

PURDUE DRUMLINE AUDITION PACKET

# QUADS

*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!*

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# Contact Information

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## Director of Percussion at Purdue University

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## "All-American" Marching Band Drumline Section Leader

**Corbin Richardson:** [richa578@purdue.edu](mailto: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.

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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

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## World's Largest Drum Crew Captains

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# Introduction from Dr. Nave and the Drumline Section Leader

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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 Quad Segment Leaders

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Dear Future Q,

You're probably reading this because you've chosen to attend Purdue, and you're interested in auditioning for the drumline. First of all, we'd like to say congrats on choosing such a great school! We've both absolutely loved our time here, especially because of our involvement in the band. If you haven't picked a college yet and you're just planning ahead, you can't go wrong with Purdue. Allow us to introduce ourselves!

Hi! My name is Victoria Knott, and I am the Quad Segment Leader (the "1") for this season. I'm a senior studying Mechanical Engineering from Bolingbrook, IL (Chicago suburbs rise up). Outside of percussion-ing, I love playing piano, giving engineering facilities tours on campus, playing new intramural sports (and sustaining consequential injuries), and guzzling chocolate milk from the dining courts. I'm hoping for many opportunities to quote Spongebob this season. This will be my fourth year marching quads in the AAMB, and my third year as an SL. If you're a girl reading this, it'd be a great graduation gift if you stuck with us and helped me add a little more estrogen to this mix of hooligans ;)

Hello! My name is Nathan Kinney, I am the Quad "Ten" for this season. I am a senior majoring in Computer Science and in Data Science. I am from Cincinnati, OH! Outside wacking drums, I spend time at Purdue Bands and Orchestras recruiting events (we may have met before). I am also a massive movie nut, technology nerd, and funk connoisseur. I love to smile and laugh and you'll see me grinning constantly. This is my second year in the marching band, and first year as a student leader. As a proud previous member of Boiler Beats, I am incredibly excited to support and enjoy their high-energy performances while pushing my skills with everyone!

This packet will provide you with all the information and content you need to start preparing your audition on the best instrument ever invented — the quads. You'll learn right away that the drumline at Purdue is a big family, and each section has its own perks and traditions. One of the perks of playing quads is that your back muscles get really sore and become superhuman by the end of band camp. Then, for the rest of the season, we get to laugh at the snares when they complain about how much their backs hurt when they wear cowbells.

If you stick with the quads, you'll be hearing a lot about John Quincy Adams, and why he was objectively the best U.S. president. And as we all know, Q is the most important letter in the alphabet (all of this will make more sense when you get here, we promise).

We have a lot of fun, but we also work hard. One of the most important pieces of advice we can give you right now is to start physical conditioning early. Try to wear drums as much as you can to strengthen your back before band camp, even if it's just the quads from your high school with weights attached. If you don't go to the gym already, consider doing so, and target your glutes, hamstrings, lower back, and core. Get into walking or running (10k steps a day will have you golden), because our routines here will have you realizing that marching quads is a lot more cardio than you'd expect! Ankle mobility and strengthening are also great ways to ensure you're steady on your feet. We know this is a lot, and it can be incredibly overwhelming - we can guarantee that all of us have thought about quitting before. This instrument requires physical strength but also a ton of mental strength. You're diving into a lot, so never be afraid to ask either of us any questions at all, even a simple "Where do I start?" We are more than happy to help you through this process!

## PUDL Audition Packet

Obviously, the other most important thing to focus on is everything in this packet. Work on familiarizing yourself with the music, and set a goal to memorize the warmups and cadences for band camp (yes, all of it!). No incoming quad has yet come with everything memorized... you could be the first! Seriously, the theme of these last two paragraphs is that band camp is much more enjoyable when you aren't constantly focusing on how tired or unprepared you are. It's a lot, and we recognize that, but setting your standards high from the beginning will set you up for success. We believe in you, and we cannot wait to see what you bring!

Utilize every resource available to you - us, Dr. Nave, the PUDL social media pages, this packet in its entirety, tech weekend, and so much more! Tech weekend gives you a great bit of insight (for many, it's usually a reality check) into what you can expect for band camp, and is definitely recommended if you can make it out here.

Please don't hesitate to contact us with any questions. We are so excited to meet you and drum with you! Happy practicing, to JQA, and Boiler Up!

A handwritten signature in black ink that reads "Victoria Knott". The script is fluid and cursive, with a large initial 'V'.

Victoria Knott (1)

A handwritten signature in black ink that reads "Nathan Kinney". The script is fluid and cursive, with a large initial 'N'.

Nathan Kinney (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.*

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## 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

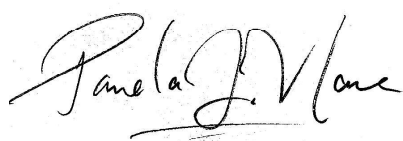
My ideal thought of percussion education lies with a totalization philosophy in percussion. The student will have a firm foundation in technique on all instruments — simultaneously, they may pursue higher levels of musicianship on a single instrument.

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.



## 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.

<b>9:00am</b>	Rm 108/178 will become available for practicing/warming up.
<b>10:00am - 11:30pm</b>	Block A of open auditions in Rm 389. (Open to all members)
<b>11:30am - 1:00pm</b>	Block B of open auditions in Rm 389. (Open to all members)
<b>12:00pm</b>	Band Camp registration opens in the lobby of Elliott. (Everyone must do this, even if they have already auditioned.)
<b>1:00pm - 2:00pm</b>	Break for lunch
<b>2:00pm</b>	Mandatory Welcome Session for ALL rookies in Elliot Hall of Music
<b>2:00pm - 4:00pm</b>	Block C of open auditions in Rm 389. (Open to returning members only)
<b>4:00pm - 6:00pm</b>	Block D of open auditions in Rm 389 (Open to all members)
<b>6:00pm - 7:00pm</b>	Break for dinner
<b>7:00pm - 9:00pm</b>	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 from the 26 Standard American, which will be selected on the spot. You are allowed to bring your own copy of the rudiments list, which can be found in the music section of this packet. During the audition, both rudiments should be played "slow/fast/slow" or "soft/loud/soft". If you are modulating tempo, start dramatically slow (40bpm), then gradually build up speed to your max tempo. Then gradually slow down again to the tempo you started at. If you are modulating dynamics, start dramatically soft (pianissimo), then gradually build in volume to your max dynamic level. Then gradually reduce volume to where you started. The tempo will remain constant if you are modulating dynamics, and the dynamic will remain constant if you are modulating tempo. You should have complete control of the sticks at all times while playing the rudiments.
- 2. Audition :** The audition cadence this year is "Amare" and can be found in the music section of this packet. 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!

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## 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

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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

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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.**



# Quad Playing Technique

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## Setup

When standing at set, the right stick will be over the zone of drum 1 and the left stick will be over the zone of drum 2. Both sticks should have a slight downward angle and beads should be about 1 inch away from the rim. Beads stay as close to the head as possible. Your hands should not be rotated completely flat or all the way up, but at a comfortable medium that works for you.

Your arms should be at a slight inward-angle, but maintain a straight, downward line from the elbow to the bead of the stick. Your elbows should maintain a natural position as you play. They shouldn't stick out, nor should they be tight against your body. There will be exceptions that require the elbows to move (e.g. elbows should move straight back while playing on the spocks).

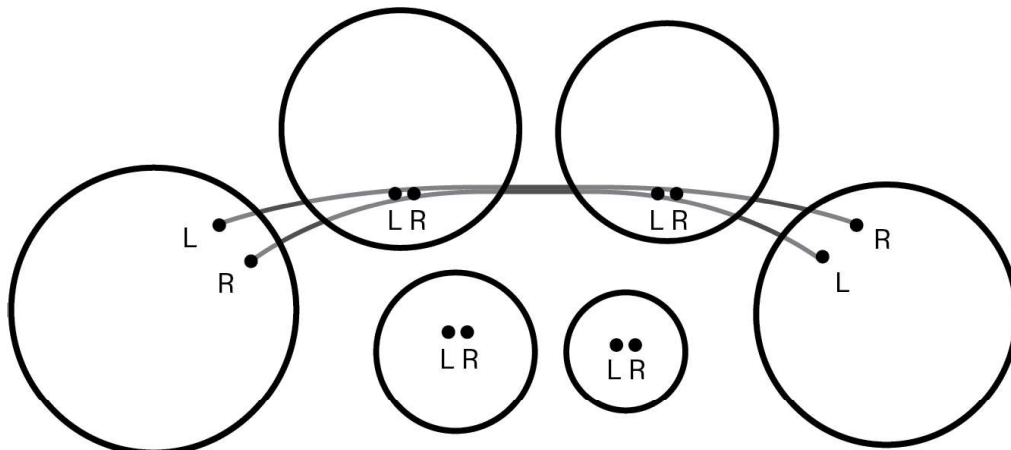
## Grip

The main focus of this grip is staying relaxed, while still getting power from your stroke. Your thumb and index finger should wrap around the stick, with your thumb on the Vic Firth flag (one third of the length from the butt of the stick). Your back three fingers should be in complete contact with the back of the stick, while maintaining a relaxed grip. Even as you play, your fingers shouldn't lose contact with the stick. There should not be a gap in the crease of the thumb and index finger; they should be lightly touching.

With this grip, we play with a "heavy hand," getting power from activating the wrist. The stick shouldn't rotate from the fulcrum made by your thumb and index fingers, but instead should rotate at the back end of the stick. This is to get more power from the stick by utilizing the weight of the hand and also the power from the wrist. Check out the "Technique Overview" videos on the PUDL social media for an in-depth video on technique and grip.

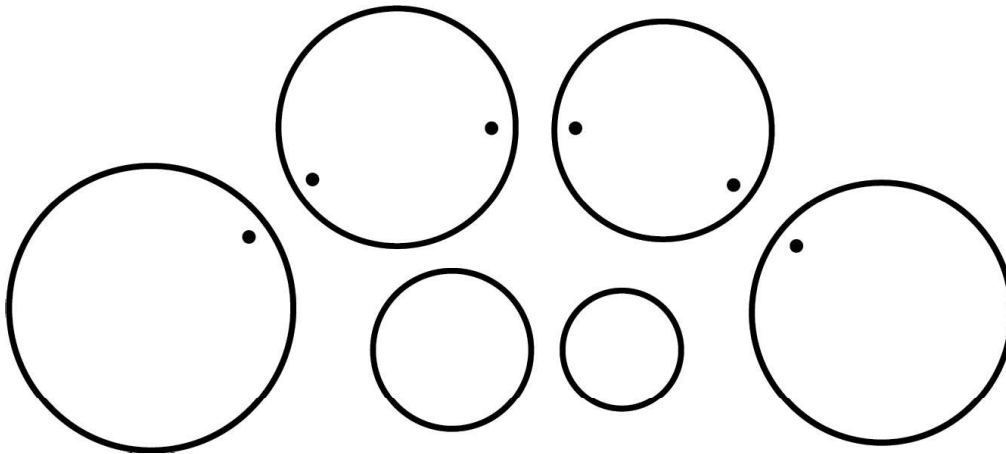
## Zones

When playing, always aim to strike an inch away from the rim. Any closer or further will lead to a "dead" sound. When playing, avoid "slicing" (playing at an angle) and play straight up and down. This also applies when moving around the drums as well.



## Sweeps

Sweeps are two quick notes played between two different drums (typically right next to one another). When playing sweeps, the zones change to allow you to use the closest possible zones between 2 drums. Keep in mind that the musicality should not change just because you are moving across two or more drums. The tendency is to play the second note of a sweep softer than the first note, so be sure to make both strokes have the same dynamic.



## Crossovers

There are times when your sticks or arms overlap. Knowing where they overlap is important in executing crossovers easily without sacrificing technique and sound quality. For crossovers between adjacent drums, cross above the wrists. When crossing between non-adjacent drums, the forearms will need to cross over each other. As with all things, there will be exceptions depending on the situation.

## 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 the PUDL technique videos, they will be answered in person during Tech Weekend and Band Camp. If you have a pressing question, you can always contact the quad SLs via the information at the front of this packet and via MusicWindow!

# Music Introduction

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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

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## 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 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 *etc.*

No. 11  
The Double Paradiddle



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

No. 12  
The Single Ratamacue



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

No. 13  
The Triple Ratamacue



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

★ All Rudiments are to be played Open and Close



# Warmups

## Reference Key

*Please reach out to section leaders for any questions!*



A musical staff in 4/4 time with a treble clef. The staff contains six measures of drum notation. The first measure is a quarter note followed by four eighth notes. The second measure is a quarter note with an 'x' above it followed by four eighth notes. The third measure is a half note followed by four eighth notes. The fourth measure is a quarter note with a double bar line above it followed by four eighth notes. The fifth measure is a quarter note with a dot above it followed by four eighth notes. The sixth measure is a quarter note with a double bar line above it followed by four eighth notes. Below the staff, the following labels are centered under each measure: Drum Hit, Rim Shot, Cross Over, Skank, Short Buzz, Buzz.



Quads

8's  
Warm-Up

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

5

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

10

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

15

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20



Quads

# Paradiddle Grid

## Warm-Up

The musical notation consists of seven staves, each representing a measure of the warm-up exercise. Each staff begins with a treble clef and a 4/4 time signature. The notes are marked with accents (>) and slurs. Below each staff is a sequence of letters (R, L, r, l) representing the footwork pattern for that measure. The exercises progress from simple quarter notes to more complex eighth and sixteenth note patterns.

Measure 1: R l L r R l L r R l r r L r l l R l r r L r l l

Measure 3: R l L r R l L r R l r l r r L r l r l l R l r l r r L r l r l l R l L r

Measure 6: R l L r R l r l r l r r L r l r l r l l R l r l r l r r

Measure 8: L r l r l r l l R l L r R l L r R l r r l l R l

Measure 10: r r l l R l r r l l R l r r l l R l L r R l L r

Measure 12: r r l l r r l l r r l l r r l l R l r r L r l l R l r r L r l l

Measure 14: r r l l r r l l r r l l r r l l R l r r L r l l R l r r L r l l R

Quads

# Diddle Breakdown #2

Warm-Up

The musical score consists of six staves of rhythmic exercises in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The notes are quarter notes, and the rhythm is indicated by 'r l r l ...' below the staff. The subsequent staves are marked with measure numbers 3, 6, 9, 12, and 15, indicating the progression of the exercise. Each staff contains a series of rhythmic patterns, primarily consisting of eighth and quarter notes, designed to improve coordination and timing.

Quads

# Flam Town

## Welcome

Purdue AAMB 2020 Drumline SLs

Accent All Flams

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

9

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

11

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

13

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

15

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

Quads

# Drag Ruff Diddle (DRD)

Warm-Up

The musical notation consists of six staves, each representing a measure of the warm-up exercise. Each staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/8. The notes are eighth notes, and the letter patterns below them indicate the right (r) and left (l) hand movements. The exercise is divided into six measures, each containing three eighth-note pairs.

Measure 1: r r l r r l r r l r r l r l r l r l r l r l r l l r l l r l l r l l

Measure 4: r l r l r l r l r l r l r l r r r l r r l r r l r r l r r l r r l r r l r

Measure 7: l r l l r l l r l l r l l r l 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

Measure 10: r l r l r l r l r l r l r l r l r r r l r r l r r l r l r l l r l l r l l r l

Measure 13: r l

Measure 16: r l r







# *Cadences*

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

**2024-2025 Audition Cadence: Amare**

Quads

# Amare

2024 Student Leaders


Musical score for "Amare" for four players. The score is in 4/4 time and consists of 28 measures. It includes various dynamics (f, mp/p, ff, mf/p), articulation (accents, slurs), and performance instructions like "RH on rim, LH on drums" and "one player". A box labeled "A" is placed above measure 21, and a box labeled "B" is placed above measure 21. The score ends with a double bar line and repeat signs.



# Funky 5's

*1*

Tenorline



b b b r r l l r r l l r b b r r l l r r l l r l r l r l r l

4 1st Ending 2nd Ending

T. Dr.



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

8 1st Ending 2nd Ending

T. Dr.



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

Detailed description: This block contains three staves of musical notation. The first staff is for Tenorline, starting with a dynamic marking of *1*. The second staff is for T. Dr., starting with a measure number of 4 and featuring two endings labeled '1st Ending' and '2nd Ending'. The third staff is also for T. Dr., starting with a measure number of 8 and featuring two endings labeled '1st Ending' and '2nd Ending'. Below each staff is a line of rhythmic notation using letters (b, r, R, l, L) and symbols (asterisk, accent, greater-than) to indicate specific drum patterns and dynamics.



Quads

# Chunky Monkey

D. Madison, M. Bowers, J. James

The musical score for 'Chunky Monkey' is presented in a single system with eight staves. Each staff contains rhythmic notation on a five-line staff, with corresponding footwork patterns (R, L, B, S) written below. The notation includes various note values, rests, and dynamic markings such as accents (>), slurs, and dynamic levels like *mp* and *f*. The footwork patterns consist of letters R (right), L (left), B (back), and S (side), often with subscripts or superscripts to indicate specific foot placements or timing. The score begins with a treble clef and a common time signature (C). The piece concludes with a final cadence on the eighth staff.

Staff 1: 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 R L

Staff 2: R R L R L L R R L R L L R L B R L B r l r l R L L R r l R L L l r l R l r l

Staff 3: R R L L R L l R l l R l l R l r l S R R l r l R L r l R l r l r l r l r l r l

Staff 4: *mp* R l r l r l R L L R R L R L R *f* B R L

Staff 5: 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 l r l r l R L R L

Staff 6: B L R L R R l r L R l r l R L R L R R L B

Staff 7: R L r l r S S R R l R l r l R l r L R l r l R L R L R R L r l r S S R R l R l r l

Staff 8: r l r l R l R l l R R R R L R L r l r S S R R l R l r l R l r L R l r l R L R L R

2

Chunky Monkey

27

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

*p* *f*

31

S S S S S S S

36

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

39

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

Quads

# Good Times

Pam Nave

### Rim Clicks

Quads

r r r r r r r r r r r r r r b r r r

T. Dr.

r r r r r r r r r r b R L R L R L R L R L R L R L

T. Dr.

R L R L R R R L R R L R R L L R R L R L R S S S

T. Dr.

S R S S R R B S S S R R L L R R L L R R L L R L R r r r

### Rim Clicks

T. Dr.

r r r r r r r r



Tenorline

# Casper

Bietsch, Keller, Russell, Sherburne

Vocalize: "Da Ga!" **A** Stick Click

R RL R LR R LR L RL R LRRRRL L S = Skank *p* SRS RS  
(R shot then muffle w/ L hand)

4

S S S S SRR SRRRS S SRSRS

10

**B**

S RL B LR RLLRLLRLS RLLR LL RR LLRR

13

*ff*

R LRLR RLRLRLR RLRL LRL RR LLRLRLRL R BRL B

16

**C**

B BRL B B BRL B B BRL B RLRLRLRL RLRLRLRL

*p*

20

RLRLRLRLRLRLRL RLRLRLRLRLRLRL

22

**D**

RLRLRLRLRLRL LRL L L L L L L L L L L L L L L L

*f*

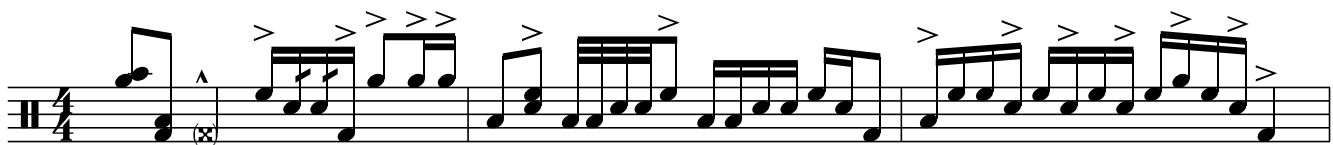
25

L L L L L L L L L RL RLRLRL RLRLRLRLRL

*fff* *f*




# Cletus



Musical staff 1, measures 1-3. The staff is in 4/4 time. Measure 1 contains a bass clef, a treble clef, and a common time signature. There are some markings like a circled 'x' and an 'A' above the staff. Measures 2 and 3 contain rhythmic notation with accents.

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



Musical staff 2, measures 4-6. Measure 4 starts with a measure rest. Measures 5 and 6 contain sixteenth-note runs, with some measures marked with a '6'.

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



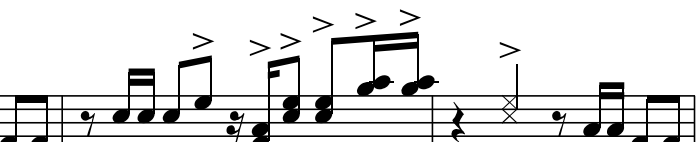
Musical staff 3, measures 7-9. Measure 7 starts with a measure rest. Measures 8 and 9 contain rhythmic notation with accents and a circled 'x'.

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



Musical staff 4, measures 10-13. Measure 10 starts with a measure rest. Measures 11-13 contain rhythmic notation with accents and sixteenth-note runs marked with a '6'.

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



Musical staff 5, measures 14-17. Measure 14 starts with a measure rest. Measures 15-17 contain rhythmic notation with accents and sixteenth-note runs.

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



Musical staff 6, measures 18-21. Measure 18 starts with a measure rest. Measures 19-21 contain rhythmic notation with accents and sixteenth-note runs.

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



Musical staff 7, measures 22-24. Measure 22 starts with a measure rest. Measures 23-24 contain rhythmic notation with accents and sixteenth-note runs.

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



Musical staff 8, measures 25-28. Measure 25 starts with a measure rest. Measures 26-28 contain rhythmic notation with accents and sixteenth-note runs.

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

2

Cletus

28

R l r Lr l Rl r Lr l R r Ll Rl r l RRL RLRLRL Rl r l Rr l r l R

31

R l r l RRL RLRLRL B r l r l r l r l r l r l r l R

35

r l r l r l R l RRR l RRR l RRR l RRR l l BR l B R l B r l

38

S







*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

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**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

# 2013 Fanfare

Matt Conaway

Tenorline

*fff* R l r l r l r l R L R R L r r l l R l l r r l l R l l

Dr.

*fp* R L R L R l r l R l r l R L R L R l r r l l R l r r l l R L R L R b b b R l l R L R L

Dr.

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

Dr.

*ff* *p* *ff* *p* R l r r l l R l r 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 l

Dr.

*ff* *p* *ff* *p* 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 r l l R l r r l l R L R L

Dr.

*p* *ff* R l l r r L R l l r r L R r l r l r l r l r l r l R l l R l r l R l l R l r l

Dr.

*p* *sfz* r b b b R L R R L R L L R L R R L R L R R L R l r l r l r l

Dr.

*fff* *fff* 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 L r l r L L R L L R

# Wabash Cannonball

Arr. by Matt Conaway  
Perc. Arr. by Pam Nave

Tenorline

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

Dr.

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

Dr.

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

Dr.

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

Dr.

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

Dr.

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

Dr.

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

2

Wabash Cannonball

35

T. Dr.

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

40

T. Dr.

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

45

T. Dr.

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

50

T. Dr.

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

55

T. Dr.

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

60

T. Dr.

**ff**

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

65

T. Dr.

R

# For the Honor of Old Purdue

1  
Tenorline

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

6  
T. Dr.

r l r l r r l r l r l r l r r l r l r l r l

11  
T. Dr.

r l r r l r l l r l r r l r l l r r l r l r l r l r l

16  
T. Dr.

r l r l r r l r l r l r l r l r l r r l r l l r l r r l r l l

**B**  
T. Dr.

r r l r l r l r l r l r l r l r l r l r r l r l r l

27  
T. Dr.

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

32  
T. Dr.

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

37  
T. Dr.

# Back Home Again In Indiana

Tenorline

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

3

T. Dr.

r r 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 r L r l R R L R L

7

T. Dr.

r r 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 r L r l R R L R L

11

T. Dr.

r r 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 r L r l R R L R L

15

T. Dr.

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 l R b b b R l r l R l l R l l

19

T. Dr.

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

# The Fighting Varsity

1  
Tenorline  
r r l r l r l r l r l r r l r l R l r r L r l l r r l r l

6  
T. Dr.  
r L r l r r l r l r l r r l r l l r r l r l r L r l

11  
T. Dr.  
r l r l r l r r l r l r l r l l r r l r l r l r l r l r r l r l

16  
T. Dr.  
r l r l r r l r l r l r l r l r l B B r r l r l

22  
T. Dr.  
r l r l r r l r l r l r l r l r l l r r l r l r l r l

27  
T. Dr.  
r l r l r l r r l r l r l r l l r r l r l r l r l r l

32  
T. Dr.  
TAG D TAG & Short 2nd  
r l r l r r l r l r l r r l r l r l r l r r L

37  
T. Dr.  
1. r r l r l R l R l R l r L r l R B r r l r l R l R l

43  
T. Dr.  
R l r L r l R B r r l r l r r l r l r r l r l r r l r l

49  
T. Dr.  
r r l r l R l R l R R l r L r l R L R L

Detailed description: This musical score is for the song 'The Fighting Varsity'. It consists of ten staves of music. The first staff is for Tenorline, and the remaining nine are for T. Dr. (Tenor Drum). The music is written in 2/4 time. The score includes various rhythmic notations such as eighth notes, sixteenth notes, and triplets. There are also dynamic markings like accents (>) and breath marks (^). Section markers are labeled with letters in boxes: A, B, C, D, and TAG. The score ends with a double bar line and repeat dots.

# Hail Purdue

(PSP, PP, IC, Quickie)

"Intro" (PSP, PP, IC)

Tenorline 

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

**5** PSP & PP (IC skip to 3rd ending)

Play 3x

T. Dr. 

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

**9**

T. Dr. 

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

(PP skip to **13** "Sing" PSP only

**29** "Chorus" PSP, PP, IC

T. Dr. 

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

T. Dr. 


R R 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 R L R L

**33**

T. Dr. 

R R 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 R L R L

**38** PSP, PP, IC, Quickie

T. Dr. 

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



# America the Beautiful

Tenorline

*f* r l r l r l r l l r r l r r l r r l l r l r l r l r l r l l r r l

T. Dr.

r r l r r l r r l l r l r b r l r l b b r l r l b

T. Dr.

**12**  
*ff* r r *pp* r r *ff* R L R L r R L R

T. Dr.

L r R L R L R L R L R L R R R *p*

# Some Final Thoughts

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**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.*

