine and out the top of your head that's being pulled toward the sky. The head is looking forward and slightly up, so that the chin is parallel to the ground. A good way to test this is with the "L" trick: make an "L" with your thumb and pointer finger, touch the thumb to the bottom of the neck, and push your chin up as far as your pointer finger reaches. Finally, eyes are looking in the same upward direction, not down at the ground.

Marking Time in Glide-Step

We'll go over the vocal callouts associated with marking time and marching once Band Camp comes. For now, all you need to know are the basics of the technique: on the "and" between beats, the heel is lifted while the ball of the foot stays on the ground. The clearance between the bottom of the heel and the ground should be several inches, roughly enough to fit a fist. On the beat, the heel comes down to the ground, without shifting the weight or disturbing the posture, and without stomping.

Forward Marching in Glide-Step

Our forward marching technique is akin to "walking in time." As long as your feet stay in time and move in a straight line (like you're walking in ski tracks, not on a tightrope), and the posture is maintained, you've met most of the requirements for the forward marching technique. Every step hits first with the heel, then rolls through to the toe. Feet cross on the "and"s of beats. When closing, the right foot rolls like normal, then the left foot just glides into its spot on count one.

Backward Marching/Crabbing

Most aspects of what's outlined above for forward marching are applicable to backward marching. Instead of rolling through steps, the feet are always raised up on their platforms. The same goes for crabbing, but with one exception. When crabbing left or right, the front foot should remain on the yard line while the back foot should be slightly behind the yard line. (If you're crabbing left, the right foot is the front foot. If you're crabbing right, the left foot is the front foot.) This requires a slightly altered first step, which we outline in the video. Keeping the feet parallel to each other usually requires more attention when marching backward or crabbing than compared to forward marching, so be mindful of that when practicing your technique.

Remember to check out the "Technique Overview" videos on the Drumline's Social Media Accounts for more in-depth outlining of these concepts. You can always email an SL if you still have questions after that. Most importantly, keep in mind that we will explain all of these concepts in depth during Tech Weekend and Band Camp, so don't stress too much if you're having trouble picking them up on your own.

Snare Playing Technique

This section will be a brief overview of how we approach and play the marching snare drum. Before we continue, it should be noted that this is not the definitive guide to playing the snare drum, as there are many acceptable ways to play. This is simply the basis of the approach we take, and while the material in this section is helpful, it is not set in stone and is subject to change at the discretion of Dr. Nave and the Student Leaders.

Approaching the Drum

Before even considering playing notes on the drum, you should master your playing posture. For a whole checklist of proper posture, check out the "Technique Overview" video hosted on the of the PUDL social media pages and/or on the Purdue Bands & Orchestras website. You should simultaneously be relaxed and in control of your body at all times. Posture should always be maintained, regardless of whatever else is occurring at that moment, such as moving or playing. We pride ourselves on maintaining visual excellence, so it is important that we appear strong and confident at all times.

Holding the Sticks

The snareline employs matched grip in the right hand and traditional grip in the left. While reading this section, do the best you can to follow along and be sure to utilize the playing technique videos available on the "Technique Overview" videos of the PUDL social media. There is far too much information to be captured in a reasonable amount of words.

Holding the Sticks: Right Hand

In matched grip, the fulcrum is between the pad of your thumb and the middle segment of your index finger. The rest of your fingers should naturally wrap around the stick. You should be in control of the stick at all times, but you should also be relaxed at all times. Don't overthink this grip, it's the most common one out there and the most natural. Check out the "Technique Overview" videos for more detail.

Holding the Sticks: Left Hand

This section outlines the basics of traditional grip, but ultimately you need to hold the stick in your hands and play around with it to find the version that best complements your anatomy. To start, place the fulcrum of the stick (one third of the length from the butt of the stick) into the webbing between your thumb and index finger. Next, aim to touch the pad of your thumb and the first knuckle of your index finger. For drummers with long fingers, the contact point can be shifted farther up the index finger, and vice-versa for smaller fingers. The middle finger rests comfortably next to the index finger. The next point of contact to think about is the ring finger. The stick should rest on the cuticle of the ring finger - right where the fingernail stops. The pinky then follows suit and resides naturally next to the ring finger.

This is merely where the fingers go. Moving the stick is a whole other process. To avoid too much written information, this content is covered on the "Technique Overview" videos so do yourself a favor and check it out. Traditional grip will hurt your hand for a while if you're not used to it. Use band-aids to your advantage, and remember that while consistent practicing is important, taking frequent breaks is important, too!

Tacet Position

When you aren't playing the drum or doing some sort of visual effect, your sticks should remain in "tacet" position. Unless otherwise noted, the beads of the sticks should be slightly above the drumhead, and as close to the center of the drumhead as possible. They should almost touch the head, but never rest directly on the drumhead.

Stroke Types

Now that we've covered how to hold the sticks, we can go over how to actually strike the drum. On the Purdue snareline, every stroke of the stick is initiated by a wrist movement. Any other movement outside of the wrist should be a side-effect of the wrist rotating first. Everything should be natural, with constant fluid motion. The head has a lot of tension on it, so when you hit it, the stick will bounce back away from the head. Use this to your advantage rather than making your muscles do 100% of the work! The strokes we will discuss apply equally to both the right and left hands.

For our purposes, every stroke is either a legato stroke or a variant of that. Legato strokes are played with the stick beginning and ending the stroke in the same position. Work on allowing the stick to naturally rebound off the drum head. While being relaxed is important, we also have to be heard through more than almost 400 other band members, so don't be afraid to hit the drum! The concept of legato strokes is at the core of our drumming style, so spend time working on achieving this relaxed feel. Once you're comfortable with legato strokes, start working on playing them at different heights. Legatos can be played at any dynamic level.

All strokes start the same: by striking the drum head. What happens after the initial strike is where the differences lie. "Up" strokes start by striking the head at a low height and letting the stick rebound up to a higher height before stopping it. Conversely, down strokes are where the stick hits the head from a higher height than it rebounds to. In theory, these skills are simple, but in practice, lots of bad habits can crop up if you're not careful. Again, check out the "Technique Overview" videos for tips on avoiding these.

Playing Zones

We play most of our notes in the center of the head. If "guts" is notated in the music, play about an inch from the rim at 2 o'clock on the head. If "edge" is noted in the music, play about an inch from the rim at the 12 o'clock position. Rim shots are played by simply moving the stick back (to around 5 o'clock on the head) so the stick strikes the head and rim simultaneously, with the bead about 3 inches from the rim. Rim notation is played at 12 o'clock on the drumhead, directly onto the rim.

Additional Thoughts

While this section is not exhaustive, it should give you a good foundation to begin practicing our technique before tech weekend and Band Camp. Use this as a guideline, but expect changes and tweaks to happen throughout Band Camp and the season. If you have technique questions that aren't answered here or in video form, they will be answered in person during tech weekend and Band Camp. But if you have a pressing question, you can always contact the snare SLs via the information at the front of this packet.

Music Introduction

Welcome to the music portion of the Purdue Drumline audition packet! Here you will find all of the music you need to audition for the AAMB Drumline and the Boiler Beats Drumline. We play a multitude of music throughout the season: warm-ups, stands tunes, fight songs, exercises, cadences, show-music, drum cheers, and more! This packet covers the basics that you need for auditions and Band Camp, including rudiments, warm-ups, and the cadence cycle (particularly the audition cadence — once it's released on July 1). Keep in mind that while the cadences are important, the warm-ups, exercises, and rudiments outlined in this packet are just as important, so don't forget to work on them too.

The AAMB Drumline learns a new show for every home football game, which could entail anywhere from 1 to 4 weeks of practice. A new show usually has about 3 to 5 pieces of *masterable* music with drill that will need to be fully memorized and performance-ready by various short-term deadlines set by Dr. Nave. This means you could be memorizing a new song each day and be expected to perform an entirely new show by the end of one week! The key word is "memorizing": all music will have to be fully memorized by showtime. With that in mind, there won't be time to learn the music in this packet during the season. The better you know the music in this packet before Band Camp, the easier Band Camp and the season will be.



Practice Tips

Here are some tips to help you practice!

- 1. Rudiments, rudiments, rudiments!** There are rudiments throughout all of our cadences and show music pieces, so you will have a much easier time learning the cadences and show music if you have the rudiments mastered. The 26 Standard American Rudiments are in this packet, so make sure to get them all down comfortably before diving too deeply into the cadences.
- 2. Play it slow and break it down!** If you find yourself tripping over a measure and can't figure out why, play it at a very slow tempo and see what feels awkward or difficult. Then focus on playing that part by itself within the measure slowly until you get more comfortable. Then add back parts of the measure, still at a slow tempo, until you're playing the entire measure comfortably. For example, if you're struggling with beat 2, start by playing only beat 2, then beats 1 and 2, then beats 1-3, and *then* the entire measure. Finally, slightly pick up the tempo until you're playing the whole measure at the written tempo.
- 3. Always use a metronome!** You might be practicing at an incorrect or inconsistent tempo, even if you don't know it, so a metronome is always helpful to understand how each measure fits together and sounds together. This will also help you build a solid internal-metronome; we perform without a metronome so it's good to eventually not have to rely on one.
- 4. Small chunks lead to big success!** Don't try to push through an entire piece without working on smaller portions of it first. This strategy will help improve clarity in the line and will help you develop strong attention-to-detail and memorization skills. Try playing four bars at a time (or letter-to-letter chunks) until you get comfortable, *then* add on another chunk. The key here is to *add* on to chunks, not just to play small chunks separately. Again, this strategy is to help you memorize effectively, build muscle memory, and get comfortable with new music.
- 5. Don't practice for too long at once - take a break!** You don't want to burn yourself out; Dr. Nave recommends taking 5-minute breaks in between 23-minute chunks of practicing for an hour to an hour and a half EVERY DAY. Retention is key, so daily repetition for a "short" amount of time is important.

Rudiments

“Success is the sum of small efforts, repeated day in and day out.”

-Robert Collier

The Thirteen Essential Rudiments of the National Association of Rudimental Drummers

No. 1
The Long Roll




L L R R L L R R *etc.*

No. 2
The Five Stroke Roll




L L R R L R R L L R L L R R L R R L L R *etc.*

No. 3
The Seven Stroke Roll



L L R R L L R L L R R L L R L L R R L L R *etc.*

No. 4
The Flam



L R R L L R R L L R R L *etc.*

No. 5
The Flam Accent




L R L R R L R L L R L R R L R L *etc.*

No. 6
The Flam Paradiddle




L R L R R R L R L L L L R L R R R L R L L *etc.*

No. 7
The Flamacue



L R L R L L R L R L R L L R *etc.*

No. 8
The Ruff



L L R R R L L L R R R L *etc.*

No. 9
The Single Drag



L L R L R R L R L L R L *etc.*

No. 10
The Double Drag



L L R L L R L R R L R R L R L L R L L R L *etc.*

No. 11
The Double Paradiddle



L R L R L L R L R L R R L R L R L L *etc.*

No. 12
The Single Ratamacue



L L R L R L R R L R L R L L R L R L R R L R L R *etc.*

No. 13
The Triple Ratamacue



* All Rudiments are to be played Open and Close

Warmups

Score

8's

Warm-up

♩ = 120

Snareline

Musical notation for Snareline in 4/4 time. The staff shows four measures of eighth-note patterns. Each measure contains a pair of eighth notes beamed together, with the first note of each pair being an eighth rest. The pattern is: eighth rest, eighth note, eighth rest, eighth note, eighth rest, eighth note, eighth rest, eighth note.

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


S.Dr.

Musical notation for S.Dr. in 4/4 time. The staff shows four measures of eighth-note patterns. The first measure starts with a '5' above the staff. The pattern is: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. The final measure ends with a quarter rest.

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

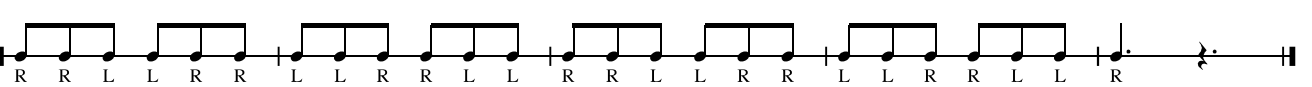
Double Beat

Snare $\text{||} \frac{12}{8}$ R 

SD ⁵ || R 

SD ⁹ || R 

SD ¹³ $\text{||} \frac{6}{8}$ R 

SD ¹⁹ || R 

Paradiddle Grid

Warm-Up

The musical score is written for a single staff in 4/4 time. It begins with a dynamic marking of *f* (forte). The notation consists of eighth and sixteenth notes, many with accents (>). The rhythm is defined by the following sequence of letters: Rl Lr Rl Lr Rl r r Lr l l Rl r r Lr l l Rl Lr Rl Lr. The score is divided into measures, with measure numbers 4, 7, 10, 13, and 16 indicated at the start of their respective lines. The final measure (16) contains a single eighth note followed by a quarter rest.

1 *f* Rl Lr Rl Lr Rl r r Lr l l Rl r r Lr l l Rl Lr Rl Lr

4 Rl r l r r Lr l r l l Rl r l r r Lr l r l l Rl Lr Rl Lr Rl r l r l r r

7 Lr l r l r l l Rl r l r l r r Lr l r l r l l Rl Lr Rl Lr Rl r r l l Rl

10 r r l l Rl r r l l Rl r r l l Rl Lr Rl Lr r r l l r r l l r r l l

13 Rl r r Lr l l Rl r r Lr l l r r l l r r l l r r l l Rl r r Lr l l Rl r r Lr l l

16 R

Diddle Breakdown #2

Warm-Up

Snare



r l r l r..


3

Sn.



6

Sn.



9

Sn.



12

Sn.



15

Sn.



Flam Town

Warm-Up

Snares

f R L R L R r L l R r L l

3

R l r L r l R l r L r l r r l l R l r L r l r r l l r r

5

L r l R l r L r l R l r l l r r L r l R l r l l r r l l r r l l

7

R r l R r l R r l R r l r r l l R r l R r l r r l l r r l l r r

9

L l r L l r L l r L l r l l r r L l r L l r l l r r l l r r l l

11

f R r L l R l L l R r L l R r L l *p* r r l l r r l l r r l l

13

f R r L l R l L l R r L l R r L l *p* r r l l r r l l r r l l

15

f R l r L r l R l r L r l R l r L r l R l L l R r L l R

Scud Flud

Warm-Up (add rudiments to accents)


The first ending of the exercise will be played on a loop with the written tap-off in between each rep.
Rudiments called out during each rep to make the exercise more challenging (flams/presses/cheeses on the accents, etc.)
A visual cue will be given to signal the final rep of the exercise; fill in all of the taps with diddles and take the second ending.

Snare

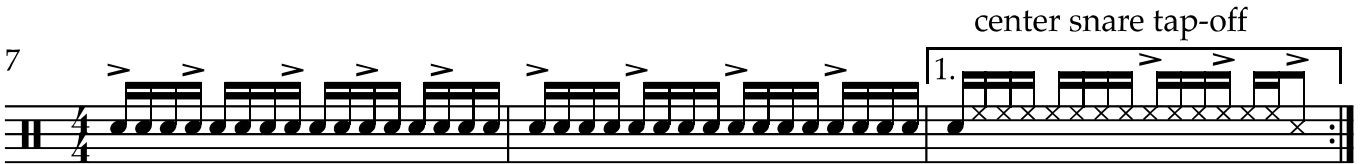


R l r L ...

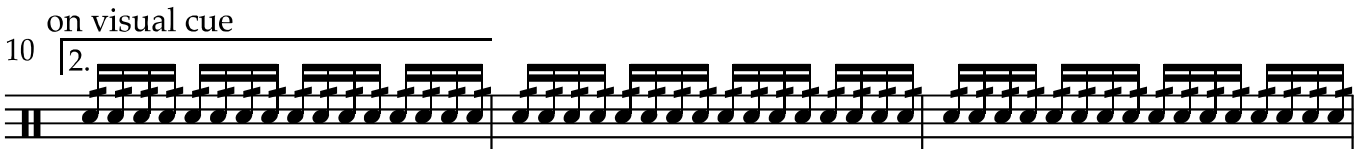
4



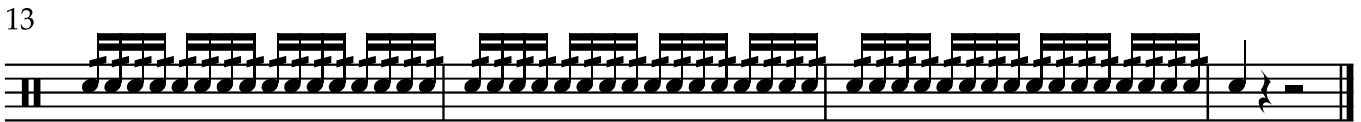
7



10



13



Stick Control

Warm-Up

Snare drum notation in 4/4 time, consisting of 15 numbered measures. Each measure includes a musical staff with notes and a corresponding rhythmic notation below it. The notation uses 'r' for right hand and 'l' for left hand. Dynamics include *f*, *flp*, and *f*. Accents (\wedge) and a 'pancake' mark (\times) are used for specific notes. Measure 9 includes the instruction '* RH pancake'.

3
f
r l r l r l r l r l r l r l r r r l r r r l r r r l

5
r l r l r l r l r l r l r l r r r r l l l l r r r r l l l l

7
r l r l r l r l r l r l r l r r l l r r l l r r l l

9
> \wedge * RH pancake \times \wedge
R l l l R l l l l r l l R l l l r r r l r r r l r l l l r l l l

11
flp *f*
r r r r l l l l r r l l r r l l r r r l r l l l r r r r l l r r

13
 \wedge \times \wedge
l l l r l r r r l l l l r r l l r r r l l l R l l r r r l l l R

15
 \wedge \times \wedge *>*
l l r r r l l l R l l l r r r r L

Cadences

**“Practice creates confidence. Confidence empowers you.”
- Simone Biles**

2024-2025 Audition Cadence: Amare

Snare Drum

Amare

2024 Student Leaders

The score is written on a single staff in 4/4 time. It consists of 26 measures, divided into two sections: Section A (measures 1-15) and Section B (measures 16-26). The notation includes various rhythmic patterns, accents, and dynamic markings. Section A starts with a 'guts' accent and a 'to center' instruction. Section B includes a 'full shot' and 'stick clicks' instruction, and a 'RH on cowbell' instruction. The score concludes with a 'center' instruction and a 4:3 time signature change.

Section A (Measures 1-15):

- Measure 1: *f* R
- Measure 2: *p* Rl Rl r Lr Lr Lr l Rl Rl
- Measure 3: %
- Measure 4: %
- Measure 5: *f/p* r l Rl Rl r LRl r Lr l R
- Measure 6: r l r l R l r l R l l l R l l l
- Measure 7: L l RL L r l r l Rr Ll
- Measure 8: Rl r Lr l Rl l Rl r l r l
- Measure 9: r R *p*
- Measure 10: *f/p* Rl r r l Rl l R L RL
- Measure 11: Rl l r r LR Ll Rl r L Rl r L
- Measure 12: Rl r r Lr l l l r l r l r l
- Measure 13: *p* r l Rl Rl r l Rl r Lr l Rl r l Rl r l Rl r Lr l Rl

Section B (Measures 16-26):

- Measure 16: *mf/p* r l Rl Rl r LL l l l l b Br l r B b r Lr l
- Measure 17: %
- Measure 18: %
- Measure 19: *p* r Br l r B l l l R
- Measure 20: *f* r l r l r l r l
- Measure 21: *f mf+* R b r r l r r b r r l r
- Measure 22: r b r r l r r b r r l r
- Measure 23: %
- Measure 24: *p* l l r l r l r l r l r l r l
- Measure 25: *mf/p* R R l r Lr Rl Lr l Rr r l
- Measure 26: Rl l Rl r r Lr l l r r Ll l l

2

Amare

27 *f* *p* guts to center

29 RH on front rim, LH at guts *fp*

35 36 (8) 37 cresc. LH at guts 38 39 40 to center *fp* *f*

C

41 42 43 *f*

44 45

46 47

48 49 50 51 *mf+*

52 53 54 55 *f/p* *mf+*

D

56 57 58 *p* *f*

59 60 61 *ff*

The image shows a drum score for a piece titled 'Amare'. It consists of ten staves of music, each with a corresponding line of drum notation below it. The notation includes various rhythmic patterns, rests, and dynamic markings. The drum notation uses letters 'R' and 'L' for right and left hand, and 'b' for bass drum. The score includes several sections marked with 'C' and 'D' in boxes. The piece starts at measure 27 and ends at measure 61. The dynamics range from piano (p) to fortissimo (ff). There are also performance instructions like 'guts to center' and 'RH on front rim, LH at guts'.

Snare

Funky 5's

Snare Drum **C** *f/mp*

LLLRRRL

Snare

Suncoast

Snare Hybrid

[Composer]

Snare Drum $\text{♩} = 124$ *mp* **4/4** pound

RIM

R R R

R R

Chunky Monkey

D. Madison, M. Bowers, J. James

$\text{♩} = 124$

f
R L R L r l R l l R l l R l r l r l r l R l r l R l r l r l r l r l R r l

3 **f** R R L R L L R R L R L L R R l R l R R l R l r l r l R L L R

6 R l r l R l **mf** to guts -----
R l r l r l r l r l r l r l r l

9 **mp** guts R l r L r l R l r l r l R L r l R l r L r l R L r l R L

11 R l r L r l R l r l r l R L r l to center ----- center
fp R l r l r l r l l r R l r l **fp**

13 **f** R R l R R l r L r l R l r l r L r l R L r l r l r l r l R R L R

16 sticks out
b b b b R L R L R l r L R l r l R l r L R l r l

20 R L R L L L R B R L r l R l r L r l r l R l r l

2

Chunky Monkey

22 23

R L r l R l r L r l r l R l r l R L r l R l r L r l r l R l r l

24 25

backstick 6

r l r l r l R l l r l r l r l R R L R L r l R l r L r l r l R l r l

26 27

R L r l R l r L r l r l R l r l R L r l R l r L r l r l R l r l

28 29 30

guts to center ----- center

R l r l r l r l r l r l b B R L R R L R R L R R L R

fp *f*

31 32 33 34 35

R L R R L R R L R R L R R R B R L R R B R L R R B R L

ff

36 37 38

R R B L R L R l r L r l R l r l R l R l r l R l R R l R R l r l R l R l r l

f

39 40 41

play thru drum

R R L R L L R R L R L L R l R l R l r l R B B B

Good Times

Nave

♩ = 124

front rim, both sticks together

1

r r r r r r r r r r r r r r B r l RLr l Rl r l RLr LRl

6

r l RLr l Rl r l r l r l r Rr L Rr L Rr L R L R L R L R L R L R L R L R L

9

r l RL r l b r l r l r l RLr l r l r l r l r Rr Ll Rr L R

12

R Rr Ll Rr L R B B R r l r l RLr

16

R L R L R L R L R r r r r r r r r r r R

sticks in

2

Casper

28

Musical staff for measure 28, featuring a sequence of eighth and sixteenth notes with various articulations like accents and slurs.

R R R L R L L R L L R

R L R L R L R L

R L R L R L R L

E

Musical staff for measure 29, continuing the rhythmic pattern with slurs and accents.

R

R L R L R

L R L R

R L R L L

L R L L

B L R L L

R L R L L

R L R L L

R L R L L

36

Musical staff for measure 36, including triplets and dynamic markings like *ff*.

B L R L L

R L R L L

R L R L L

B L R L L

R L R L L

R L R L L

R L R L L

R L R L L

R L R L L

R L R L L

F

Musical staff for measure 37, featuring a continuous eighth-note pattern with accents.

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

41

Musical staff for measure 41, with accents and slurs.

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

43

Musical staff for measure 43, featuring eighth-note patterns with accents.

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

45

Musical staff for measure 45, with slurs and accents.

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

G

Musical staff for measure 47, featuring eighth-note patterns with accents.

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

49

Musical staff for measure 49, ending with a final cadence.

R R L L R R

R L R L R L R L

R L R L R L R L

R R R L L L R

R R L R L R

R R L R L R

R R L R L R

R R L R L R

R R L R L R

R R L R L R

Snare

Cletus K

Nave

♩ = 124

Snare Drum

The notation is for a snare drum in 4/4 time at 124 BPM. It consists of eight staves of music, each with a rhythmic staff and a corresponding drumstick notation staff below it. The notation includes various rhythmic patterns such as eighth notes, sixteenth notes, and triplets. Dynamic markings include *ff*, *p*, and *f*. Performance instructions include 'edge to center' and 'R stick clicks L stick'. Boxed letters 'A' and 'B' are placed above specific notes. The drumstick notation uses 'R' for right hand and 'L' for left hand, with 'x' marks indicating rim shots.

3

5

9

12

14

16

19

backstick

R stick clicks L stick

edge to center

p *f*

A

B

on rim

Snareline

Finnstur

Nave

*The number underneath the note indicates inches away from drum when striking

MM. 120

Measures 120-123: 4/4 time signature. Measure 120: rest. Measure 121: single stroke (15" distance). Measure 122: eighth-note pair (8" distance). Measure 123: eighth-note pair (8" distance).

Measures 124-127: Eighth-note patterns. Measure 124: R L R L R L R L (15" distance). Measure 125: R L R L R L R L (15" distance). Measure 126: R L R L R L R L (15" distance). Measure 127: R L R R L R L L.

Measures 128-131: Eighth-note patterns. Measure 128: R L R R L L R L (15" distance). Measure 129: R R L L R R L L (15" distance). Measure 130: R R L L R L R R (15" distance). Measure 131: L L R L R R L L (15" distance).

Measures 132-135: Eighth-note patterns. Measure 132: R L L R R L R R L L (15" distance). Measure 133: R R L L R R L L (15" distance). Measure 134: R R L L R L R R (15" distance). Measure 135: L L R L R R L L (15" distance). Measure 136: eighth notes (12" distance). Measure 137: eighth notes (6" distance). Measure 138: eighth notes (4" distance). Measure 139: eighth notes (2" distance).

Measures 140-143: Eighth-note patterns. Measure 140: R (12" distance). Measure 141: eighth notes (8" distance). Measure 142: eighth notes (10" distance). Measure 143: eighth notes (8" distance).

Measures 144-147: Eighth-note patterns. Measure 144: eighth notes (8" distance). Measure 145: eighth notes (8" distance). Measure 146: eighth notes (15" distance). Measure 147: eighth notes (8" distance).

Measures 148-151: Eighth-note patterns. Measure 148: eighth notes (15" distance). Measure 149: eighth notes (16" distance). Measure 150: eighth notes (8" distance). Measure 151: eighth notes (8" distance).

Measures 152-155: Eighth-note patterns. Measure 152: eighth notes (12" distance). Measure 153: eighth notes (15" distance). Measure 154: eighth notes (8" distance). Measure 155: eighth notes (8" distance).

48 >>> ^ >> >>>> ^ >> >>>> ^ > ^ END

R 3 L R 3 L R 3 L R 3 L R 3 L R 3 L R 3 L R 16"

Legend

53 ^ >

R Rim Shot=4" down from tip of stick 15" RL play on rims

60 >

R Press-push hard into the dru, 3 or more bounces R stick clicks, 4" down from tip

67 ^

R R L 8" L extended press tied to a rim KNOCK, left hand flipped with butt end of stck facing out

74 + >

R hit left stick while laid flat in rim knock position

81 > > > >

R L R L R L R L R L R L R L R L back sticking = left is on 'E' and right is on 'F'

84 Moeller stroke > > >

R 3 L R Moeller strokes-look up on line Youtube--Jim Chapin Lesson: The Moeller Technique Part I 15"

Pregame

A N D

Fight Songs

**“A band is not proud because it performs well;
it performs well because it is proud.”**

-George Parks

Pregame Order

Pregame consists of ten songs:

- Run On
- 2013 Fanfare
- Wabash Cannonball
- For the Honor of Old Purdue ("Honor")
- Back Home Again
- The Fighting Varsity ("Varsity")
- Hail Purdue PSP
- America the Beautiful
- National Anthem
- and B-Store.

Pregame notes

Don't worry about Run On, the National Anthem, or B-Store for now. You'll learn those after band camp.

Honor, Varsity, and Hail Purdue are our three fight songs. We frequently play these songs outside of pregame. We also play different versions of these songs. The music in this packet is marked to indicate:

- Long Honor vs Short Honor vs Honor Tag
- Long Varsity vs Short Varsity vs Varsity Tag
- Hail IC (Intro/Chorus) vs Hail PSP (Play/Sing/Play) vs Hail PP (Play/Play) vs Quickie

Snareline

BACK HOME AGAIN IN INDIANA

2014 Edition

arranged by MATT CONAWAY
Perc. arr. by PAM NAVE

March Style ♩ = 144

3

f R RLRLRLR RLRLRL RLRLRL RLRL RLRL RLRL RLRLRL RLRLRL

7

RRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRL RLRLRLRLRL RLRLRLRLRL RLRLRLRLRL

11

RLRLRLRLR RLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL

15

RLRLRLRLR RLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL

19

RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRL RLRLRL RLRLRL RLRLRL

fff

Score

Fighting Varsity

Long, Short, Tag (starts at D)

♩ = 156

Snareline

R r l r L R L R l r l R l r l r l R r l r l

S.Dr.

R l r l r l R l r l R l r l r l R r l r l R l r l r L

S.Dr.

R L R l r l r l R r l r l R l r l r l R l r l

S.Dr.

R l r l r l R R l r l r l r l R L R r l r l r l R L

S.Dr.

R r l r l R l r l r l R l r l R l r l r l R r l r l

S.Dr.

R l r l r L R L R l r l r l R r l r l R l r l r l

S.Dr.

R l r l R l r l r l R R l r l r l r l B B r l r L


long: ending 1
short and tag: 2

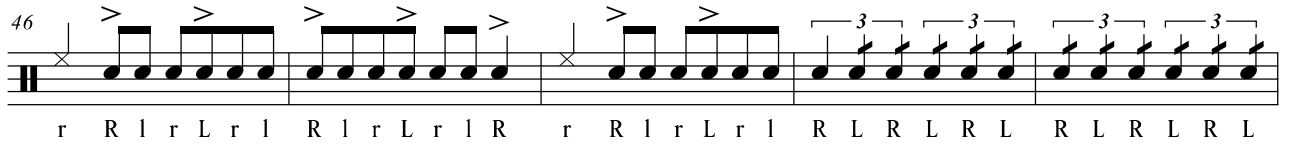
S.Dr.

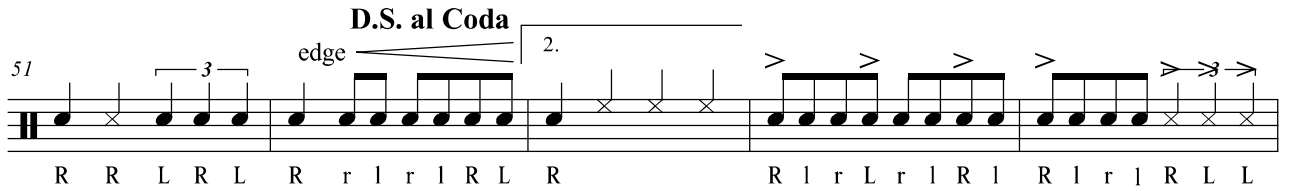
R R r l r l R l R l r l R l r L r l R

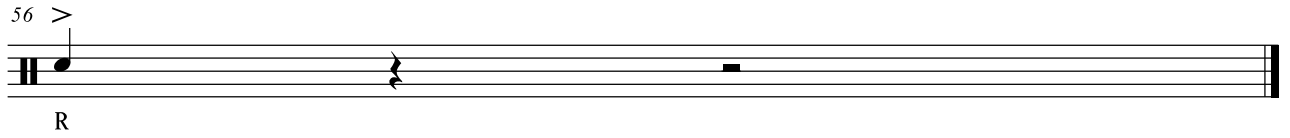
2

Fighting Varsity

S.Dr. 41 > 
R r l r l R l R l r l R l r L r l R R r l r l

S.Dr. 46 > 
r R l r L r l R l r L r l R r R l r L r l R L R L R L R L R L R L

S.Dr. 51 **D.S. al Coda** 
R R L R L R r l r l R L R R l r L r l R l R l r l R L L

S.Dr. 56 > 
R

Score

Hail Purdue

(PSP, PP, IC, Quickie)

♩ = 160

Intro (played for all)

The score is written for Snareline and S.Dr. (Snare Drum) parts in 4/4 time. It consists of six systems of music. The Snareline part is indicated by a double bar line with two vertical lines, and the S.Dr. part is indicated by a double bar line with a vertical line. The music features various rhythmic patterns, including PSP (Purdue Snare Pattern), PP (Purdue Pattern), IC (Indiana Chorus), and Quickie. The score includes dynamic markings (>), accents, and specific instructions for drummers. The tempo is marked as ♩ = 160. The score is divided into sections: Intro (played for all), PSP and PP x3, IC skip to 3rd ending, center snare solo (PSP ONLY), edge, move to center, ALL x3, and Quickie. The score is numbered 4, 8, 11, 15, 29, 33, and 37. The drum notation includes notes, rests, and specific drum sounds (R for right, l for left, Rl for rim, etc.).

Snareline

S.Dr.

S.Dr.

S.Dr.

S.Dr.

S.Dr.

S.Dr.

4

8

11

15

29

33

37

R l r l r | R l r l r | R r l r | R l r l r | R r l r | R l r l r |

PSP and PP x3

IC skip to 3rd ending

1.

center snare solo
PSP ONLY

edge, move to center

2.

ALL x3

3.

Quickie

r R l r | R l r l r | R r l r | R l r l r | R r l r | R l r l r |

R r l r r l r r l r r l | R r l r | R l r l r | R r l r | R l r l r |

R l r l r | R l r l r | R r l r | R l r l r | R r l r | R l r l r |

r l r l r l r l r l R L R L

R r l r | R l r l r | R r l r | R l r l r | R l r l r | R l r l r |

R r l r | R l r l r | R r l r | R l r l r | R l r l r | R l r l r |

r l R l r L r l R | R l r l r | R l r l r | R r l r | R l r l r | r l R l r L r l R

America The Beautiful

♩ = 96

Snareline

R l r l R L R L r l r l R l r l r l r l r l r l R L L R l r l R L R L r l r l

f

4

R l r l r l r l r l r l r l R L L R L L R R l r l r l r l r l R L L R R l r l r l r l r l

Center . . .

8 Edge 12 Center Edge Center

ppp *ff* *pp* *ff*

R r l r l r l r l r l r l r l R L L R l r l r l r l r l r l R L L

25

R R l r l r l r l r l r l R L L R R l r l r l r l r l r l R L L R

Stick clicks

p

28

R L R L R L R R

Center Edge

[Long roll into Star Spangled Banner]

ff *p*

Some Final Thoughts

Congratulations! You made it through this packet! You've now been exposed to everything you need to know to be fully prepared for Tech Weekend and Band Camp!

If you have any lingering questions, or want to learn even more, check out the PUDL social media sites and the Purdue Bands and Orchestras website. There, you can find detailed videos with advice regarding marching and playing technique. Keep in mind that we do not expect any rookies to have any technique mastered prior to Tech Weekend/Band Camp — but the videos may give you a solid foundation before arriving on campus.

We hope this packet has been informative and helpful for you as you prepare for your first AAMB Drumline Tech Weekend and Band Camp. Best of luck and we can't wait to work with you soon.

Don't be afraid to reach out if you need us!

Sincerely, Dr. Nave, Corbin, and the rest of the 2024-2025 Student Leadership team.

