

PURDUE DRUMLINE AUDITION PACKET

# CYMBALS



2023-2024



# Contact Information

---

## Director of Percussion at Purdue University

**Dr. Pamela Nave:** [pjnave@purdue.edu](mailto:pjnave@purdue.edu)

## "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.

---

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

## "All-American" Marching Band Snare Segment Leaders

**Corbin Richardson (1):** [richa578@purdue.edu](mailto:richa578@purdue.edu)

**Eric Rohweder (10):** [erohwede@purdue.edu](mailto:erohwede@purdue.edu)

## "All-American" Marching Band Quad Segment Leaders

**Victoria Knott (1):** [vknot@purdue.edu](mailto:vknot@purdue.edu)

**Matthew Vaughn (10):** [vaughn48@purdue.edu](mailto:vaughn48@purdue.edu)

## "All-American" Marching Band Bass Segment Leaders

**Danny Hjellming (1):** [dhjellmi@purdue.edu](mailto:dhjellmi@purdue.edu)

**Gabby Wagner (10):** [gewagner@purdue.edu](mailto:gewagner@purdue.edu)

## "All-American" Marching Band Cymbal Segment Leaders

**Anthony Losch (1):** [losch@purdue.edu](mailto:losch@purdue.edu)

**Nick Smith (10):** [smit4666@purdue.edu](mailto:smit4666@purdue.edu)

## World's Largest Drum Crew Co-Captains

**Eli Ernst:** [ernst16@purdue.edu](mailto:ernst16@purdue.edu)

**Hannah Pike:** [pikeh@purdue.edu](mailto:pikeh@purdue.edu)

# Introduction from Dr. Nave and the Drumline Section Leader

---

So you're considering trying out for membership in the drumline of the "All-American" Marching Band? 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 102-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 Cymbal Segment Leaders

---

Welcome to the "All-American" Plate Line audition packet! Allow us to introduce ourselves:

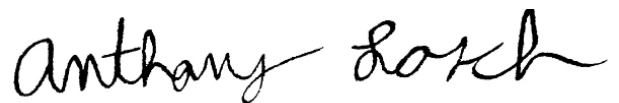
Anthony is the 1 (Cymbal Segment Leader) and Nick is the 10 (Assistant Cymbal Segment Leader) for the 2023-2024 season. Anthony is a "super-senior" studying Aeronautical and Astronautical Engineering with a minor in Computer Science. He has been playing cymbals since his freshman year of high school and this will be his fifth season with the PUDL, and fourth season on the leadership team. Nick is a senior studying Film and Video Production and double minoring in English and Theater. He's been marching since his freshman year of high school, and this will be his fourth season with the PUDL.

The cymbal line has a storied history at Purdue, and it has maintained its militaristic roots while adapting our technique to stay relevant. Our goal is to entertain our fans, and out of all the sections in the marching band, the cymbal line is the most entertaining of them all. If you love to make people smile, make them laugh, and impress the crap out of them, then you'll fit right in with the cymbal line. We love to use the line to add visuals, vocals, and dances to our shows and cadences. We also enjoy dining at our local Culvers before game days and decorate our cymbals with stickers and lots more.

One important aspect of the "All-American" Marching Band is that we do not compete against other marching units (bands or drumlines). This gives the line room to improve and grow as the season progresses. This may be an adjustment for you, as many of our members come from competitive high school programs.

To prepare for band camp, the best thing you can do is push-ups and upper-back/arm workouts. Practice holding cymbals up for at least a minute while playing without pulling into your body to rest. We spend most of our time holding the cymbals out away from our bodies and we often hold and play for long periods of time — half-time shows last about ten minutes and marches can be even longer!

Best of luck! We can't wait to see you at tech weekend in July and band camp this August!



Anthony Losch (1)



Nick Smith (10)

# Dr. Nave and her Philosophy of Percussion Education

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

---

## About Dr. Nave

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

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



## Dr. Nave's Philosophy of Percussion Education

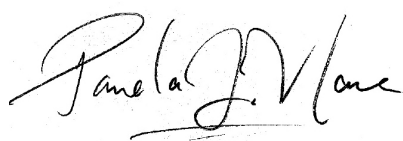
My ideal thought of percussion education lies with a totalization philosophy in percussion. The student will have a firm foundation in technique on all instruments — simultaneously, they may pursue higher levels of musicianship on a single instrument.

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

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



## Tech Weekend 2023 Schedule

### Saturday, July 15

- **8:00 am** - Check in at Shreve Hall
- **9:00 am** - Student Leaders distribute instruments/stands/carriers
- **10:00 am** - Marching fundamentals w/ 1's
- **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 16

- **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 2023-2024 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)
- 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. These lots are 100% free to the public on weekends and after 5:00 pm on weekdays.



# Playing Auditions: August 13, 2023

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 Hagle 389. (Open to all members)
<b>11:30am - 1:00pm</b>	Block B of open auditions in Hagle 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 (AAMB event)
<b>2:00pm - 4:00pm</b>	Block C of open auditions in Hagle 389. (Open to returning members only)
<b>4:00pm - 6:00pm</b>	Block D of open auditions in Hagle 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?

You can sign up for an audition block by filling out an interest form through the Purdue Bands ShopWindow portal. The link is available [HERE](#) and on the Purdue Bands and Orchestras website. One of our student leadership team members will contact you to schedule you in a specific block.

## 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 on the PBO Website via MusicWindow, 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 cymbal audition will consist of two parts:*

- 1. Cymbal Visual:** You will be asked to perform a cymbal visual developed by the current cymbal student leaders and posted on the Purdue Drumline website, on the "Visual Audition (Cymbals)" page. The cymbal visual is released after Tech Weekend.
- 2. Audition :** 2023-2024's audition excerpts will be available on July 1. This will be played for Dr. Nave and another evaluator. You are allowed to bring your own copy of the music.

## How many spots are available?

We have the option to take up to two full-size drumlines of 35 members each (11 snares, 6 quads, 7 basses, and 11 cymbals). **At the start of Band Camp, only ten people have a reserved spots on the "All-American" Marching Band Drumline: the two student leaders on each instrument and the co-captains of 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. It is not uncommon 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 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!
- 3. 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.

- 4. 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!
- 5. 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 “All-American” Marching Band! 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!
- 6. HAVE FUN:** Both drumlines are full of energetic, upbeat drummers who want to work and perform with other people who love drumming! This positive, high energy is precisely what helps motivate the football team, the crowd, and all who watch either drumline perform!

---

## Band Camp: August 13-19, 2023

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’s 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 on the Drumline portion of the PBO 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 on the Drumline portion of the PBO 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. 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 up to be informed when audition material is posted and sign-ups go live!

## What should I bring to 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)
- Money for meals throughout the week. Dining court meal plans will not be active until the end of the week.
- A FANTASTIC ATTITUDE!

## Some Final Thoughts on Auditions

---

We know the audition process can be stressful, but if you come to band camp and demonstrate your competency, you will likely earn a spot in either the "All-American" Marching Band or the Boiler Beats. 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

---

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 Drumline's social media pages and the PBO Website.

We use both glide-step/crabbing and low-chair (like the AAMB). Which technique we use depends on the particular performance, so it is important for you to understand both of them. Here's a brief explanation of each element of the techniques we use.

## 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 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. 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.

## Marking Time in Low-Chair

To begin marking time in low-chair, you start in the same position as you would for marking time in glide-step. On the first “and” count, the left toe should be completely pointed (with the left heel up) and the right foot should be flat on the ground. On the next downbeat, both feet will be flat on the ground again. Each “and” should hit as you reach the very tip of the toes during the mark time.

## Forward Marching in Low-Chair

For the first step, the motion should look like brushing your toes over the top of grass. This helps keep the toes low to the ground and shins/toes perpendicular to the ground at all times. The left foot will lift to the fully extended location with the calf and toes perfectly perpendicular to the ground and the thigh at a 45 degree angle on each “and” beat, and hit the ground again on each count. Once the calf has extended, place toes into the ground first. You should never slam onto your heels. Repeat the motion again for the right foot. This is just a uniform walk in time — don’t be too stiff and don’t over complicate it. The upper body should not shift side to side or bob up and down.

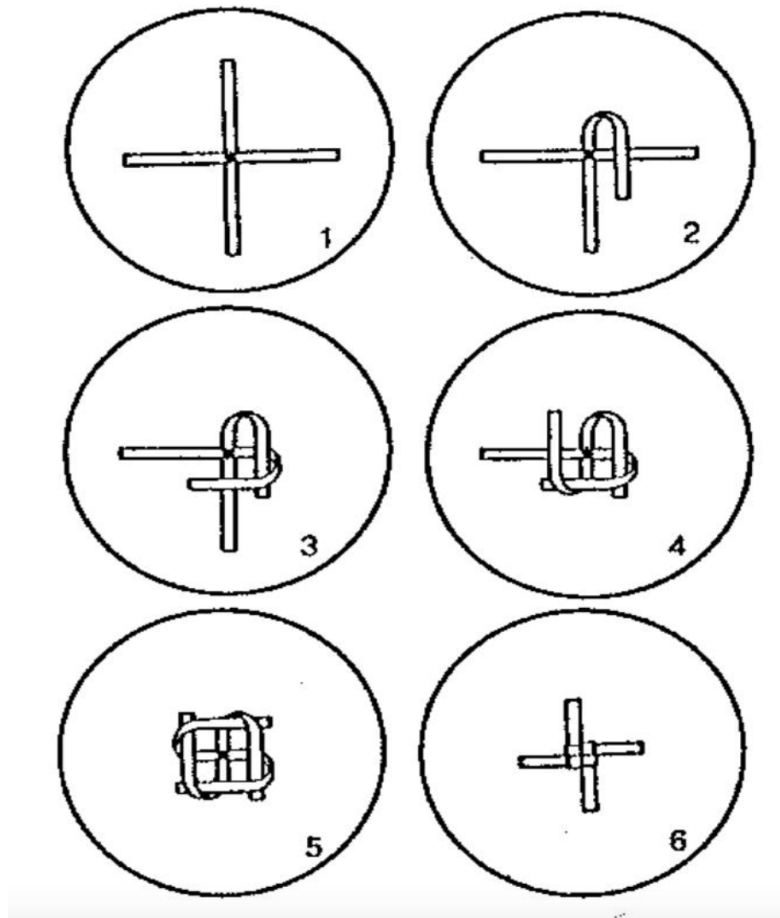


AAMB woodwinds marking time using the low-chair technique. This picture was taking on the “and” of a beat. You can tell because their heels are up, their shins are perpendicular to the ground, and their knees are out.

**Remember to check out the “Marching Basics” video on our social media which outlines 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.**

# Cymbal Playing Technique

## Cymbal Knot



This is how we tie our cymbal knots. Become familiar with doing this fast, and understand how to adjust to your hand size so visuals are easy to do and holding for long periods of time does not hurt your hands.

## Cymbal Positions

**Crash Position:** To get into this position, hold your arms out in front of you but pointing down at about a 45 degree angle with the cymbals vertical. Then, bend your elbows to about a 45 degree angle, while aligning the tops of the cymbals with your eyes. Elbows should be pushed out slightly to create a strong frame. Cymbals should be about an inch apart and slightly offset from each other with the right cymbal about half an inch higher than the left

**Hi-Hat position:** To get into this position, your left cymbal will be placed right above your belly button on your body at about a 35 degree angle, with the highest part sitting in your elbow. The right arm will then come on top of the left cymbal. It is important here to keep the cymbals slightly open (about an inch) when not playing, staying relaxed and do not round your shoulders. When playing here for a long time your left forearm will start to get sore. This gets better with strength and practice.



## Cymbal Sounds

*While executing any of these sounds, make sure your fingers are not resting on the cymbal. This WILL dampen the cymbals and produce a less-effective sound. We do play other sounds and other variations of these sounds, but they are less common and/or require little practice, so they will be taught at a later date.*

**Crashes:** With most crashes, the cymbals will connect offset by about 1.5" x 2". While following through, there is a second point of contact at the opposite end of the cymbals. This flam should flow together in such a way that you do not hear two separate attacks. The entirety of this process should be considered as one motion creating one sound. If you approach the flam with too much force or velocity, or if you strike the cymbals with poor placement, you're most likely going to get an air pocket. An air pocket happens when you trap air between the two cymbals during the crash and instead of getting vibration and sustain you get a loud "pop" sound. The flam is only one part of the overall approach. When executed properly with the addition of touch and correct velocity, the vibration will create a full, rich sound that grows and flourishes sonically as you finish out the crash.

**A-Tap/Tings:** To begin, set up in the 'A' position of a crash. The edge of the right cymbal will be an inch higher than the left hand, which should be set up slightly lower than what is typical in the up position. There is no prep. The contact point will be about 1" in from the edge and the sound should be on the brighter side of the spectrum.

**Chokes:** Chokes from any position start with creating the sound from another technique, then abruptly dampening it into your body.

- From the Crash Position, this will look like pulling the cymbals into your armpits to create an A shape, with the top of the A pointing up, while using your biceps, forearms, and shoulders to dampen the sound as fast as possible.

**Hi-Hat:** Begin in the Hi-Hat position. Simply press the cymbal on top against the lower cymbal to get a hi-hat sound. Be sure the cymbals are offset slightly to avoid air pockets.

**Slushies:** Begin in the Hi-Hat position. On the first note of the slushie, drop the right cymbal onto the left cymbal while also sliding the right cymbal forward. On the second note of the slushie, quickly pull the right cymbal back onto the left, creating an air pocket that stops the sound of the slushie as well as the cymbal.

**Pang:** A pang is played in the Hi-Hat position with the left hand at the 45 position and the right hand rotated to sit perfectly perpendicular to the left. The right cymbal will then lift 3 inches away from the bell of the left cymbal and then make contact on the edge of it to produce a pang sound.

# Cymbal Visuals

---

*There's not enough space in this packet to outline all of the visuals that the cymbal line performs in a season, but the most important visuals are flip ups and flip downs. These two are the foundation of all of the other visuals. Become familiar with doing these from any position.*

## **Flip Up**

Beginning in the standby position, bring your cymbals to the up position. Between these two positions, you will “flip” your cymbals by pushing your thumbs inwards and allowing your wrists to rotate. A key to this rotation is allowing your hand and the cymbal pad to rotate independently from the cymbal. Make sure that the path your cymbals take is upwards and not outwards. This flip will be used in more than this setting alone, but it is important to understand the basics first.

## **Flip Down**

Beginning in the up position, bring your cymbals down to the standby position. Between these two positions, you will again “flip” your cymbals by rotating your thumbs outwards and letting the cymbal “fall off” your hand before rotating your wrist around to catch it in standby. A key to this flip is to start the flip around your waist. To practice this, move your cymbals from the up position to your waist, allowing the cymbals to be perpendicular to your body. This should be a checkpoint in your flip.

# Music Introduction

---

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

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



# Practice Tips

---

## Here are some tips to help you practice!

- 1. 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.
- 2. 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.
- 3. 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.
- 4. 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.

# Cymbal Legend

This legend includes most (but not all) of the cymbal sounds we use throughout a season. Most importantly, it shows you how each sound will be represented in our music. If you have any questions, feel free to contact the student leadership using the "Contact" page at the front of this packet.

## Cymbal Legend 2023-2024

Cymbals

PUDL

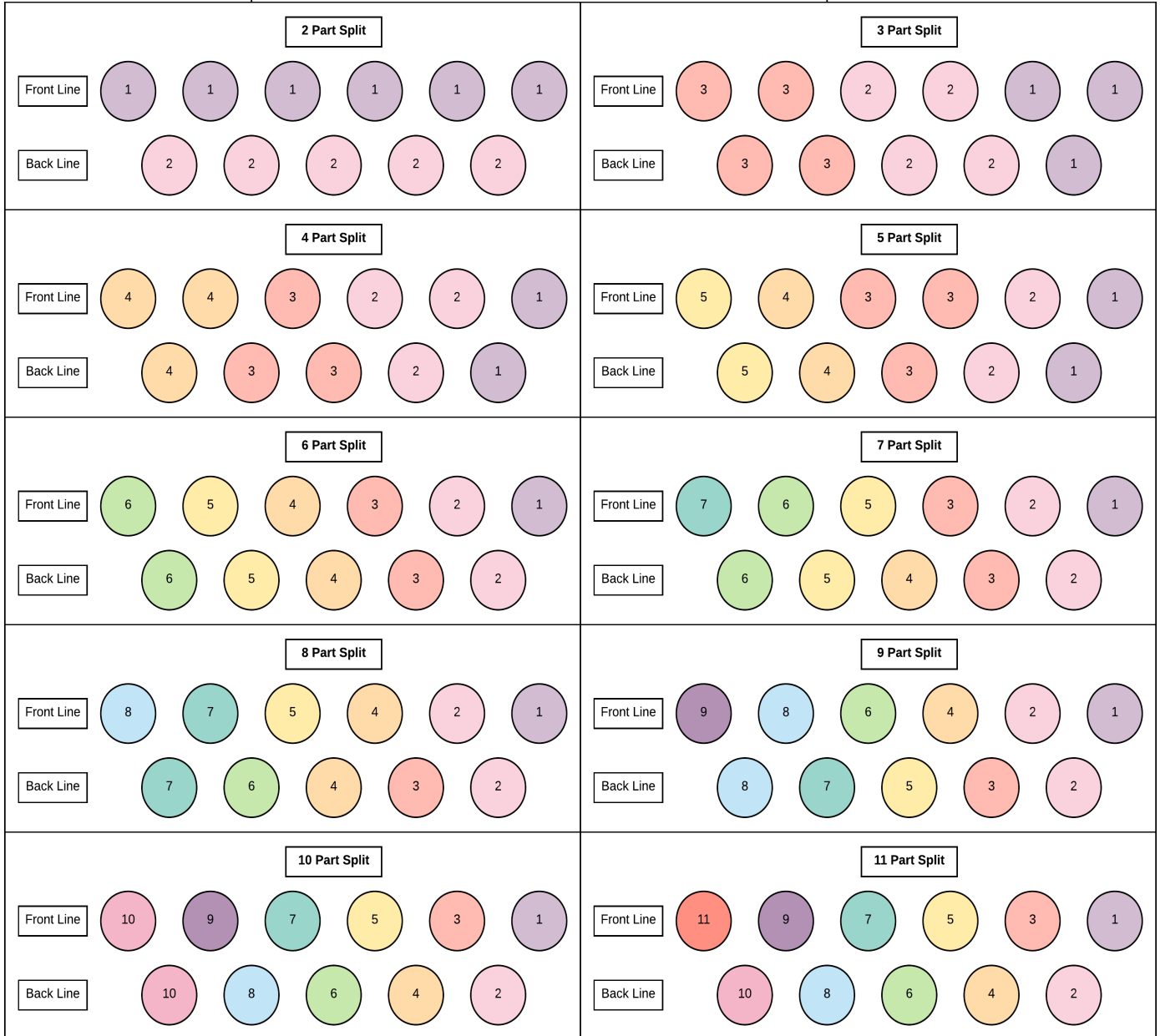
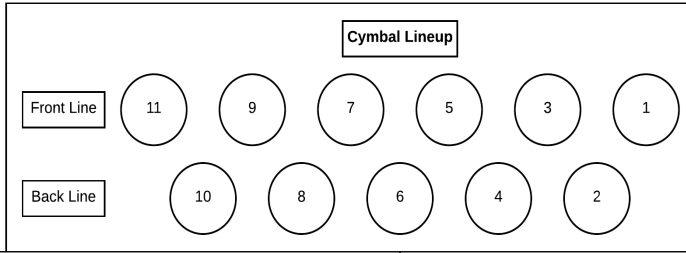
The image shows two lines of musical notation for cymbal sounds. The first line contains five measures: 'Crash' (quarter note), 'Crash Choke' (quarter note with a triangle above), 'Slide Choke' (quarter note with a triangle above and a slash through the stem), 'Hihat' (quarter note with a dot above), and 'Crunch' (quarter note with a triangle above and a slash through the stem). The second line starts with a '6' and contains six measures: 'Sizzle' (quarter note with a slur), 'Tap-Choke' (quarter note with a square above), 'Bell Tap' (quarter note with a diamond above), 'A-tap' (quarter note with a triangle above), 'Horizontal Crash' (quarter note with a dot above and a slur), and 'Accented Crash' (quarter note with a triangle above and an accent mark above).

If a note appears in the same measure, it is likely a variation on the notation for the same sound.  
 (i.e. a Hihat notation can be written with or without the dot on top following the first one)

There are various candences and older school songs that use slightly different notation.  
 Use your best discretion or ask a student leader if you have concerns!

# Cymbal Splits

This graphic shows the way splits may be organized amongst the section during a season. If you have any questions, feel free to contact the student leadership using the "Contact" page at the front of this packet.



# *Warmups*

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

***Please note that we use four additional warm-ups:  
Diddle Breakdown #2, Flam Town, Drag Ruff Diddle (DRD), and Stick Control.  
Cymbals do not play during these warm-ups; they are not included in this packet.***

# 8's

Cymbals

Purdue Drumline

Musical notation for Cymbals, first staff. The staff is in 4/4 time and begins with a double bar line and repeat sign. The notation consists of four measures: the first two measures each contain four quarter notes marked with an 'x', and the last two measures each contain eight eighth notes marked with an 'x'.

5

Musical notation for Cymbals, second staff. The staff is in 4/4 time and begins with a double bar line. The notation consists of five measures: the first two measures each contain four quarter notes marked with an 'x', the third and fourth measures each contain eight eighth notes marked with an 'x', and the fifth measure contains a quarter note marked with an 'x' followed by a whole rest. The staff ends with a double bar line and repeat sign.



# Double Beat

Moriguchi, Ivancsics

12



5 2PS



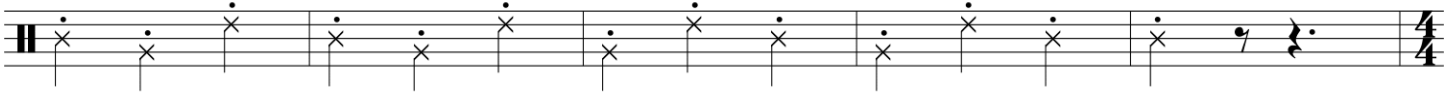
9 4PS (Change to Different Cymbal Position for Each Set)



13 3PS



19 U



24



Crash

Choke

HiHat

Slushie

3 Part Split (3PS)

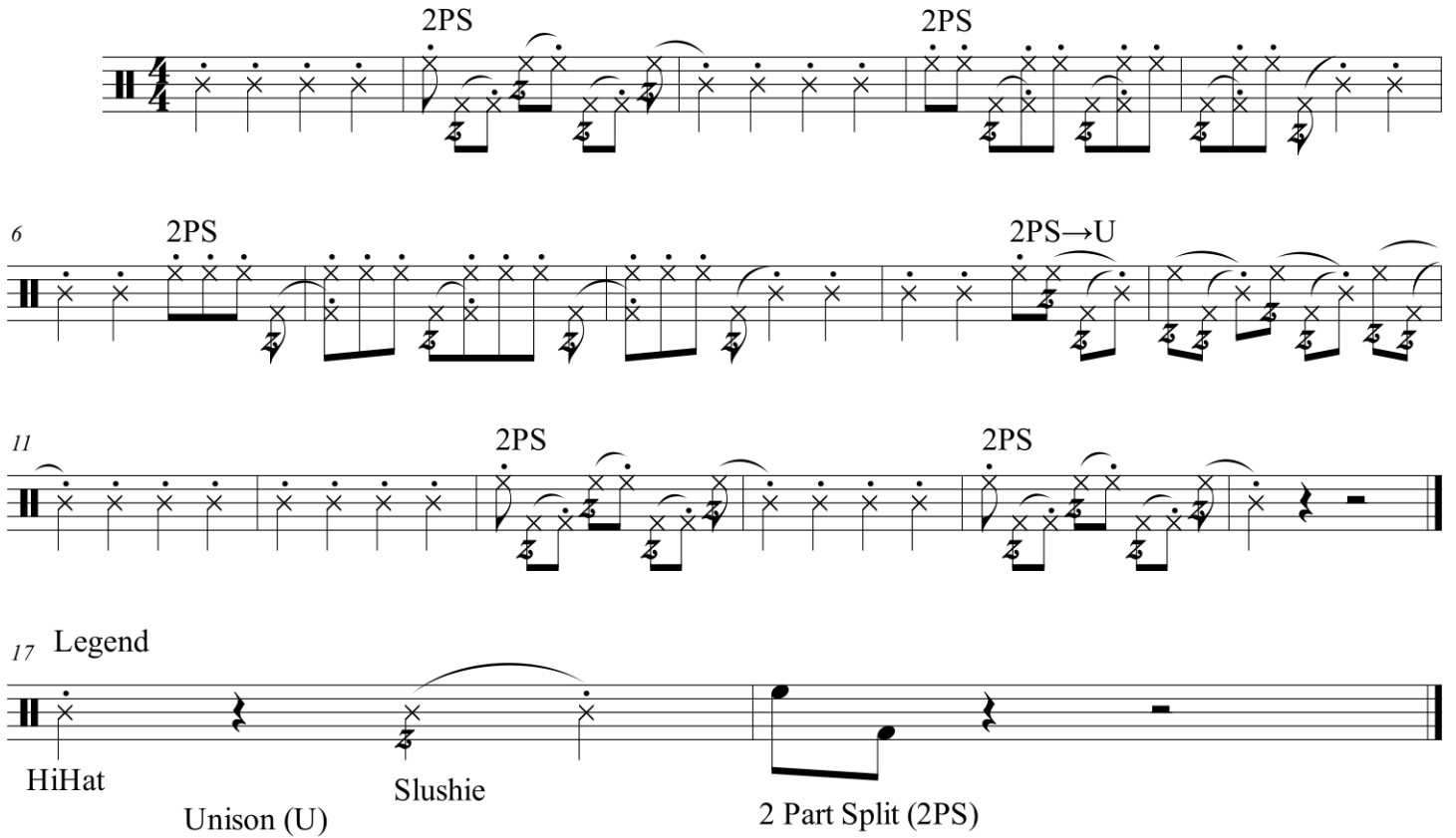
Unison (U)

2 Part Split (2PS)

4 Part Split (4PS)

# Paradiddle Grid

Nave



6

11

17 Legend

HiHat

Unison (U)

Slushie

2 Part Split (2PS)

The musical notation is written on a single staff in 4/4 time. It consists of four lines of music. The first line starts with a 2PS (2 Part Split) pattern. The second line starts at measure 6 and includes a 2PS to Unison (2PS→U) transition. The third line starts at measure 11 and features another 2PS pattern. The legend at the bottom defines the symbols: a vertical line with an 'x' for HiHat, a vertical line for Unison (U), a vertical line with a '4' for Slushie, and a vertical line with a '2' for 2 Part Split (2PS).

# Scud Flud



Change cymbal positions after each rep

# *Cadences*

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

**2023-2024 Audition Cadence: TBA 7/1/2023!**

2022 Student Leaders

Musical staff 1: Cymbal notation with notes and accents, ending with a double bar line and a box labeled 'A'.

7

Musical staff 2: Cymbal notation with rests and notes, ending with a double bar line and a box labeled 'B'.

19

Musical staff 3: Cymbal notation with notes and rests, ending with a double bar line.

27

Musical staff 4: Cymbal notation with notes and rests, ending with a double bar line and a box labeled 'C'.

34

Musical staff 5: Cymbal notation with notes and rests, ending with a double bar line.

46

Musical staff 6: Cymbal notation with notes and rests, ending with a double bar line and a box labeled 'D'.

57

Musical staff 7: Cymbal notation with notes and rests, ending with a double bar line and a box labeled 'E'.

64

Musical staff 8: Cymbal notation with notes and rests, ending with a double bar line.

Cymbal Line

# Funky Fives

***The rest of this cadence is cymbal visuals that will be taught at Band Camp.***

Cymbal Line

# Casper

Bietsch, Keller, Russell, Sherburne

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

Musical staff 1: Treble clef, 4/4 time signature. Starts with a dynamic marking *f*. Contains notes with accents and cymbal marks (x).

Musical staff 2: Treble clef, 4/4 time signature. Starts with a measure number 4. Contains notes with accents, cymbal marks (x), and a triplet of eighth notes.

Musical staff 3: Treble clef, 4/4 time signature. Starts with a measure number 8. Contains notes with accents, cymbal marks (x), and a section labeled **B**.

Musical staff 4: Treble clef, 4/4 time signature. Starts with a measure number 12. Contains notes with cymbal marks (x) and rests.

Musical staff 5: Treble clef, 7/4 time signature. Starts with a section labeled **C**. Contains notes with accents, cymbal marks (x), and dynamic markings *p* and *f*.

Musical staff 6: Treble clef, 7/4 time signature. Starts with a section labeled **D**. Contains notes with accents, cymbal marks (x), and triplet markings.

Musical staff 7: Treble clef, 7/4 time signature. Starts with a measure number 27. Contains notes with accents, cymbal marks (x), and triplet markings.

Musical staff 8: Treble clef, 7/4 time signature. Starts with a section labeled **E** and a measure number 31. Contains notes with accents, cymbal marks (x), and triplet markings.

Casper

Musical score for Casper, measures 36-48. The score is written in treble clef with a 3/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 36 starts with a triplet of eighth notes. Measure 37 has a triplet of eighth notes. Measure 38 has a triplet of eighth notes. Measure 39 has a triplet of eighth notes. Measure 40 has a triplet of eighth notes. Measure 41 has a triplet of eighth notes. Measure 42 has a triplet of eighth notes. Measure 43 has a triplet of eighth notes. Measure 44 has a triplet of eighth notes. Measure 45 has a triplet of eighth notes. Measure 46 has a triplet of eighth notes. Measure 47 has a triplet of eighth notes. Measure 48 has a triplet of eighth notes. The score includes dynamic markings: *ff* (fortissimo) at measure 39 and *ffff* (fortississimo) at measure 48. There are also accents (^) and a box containing the letter 'F' above measure 39, and a box containing the letter 'G' above measure 45. The piece ends with a double bar line at the end of measure 48.



# Cymbal Line

# Cletus K

Nave

Bring RC down on LC and hi-hat.

After crash, RC goes up above head and palm faces forward. LC goes to orchestral position

Flash BC forward (palm faces forward), with RC moved up and LC moved down.

6

Side Tings

9

11

F

A

A

B

Up Arrow: Bend slightly backward, point cymbals upward and play slushie toward the sky.  
Down Arrow: Bend forward, point cymbals downward and play slushie toward the ground.

15

15

All: To ting pos.

20

23

4: BC Flip Down

2: BC Flip Up

Left Arrow: Turn to the left about 30 degrees and play in that direction.  
Right Arrow: Turn to the right about 30 degrees and play in that direction.

25

A

29      ←      →      ← A ||      > >      A ←      → A ||      *Punchdown*      R L R L R L R

34      L R      > >> >>      >      A      A ||      >      >      >      ^

Notes:

**Side Tings:** On beat 2, tilt your head and body to the left and put cymbals into ting position. The right cymbal should be parallel to the ground and the left cymbal should be perpendicular to the ground. (See figure 1, viewed from player's perspective. Lines represent cymbals, letters represent hand placement.) Play the tings on beats 3 and 4 and then return to normal posture on beat 1 of the next measure.

**Punchdown:** After the vertical beat 1 crash on measure 32, begin slowly bending forward (maintain upper body rigidity) while your cymbals alternate "punching" the air directly in front of them, starting with the right cymbal on beat 2. (A punch is simply a movement of the cymbal directly away from you, about 1 foot distance, and back again) Continue punching and bending forward until beat 3 of measure 34 -- at this point you should be almost directly facing the ground. Stop punching (to play the crashes) and slowly lift up, landing back at normal posture on beat 1 of measure 35.

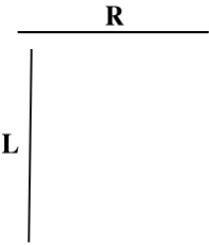


Figure 1:  
Sideways Ting Position

# Good Times

Cymbals

Cymbals in horizontal position, lean forward slightly and rock cymbals left and right while playing hi-hats. ----- |

♩ = 124

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

**5** Each beat, alternate between standing upright and leaning forward. Bowing forward should always occur while playing a slushie and end, leaning forward, upon closing the slushie. ----- | Return to / upright posture

A ②

U D U D U D U D U D U D U D U D U

**9** A

Vocal "I feel bad for ya son"

**13** Shake butt to left. Shake butt to right.

"Shake your butt" "The Y" A

**17** 4-count slow down to sides.

Front Line: Up - Down Flashes ----- |

Oops...

Back Line: Left - Right Flashes ----- |

All: "Woo!" Both cymbals to side

**The Y:** Do the "Y" from Y.M.C.A. Both cymbals, on beat 3, go above the head, with arms at full extension and angled away from vertical at a 45 degree angle. Bring both cymbals down and together from here to crash on 4 in vertical position.

**Up - Down Flashes:** Right cymbal goes in front of the body at hips level, left cymbal goes behind body at hips level. Right cymbal flashes vertically up and down by leaving arm in place and rotating wrist up and down. Upward flashes land on 1 & 3. The final upward flash is on beat 3 of the final measure, where beat 4 brings both cymbals back to rest position to the sides.

**Left - Right Flashes:** Right cymbal goes in front of body at hips level, left cymbal goes in front of body at chest level, directly above right cymbal, with palm facing the ground. Right cymbal performs a back - and - forth sweeping motion to the left and right by leaving arm in place and rotating wrist clockwise and counterclockwise. Cymbal scoops to the left on beats 1 & 3, and sweeps to the right on 2 & 4. The final swing is on beat 3 of the final measure, where beat 4 brings both cymbals back to rest position to the sides.

# Space Cowboy

## Cymbals

♩ = 124

Piano

6

11

17 **B**

23

28

33 **C**

38

43 **D**

47

The musical score is written for Cymbals in 4/4 time with a tempo of 124 beats per minute. It begins with a piano accompaniment. The score is divided into five sections: Section A (measures 6-16), Section B (measures 17-27), Section C (measures 33-42), Section D (measures 43-46), and a final section (measures 47-50). The score includes various rhythmic patterns, rests, and dynamic markings such as accents (^) and slurs. Section B features a complex rhythmic pattern with many rests. Section C has a steady eighth-note accompaniment. Section D features a more active eighth-note accompaniment. The final section concludes with a triplet of eighth notes and a final accented note.

*Pregame*

**A N D**

*Fight Songs*

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

**-George Parks**

# Pregame Order

---

**Pregame consists of ten songs:**

- Run On
- 2013 Fanfare
- Wabash Cannonball
- For the Honor of Old Purdue ("Honor")
- Back Home Again
- The Fighting Varsity ("Varsity")
- Hail Purdue PSP
- Battle Hymn of the Republic
- 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

Cymbal Line

Matt Conaway

**Powerful!** ♩ = 120

CRASH > > >> > > >> > > > > >> > > >> >

*fff*

9

17

*sfz fff* *fff*

Detailed description: This is a musical score for a cymbal line in 4/4 time. It begins with a 'CRASH' instruction and a tempo of 120 beats per minute. The score is written on a single staff with a cymbal icon. It consists of three systems of music. The first system has 8 measures, the second has 8 measures, and the third has 8 measures. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests, all marked with an accent (>). Dynamic markings include *fff* (fortississimo) and *sfz fff* (sforzando fortissimo). A triplet of eighth notes is marked with a '3' and a bracket in the final system.

Cymbal Line

# WABASH CANNONBALL

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

♩ = 144

9

*ff*

17

11

25

20

33

28

41

36

49

45

57

55

Detailed description: This is a musical score for a cymbal line in common time (C). It starts with a tempo of 144 beats per minute. The score is written on a single staff with a cymbal icon. It consists of nine systems of music. The first system has 8 measures, and the following systems have 8 measures each. The notation is primarily rhythmic, using quarter notes, eighth notes, and rests, with many notes marked with an 'x' to indicate cymbal strikes. Dynamic markings include *ff* (fortissimo). Measure numbers are enclosed in boxes: 9, 17, 25, 33, 41, 49, 57, and 55.

Score

# For the Honor of Old Purdue

## Long, Short, Tag

♩ = 156

Cymbal Line

1 2 3 4 5 6 7 8 9 10

Cym.

11 12 13 14 15 16 17 18 19 20

Cym.

21 22 23 24 25 26 27 28 29 30 31

Cym.

32 33 34 35 36 37 38 39 40 41 42

Cym.

43 44 45 46 47 48 49 50 51 52 53

Cym.

54 55 56 57 58 59 60 61 62 63 64

Cym.

65 66 67 68 69 70



Cymbal Line

# BACK HOME AGAIN IN INDIANA

2014 Edition

arranged by MATT CONAWAY  
Perc. arr. by PAM NAVE

March Style ♩ = 144

Musical score for the Cymbal Line of 'Back Home Again in Indiana'. The score is written on three staves in 2/4 time. It begins with a 'March Style' tempo of 144 beats per minute. The first staff contains measures 1 through 8, with a box containing the number '3' above measure 3 and a box containing '7' above measure 7. The second staff contains measures 9 through 18, with a box containing '11' above measure 11 and a box containing '15' above measure 15. The third staff contains measures 17 through 24, with a box containing '19' above measure 19. Dynamic markings include *f* ALL CRASHES, *f*, *ff*, and *fff*. The score ends with a double bar line.

# Fighting Varsity

Cymbal Line

RMc

Musical score for the Cymbal Line of 'Fighting Varsity'. The score is written on five staves in 2/4 time. It begins with a key signature of one sharp (F#) and a common time signature. The first staff contains measures 1 through 12, with a box containing 'A' above measure 5. The second staff contains measures 13 through 28, with a box containing 'B' above measure 21. The third staff contains measures 29 through 44, with a box containing 'C' above measure 36. The fourth staff contains measures 45 through 53, with the instruction 'D.S. al Coda' above measure 52. The fifth staff contains measures 54 through 59, with the instruction 'Coda' above measure 54. Dynamic markings include 'rooftop crashes', 'Down', 'Up', and 'Down Up'. The score ends with a double bar line.

# Hail Purdue

Cymbal Line

Wotawa  
RMc

**Intro** 2 3 4 5 6 7 8 **Verse** 9 10 11 12 13 14 15 16

17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

**Chorus** 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48

49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64

**Quickie** 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80

# America the Beautiful

Cymbals

♩ = 96

$\frac{4}{4}$

*f*

5

9

12 21

*ff*

\* = Dampen  
+ = Out

Down to sides in 8 counts

Continue to SSB

# Some Final Thoughts

---

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

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

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

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

*Sincerely, Dr. Nave, Corbin, and the rest of the 2023-2024 Student Leadership team.*

