



PURDUE DRUMLINE AUDITION PACKET

BASS

2025-2026

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 marches 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

Jude Siddiqui (10): jsiddiq@purdue.edu

"All-American" Marching Band Quad Segment Leaders

Nathan Kinney (1): nkinney@purdue.edu

Rylan Cripe (10): criper@purdue.edu

"All-American" Marching Band Bass Segment Leader

Ollie Kaufhold (1): okaufhol@purdue.edu

"All-American" Marching Band Cymbal Segment Leaders

MJ Smith (1): smit4722@purdue.edu

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World's Largest Drum Crew Captains

Isaak Gutierrez (1): gutie206@purdue.edu

Darby Waund (10): dwaund@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 find ways to 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 104-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 Bass Segment Leader

Dear Fellow Bass Drummer,

Welcome to the Purdue Drumline Bass Drum audition packet! I am glad that you have found this packet and have read at least this far. Let me take a moment to introduce myself to you.

My name is Oliver Kaufhold, I will be a senior during the 2025-26 marching band season, I am incredibly blessed and honored to be a member of the leadership team for the best damn band in the land! I am a kinesiology student with hopes to attend medical school. Outside of band, I am very involved in The St. Thomas Aquinas Catholic center at Purdue, I am a personal trainer at the university rec center, I am a member of the swing dance club, and I have a love for any and all things bass drumming. I am really looking forward to meeting you and having a great season together!

My father marched bass in 1999 and 2000 at Southwind drum and bugle corps, and since watching videos of his shows as a young boy, my love for drumming has only gotten stronger. I went to a small high school with no band program; I resorted to teaching myself to drum with short lessons from my dad and youtube videos with the hopes of one day being on a drumline in college. The environment through Purdue's band program has an incredibly special place in my heart, and I am honored and excited to share this community with you!

If you are still reading, it's safe to bet that you're interested in playing the best instrument in the band; the Bass Drum (good choice by the way). Together as the bass line, our job is to hold the beat for the entire band. However, each drum, from 16" Bass 1 to 30" Bass 7, has its own unique part to play, like seven separate solos that all have to fit together perfectly. We are an incredibly tight-knit group full of rich traditions which have been alive for decades, from our bass cheer to a fanatical obsession for Mad Mush Cheese Sticks. Most of all, we pride ourselves in the work we do. We have a lot of fun, and we perform at an extremely high level of excellence while entertaining an unimaginable amount of people at every opportunity.

I know how intimidating this audition process can be (I've been there several times), so let me give you a tip. The biggest piece of advice I can give you is to start practicing now. Getting ahead of learning warmups and cadences before band camp will definitely help band camp go a little more smoothly. As a bass drummer, especially for cadences, I recommend trying to memorize as much as possible, especially the unison notes, but getting yourself familiar with the warmups and cadences as a whole, as it can be very hard to memorize all 7 bass splits for everything.

Make full use of every resource that is available to you; both in this packet and in the Drumline section of the Purdue Bands and Orchestras website. A lot of time has been put into making these resources for your benefit. And last but certainly not least, please feel free to reach out to me if you have questions about drumline, the audition process, or anything else (contact info can be found on page 3).

My involvement in the AAMB, as well as concert and percussion ensembles has been an amazing constant in my time at Purdue and I hope that you find this constant by joining the Purdue Bands and Orchestras family as well!

Boiler up and Go Bass!



Oliver Kaufhold (1)

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 received the Helen B. Schleman Gold Medallion Award in 2025 for her significant contribution to the advancement of women students and women's issues. She is very dedicated to her wife, Courtney, her three children, Parker, John, and Charlotte, their cats Casper and Mabel Applesauce, and their dogs Finnstur and Gustov Holst Gus Gus Spartacus D.R. Nave.



Dr. Nave's Philosophy of Percussion Education

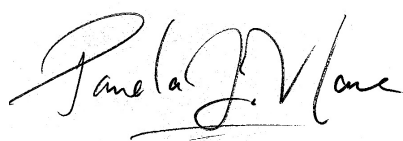
My ideal thought of percussion education lies with a totalization philosophy in percussion. The student will have a firm foundation in technique on all instruments — simultaneously, they may pursue higher levels of musicianship on a single instrument.

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

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

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

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



Tech Weekend 2025 Schedule

This schedule is subject to change - look for updates on Slack!

Saturday, July 12

- **8:00 am** - Check in at Shreve Hall
- **9:00 am** - Student Leaders distribute instruments/stands/carriers
- **10:00 am** - Marching Basics
- **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 13

- **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 2025-2026 audition music (we recommend keeping it in a binder with page protectors and page clips)
- Reusable water bottle (we have water and ice — just bring a bottle!)
- Earplugs
- Sticks (if you don't have any, we have *plenty* here)
- Practice pad (if you have/want one)
- Cymbal Sleeves (if applicable; we have some)
- Toiletries/shower shoes
- **A FANTASTIC ATTITUDE!**

Can I drive myself to Tech Weekend?

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

Rooming Information

The rooms provided to us for the weekend are either doubles or a single - you take your pick when registering! Each bed includes a pillow, sheets, and a blanket, and showers are available. You have the option to choose a roommate if you know who you want to room with - however, there is nothing to worry about if you don't know anyone! You'll be paired with a fellow musician and student here at Purdue - a great way to make a new friend and start your college experience off on the right foot! (the left foot actually - we are a marching band after all!)

Playing Auditions: August 17, 2025

Drumline music auditions will take place on the Sunday before Band Camp in the Hagle Hall Percussion Studio (Rm 108). Here is a tentative schedule for the day (actual schedule will be available closer to audition day).

9:00am	Mandatory Welcome Session for ALL rookies in Elliot Hall of Music
10:00am – 12:00pm	Block 1 of auditions in Rm 108.
12:00pm – 1:00pm	Break for lunch
12:00pm	Band Camp registration opens in the lobby of Elliott. (Everyone must do this, even if they have already auditioned.)
1:00pm – 3:30pm	Block 2 of auditions in Rm. 108.
3:30pm – 4:00pm	Break
4:00pm – 6:30pm	Block 3 of auditions in Rm 108.
6:30pm – 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 for an audition slot via **the PUDL Slack workspace** (reach out to Corbin if you have not been added). The Student Leadership team will do their best to keep the day running smoothly, so that everyone can audition during the block in which they signed up. Keep in mind that the schedule is an outline of the day; we may ask you to audition a bit earlier or later in the day.

Every audition will consist of two parts:

- 1. Rudiments:** You will be asked to play two rudiments from the 40 Essential, which will be selected on the spot. You are allowed to bring your own copy of the rudiments list, which can be found in the music section of this packet. During the audition, both rudiments should be played "slow/fast/slow" or "soft/loud/soft". If you are modulating tempo, start dramatically slow (40bpm), then gradually build up speed to your max tempo. Then gradually slow down again to the tempo at which you started. If you are modulating dynamics, start dramatically soft (pianissimo), then gradually build in volume to your max dynamic level. Then gradually reduce volume to where you started. The tempo will remain constant if you are modulating dynamics, and the dynamic will remain constant if you are modulating tempo. You should have complete control of the sticks at all times.
- 2. Audition :** The audition cadence for this year will be released on July 1st, 2025, and will be available in the music section of this packet. This will be played for Dr. Nave and another evaluator. You are allowed to bring your own copy of the music.

How many spots are available?

We have the option to take up to two full-size drumlines of 36 members each (11 snares, 7 quads, 7 basses, and 11 cymbals). **At the start of Band Camp, only nine people have a reserved spot on the "All-American" Marching Band Drumline: the student leader(s) on each instrument, including the World's Largest Drum Crew.** Every other spot (across both drumlines) will be filled based on students' performance in auditions and throughout Band Camp. Decisions will be based on candidates' playing ability, marching, and teachability. **Seniority does not factor into our auditioning process, meaning it is possible for returning veterans to not make the line.** The membership of both drumlines is up to the discretion of Dr. Nave and the other faculty members, with input from the student leadership team. Please note that while there are 36 spots available as per the instrumentation listed above, Dr. Nave and the other faculty will only offer membership to those that earn placement (membership will not be given just to fill a spot).

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 rudiments - be detailed with them and apply them to the music in this packet!
- 2. PRACTICE WITH THE RIGHT STICKS:** We will be using Vic Firth sticks this season, so if you're able to get your hands on the appropriate pair this summer, start practicing with them before Tech Weekend/Band Camp! If you make either drumline, we will supply you with sticks to last throughout the season.
- 3. MEMORIZE ALL OF THE MUSIC IN THIS PACKET:** It is expected that you have all of the music in this packet **memorized** at the start of Band Camp. Start getting the warmups, cadences, and Pregame music out of the way as soon as possible so you can focus on the audition excerpt once it is released in July!
- 4. CHECK OUT THE TECHNIQUE SECTION:** Every drumline handles playing and marching technique a little differently. While Dr. Nave and the Student Leaders won't expect rookies to have our technique mastered prior to Band Camp, try to get a head start by checking out the Technique section in this packet.

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

Band Camp: August 17-23, 2025

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 professionalism.**

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 all of the music included in this packet, especially cadences, during the week. **Have them all memorized** 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 “professionalism” mean?

While playing and marching are primary components evaluated during the audition process, your professionalism 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. 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. Be sure throughout your preparation for Band Camp, ensure you focus on your health and well-being!

It’s highly recommended that you spend part of your preparation time being physically active. Running, walking, weight-lifting, biking, swimming, home workouts, yoga - these are all great ways to improve or maintain your physical health! Be sure to do so safely - stretch before you work out and don’t over-exert yourself. Get plenty of rest, eat healthy, and take breaks and rest days when you need to! Certainly reach out to any member of the SL team if you questions about physical health!

When are results announced?

On the Thursday 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 offered placement 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 team are happy to share feedback as to the decision if you wish. 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 drumlines this year, don’t be a stranger! Many past members (including some individuals that are on our Student Leadership team this year!) did not make the “All-American” Marching Band in their first year auditioning! No matter what, there is a place for you in the Purdue Percussion program, and everyone is encouraged to stick with the program, improve throughout the year, and come back stronger than ever next season!

How do I sign up for Band Camp?

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

What do I need to bring to Band Camp?

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

Some Final Thoughts on Auditions

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

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

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

Marching Technique

While we don't expect rookies to show up with our technique mastered, this section is designed to help give new members a head start. We use glide-step for forward/backwards marching and crabbing for sideways marching. Here's an outline of these marching techniques:

Posture/Set Position

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

Marking Time in Glide-Step

We'll go over the vocal callouts associated with marking time and marching once Band Camp comes. For now, all you need to know are the basics of the technique: on the "and" between beats, the heel is lifted while the ball of the foot stays on the ground. Your heel should be at the level of your ankle bone of your opposite foot at its peak (on the "and" of every count). On the beat, the heel comes down to the ground, without shifting the weight or disturbing the posture, and without stomping. Your upper body should remain completely stable throughout.

Forward Marching in Glide-Step

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

Backward Marching/Crabbing

Most aspects of what's outlined above for forward marching are applicable to backward marching. Instead of rolling through steps, the feet are always raised up on their platforms. The same goes for crabbing, but with one exception. When crabbing left or right, the front foot should remain on the yard line while the back foot should be slightly behind the yard line. (If you're crabbing left, the right foot is the front foot. If you're crabbing right, the left foot is the front foot.) This requires a slightly altered prep step when moving to the right, which we will outline at Band Camp. 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.

You can always email an SL if you still have questions - we're here to help! 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.

Bass Playing Technique

Just like with any other instrument on the line, consistent bass drum technique across the board is key, from Bass 1 to Bass 7. Consistent technique produces consistent sound after all! Because bass drums do not produce a bright, sharp sound in the same way a snare or tenor drum do, confidence and power that come as a result of correct technique are required to hold up our end of the balance of sound.

Grip

Gravity is utilized differently when playing on a vertical surface, and we must adjust our grip accordingly in order to be efficient. The mallet should be gripped at the bottom, making sure that none of the mallet is poking out from the base of the hand. The fulcrum is created between the pad of the thumb and the index finger, and the rest of the fingers gently wrap around the base of the mallet. This grip should be firm but relaxed - firm does not mean tension!



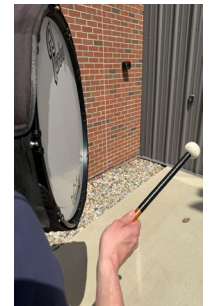
Playing Position

The head of the mallet should always be even with the center of the drum head. As the drum being played gets bigger, playing position is adjusted by moving the hands down and away from the body; likewise, moving to a smaller drum will require pulling your hands up and towards the body. Forearms should be parallel with the ground, regardless of drum size. The wrists should feel naturally aligned with the forearms, not flexed up or down. Finally, the elbows are slightly flared out away from the ribs. This angles the heads of the mallets in toward the head and helps achieve the desired stroke technique.



Stroke

We utilize the "wrist break" technique at Purdue, where the stroke is achieved primarily using wrist rotation rather than rotation about the forearm. **Do not over-complicate this technique** - it is exactly how you approach playing a snare drum, just on a vertical surface. Initiate the stroke from the wrist and bring the mallet away from the drum head. The forte dynamic (12") is defined at maximum wrist rotation (the point where tension in your wrist begins) as seen in the photo to the right. To get up to a fortissimo dynamic (15"), rotate about the forearm slightly to get the mallet further away from the drum. When your mallet is the desired distance from the head, reverse the motion quickly to strike the drum, making sure you are maintaining your grip and technique throughout.



Additional Thoughts

When practicing on your own, especially when you're first trying to nail the technique, always use your phone camera. The nature of this instrument is such that there's just no way to accurately gauge your playing technique from your own perspective. If you have trouble staying in the center of the head, put a small piece of electrical tape on the center. At playing position, check that you're on target by lightly rubbing the mallet against the head and feeling for the raised surface of the tape. Keep in mind that you'll frequently switch drums throughout Tech Weekend/Band Camp, so remember to get a feel for playing on small drums, big drums, and all drums in between. Also, remember that playing on a horizontal surface is much different than playing on a vertical surface. When using a practice pad, a good way to adapt your technique to easily transfer it to a drum is by raising your pad so your forearms are parallel to the ground, and imagine balancing a cookie on back of your hand when at playing position. This being said, you can't get better at playing on a drum without playing on a drum, so do this whenever possible!

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 — this year's cadence is "Steamboat Willie"). Keep in mind that while the cadences are important, the warm-ups, exercises, and rudiments outlined in this packet are just as important, so don't forget to work on them too.

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



Practice Tips

Here are some tips to help you practice!

- 1. Rudiments, rudiments, rudiments!** There are rudiments throughout all of our cadences and show music pieces, so you will have a much easier time learning the cadences and show music if you have the rudiments mastered. The 40 Essential American Rudiments are in this packet, so make sure to get them all down comfortably before diving too deeply into the cadences.
- 2. Play it slow and break it down!** If you find yourself tripping over a measure and can't figure out why, play it at a very slow tempo and see what feels awkward or difficult. Then focus on playing that part by itself within the measure slowly until you get more comfortable. Then add back parts of the measure, still at a slow tempo, until you're playing the entire measure comfortably. For example, if you're struggling with beat 2, start by playing only beat 2, then beats 1 and 2, then beats 1-3, and *then* the entire measure. Finally, slightly pick up the tempo until you're playing the whole measure at the written tempo.
- 3. Always use a metronome!** You might be practicing at an incorrect or inconsistent tempo, even if you don't know it, so a metronome is always helpful to understand how each measure fits together and sounds together. This will also help you build a solid internal-metronome; we perform without a metronome so it's good to eventually not have to rely on one.
- 4. Small chunks lead to big success!** Don't try to push through an entire piece without working on smaller portions of it first. This strategy will help improve clarity in the line and will help you develop strong attention-to-detail and memorization skills. Try playing four bars at a time (or section-to-section 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**

PERCUSSIVE ARTS SOCIETY INTERNATIONAL DRUM RUDIMENTS

All rudiments should be practiced: open (slow) to close (fast) to open (slow) and/or at an even moderate march tempo.

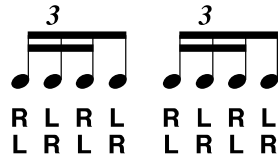
I. ROLL RUDIMENTS

A. Single Stroke Roll Rudiments

1. Single Stroke Roll *



2. Single Stroke Four



3. Single Stroke Seven



B. Multiple Bounce Roll Rudiments

4. Multiple Bounce Roll



5. Triple Stroke Roll

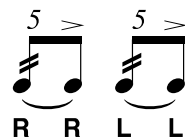


C. Double Stroke Open Roll Rudiments

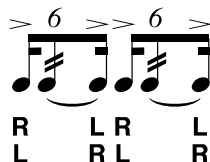
6. Double Stroke Open Roll *



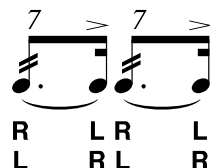
7. Five Stroke Roll *



8. Six Stroke Roll

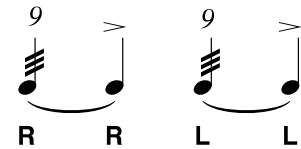


9. Seven Stroke Roll *

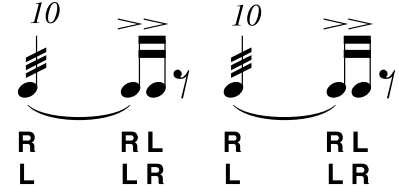


* These rudiments are also included in the original Standard 26 American Drum Rudiments.

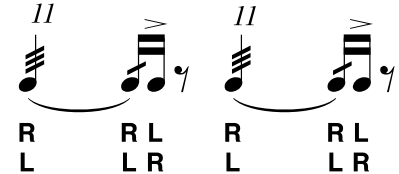
10. Nine Stroke Roll *



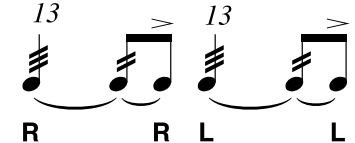
11. Ten Stroke Roll *



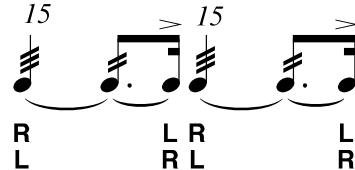
12. Eleven Stroke Roll *



13. Thirteen Stroke Roll *



14. Fifteen Stroke Roll *



15. Seventeen Stroke Roll



II. DIDDLE RUDIMENTS

16. Single Paradiddle *



17. Double Paradiddle *



18. Triple Paradiddle

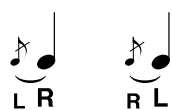


19. Single Paradiddle-diddle



III. FLAM RUDIMENTS

20. Flam *



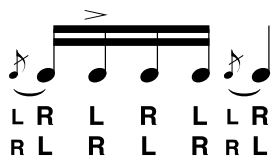
21. Flam Accent *



22. Flam Tap *



23. Flamacue *



24. Flam Paradiddle *



25. Single Flammed Mill



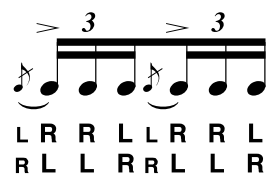
26. Flam Paradiddle-diddle *



27. Pataflafla



28. Swiss Army Triplet



29. Inverted Flam Tap



30. Flam Drag



IV. DRAG RUDIMENTS

31. Drag *



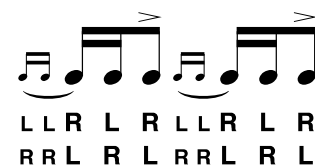
32. Single Drag Tap *



33. Double Drag Tap *



34. Lesson 25 *



35. Single Dragadiddle



36. Drag Paradiddle #1 *



37. Drag Paradiddle #2 *



38. Single Ratamacue *



39. Double Ratamacue *



40. Triple Ratamacue *



Warmups

**Be sure to practice every warmup at multiple
dynamics and tempos!**

8's
Warm-Up

Unison

Handwritten musical notation for Unison warm-up, measures 1-4. The notation shows a series of eighth notes (labeled 'r') and sixteenth notes (labeled 'l') on a single staff. The measures are numbered 1, 2, 3, and 4.

Handwritten musical notation for Unison warm-up, measures 5-9. The notation shows a series of eighth notes (labeled 'r') and sixteenth notes (labeled 'l') on a single staff. The measures are numbered 5, 6, 7, 8, and 9. The piece ends with a double bar line.

Split

Handwritten musical notation for Split warm-up, measures 1-4. The notation shows a series of eighth notes (labeled 'r') and sixteenth notes (labeled 'l') on a single staff. The measures are numbered 1, 2, 3, and 4.


Handwritten musical notation for Split warm-up, measures 5-9. The notation shows a series of eighth notes (labeled 'r') and sixteenth notes (labeled 'l') on a single staff. The measures are numbered 5, 6, 7, 8, and 9. The piece ends with a double bar line.

Double Beat

Warm-Up


Unison

Basses




5

Bass




9

Bass



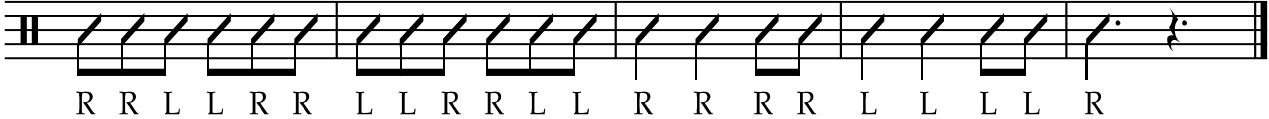
13

Bass



19

Bass



Triplet Diddle

Warm-Up

Unison

3 3 3 3 2 3 3 3 3

3 3 3 3 3 4 3 3 3 3 5 3 3 3 3

6 3 3 3 3 7 3 3 3 3 8 3 3 3 3

9 3 3 3 3 10 3 3 > 3 3 11 3 3 3 3 12

Split

3 3 3 3 2 3 3 3 3 3 3 3 3 3 3 3

4 3 3 3 3 5 3 3 3 3 6 3 3 3 3 3 3 3 3 3

7 3 3 3 3 8 3 3 3 3 9 3 3 6 6

10 3 3 6 6 11 6 6 6 6 12

Finger Pyramid

Warm-Up

Unison

f/p

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

3

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

4

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

5

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

Split

f/p

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

3

5

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

Stick Control

Warm-Up

Bass Drums

3

BD

5

BD

7

BD

9

BD

R L R L L

R R L R L R L

11

BD

L R L L R L R L R R L

13

BD

L R L R L R L R L R L

15

BD

L R R R L L R L R L R

Paradiddle Grid

Warm-Up

Bass Drums

R 1 L r R 1 L r

3

BD

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

5

BD

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

7

BD

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

9

BD

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

11

BD

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

13

BD

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

15

BD

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

Diddle Breakdown #2

Warm-Up

Bass Drums

r l r l r...

r r r r

3

BD

l l l l

5

BD

r r r r

7

BD

l l l l

9

BD

r l r l r l r l

11

BD

l r l r l r l r

13

BD

r l r l r l r l

15

BD

r

Drag Ruff Diddle (DRD) Grid


Warm-Up

Bass Drums 


R R R R R R R R R R R

3
BD 


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

5
BD 

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

8
BD 

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

11
BD 

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

14
BD 

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

16
BD 

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

Flam Town

Warm-Up

Bass Drums



3

BD



R R R R R R R R R R R R

6


BD



R R R R R R R R R R R R

9

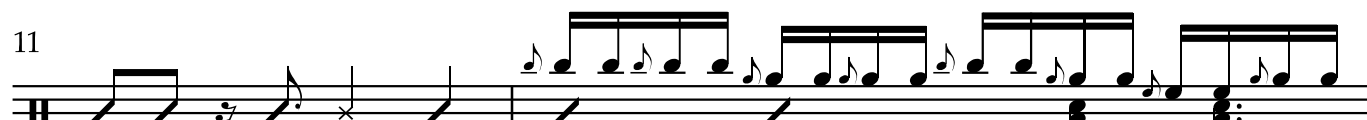
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R R R R R R R R R R R R

11


BD



R L L R L R L L L L

13

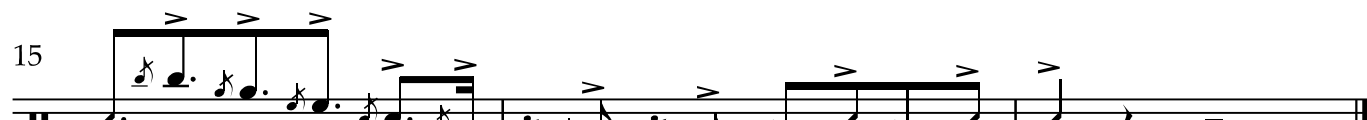
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R L L R L R L L L L

15

BD



R R L R L R

Scud Fluid

Warm Up

The first ending of the exercise will be played on a loop with the written tap-off in between each rep. Rudiments will be called out during the tap-off to make the exercise more challenging. The vocal cue "Goob" will be given to signal the final rep of the exercise; fill in all of the taps with diddles and take the second ending.

1. **Exercise 1** (3/4 time)
 2. **Exercise 2** (4/4 time)
 3. **Exercise 3** (3/4 time)
 4. **Exercise 4** (4/4 time)
 5. **Exercise 5** (3/4 time)
 6. **Exercise 6** (4/4 time)
 7. **Exercise 7** (3/4 time)
 8. **Exercise 8** (4/4 time)
 9. **Exercise 9** (3/4 time)
 10. **Exercise 10** (4/4 time)
 11. **Exercise 11** (3/4 time)
 12. **Exercise 12** (4/4 time)
 13. **Exercise 13** (3/4 time)
 14. **Exercise 14** (4/4 time)
 15. **Exercise 15** (3/4 time)
 16. **Exercise 16** (4/4 time)

Common Rudiment Call-out Examples (note: not all are included - any rudiment can be included):

- Press (tight buzz) the accent
- Diddle the accent
- Flam the accent
- 2 in the front/middle/end (diddle the respective 2 notes on every group of 4 sixteenth notes with an accent on the downbeat followed by 3 taps)
- Tap drags
- Press "Goob" (same as "Goob" pattern filled in with presses rather than diddles)

Cadences

**"Practice creates confidence. Confidence empowers you."
- Simone Biles**

2025-2026 Audition Cadence: Steamboat Willie

Bass Drums

Steamboat Willie

2025 Audition Cadence

2025 Student Leaders

$\text{♩} = 124$

Section 1:

Measures 1-2: *f* R L R r L R r L

Measures 3-4: *f* R r L R R L R L R L R R l

Section A:

Measures 5-11: *mf* 6 7 8 (4) 9 10 11

Measures 12-15: *f* 6 6 13 14 15

Measures 16-20: *mf* 16 17 18 19 20 R L R r r *p*

Section B:

Measures 21-23: *mp* 22 23 6 3 3

Measures 24-26: *mp* 24 25 26 3 6

Measures 27-28: *f* 27 28

2

C

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

f

32

R r L R R L R L

34

R L L R L L

f

35

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

f

D

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

mp *mf* *p* *f*

40

L R L R

Funky 5s

Nave, Revamped by James & Stout

The musical score for 'Funky 5s' is written in 4/4 time and consists of three systems of music, each with corresponding footwork patterns indicated by 'R' (Right) and 'L' (Left) below the staff.

System 1: The first staff begins with a key signature of one flat (Bb) and a 4/4 time signature. It contains two measures of music. The first measure has a half note on G4, a quarter rest, and a half note on F4. The second measure has a half note on G4, a quarter rest, and a half note on F4. The footwork patterns are R L R and R L R.

System 2: The second staff begins with a key signature of one flat (Bb) and a 4/4 time signature. It contains two measures of music. The first measure has a half note on G4, a quarter rest, and a half note on F4. The second measure has a half note on G4, a quarter rest, and a half note on F4. The footwork patterns are R L R and R L R. The staff includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'.

System 3: The third staff begins with a key signature of one flat (Bb) and a 4/4 time signature. It contains two measures of music. The first measure has a half note on G4, a quarter rest, and a half note on F4. The second measure has a half note on G4, a quarter rest, and a half note on F4. The footwork patterns are R L R L R L R and R L R L R L R. The staff includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'.

Suncoast

Bass 1 plays snare part

4

[illegible]

8

[illegible]

11

11

R *sim.*

R R R L R

15

15

R R L L R R L L R *sim.*

18

18

18

18

18

18

18

18

18

18

18

18

18

18

18

18

18

18

18

18

18

18

18

18

18

18

18

18

Chunky Monkey

Chugga Chugga

D. Masden, M. Bowers, J. James

D. Masden, M. Dowers, G. Samuels

The musical score consists of ten staves, each representing a measure or two measures of music. The notation includes various rhythmic values such as eighth notes, sixteenth notes, and triplets. Dynamics like *f* (forte), *p* (piano), and *sim.* (simile) are used throughout. Articulation marks like accents (>) and slurs are present. Rhythmic patterns are often indicated by letters R and L below the staff. The score is written in a single system, with measures numbered 1 through 26.

RLRLR RLRL RL RL R RLRL LR RLRL L
R R RL L R RL RL RLRL
f RRL R RL L R
R R L L RLRL L LR
sim.
R L R L R L L R L R L
L R L R L
p f

30

sim.

f

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

36

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

39

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

Musical score for "The Rose Tree" in 4/4 time. The score consists of five staves of music, each with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written on a single staff.

The first staff (measures 1-4) begins with a treble clef and a key signature of one sharp. It features a series of eighth and sixteenth notes, including triplets and a final measure with a repeat sign and an accent.

The second staff (measures 5-8) continues the melody with more eighth and sixteenth notes, including triplets and a final measure with a repeat sign and an accent.

The third staff (measures 9-12) features a series of eighth and sixteenth notes, including triplets and a final measure with a repeat sign and an accent.

The fourth staff (measures 13-16) continues the melody with more eighth and sixteenth notes, including triplets and a final measure with a repeat sign and an accent.

The fifth staff (measures 17-20) features a series of eighth and sixteenth notes, including triplets and a final measure with a repeat sign and an accent.

Casper

Bietsch, Keller, Russell, Sherburne

4

A

f

Muffle on rim clicks

mf

8

B

Back to rims

f

12

15

ff

17

6

18

C

p

20

D

f

24 *fff*

27 *ff*

30 *ff*

33 *f*

36 *f*

39 *ff*

43 *f*

46 *f*

49 *fff*

Nave

2025-2026

31 

34 

36 

Pregame

A N D

Fight Songs

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

-George Parks

Pregame Order

Pregame consists of ten songs in this order:

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

Pregame notes

Don't worry about the National Anthem for now - we'll cover it during Band Camp. Cymbals, don't worry about B-Store either as it's entirely visuals that will be taught at 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

Run On

$\text{♩} = 208$
intro *lh pancake*

f

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

8

"Stop!"

"Horns" "Up"

First beat of Fanfare

$\text{♩} = 120$

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

B-Store

$\text{♩} = 132$

f

2

3 repeat until last time given

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

4

5

6

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

7 Halt cadence

8

2 9

> R l > R l > R L > R l > R l > R L > R > L > R > R L > R

2013 FANFARE

Bass Drums

Matt Conway

Powerful! ♩ = 120

Powerful! ♩ = 120

Handwritten musical score for a piece titled "Powerful!" by John Williams. The tempo is marked as ♩ = 120. The score is written on three systems of staves, each with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various dynamics (fff, ff, p, sfz), articulations (accents, slurs), and fingerings. The piece concludes with a double bar line and a common time signature (C).

Bass Drums

WABASH CANNONBALL

ART. by MATT CONAWAY

Perc. Arr. by PAM NAVE

9

$$d = 144$$

10 *ff* 17

20 25

30 33

40 41 49

50 57

60

For the Honor of Old Purdue

18

Short:
jump to
Tag

35

51

Tag

67

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

Bass Drums

BACK HOME AGAIN IN INDIANA

2014 Edition

arranged by MATT CONAWAY

Perc. arr. by PAM NAVE

March Style ♩ = 144

3 **7**

f *ff*

11 **15**

f

19

fff

The image shows a musical score for bass drums, specifically for the song 'Back Home Again in Indiana'. The score is written on three staves, each representing a line of music. The first staff starts with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as 'March Style' with a quarter note equal to 144 beats per minute. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, along with dynamic markings like 'f' (forte), 'ff' (fortissimo), and 'fff' (fortississimo). There are also bracketed numbers 3, 7, 11, 15, and 19, which likely indicate specific measures or sections of the piece. The notation is written in a standard musical notation style with a treble clef and a key signature of one sharp.

A



B



C



D

TAG



**TAG &
Short 2nd
ending**

1.



45



53

2.R

L

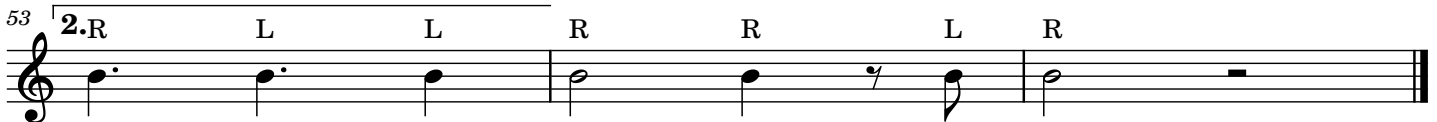
L

R

R


L


R

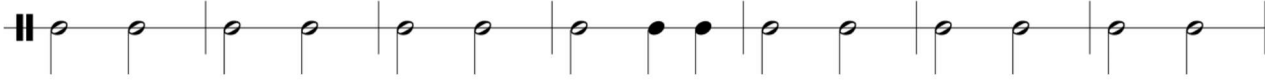


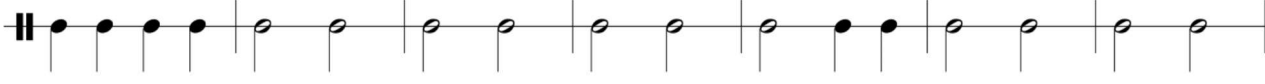
Hail Purdue


[Composer]


Bass Drum 


B. Dr. 

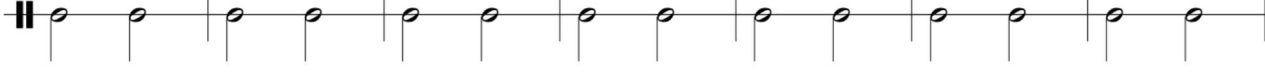
B. Dr. 

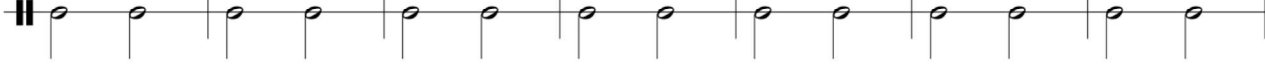
B. Dr. 


B. Dr. 

B. Dr. 

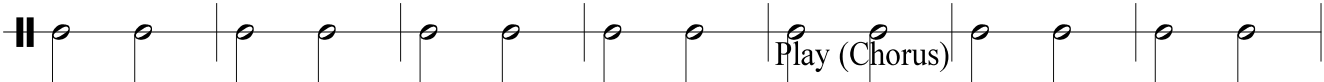
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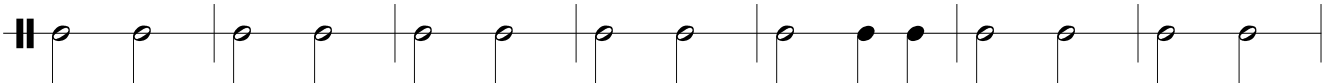
B. Dr. 

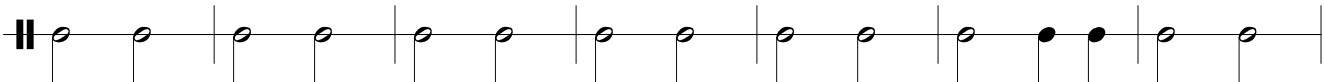
B. Dr. 

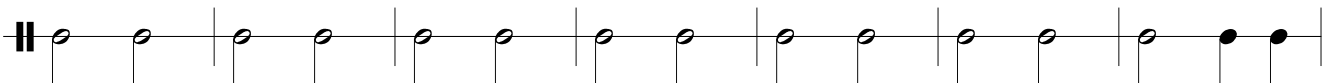
B. Dr. 

Hail Purdue

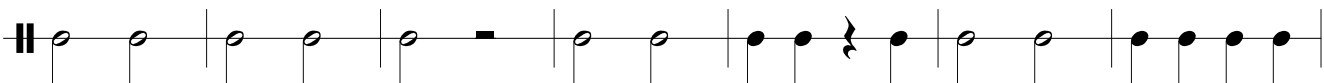
B. Dr. 

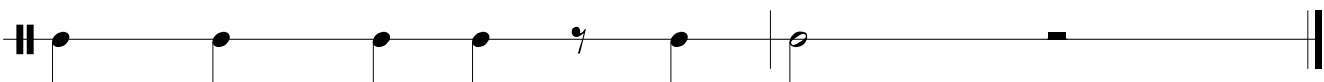
B. Dr. 

B. Dr. 

B. Dr. 

B. Dr. 

B. Dr. 

B. Dr. 

Score

America the Beautiful

Bass Drums

The musical score is written for five parts: Bass Drums, B. Dr. (first), B. Dr. (second), B. Dr. (third), and B. Dr. (fourth). The Bass Drums part is in 4/4 time and features a rhythmic pattern of eighth and sixteenth notes. The B. Dr. parts are in 2/4 time. The first B. Dr. part has a 12-measure rest in the fifth measure. The second B. Dr. part has a 22-measure rest in the first measure and triplet eighth notes in the third, fourth, and fifth measures. The third B. Dr. part has a 22-measure rest in the first measure and eighth notes in the second measure. The fourth B. Dr. part has a 22-measure rest in the first measure and eighth notes in the second measure.

B. Dr.

B. Dr.

B. Dr.

B. Dr.

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 2025-2026 Student Leadership team.

