

PURDUE DRUMLINE AUDITION PACKET

CYMBALS



2023-2024



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. Pamela Nave: pjnave@purdue.edu

"All-American" Marching Band Drumline Section Leader

Corbin Richardson: richa578@purdue.edu

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

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

"All-American" Marching Band Snare Segment Leaders

Corbin Richardson (1): richa578@purdue.edu

Jada Compton (10): compto14@purdue.edu

"All-American" Marching Band Quad Segment Leaders

Victoria Knott (1): vknott@purdue.edu

Nathan Kinney (10): nkinney@purdue.edu

"All-American" Marching Band Bass Segment Leaders

Gabby Wagner (1): gewagner@purdue.edu

Maura Murphy (10): mgmurphy@purdue.edu

"All-American" Marching Band Cymbal Segment Leaders

Anna Mattioli (1): amattiol@purdue.edu

Emma Senter (10): esenter@purdue.edu

World's Largest Drum Crew Co-Captains

Natalie Harrison (1): harr1003@purdue.edu

Isaak Gutierrez (10): gutie206@purdue.edu

Introduction from Dr. Nave and the Drumline Section Leader

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

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

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

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

- 1. The "All-American" Marching Band Drumline** is an integral part of the Purdue "All-American" Marching Band. They captivate audiences at Purdue's home football games, specific away game trips, and occasionally, bowl game travel!
- 2. The "Boiler Beats"** operate primarily as a tailgate drumline, entertaining fans in the hours leading up to Purdue's home football games. This ensemble also serves as a training ground for those that desire to continue to improve their skills. Participation in a fall concert ensemble may be required for placement in this group.
- 3. The World's Largest Drum™** is about 10 feet tall, and is a 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 Purdue Cymbal Line packet! We are so excited that you are considering auditioning for the Purdue Drumline (PUDL). Allow us to introduce ourselves and tell you a bit about our section.

Hello! My name is Anna Mattioli and I'm the Cymbal Segment Leader ("1") for the 2024-2025 marching season. I am a senior majoring in Materials Science Engineering and am from Newtown, CT. This will be my sixth year marching cymbals (two in high school, one season on the Boiler Beats Tailgate Drumline, and now three seasons on the All-American Marching Band Drumline, the last one serving as the assistant segment leader or "10"). Outside of band I enjoy practicing photography, watching and playing ice hockey, and breaking metals, polymers, and ceramics in lab. I can't wait to meet you, play some funky fresh beats, and perform awesome visuals together!

My name is Emma Senter, and I am the Cymbal Assistant Segment Leader ("10") for the 2024-2025 season. I am a sophomore majoring in Psychological Sciences with a minor in ASL and Deaf Studies from Cincinnati, OH. I marched flute for 3 years in high school. Senior year, I served as drum major and began marching cymbals for my indoor program. This is my third official year marching cymbals and second year on the PUDL. Outside of band, I spend my time reading/writing, going to the gym, and hiking in nature. I'm beyond excited to work with this section!

The cymbal line has a storied history at Purdue and has maintained its traditional, militaristic technique for decades. Our primary goal is to entertain our fans with incredible visuals and musical skill. We may also do the occasional goofy dance or two. If you're looking to make people smile, gasp, and knock their socks off, then you'll fit right in with the cymbal line.

To prepare for your audition and band camp, start practicing the exercises in this packet and preparing yourself physically to carry cymbals. Your audition will consist of playing two rudiments, as well as a visual audition and the audition cadence released on July 1. Additionally, warm ups, fight songs, and cadences will be the main focus of band camp and the best way to set yourself up for success is to memorize them. We find that writing out counts, clapping or playing along to recordings (that can be found in the Drumline section of the Purdue Bands and Orchestras website or on YouTube), and repetition are the best tools for memorization, but feel free to experiment and find what works for you. As for building physical strength, holding cymbals up at "Crash Position" (defined on page 16) and playing for as long as you can without pulling into your body to rest is recommended. This can be supplemented with upper-back, bicep, tricep, and core exercises (especially push-ups since they hit all these areas). Forte Athletics has some wonderful cymbal-specific exercise videos on YouTube if you want to check those out. Proper playing technique involves the cymbals out away from our bodies for extended periods of time. Pregame and half-time shows last about 10 minutes and parades can be even longer, so we want you to be ready! Make sure to stretch, hydrate, and take care of your body before, during, and after each day of band camp. Your well-being is our number one priority. Finally, shake off the nerves and have fun. The audition process is stressful, but it can also be where you meet a ton of friends and make lifelong memories.

Best of luck and feel free to reach out to either of us with any questions. We are so excited to work with you at Tech Weekend in July and band camp this August!

Sincerely,



Anna Mattioli (1)



Emma Senter (10)

2024-2025

Dr. Nave and her Philosophy of Percussion Education

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

About Dr. Nave

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

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



Dr. Nave's Philosophy of Percussion Education

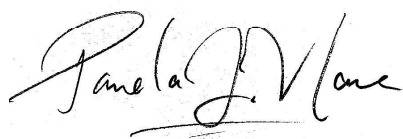
My ideal thought of percussion education lies with a totalization philosophy in percussion. The student will have a firm foundation in technique on all instruments — simultaneously, they may pursue higher levels of musicianship on a single instrument.

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

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

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

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

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

Tech Weekend 2024 Schedule

Saturday, July 13

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

Sunday, July 14

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

What should I bring to Tech Weekend?

- 2 days of athletic clothes (it will be hot, and you will be sweating)
- Tennis shoes (NO sandals or open-toed shoes. We will be marching!)
- Sunscreen, hat, sunglasses, etc.
- Hard copies of our warm-ups, cadences, and the 2024-2025 audition music (we recommend keeping it in a binder with page protectors and page clips)
- Reusable water bottle (we have water and ice — just bring a bottle!)
- Earplugs
- Sticks (if you don't have any, we have *plenty* here)
- Practice pad (if you have/want one)
- Cymbal Sleeves (if applicable)
- 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 11, 2024

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

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

How do I sign up for an audition block?

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

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

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

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

What does a Sunday audition consist of?

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

How many spots are available?

We have the option to take up to two full-size drumlines of 35 members each (11 snares, 6 quads, 7 basses, and 11 cymbals). **At the start of Band Camp, only ten people have a reserved spots on the "All-American" Marching Band Drumline: the two student leaders on each instrument, including the World's Largest Drum Crew.** Every other spot (across both drumlines) will be filled based on students' performance in auditions and throughout band camp. Decisions will be based on candidates' playing ability, marching, and teachability. **Seniority does not factor into our auditioning process. 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 Purdue Drumline! Take this time to start getting to know everyone, practicing with others, and learning from veterans/student leaders! This is a great opportunity to get your lingering questions answered, or to work with other drummers going through the same process you are!
- 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 11-17, 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 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 do I need to bring to Band Camp?

- Athletic clothes (it will be hot and you will be sweating)
- Tennis shoes (we do not allow sandals or open-toed shoes during rehearsals)
- Sunscreen, hat, sunglasses, etc.
- All of the music in this packet (we recommend keeping it in a binder with page protectors and page clips)
- Practice pad (if you have/want one)
- Earplugs
- Water bottle (we have water and ice — just bring a bottle!)
- Sticks (if you don't have any, we have plenty here)
- 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.

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.

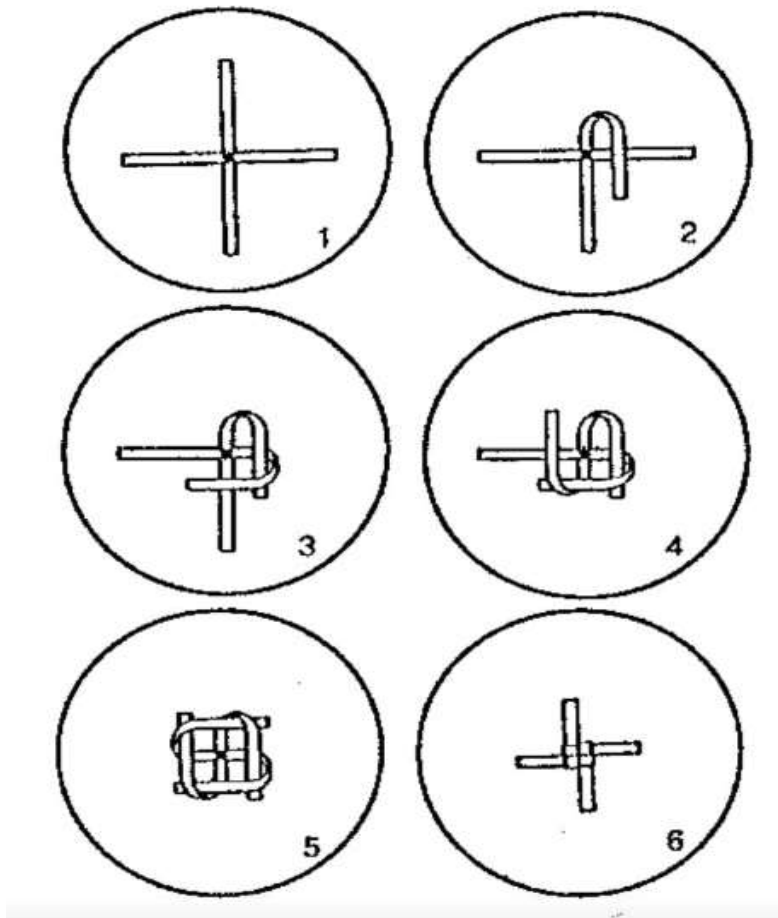


AAMB woodwinds marking time using the low-chair technique. This picture was taking on the "and" of a beat. You can tell because their heels are up, their shins are perpendicular to the ground, and their knees are out.

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 less 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.

Slide-Choke/Slushies: Begin in the Hi-Hat position. On the first note, drop the right cymbal onto the left cymbal while also sliding the right cymbal forward. On the second note, 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. This should create a 'sizzle' sound as the two cymbals collide with and rattle against each other through the slide.

Bell Tap/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.



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

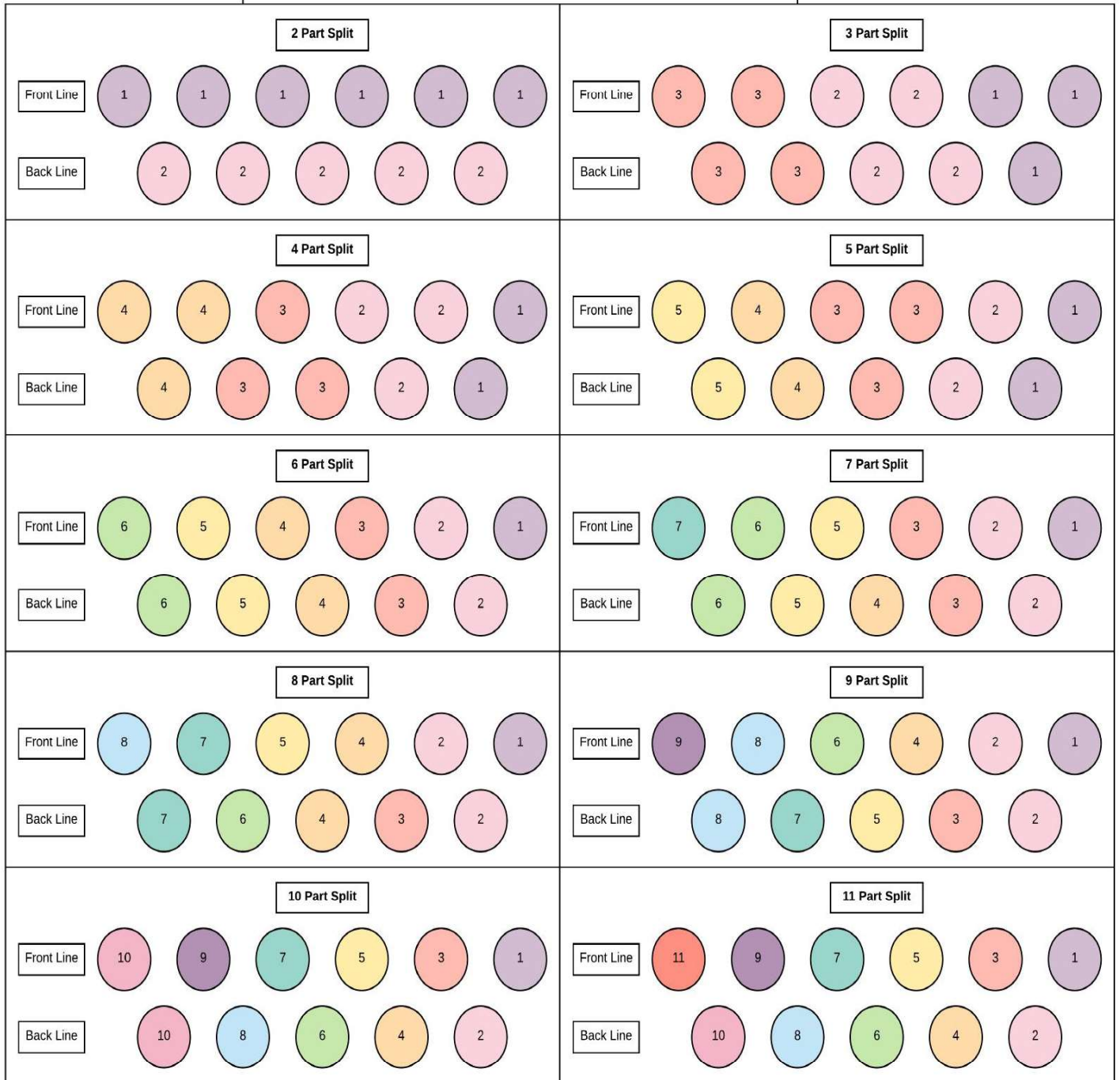
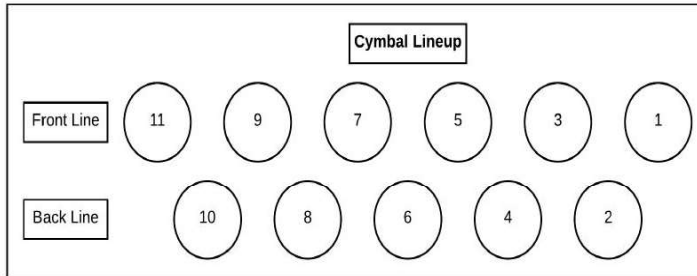
The image shows two rows of musical notation for cymbal sounds. The first row contains five measures: 'Crash' (quarter note), 'Crash Choke' (quarter note with a triangle above), 'Slide Choke' (quarter note with a triangle above and a horizontal line), 'Hihat' (quarter note with a dot above), and 'Crunch'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

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.



Practice Tips

Here are some tips to help you practice!

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

Rudiments

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

-Robert Collier

The Thirteen Essential Rudiments of the National Association of Rudimental Drummers

No. 1
The Long Roll

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

* All Rudiments are to be played Open and Close

Warmups

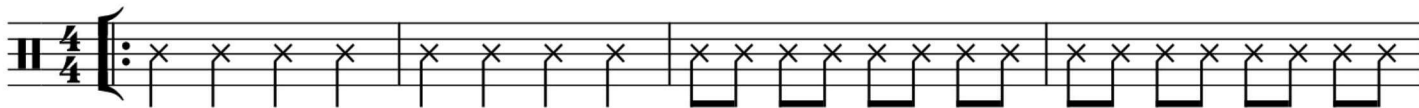
“We are what we repeatedly do. Excellence is not an act, but a habit.” - Will Durant

***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



5



Double Beat

Moriguchi, Ivancsics

12/8



5 2PS



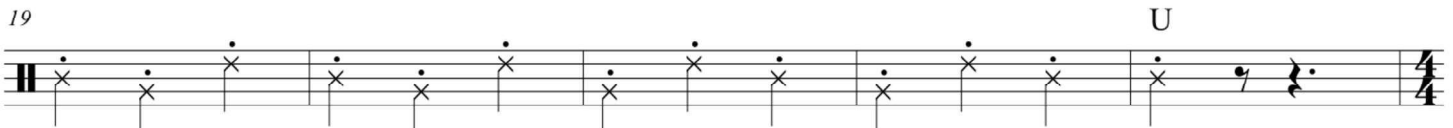
9 4PS (Change to Different Cymbal Position for Each Set)



13



19



24



Crash

Choke

HiHat

Slushie

3 Part Split (3PS)

Unison (U)

2 Part Split (2PS)

4 Part Split (4PS)

Paradiddle Grid

Nave

The musical notation is written on four staves, each representing a measure of the grid. The notation uses various rhythmic symbols and annotations to indicate specific playing techniques:

- Staff 1:** Starts with a HiHat symbol. The first measure contains four quarter notes with 'x' marks. The second measure is annotated with '2PS' and shows a pair of eighth notes beamed together, with a '4' below them. The third measure contains four quarter notes with 'x' marks. The fourth measure is annotated with '2PS' and shows a pair of eighth notes beamed together, with a '4' below them.
- Staff 2:** Starts with a measure number '6'. The first measure contains four quarter notes with 'x' marks. The second measure is annotated with '2PS' and shows a pair of eighth notes beamed together, with a '4' below them. The third measure contains four quarter notes with 'x' marks. The fourth measure is annotated with '2PS→U' and shows a pair of eighth notes beamed together, with a '4' below them.
- Staff 3:** Starts with a measure number '11'. The first measure contains four quarter notes with 'x' marks. The second measure is annotated with '2PS' and shows a pair of eighth notes beamed together, with a '4' below them. The third measure contains four quarter notes with 'x' marks. The fourth measure is annotated with '2PS' and shows a pair of eighth notes beamed together, with a '4' below them.
- Staff 4:** Starts with a measure number '17' and the word 'Legend'. It defines the symbols used in the previous staves:
 - HiHat:** A vertical line with a dot above it.
 - Unison (U):** A vertical line with a 'U' below it.
 - Slushie:** A vertical line with a '4' below it.
 - 2 Part Split (2PS):** A pair of eighth notes beamed together, with a '4' below them.

Scud Flud



Change cymbal positions after each rep

Cadences

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

Cymbal Line

Funky Fives

Musical notation for the cymbal line of 'Funky Fives'. The piece is in 4/4 time. The notation consists of two staves. The first staff contains measures 1 through 7. Measure 1 has a cymbal hit (square) on the first beat. Measure 2 has a cymbal hit on the second beat. Measure 3 has a cymbal hit on the first beat with the instruction 'Visual: up/down'. Measure 4 has a cymbal hit on the first beat with the instruction '1.'. Measure 5 has a cymbal hit on the second beat with the instruction '2.'. Measure 6 has a cymbal hit on the first beat with the instruction '6'. Measure 7 has a cymbal hit on the first beat with the instruction '7'. The second staff contains measures 8 and 9. Measure 8 has a cymbal hit on the first beat. Measure 9 has a cymbal hit on the first beat. The notation includes various rhythmic values and cymbal hits represented by squares and 'x' marks.

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

Cymbal Line

Chunky Monkey

chugga chugga

D. Madsen, M. Bowers, J. James

RMc

Musical score for Cymbal Line of 'Chunky Monkey'. The score is written in 4/4 time and consists of 41 measures. The notation includes various rhythmic patterns, rests, and dynamic markings. Key features include:

- Measures 1-7: Initial rhythmic pattern with accents on measures 2, 3, 4, 5, 6, and 7.
- Measures 8-15: Continuation of the pattern, with specific markings for '13 RH Sprinkler' and '14 LH Sprinkler'.
- Measure 16: Includes the instruction '"ooh, a piece of candy!"' and a triplet of eighth notes.
- Measures 17-22: Continuation with a note in measure 18 marked '18 "insert visual here"'. Measures 21 and 22 feature a 'chugga chugga' pattern.
- Measures 23-28: Continuation of the 'chugga chugga' pattern.
- Measures 29-35: Continuation with a note in measure 32 marked '32 "remix!"'. Measures 33-35 feature a 'Remix March' pattern.
- Measures 36-41: Final section of the score, ending with a triplet of eighth notes in measure 41.

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

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

9

Vocal "I feel bad for ya son"

13

Shake butt to left. Shake butt to right.

"Shake your butt" "The Y" All: "Woo!" Both cymbals to side

17 4-count slow down to sides.

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

Oops... Back Line: Left - Right Flashes -----

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.

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 symbols (x).

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

Musical staff 3: Treble clef, 4/4 time signature. Starts with measure 8. Contains notes with accents, cymbal symbols, and a boxed section **B**.

Musical staff 4: Treble clef, 4/4 time signature. Starts with measure 12. Contains notes with cymbal symbols.

Musical staff 5: Treble clef, 4/4 time signature. Starts with measure 16. Contains notes with accents, cymbal symbols, and dynamic markings *p* and *f*.

Musical staff 6: Treble clef, 4/4 time signature. Starts with measure 20. Contains notes with accents, cymbal symbols, and dynamic markings.

Musical staff 7: Treble clef, 4/4 time signature. Starts with measure 24. Contains notes with accents, cymbal symbols, and dynamic markings.

Musical staff 8: Treble clef, 4/4 time signature. Starts with measure 28. Contains notes with accents, cymbal symbols, and a boxed section **E**.

2

Casper

36

3

F

ff

40

44

G

48

ffff

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.

Side Tings

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.

All: To ting pos.

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.

29

← → ← A♯ → A ← → A♯

32 *Punchdown*

R L R L R L R

Slow return to
normal posture (2 counts)

34 L R

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.

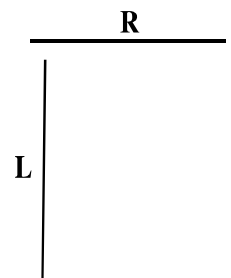


Figure 1:
Sideways Ting Position

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

Score

For the Honor of Old Purdue

Long, Short, Tag

♩ = 156

Cymbal Line

Cym. *11*

Cym. *21*

Cym. *32*

Cym. *43*

Cym. *54* > Tag

Cym. *65*

Cymbal Line

BACK HOME AGAIN IN INDIANA

2014 Edition

arranged by MATT CONAWAY
Perc. arr. by PAM NAVE

March Style ♩ = 144

f ALL CRASHES

f

ff

ff

Fighting Varsity

Cymbal Line

RMc

2 3 4 **A** 6 7 8 9 10 11 12

13 14 15 16 17 18 19 20 **B** 22 23 24 25 26 27 28

29 30 31 32 **C** 34 35 36 38 39 40 41 42 43 44

45 46 47 48 49 50 51 52 **D.S. al Coda**

Coda 54 55 56 57 58 59

rooftop crashes

Down Up Down Up

rooftop crashes

Some Final Thoughts

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

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

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

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

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

