



Purdue Drumline Audition Packet

Snare

2020-2021

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 of both lines, so this is a valuable way to learn from those who have already gone through the audition!

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Contact Information

Director of Percussion at Purdue University

Dr. Pam Nave: pjnave@purdue.edu

Drumline Section Leader

Caroline Pomeroy: cpomeroy@purdue.edu

These two people are responsible for the drumline as a whole. Dr. Nave is the professor who is responsible for the percussion program at Purdue, and she is the faculty director of the Purdue Drumline family. You can read more about her in the "Dr. Nave and the Philosophy of Percussion Education" section. Caroline is the student section leader for the Purdue Drumline (PUDL). Reach out to either of them if you have any questions about the PUDL as a whole!

In addition to Dr. Nave and Caroline, each section of the PUDL 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," the drumline does not necessarily march in this 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!

Snare Segment Leaders

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Quad Segment Leaders

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Brad Nethercutt (1): bnether@purdue.edu

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Drum Crew Captains

Brandon Bledsoe (1): bledsoeb@purdue.edu

Hannah Pike (10): pikeh@purdue.edu

Introduction from Dr. Nave and the Drumline Section Leader

So you're considering trying out for the Purdue Drumline? That's awesome! As a [Big Ten University](#), Purdue's Marching Band and Drumline are widely recognized as international leaders in the entertaining performing arts. But in addition to helping you become a top-tier percussionist, joining the Purdue Drumline (PUDL) will immediately make you a teammate (and family member) of the entire PUDL community, which has been around for over 100 years. That may sound like a lot of marketing fluff — but let us break down for you what our organization is all about.

As a Big Ten University, our marching band does not compete against other marching bands. This is different from the vast majority of American high schools, DCI/WGI, and even some universities — **but the Purdue University Drumline exists solely to entertain.** And entertain we do! 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 Indy 500. In 2011, 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](#) — twice! The hype behind our band makes it an incredibly exciting organization to be a part of. While you may be new to the concept of an entertainment band, it is not too different from a competitive band — thousands of auditionees have made the transition from a competitive marching band to our entertainment band with no problem! And you can still do DCI/WGI on the side if you have that competitive bug.

While most Big Ten bands exist for entertainment purposes, **Purdue is the only school in our conference that does not have a school of music.** Many schools of music require their students to participate in the marching band. Since we don't have a school of music, no one at Purdue is required to try out for the marching band or drumline. This helps us keep our drumline 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.

Purdue is also unique in that **"the Purdue Drumline" actually refers to four separate entities:** (1) the All-American Marching Band (AAMB) Drumline, (2) the Boiler Beats (Beats) Drumline, (3) the World's Largest Drum™ crew, and (4) the All-American Marching Band (AAMB) Drum Majors. While only the AAMB and Beats drumlines are actual drumlines, we consider our whole ~80-person family "the Purdue Drumline."

- 1. The AAMB Drumline** is an instrumental section of the Purdue All-American Marching Band. They perform with the AAMB at all AAMB performances, including captivating fans at Purdue's home football games.
- 2. The Boiler Beats Drumline** is not a section of the AAMB, but they are a huge part of the Purdue Drumline! They operate as a tailgate drumline, entertaining fans throughout the hours leading up to Purdue's home football games.
- 3. The World's Largest Drum™** is about 10 feet tall, and is a 98-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 Drumline website.
- 4. The Drum Majors** are two upperclassmen (sophomores and up) who have served in the AAMB before, and are selected well before band camp begins. They represent the entire AAMB, but are still a part of our Drumline family.

This packet is for people interested in auditioning for a spot on the AAMB Drumline/the Beats Drumline. If you are interested in the Drum Crew, check out the “Drum Crew” section of the PUDL website (the Drum Crew have their own packet). Unfortunately, rookies are not eligible to be a Drum Major in their first season with the AAMB — but maybe next year! **Keep in mind that when you come to band camp, you are auditioning for the “Drumline” — not specifically “the AAMB Drumline” or “the Beats Drumline.”** At the end of band camp, Dr. Nave and the Student Leaders will set the membership of the AAMB line and the Beats line using the body of students who audition for “Drumline.” At the end of band camp, you may be offered a spot on the AAMB Drumline, the Beats Drumline, or one of our indoor ensembles.

Speaking of indoor ensembles, we have indoor ensembles! **We have a plethora of concert bands and athletic bands — and we even offer a percussion ensemble in the Spring!** We have some brief information about these ensembles on the Purdue Drumline website, but you can find even more on the [Purdue Bands and Orchestras](#) website. You can participate in these ensembles while you are on the Drumline, or instead of being on the Drumline.

We know this packet may seem overwhelming. But this packet contains all the information you need to fully prepare yourself for band camp. On top of that, the PUDL website is a great resource you can use to learn more and get any additional questions you may have answered. Yes, it will be a lot of work to prepare for band camp. And, if you earn a spot on the line, it will be even more work to practice and rehearse every day during the season. But there’s nothing quite like standing on the 50 yard line in a jam-packed Ross-Ade and hitting the down-beat 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

Caroline Pomeroy

Section Leader, Purdue University Drumline
Snare Segment Leader, Purdue University Drumline

Introduction from the Snare Segment Leaders

Welcome to the snare audition packet!

First off, a little about us! Caroline is this year's Snare Segment Leader (or 1) and the Drumline Overall Section Leader. This will be her fourth year with the AAMB drumline and second year on the Student Leadership team (last year she was the Assistant Segment Leader). She's a senior studying Aviation Management from northern Virginia. Roman will be your Assistant Segment Leader (or 10) this season. He's a junior majoring in Chemical Engineering. We can't wait to meet you all soon! In the meantime, we know the amount of information in this packet can seem intimidating, so we wanted to give you some background and perspective on the snareline.

The snareline is an anchor for the drumline, and therefore the entire band. Typically, some of the most detail-oriented musicians and strongest leaders in the band march snare, which makes our section a formidable one. While being a part of our snareline can create a surge of pride, it can also lead to a bit of an ego, which can have negative effects on playing quality in addition to personal relationships. We can only reach a high level of musical cleanliness if we give up our personal definition of perfect to prioritize playing together with the snares around us and the drumline as a whole.

Rudiments are another key to succeeding as a snare player, as they compose the backbone of our music, so it is crucial to form a strong foundation upon them. Once you can utilize rudiments as tools instead of them being a liability, learning and memorizing music becomes much more straightforward. Master them before the rest of the music in this packet, and when you move on to warmups and cadences, seek out rudiments and use them to your advantage!

Marching at Purdue bears resemblance to a corps style, but it also has a unique flavor. While our band has rich roots as an ROTC military band, that history primarily contributes to our modern performances in the form of traditions. Given that we perform at every home football game, our halftime shows typically aren't as intricate and difficult as a drum corps show that can take months to clean. Another difference is the length of our performances. While halftime shows are in the 10-minute ballpark, between parading down the streets, the pregame show, supporting the team from the stands, and postgame performances, we perform for hours each game day. This all goes back to our band's purpose of entertaining people rather than directly competing with other bands. So, while many of our techniques come from corps style, Purdue creates a unique performing experience by blending that style with military history and an overall desire to enjoy band and connect with the audience.

Okay, stepping off of our soapbox now. Here are answers to a few questions we know many people have. Keep in mind the following sections of the packet will address bigger topics more specifically.

- We do *not* march tilted drums
- We march System Blue drums
- There are 11 members of the AAMB snareline and anywhere from 6-11 on the Boiler Beats.
 - The only reserved spots are for the 2 student leaders on the AAMB; veterans audition the same as rookies each year.

With all the work aside, we also know how to have a good time, whether it be on or off the field. You'll learn right away that the drumline at Purdue is a big family, and each section has their own perks and traditions. You'll learn all about these traditions throughout the season, but Whacky Hat Wednesday, Section Shirt Thursday, Free-Form Friday, days after eclipse day, S'night, and the Snare Cheer are a few snare-specific traditions to whet your appetite.

If you have any questions that aren't answered here or on the website, feel free to reach out to us! Each student leader's contact info (as well as Dr. Nave's) can be found at the beginning of this packet, as well as on the website under the "**Contact**" section.

Good luck!



Caroline Pomeroy
Snare Segment Leader (1)



Roman Cyliax
Snare Assistant 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. Both the bio and the philosophy are available below, as well as on the Purdue Drumline website under "About the Director".

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. Dr. Nave is also the percussion section leader for the Lafayette Citizens Band and is on the community band's Advisory Board. 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 ~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 his or her 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.



Auditioning

Hopefully you're reading this while enjoying the summer weather and getting ready for an exciting upcoming season. With the 2020-2021 season approaching, Dr. Nave and the Student Leaders would like to give you an idea of what to expect when you arrive for Tech Weekend/Band Camp, as well as what we recommend you do to be as prepared as possible!

Tech Weekend: July 11-12th, 2020

What is Tech Weekend?

Tech Weekend is an instructional weekend held at Purdue approximately one month before Band Camp starts. It will be run by Dr. Nave and the 2020-2021 Student Leaders. By attending Tech Weekend, you will have the unique opportunity of playing side-by-side with veterans of the Purdue Drumline. Many members from last year's line will be participating in Tech Weekend, so you will get to spend the whole weekend meeting and learning from them! During this weekend, you will learn our official playing techniques, marching styles, and philosophies. Music-wise, we will go over our daily warm-ups and cadences, with a particular emphasis on Funcoast and the audition cadence for the 2020-2021 season.

How do I sign up for Tech Weekend?

You can sign up for Tech Weekend on our website once sign-ups become available. You can sign up for our email list on the PUDL website homepage *now* to be alerted once they go live!

What do I need to do in advance of Tech Weekend?

We request that you be familiar with the music we will be playing in advance. Please do not arrive having never looked at the music. Specifically, we will be focusing on our warm-ups, Funcoast, and the 2020-2021 audition cadence. By the end of the weekend, we plan to be marching and playing Funcoast, so learn it! We also highly recommend that you start getting into physical shape as soon as possible. Check out the "Health/Wellness" page on our website for help with that!

So what actually happens at Tech Weekend?

Each year, Tech Weekend follows roughly the same schedule. While it is subject to change any time at the discretion of Dr. Nave and the Student Leaders, the "tentative" schedule is listed below! We definitely spend a lot of time playing/marching, but we also get to hang out and relax with one another over meals in the Purdue dining courts, during campus tours on Saturday evening, and during movie/snack time Saturday night!

Tech Weekend 2020 Schedule

Saturday

- **8:00am** - Check in at Earhart Hall
- **9:00am** - Student Leaders distribute instruments and harnesses
- **10:00am** - Marching at Hull Field
- **12:00pm** - Lunch
- **1:00pm** - Warm-ups (playing technique)
- **3:00pm** - Music and technique
- **5:30pm** - Dinner
- **7:00pm** - Music and technique
- **8:30pm** - Student-guided tour of campus
- **9:30pm** - Shower time (*please* do so)
- **After** - Movie/snacks/relax

Sunday

- **7:30am** - Wake up call/showers
- **8:00am** - Breakfast
- **8:30am** - Marching at Hull Field
- **12:00pm** - Lunch
- **1:00pm** - Audition piece/technique
- **4:00pm** - 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, Funcoast, and the 2020-2021 audition cadence (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)
- 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 whichever dorm we stay in (typically [Earhart Residence Hall](#)). These lots are 100% free to the public on weekends and after 5pm on weekdays.

Playing Auditions: August 16, 2020

How do Sunday Auditions work?

Drumline music auditions will take place on the Sunday before Band Camp in Dr. Nave's office (Room 32) in the Elliott Hall of Music, located at 712 Third Street on campus. Here is a tentative schedule for the day.

| | |
|----------------------------|--|
| 9:00am | The Drum Room and Room 30 will become available for practicing/warming up. |
| 10:00am - 11:30pm | Block A of open auditions in Dr. Nave's office. (Open to all members) |
| 11:30am - 1:00pm | Block B of open auditions in Dr. Nave's office. (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 | Intermediate Results Announced |
| 1:00pm - 2:00pm | Break for lunch |
| 2:00pm | Mandatory Welcome Session for ALL rookies (AAMB event) |
| 2:00pm - 4:00pm | Block C of open auditions in Dr. Nave's office. (Open to returning members only) |
| 4:00pm - 6:00pm | Block D of open auditions in Dr. Nave's office. (Open to all members) |
| 6:00pm | Intermediate Results Announced |
| 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. |
| After Auditions End | Initial Placement Results Announced |

How do I sign up for an audition block?

You can sign up for an audition block on our website once sign-ups become available. You can sign up for our email list on the PUDL website homepage now to be alerted once they go live!

What if I mess up my Sunday Audition? Can I audition on multiple instruments?

Sunday Auditions are only the first step of the week-long audition process. Dr. Nave 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 the drumline, instead of fixating on playing a particular instrument.

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 for a time block 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 they signed up for. However, keep in mind that the schedule above is a very *general* outline of the day, so we may ask you to audition a bit earlier or later in the day.

Every snare audition will consist of three 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 by Dr. Nave 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 Cadence: Audition Cadence:** 2020-2021’s audition cadence is SpartaGus! This is to be played in front of Dr. Nave, and you are allowed to bring your own copy of the music if you would like to.
- 3. Sight Reading Portion:** Given to you in the audition.

How many spots are available?

We can take up to two full-size drumlines of 36 members each (11 snares, 7 quads, 7 basses, and 11 cymbals).

At the start of Band Camp, only eight people have a “reserved” spot on the Purdue Drumline — the two AAMB Student Leaders on each instrument. Every other spot (across both groups) will be filled based on students’ performance in auditions/Band Camp. Dr. Nave and the Student Leadership team will base their decisions off of candidates’ playing ability, marching, and attitude. Seniority does not play any part in our auditioning process. In fact, **it is not uncommon for returning veterans to not make the line.** The membership of both drumlines is entirely up to the discretion of Dr. Nave and the Student Leaders.

Do you have any tips for preparing/practicing?

- 1. BE PREPARED:** Be able to perform the audition cadence 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 Roger Carter sticks this season, so if you’re able to get your hands on a pair this summer, start practicing with them before Tech Weekend/Band Camp! If you make the line, we will supply you with sticks to last throughout the season.
- 3. PRACTICE ALL OF THE MUSIC IN THIS PACKET:** This point is stressed every year, yet students almost always find themselves behind during Band Camp. 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 cadence once it is 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 and on the PUDL website.
- 5. REFLECT ON YOUR ATTITUDE:** Attitude is a key factor during auditions. Dr. Nave and the Student Leaders 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 PUDL! 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:** The whole line is full of energetic, upbeat drummers who want to work and perform with other people who love drumming! This excited energy is precisely what helps motivate the football team, the crowd, and all who watch either line perform!

Band Camp: August 16-21, 2020

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, 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. This order will constantly be rearranged throughout Band Camp, however, as people improve in marching/playing, and as players begin to show their level of maturity and attitude towards drumming.

So what happens during band camp?

Band Camp is run by the AAMB staff and faculty, with Student Leaders leading their individual sections. Drumline candidates will spend a good portion of the week working with their individual sections and Student Leaders. 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 the name suggests, you will spend Band Camp with the rest of the AAMB and follow the same itinerary as them. When this year's itinerary is posted, you will be able to find it on the [Purdue Bands and Orchestras website](#).

What exactly does a “good attitude” mean?

While both marching and playing are very crucial components of the audition process, attitude is the most important component. As a reminder, the PUDL does not compete with other bands/drumlines. Since the line's primary goal is to entertain, the primary goal of Dr. Nave and the Student Leaders is to find positive, energetic people that will help us engage our audience! Your playing ability will not overshadow a negative personality. The PUDL will not put up with poor attitudes, even from excellent players. In years past, veterans have been denied spots, and members have even been dismissed mid-season, due to attitude problems. If you refuse to learn, if you're difficult to work with, or if you're immature, your chances of securing and maintaining a spot on this line 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 Purdue Drumline 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 Purdue Drumline. Before every rehearsal and performance, the Student Leaders will lead the line in performing both musical and physical warm-ups. Warm-ups are especially important on game days, since we'll be playing all day long. Without warming up, you risk hurting your hands and bodies throughout the long performance day. To assist with preparing your body for Band Camp and the rest of the season, the Student Leaders have developed the “Health/Wellness Guide,” which can be found on the “Health and Wellness” section of the PUDL website. 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 under the “Health/Wellness” section of the PUDL website. Utilizing these stretches, as well as light cardio/strength training, will help you get your body into optimal shape before coming to Band Camp. The week goes by so much faster if you're not constantly worried about feeling light-headed or that your back/legs are hurting. Of course, if you do find yourself injured or hurt during Band Camp, tell a Student Leader or director right away so they can get you help!

When are results announced?

On the Friday morning of Band Camp, Dr. Nave and the Student Leaders will meet with each candidate one-on-one to let them know if they will be in the AAMB, the Boiler Beats, or an indoor ensemble. No matter which ensemble you are selected for, your Student Leaders and/or Dr. Nave will give you personalized feedback as to why they made that 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 lines this year, don't be a stranger! Many past members (including some Student Leaders) did not make the line in their first year auditioning! No matter what, there is a place for you in the Purdue percussion family, 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 our website or the [AAMB website](#) once sign-ups become available. You can sign up for our email list on the PUDL website homepage now to be alerted once they 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)
- Earplugs
- Practice pad (if you have/want one)
- Water bottle (we have water and ice — just bring a bottle!)
- Sticks (if you don't have any, we have plenty here)
- 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 AAMB or the Boiler Beats. 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 Dr. Nave or any of the Student Leaders and we'll be happy to help. You can find our contact info at the front of this packet and on the "Contact" page of the PUDL website.

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

Marching Technique

We will spend plenty of time honing marching technique at Band Camp. In the meantime, here's a basic overview of the major concepts. 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 PUDL Website (under "Technique Overview"). 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 yardline while the back foot should be slightly behind the yardline. (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" page of the PUDL website for videos outlining these concepts. And 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 or 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" section of the PUDL website. The general gist is that 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 as we practice and perform.

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 on the "Technique Overview" section of the PUDL website. 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" section of the PUDL website 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" section of the PUDL website, 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 hit 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.

Here, we like to think of every stroke as 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. While we are a loud drumline, if we played everything as loud as possible, we'd sound overly dissonant, so it's also important to develop a wide range of dynamics.

All strokes start the same: by striking the drum head. What happens after the hit 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, so check out the "Technique Overview" section of the PUDL website for tips on avoiding these.

Playing Zones

We play most of our notes in the center of the head. If "edge" is notated in the music, play about an inch from the rim at 2 o'clock on the head. 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. Again, refer to the "Technique Overview" section of the PUDL website for specifics.

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 on the PUDL website, 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 and on the "Contact" section of the PUDL website!

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

- 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 with the line's cleanliness, as well as helping you develop a 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!** If you practice for too long, your brain might get too fried to fully retain what you're practicing, so make sure to take breaks every once in a while. 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. You don't want to burn yourself out, but you also want to retain and solidify the music, so daily repetition for a "short" amount of time is key.

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

No. 2
The Five Stroke Roll

No. 3
The Seven Stroke Roll

No. 4
The Flam

No. 5
The Flam Accent

No. 6
The Flam Paradiddle

No. 7
The Flamacue

No. 8
The Ruff

No. 9
The Single Drag

No. 10
The Double Drag

No. 11
The Double Paradiddle

No. 12
The Single Ratamacue

No. 13
The Triple Ratamacue

L L R R L L R R etc.

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

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

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

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

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

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

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

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

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

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

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

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

* All Rudiments are to be played Open and Close

Warmups

“We are what we repeatedly do. Excellence is not an act, but a habit.” - Will Durant

Score

8's

Warm-up

♩ = 120

Snareline

Musical notation for Snareline in 4/4 time. The staff contains four measures of eighth notes grouped in fours. The first measure has four eighth notes, the second has four, the third has four, and the fourth has four. The notes are beamed together in groups of four.

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

S.Dr.

Musical notation for S.Dr. in 4/4 time. The staff contains four measures of eighth notes grouped in fours, followed by a final measure with a quarter note and a quarter rest. A '5' is written above the first measure. The notes are beamed together in groups of four.

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 || $\frac{6}{8}$ R 

SD ¹⁹ || R R L L R R 

Paradiddle Grid

Warm-Up

Purdue AAMB Drumline

Snareline

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

S.Dr. 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

S.Dr. 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 L r l r l r l l R l L r

S.Dr. ⁹

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

S.Dr. 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 r r l l r r l l r r l l

S.Dr. ¹⁵

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

Score

Diddle Breakdown #2

Warm-up

Purdue Drumline

The musical score is written for a Snareline and five S.Dr. (Snare Drum) parts. The Snareline part is in 4/4 time and consists of a continuous eighth-note pattern. The S.Dr. parts are in 2/4 time and consist of a continuous eighth-note pattern. The score is divided into six systems, each starting with a measure number (3, 6, 9, 12, 15). The first system is for the Snareline, and the subsequent five systems are for the S.Dr. parts. The S.Dr. parts end with a final measure containing a quarter note followed by a quarter rest.

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 r L l l l

RH downbeat

Score

Scud Flud

Warm-Up (add rudiments to accents)

keep repeating

Snareline

R | r L ...

S.Dr.

S.Dr.

center snare tap-off

S.Dr.

mf

S.Dr.

S.Dr.

ff

Stick Control

Warm-up

Snareline 

R L 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 R R R L

S.Dr. ³ 

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

S.Dr. ⁵ 

R L 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

S.Dr. ⁷ 

R L 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 R R L L

S.Dr. ⁹ 

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

S.Dr. ¹¹ 

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

S.Dr. ¹³ 

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

S.Dr. ¹⁵ 

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**

2020-2021 Audition Cadence: SpartaGus

Snareline

SpartaGus

A good boy

Pomeroy, Cyliax
Purdue University

♩ = 124

hit R on L

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

hit R on L

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

move to edge move to half move to edge edge

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

move to center "Woo!" **B** snare solo *p*

R r l R r l R B B R l l R l l R l r l R l R l r r L r L r L r L r L r R r r *mp* L

r r L r r L r r L r r L r r L r r L r r L r r L r r L r r L r r L r r L r r L

hit matched w/ L flip L

r L r r L r r L r r L r r L r r L r r L r r L r r L r r L r r L r r L r r L

C

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

mf **D**

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

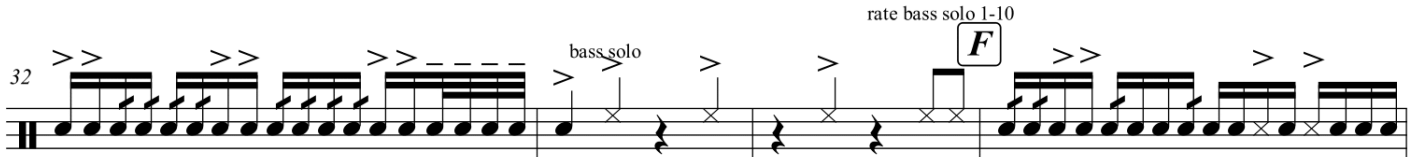
2

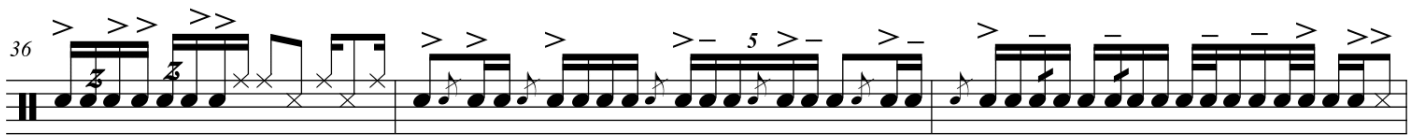
SpartaGus

25 
 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 R l r r l l

27 
 R b B 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 r L R l r L r L r l R l r L
fp *mf* *fp* *f*
 Head-nod again

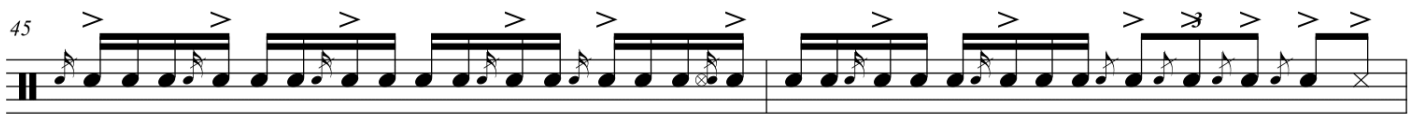
30 
 R r L l R r l R r L l r L l R L R l r L R l r L r L r l R l r L

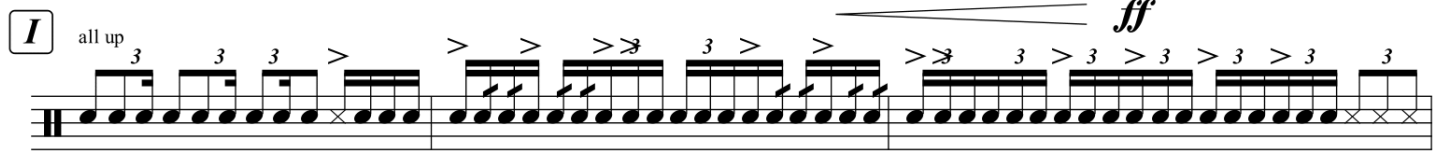
32 
 R L r l r l R L r l r l R L R L R L R B B B r r r l R L r l r l r l R l R l l l

36 
 R l R R l R R l l r l r l R R l R l r 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

G 
 r r L r r L r r L r r L r l R l R l l R l R l l R l r l r L r r L r r L r r L r r L
 t. 1: play shots / Pt. 2: play potz Play taps on the other part's accents

42 
 1) 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 r r L r r r L r r r L r l l
 2) 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 r r L r r r L r r r L r l l

45 
 R r l R r l R l r l R r L l r L l r L l r L l R L L L L R
ff

I 
 all up
 R R L R R L R L R R l r L R l r L r l R L r r l l R l r L r l R L r l l R l l R r r L r r L l l R R R
ff *fp* *f*

SpartaGus

AS UP AS POSSIBLE

L through the drum, head follows, R stays up

50

fff L R L R L R L R L R L R B

stroke diddle buzz*roll crushed*roll ping(1in.) shot(3in.) gag(6in.) cross*shot stick*click POTz Visual

Snare

Funky 5's

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

LLLRRRL LLLRRRL

Snare

Suncoast

Snare Hybrid

[Composer]

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

RIM

6/4 4/4

R R R R R R

1934

Haythorn, Heikens, Momeyer, Nethercutt, Siegel

Musical staff with notation and dynamics. Notes are marked with accents (>) and dynamic markings include **f**.

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

Musical staff starting at measure 3. Includes dynamic markings **f**, **p**, **ff**, and **mf**. Includes section marker A.

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

Musical staff starting at measure 6. Includes dynamic markings **p**, **ff**, and **mf**.

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

Musical staff starting at measure 11. Includes section marker B.

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

Musical staff starting at measure 14. Includes dynamic markings **f** and **ff**.

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

Musical staff starting at measure 17. Includes section marker C.

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

Musical staff starting at measure 20. Includes dynamic markings **mp** and **ff**.

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

Musical staff continuing from measure 20.

R R R I R L R R L L R L L R L L R L L R L L R L L R L L R L L R L L R L L

Musical staff continuing from measure 20.

R R R I R L R R L L R L L R L L R L L R L L R L L R L L R L L R L L R L L

2

1934

D

26

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

31

B B B B B R L R L R L

E

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

37

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

39

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

41

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

F

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

45

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

48

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

50

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

53

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

ff

56

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

58

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

fff

Legend:

60

Rim Shot Halfway between accent and tap height Stick Clicks Cross Stick Cowbell Backstick

2

Casper

28

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

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

36

B L R L L R L R
³L R R ³L
B L R L L R L R L L
B L R L L R L R L *ff* L R L

F

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

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

43

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

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

G

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

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

fff

Snare

Chunky Monkey

Snareline

RLRL r|Rl |Rl|l R|Rl | r|r | R|RLr|R|Lr |Rr| RRLRL LRRLRL L

4 stick clicks

RRlR |RRl |Rl |r|r | RL L R Rlrl | Rl

8 to edge

Rlrl |r|l |r|l |r|l |r|l |r|l | Rl r L r|l |Rl |r|l |r|l |RL r |l

mp

10

Rl r L r|l |r|l |r|l |RL r |R L Rl r L r|l |Rl |r|l |r|l |RL r |l

12 to center

Rlrlrl |RL LR Rlrl |r RlR rLr |RlR rl |r Lr |RLr|l |r|l |r|l |r|l |R RL

f

15 hit drum with both sticks in right hand

R r r r r R RL R

19

Rl r L Rl r |Rl r |L Rl r |l RLRL L L R RLr | Rl r L r |r|l |Rl r |l

22 backstick

RLrl |Rl r Lr |l |r|l |Rl r |l RLr |Rl r Lr |l |r|l |Rl r |l rl |r|l |RlRl |l |r|l |r|l |r|l |R RL

2

Chunky Monkey

25

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

28

S.Dr.

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

p ————— *f*

32

S.Dr.

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

37

S.Dr.

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

40

S.Dr.

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

Good Times

Nave

Snare Drum $\text{H} \frac{4}{4}$

4

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

Sn. Dr. H

6

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

Sn. Dr. H

7

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

Sn. Dr. H

9

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

Sn. Dr. H

11

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

Sn. Dr. H

14

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

4

21 **C**

24

27

29

32 **D**

36

Pregame

A N D

Fight Songs

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

-George Parks

Wabash Cannonball

Arr. by MATT CONAWAY
Perc. Arr. by PAM NAVE

♩ = 144

Snareline

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

ff

S.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 r L r l l

S.Dr.

r L r L 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

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 r L

S.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

S.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

S.Dr.

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 r r L r l l

S.Dr.

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

2

Wabash Cannonball

25

24

S.Dr.

29

27

S.Dr.

30

S.Dr.

33

S.Dr.

Score

For the Honor of Old Purdue

Long, Short, Tag (starts at C)

♩ = 156

Snareline

R r l r L r R r l R L R R R L R "I" "love" "you" R L

6

S.Dr.

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

12

S.Dr.

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

18

S.Dr.

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

24

S.Dr.

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

30

S.Dr.

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

35

S.Dr.

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

41

S.Dr.

tag: ending 2

TAG C

The score is written for Snareline and Snare Drum (S.Dr.) in 2/4 time. The tempo is marked as ♩ = 156. The Snareline part includes lyrics: "I" "love" "you". The score is divided into measures, with section markers A, B, C, and TAG. The Snare Drum part includes various rhythmic patterns and a 'tag: ending 2' section. The final measure of the Snare Drum part is marked with a circled 'X'.

Snareline

BACK HOME AGAIN IN INDIANA

2014 Edition

arranged by MATT CONAWAY
Perc. arr. by PAM NAVE

March Style ♩ = 144

3

Staff 1: Snare drum notation with dynamics. The staff contains a series of eighth notes with accents (>) above them. The dynamic marking *f* is placed below the first measure.

f R RLRLRLRL RLRLRL RLRLRL RLRLRL RLRL RLRLRL RLRLRL RLRLRL RLRLRL

7

Staff 2: Snare drum notation with dynamics. The staff contains a series of eighth notes with accents (>) above them. The dynamic marking *ff* is placed below the fifth measure.

RRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRL RLRLRLRLRL RLRLRLRLRL RLRLRLRLRL RLRLRLRLRL RLRLRLRLRL

11

Staff 3: Snare drum notation with dynamics. The staff contains a series of eighth notes with accents (>) above them. The dynamic marking *f* is placed below the first measure.

RLRLRLRLRL RLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL

15

Staff 4: Snare drum notation with dynamics. The staff contains a series of eighth notes with accents (>) above them. The dynamic marking *ff* is placed below the fifth measure.

RLRLRLRLRL RLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL

19

Staff 5: Snare drum notation with dynamics. The staff contains a series of eighth notes with accents (>) above them. The dynamic marking *fff* is placed below the fifth measure.

RLRLRLRLRLRL RLRLRLRLRLRLRL RLRLRLRLRLRLRL RLRLRLRLRLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL

fff

Score

Fighting Varsity

Long, Short, Tag (starts at D)

♩ = 156

Snareline

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 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.

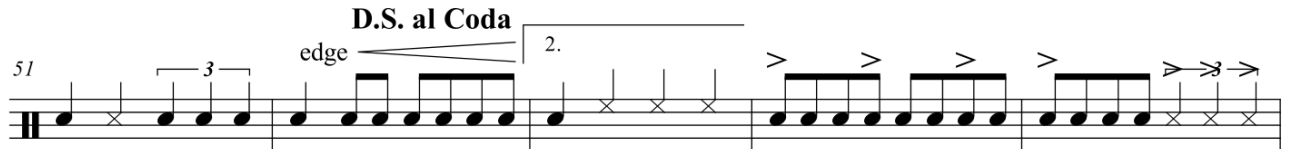
R R r l r l R l R l r l R l r L r l R

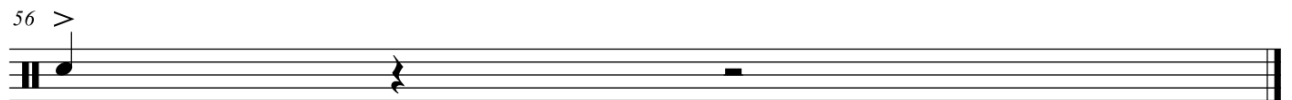
2

Fighting Varsity

41 > 
R r l r l R l R l r l R l r L r l R R r l r l

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 R L

D.S. al Coda
51 
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

56 > 
R

Score

Hail Purdue

(PSP, PP, IC, Quickie)

♩ = 160

Intro (played for all)

The score is written for Snareline and S.Dr. in 4/4 time. It consists of six systems of music. The Snareline part is written on a single staff with a 4/4 time signature. The S.Dr. part is written on a double staff. The score includes various drum notations such as R (right), l (left), r (right), and l (left) for snare patterns, and x for cymbal patterns. There are also notes with accents (>) and dynamic markings like PSP (Pulse Snare Pattern) and PP (Pulse Pattern). The score is divided into sections: an Intro, a main section with three endings, and a 'Quickie' section. The tempo is marked as ♩ = 160. The score includes a 'center snare solo' section for PSP ONLY, marked with a 15-measure rest. The score also includes a 'Quickie' section at the end.

Snareline

S.Dr.

4

8

11

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. 15

3.

ALL x3

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

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

S.Dr.

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 |

Center . . .

8

S.Dr.

Edge 12 Center Edge Center

ppp *ff* *pp* *ff*

25

S.Dr.

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

S.Dr.

R L R L R L R | R |

Center Edge

ff *p*

[Long roll into Star Spangled Banner]

Some Final Thoughts

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

But if you have any lingering questions, or want to learn even more, check out the PUDL website at purduedrumline.com. There, you can find detailed advice regarding marching and playing technique under the **"Technique Overview"** page. Keep in mind that we do not expect any rookies to have the PUDL technique mastered prior to Tech Weekend/Band Camp — but the videos in this section may help give you a leg up before arriving.

You can get advice from our more health-savvy upperclassmen regarding how to get your body into the best physical shape possible before band camp. We have recommended tutorials for stretching, as well as a Health/Wellness guide to help you eat/exercise well, under the **"Health/Wellness"** page.

Additionally, you can learn more about our indoor ensembles under the **"Ensembles"** page, or the World's Largest Drum™ under the **"Drum Crew"** page. You can find our whole library of music, including some super old cadences, under the **"Music Database"** page (but please, be sure to learn this year's music before learning cadences we haven't played since 2012!!). Lastly, you can find the answers to some questions we get from rookies every year under our **"FAQ"** page, or contact this year's student leaders using the **"Contact"** page.

We hope this packet has been informative and helpful for you as you prepare for your first PUDL Tech Weekend and AAMB Band Camp. Best of luck with preparing and auditioning, and we can't wait to start working with you soon!

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

Sincerely, Dr. Nave, Caroline, and the rest of the 2020-2021 Student Leadership team.

