

PURDUE DRUMLINE AUDITION PACKET

# SNARE

*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; this is a valuable way to learn from those who have already gone through the audition!*

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# Contact Information

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## Director of Percussion at Purdue University

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

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

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

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

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

**Nathan Kinney (1):** [nkinney@purdue.edu](mailto:nkinney@purdue.edu)

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

**Ollie Kaufhold (1):** [okaufhol@purdue.edu](mailto:okaufhol@purdue.edu)

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

**MJ Smith (1):** [smit4722@purdue.edu](mailto:smit4722@purdue.edu)

**Cadance Rose (10):** [rose249@purdue.edu](mailto:rose249@purdue.edu)

## World's Largest Drum Crew Captains

**Isaak Gutierrez (1):** [gutie206@purdue.edu](mailto:gutie206@purdue.edu)

**Darby Waund (10):** [dwaund@purdue.edu](mailto:dwaund@purdue.edu)

# Introduction from Dr. Nave and the Drumline Section Leader

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

While you may be new to the Big Ten college band environment, it is not radically different from your past experiences in high school band — thousands of auditionees have made the transition with no problem! You can still 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 Snare Segment Leaders

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Welcome to the Snare Audition Packet!

Hey all! My name is Corbin Richardson, I will be the Snare Segment Leader for the 2025-2026 season. I am a Senior studying Computer Engineering, and this will be my fifth year as a member of the the "All-American" Marching Band. I am originally from Fort Worth, TX, and I enjoy watching baseball, playing video games, and 3D printing in my spare time. I'm super excited to be back in Ross-Ade playing some clean beats and cheering on the Boilermakers!

Hello everyone! My name is Jude Siddiqui, and I will be the assistant Snare Segment Leader for my third season with the "All-American" Marching Band. Coming from Memphis, TN, I am a junior in electrical engineering. I am also a member of Purdue's Theme Park Engineering and Design Club, where I am learning to hopefully become a theme park engineer. Ask me about parks, and you will be stuck there for a while! As expected, I also enjoy playing video games and working on projects in my free time. I am ecstatic to get back to playing with the line!

The "All-American" Marching Band (AAMB) accepts up to 11 snares each season, and the only reserved spots on the line are for the segment leaders. Placement in the AAMB is offered to the strongest candidates, regardless of age or experience (seniority is absolutely not a factor). So don't sell yourself short! Both of us actually made the AAMB Drumline in our rookie season, it certainly can be accomplished if you prepare properly! Auditionees could also be placed on the Boiler Beats drumline, which serves as a tailgate drumline separate from the "All-American" Marching Band. The number of snares taken for this drumline can vary from year to year, with as many as 11 taken in past years. The remaining auditionees will be transitioned into one of our many great indoor concert, orchestral, or jazz ensembles.

To best prepare yourself for your audition and Band Camp, start practicing exercises in this packet and preparing yourself physically for the strain of carrying a drum for several hours a day. Learn and memorize all the warm ups, cadences, and pregame music as these will be the main focus of Band Camp. Practice rudiments daily as these will directly translate into your quality of playing. Memorize all the music in this packet before Band Camp. A big part of being a member of the "All-American" Marching Band is learning halftime shows quickly and memorizing music efficiently, meaning that a portion of the audition process will be your ability to memorize the music in this packet. Lastly, remember to relax and enjoy yourself! We understand the stress of the audition process (we've both gone through it a couple of times) and are here to serve you. Our goal is to try and make this process as smooth and stress-free as possible.

Band Camp and game days are extremely taxing on your body physically, so it is important to start preparing your body physically for the strain of the drum immediately. Typical Band Camp days will consist of carrying the drum for roughly 6-8 hours each day in total with breaks. Game days are roughly the same. Luckily, the snare drum is not the heaviest instrument in the drumline, but for long periods of time the drum can still take a toll on your body. Remember to eat healthy and drink lots of water prior to Band Camp as we will be outside for the majority of the week.



A couple of things to note before we wrap up. At Purdue, we use System Blue drums for both the "All-American" Marching Band drumline as well as the Boiler Beats Tailgate Drumline, which are slightly lighter than most other brands, but they sit out further from the body. We will be using Vic Firth "Mike Jackson" snare sticks, so if you would like to, buy yourself a pair and start practicing with them now; however, sticks will be provided to all players at Band Camp. Lastly, please come to Tech Weekend (more information mentioned later in this packet) as we would like to get to know all of you and help prepare you for the Band Camp audition.

Thank you for auditioning for our segment. We are both extremely excited for what the season will bring and all the new people we will get to meet. Please reach out to us over the summer with any questions as we are more than willing to help give advice and comments ahead of your audition.

Boiler Up and happy drumming!

A handwritten signature in black ink that reads "Corbin Richardson". The script is fluid and cursive, with the first name "Corbin" being more prominent than the last name "Richardson".

Corbin Richardson, Snare Segment Leader (1)

A handwritten signature in black ink that reads "Jude Siddiqui". The signature is written in a cursive style, with the first name "Jude" being larger and more stylized than the last name "Siddiqui".

Jude Siddiqui, Assistant Snare Segment Leader (10)

# Dr. Nave and her Philosophy of Percussion Education

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

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## About Dr. Nave

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

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

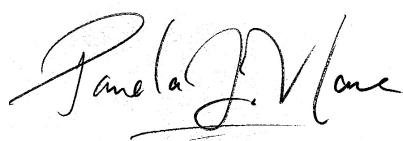
My ideal thought of percussion education lies with a totalization philosophy in percussion. The student will have a firm foundation in technique on all instruments — simultaneously, they may pursue higher levels of musicianship on a single instrument.

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).

<b>9:00am</b>	Mandatory Welcome Session for ALL rookies in Elliot Hall of Music
<b>10:00am – 12:00pm</b>	Block 1 of auditions in Rm 108.
<b>12:00pm – 1:00pm</b>	Break for lunch
<b>12:00pm</b>	Band Camp registration opens in the lobby of Elliott. (Everyone must do this, even if they have already auditioned.)
<b>1:00pm – 3:30pm</b>	Block 2 of auditions in Rm. 108.
<b>3:30pm – 4:00pm</b>	Break
<b>4:00pm – 6:30pm</b>	Block 3 of auditions in Rm 108.
<b>6:30pm – 9:00pm</b>	Open auditions for special cases/circumstances. You cannot sign up for this time slot in advance.

## How do I sign up for an audition block?

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

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

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

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

## What does a Sunday audition consist of?

You will sign up 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!

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## 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 have 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

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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.**

# Snare Playing Technique

---

*This section will be a brief overview of how we approach and play the marching snare drum. Before we continue, it should be noted that this is not the definitive guide to playing the snare drum, as there are many acceptable ways to play. This is simply the basis of the approach we take, and while the material in this section is helpful, it is not set in stone and is subject to change at the discretion of Dr. Nave and the Student Leaders.*

## Approaching the Drum

Before even considering playing notes on the drum, you should master your playing posture. You should simultaneously be relaxed and in control of your body at all times. Posture should always be maintained, regardless of whatever else is occurring at that moment, such as moving or playing. We pride ourselves on maintaining visual excellence, so it is important that we appear strong and confident at all times.

## Holding the Sticks

The snareline employs matched grip in the right hand and traditional grip in the left. Use this section as a guide for your own technique - everyone is different, you need to find what works best ergonomically for your hands! If you have questions or want some feedback, please feel free to ask questions via the contact information at the front of this packet!

### Holding the Sticks: Right Hand

In matched grip, the fulcrum is between the pad of your thumb and the middle segment of your index finger. The rest of your fingers should naturally wrap around the stick. You should be in control of the stick and relaxed at all times (control does not mean tension!). Don't overthink this grip, it's the most common one out there and the most natural.

### Holding the Sticks: Left Hand

This section outlines the basics of traditional grip, but ultimately you need to hold the stick in your hands and play around with it to find the version that best complements your anatomy. To start, place the fulcrum of the stick (one third of the length from the butt of the stick) into the webbing between your thumb and index finger. Next, aim to touch the pad of your thumb and the first knuckle of your index finger. For drummers with long fingers, the contact point can be shifted farther up the index finger, and vice-versa for smaller fingers. The middle finger rests comfortably next to the index finger. The next point of contact to think about is the ring finger. The stick should rest on the cuticle of the ring finger - right where the fingernail stops. The pinky then follows suit and resides naturally next to the ring finger.

This is merely where the fingers go. Moving the stick is a whole other process. Traditional grip will hurt your hand for a while if you're not used to it. Use band-aids to your advantage, and remember that while consistent practicing is important, taking frequent breaks is important, too!

## **Tacet Position**

When you aren't playing the drum or doing some sort of visual effect, your sticks should remain in "tacet" position. Unless otherwise noted, the heads of the sticks should be slightly above the drumhead, and as close to the center of the drumhead as possible. They should almost touch the head, but never rest directly on the drumhead.

## **Stroke Types**

Now that we've covered how to hold the sticks, we can go over how to actually strike the drum. On the Purdue snareline, every stroke of the stick is initiated by a wrist movement. Any other movement outside of the wrist should be a side-effect of the wrist rotating first. Everything should be natural, with constant fluid motion. The head has a lot of tension on it, so when you hit it, the stick will bounce back away from the head. Use this to your advantage rather than making your muscles do 100% of the work! The strokes we will discuss apply equally to both the right and left hands.

For our purposes, every stroke is either a legato stroke or a variant of that. Legato strokes are played with the stick beginning and ending the stroke in the same position. Work on allowing the stick to naturally rebound off the drum head. While being relaxed is important, we also have to be heard amidst almost 400 other band members, so don't be afraid to hit the drum! The concept of legato strokes is at the core of our drumming style, so spend time working on achieving this relaxed feel. Once you're comfortable with legato strokes, start working on playing them at different heights. Legatos can and should be played at any dynamic level.

All strokes start the same: by striking the drum head. What happens after the initial strike is where the differences lie. "Up" strokes start by striking the head at a low height and letting the stick rebound up to a higher height before stopping it. Conversely, down strokes are where the stick hits the head from a higher height than it rebounds to. In theory, these skills are simple, but in practice, lots of bad habits can crop up if you're not careful.

## **Playing Zones**

We play most of our notes in the center of the head. If "guts" is notated in the music, play about an inch from the rim at 2 o'clock on the head. If "edge" is noted in the music, play about an inch from the rim at the 12 o'clock position. If "1/2 way" or "halfway" is noted in the music, play halfway between the guts and the center of the head. Rim shots are played by simply moving the stick back (to around 5 o'clock on the head) so the stick strikes the head and rim simultaneously, with the head about 3 inches from the rim. Rim notation is played at 12 o'clock on the drumhead, directly onto the rim.

## **Additional Thoughts**

While this section is not exhaustive, it should give you a good foundation to begin practicing our technique before tech weekend and Band Camp. Use this as a guideline, but expect changes and tweaks to happen throughout Band Camp and the season. If you have technique questions that aren't answered here, they will be answered in person during tech weekend and Band Camp. Or, absolutely feel free to contact the snare SLs via the information at the front of this packet if you have questions!



# Music Introduction

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Welcome to the music portion of the Purdue Drumline audition packet! Here you will find all of the music you need to audition for the AAMB Drumline and the Boiler Beats Drumline. We play a multitude of music throughout the season: warm-ups, stands tunes, fight songs, exercises, cadences, show-music, drum cheers, and more! This packet covers the basics that you need for auditions and Band Camp, including rudiments, warm-ups, and the cadence cycle (particularly the audition cadence — 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.

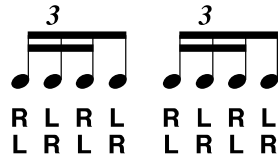
## I. ROLL RUDIMENTS

### 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

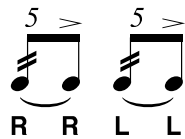


### C. Double Stroke Open Roll Rudiments

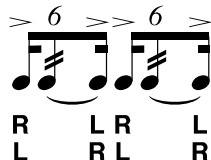
6. Double Stroke Open Roll \*



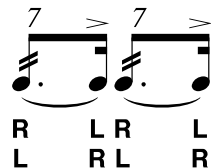
7. Five Stroke Roll \*



8. Six Stroke Roll

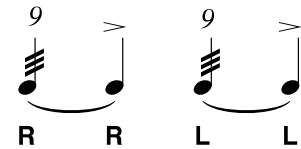


9. Seven Stroke Roll \*

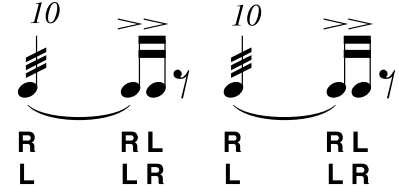


\* These rudiments are also included in the original Standard 26 American Drum Rudiments.

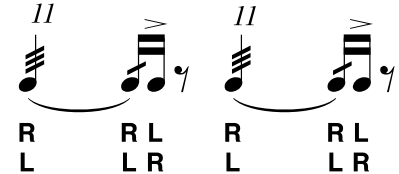
10. Nine Stroke Roll \*



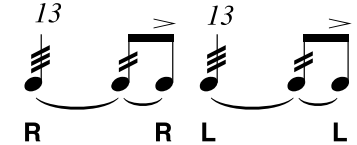
11. Ten Stroke Roll \*



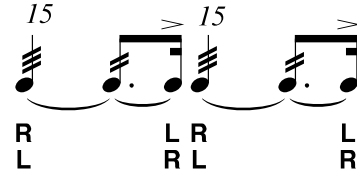
12. Eleven Stroke Roll \*



13. Thirteen Stroke Roll \*



14. Fifteen Stroke Roll \*



15. Seventeen Stroke Roll



## II. DIDDLE RUDIMENTS

16. Single Paradiddle \*



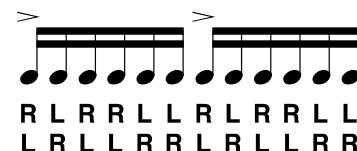
17. Double Paradiddle \*



18. Triple Paradiddle

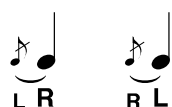


19. Single Paradiddle-diddle

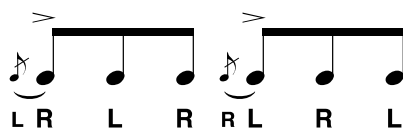


### III. FLAM RUDIMENTS

20. Flam \*



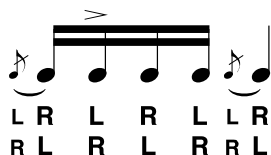
21. Flam Accent \*



22. Flam Tap \*



23. Flamacue \*



24. Flam Paradiddle \*



25. Single Flammed Mill



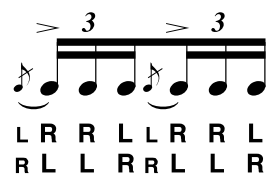
26. Flam Paradiddle-diddle \*



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!**

## Notation Legend

The diagram illustrates various musical notations for drumming and vocals on a single musical staff. The staff is in 4/4 time, indicated by a double bar line and a 4/4 time signature. The notations are as follows:

- 3" Tap on Drum:** Represented by a quarter note with a small '3' above it.
- Accented Note on Drum:** Represented by a quarter note with an accent (>) above it.
- Rim Shot:** Represented by a quarter note with an upward-pointing arrow above it.
- Rim Knock:** Represented by a quarter note with a circled 'X' above it.
- Backstick:** Represented by a quarter note with a downward-pointing arrow above it.
- Pound:** Represented by a quarter note with a downward-pointing arrow above it.
- Rim Click:** Represented by a quarter note with an 'X' above it.
- Stick Click:** Represented by a quarter note with an 'X' above it.
- Sticks In/Out:** Represented by a quarter note with a downward-pointing arrow above it.
- Vocal:** Represented by a quarter note with a plus sign (+) above it.

8's  
Warm Up

Handwritten musical notation for a warm-up exercise titled "8's". The notation is written on a single staff with a treble clef and a 4/4 time signature. The exercise consists of nine measures, numbered 1 through 9. Measures 1-4 are marked with a forte (*f*) dynamic. The notation uses eighth notes and rests, with fingerings indicated by numbers 1-4 above the notes. The exercise concludes with a double bar line.

Handwritten musical notation for a warm-up exercise titled "8's". The notation is written on a single staff with a treble clef and a 4/4 time signature. The exercise consists of nine measures, numbered 1 through 9. Measures 1-4 are marked with a forte (*f*) dynamic. The notation uses eighth notes and rests, with fingerings indicated by numbers 1-4 above the notes. The exercise concludes with a double bar line.

# Double Beat

## Warm Up

Handwritten musical score for a warm-up exercise in 4/4 time, featuring triplets and single notes on a treble clef staff. The score is divided into measures, with some measures containing multiple notes and others containing rests. The notation includes a key signature of one sharp (F#) and a time signature of 4/4. The exercise is marked with a forte (*f*) dynamic.

Measures 1-3: *f* (first measure starts with a triplet of eighth notes, followed by single eighth notes, then a triplet of eighth notes, and finally a single eighth note). Measure 1 contains a triplet of eighth notes, followed by single eighth notes, then a triplet of eighth notes, and finally a single eighth note. Measure 2 contains a triplet of eighth notes, followed by single eighth notes, then a triplet of eighth notes, and finally a single eighth note. Measure 3 contains a triplet of eighth notes, followed by single eighth notes, then a triplet of eighth notes, and finally a single eighth note.

Measures 4-7: Measure 4 contains a triplet of eighth notes, followed by single eighth notes, then a triplet of eighth notes, and finally a single eighth note. Measure 5 contains a triplet of eighth notes, followed by single eighth notes, then a triplet of eighth notes, and finally a single eighth note. Measure 6 contains a triplet of eighth notes, followed by single eighth notes, then a triplet of eighth notes, and finally a single eighth note. Measure 7 contains a triplet of eighth notes, followed by single eighth notes, then a triplet of eighth notes, and finally a single eighth note.

Measures 8-11: Measure 8 contains a triplet of eighth notes, followed by single eighth notes, then a triplet of eighth notes, and finally a single eighth note. Measure 9 contains a triplet of eighth notes, followed by single eighth notes, then a triplet of eighth notes, and finally a single eighth note. Measure 10 contains a triplet of eighth notes, followed by single eighth notes, then a triplet of eighth notes, and finally a single eighth note. Measure 11 contains a triplet of eighth notes, followed by single eighth notes, then a triplet of eighth notes, and finally a single eighth note.

Measures 12-15: Measure 12 contains a triplet of eighth notes, followed by single eighth notes, then a triplet of eighth notes, and finally a single eighth note. Measure 13 contains a triplet of eighth notes, followed by single eighth notes, then a triplet of eighth notes, and finally a single eighth note. Measure 14 contains a triplet of eighth notes, followed by single eighth notes, then a triplet of eighth notes, and finally a single eighth note. Measure 15 contains a triplet of eighth notes, followed by single eighth notes, then a triplet of eighth notes, and finally a single eighth note.

Measures 16-18: Measure 16 contains a triplet of eighth notes, followed by single eighth notes, then a triplet of eighth notes, and finally a single eighth note. Measure 17 contains a triplet of eighth notes, followed by single eighth notes, then a triplet of eighth notes, and finally a single eighth note. Measure 18 contains a triplet of eighth notes, followed by single eighth notes, then a triplet of eighth notes, and finally a single eighth note.



# Triplet Diddle

## Warm Up

1 3 3 3 3 2 3 3 3 3 3 3 3 3 4 3 3 3 3

4/4

*p*

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

*f p*

# Finger Pyramid

## Warm Up

$\text{R r r r r r R r r r r r}$   $\text{R r r r r r R r r r r r}$   $\text{R r r r r R r r r r R r r r r R r r r r}$   
 $\text{L l l l l l L l l l l l}$   $\text{L l l l l l L l l l l l}$   $\text{L l l l l L l l l l L l l l l L l l l l}$

*f/p*

$\text{R r r r R r r r R r r r R r r r}$   $\text{R r r R r r R r r R r r}$   $\text{R r R r R r R r R r}$   
 $\text{L l l l L l l l L l l l L l l}$   $\text{L l L l L l L l L l}$

# Stick Control

## Warm Up

1 *f*

2

3

4

5

6

7

8

9 *f/p*

10 *f*

11

12

13

14

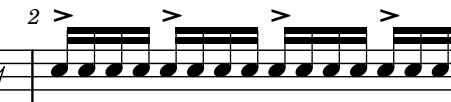

15




16 *L*



Stick Control Warm Up notation including rhythmic patterns, dynamics (*f*, *f/p*), and articulation marks (accents, slurs, and "RH pancake").




# Paradiddle Grid




## Warm-Up

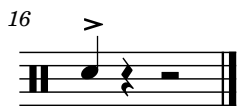
1     
*f/p* Rl Lr Rl Lr Rl rr Lr ll Rl rr Lr ll Rl Lr Rl Lr

4  5  6   
Rl r l r r Lr l r ll Rl r l rr Lr l r ll Rl Lr Rl Lr Rl r l r l r r

7  8  9   
Lr l r l r ll Rl r l r l rr Lr l r l r ll Rl Lr Rl Lr Rl r r ll Rl

10  11  12   
r r ll Rl r r ll Rl r r ll Rl Lr Rl Lr r r ll r r ll r r ll r r ll

13  14  15   
Rl r r Lr ll Rl r r Lr ll r r ll r r ll r r ll r r ll Rl r r Lr ll Rl r r Lr ll

16   
R

## Diddle Breakdown #2

## Warm Up

[illegible]

# Drag Ruff Diddle (DRD)

## Warm Up

The musical notation for the 'Drag Ruff Diddle (DRD)' Warm Up consists of 18 measures, organized into six groups of three measures each. Each measure is written on a single staff with a treble clef and a 4/4 time signature. The notation includes eighth notes, triplets, and rests, with rhythmic patterns indicated by 'r' (right) and 'l' (left) below the staff. Measure numbers 4, 7, 10, 13, 16, and 18 are placed at the beginning of their respective groups.

Measure 1:  $\text{r r l r r l r r l r r l}$

Measure 2:  $\text{r l r l r l r l r l r l}$

Measure 3:  $\text{r l l r l l r l l r l l}$

Measure 4:  $\text{r l r l r l r l r l r l}$

Measure 5:  $\text{r l r r l r r l r r l r}$

Measure 6:  $\text{r l r r l r r l r r l r}$

Measure 7:  $\text{l r l l r l l r l l r l}$

Measure 8:  $\text{l r l l r l l r l l r l}$

Measure 9:  $\text{r l r l r l r l r l r l}$

Measure 10:  $\text{r l r l r l r l r l r l}$

Measure 11:  $\text{r l r r l r r l r r l r}$

Measure 12:  $\text{l r l l r l l r l l r l}$

Measure 13:  $\text{r l r l r l r l r l r l}$

Measure 14:  $\text{r l r l r l r l r l r l}$

Measure 15:  $\text{r l r l r l r l r l r l}$

Measure 16:  $\text{r l r l r l r l r l r l}$

Measure 17:  $\text{r l r l r l r l r l r l}$

Measure 18:  $\text{r}$

# Flam Town

## Warm Up

1 *f/p* R r L l R r L l 2 R r L l R r L l R r L l R r L l

3 R l r L r l R l r L r l R r L l 4 R l r L r l R r L l R r L l R r

5 L r l R l r L r l R l r L l R r 6 L r l R l r L l R r L l R r L l

7 R r l R r l R r l R r l R l r r 8 L l r L l r L l r L l r L r l l

9 R r l R r l R r l R r l R l r r 10 L l r L l r L l r L l r L r l l

11 R l r r L r l l R l r r L r l l 12 R l r r L r l l R l r r L l R r

13 L r l l R l r r L r l l R l r r 14 L r l l R l r r L r l l R r L l

15 R l r L r l R l r L r l R l r L r l R l r r L r l l 16 R l r L r l R l r r L r l l 17 R



# Scud Flud

## 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. center snare tap-off

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.

*f/p*

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

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

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

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

### 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**

## Snare Drum

## Steamboat Willie

2025 Audition Cadence

2025 Student Leaders

$\text{♩} = 124$

*f/p*

3 *f/p*

4 *f/p*

to 1/2 way -----

**A** 1/2 way

*mp/p*

6 *mp/p*

7 *mp/p*

8 *mp/p*

9 *mp/p*

10 *mp/p*

11 *mp/p*

center

12 stick clicks

*p*

*f*

*mf/p*

13 *mf/p*

14 *mf/p*

15 *mf/p*

16 *f*

17 *mf*

18 *f*

19 *mf*

20 *f*

RH to guts;  
LH to crosstick

Note: for dynamic markings separated by a forward slash, the first dynamic represents the accent height, and the second dynamic represents the tap height.

## 2

**B**

**C**

[illegible]

**D**

39 center  $\wedge$   $\wedge$   $\wedge$   $\wedge$  40  $>$  6  $>$  3  $>$   $\wedge$   $>$   $>$

*f/p* R l R l l R l r l R l l R l R l r r l l R r r L R L R

## Funky 5's / Suncoast (Funcoast)

**♩ = 124**  
**Funky 5's**

**f**

**1.** **2.**

**3.** **4.** **5.**

**6.** **7.** **8.**

**9.** **10.** **11.** **12.** **13.** **14.** **15.** **16.** **17.** **18.** **19.** **20.** **21.** **22.** **23.** **24.** **25.** **26.** **27.** **28.** **29.** **30.**

**p**

**f**

**ff**

**Suncoast**

**sticks in** **front rim**

**sticks out**

**RH pancake**

**pounds**

**"PEOPLE ORDER OUR PATTIES"**

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

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

**r l r l r l r l r l r l r l R**

**r l r l r l r l r l r l r l R**

**r l r l R l r l r l R l r l**

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

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

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

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

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

**r l r l r l r l r l r l r l r l**

**r l r l r l r l r l r l r l r l**

**r l r l r l r l r l r l r l r l**

**r l r l r l r l r l R l**

**r l R L**

**r r r r r r r r**

**R l R l R l R l**

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

**r R R L R**

**r l R l r l r l r l r l r l R l r l**

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

**R L R L R L R L**

**r l r l r l r l r l R**

# Chunky Monkey

D. Madison, M. Bowers, J. James

$\text{♩} = 124$

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

3 R R L R L L R R L R L L 4 R R l R l R R l R l r l r l R L L 5 stick clicks "WOO" 6 R l r l

7 R l 8 R l r l r l r l r l r l r l r l 9 R l r L r l R l r l r l R L r l *mf* *mp*

10 R l r L r l R l r l R L r l R L 11 R l r L r l R l r l r l R L r l


12 to center center *fp* *fp* *f* 13 R l r l R l r l R R l R l r L r l R l r l

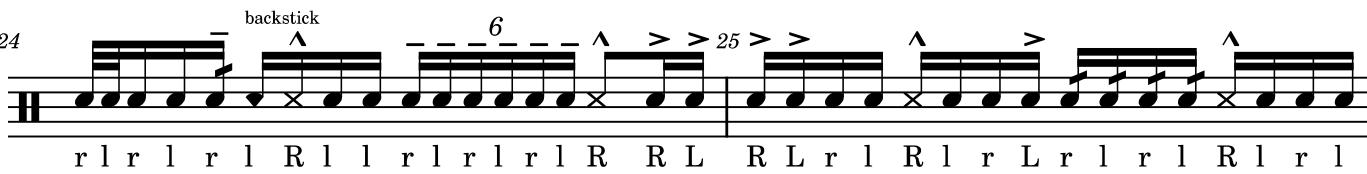
14 r L r l R L r l r l r l r l r l R R L R 15 sticks in 16 3 17 r r r r "OH"

18 sticks out "THAT SEXY THING" 19 R L R L R l r L R l r l R l r L R l r l 20 LH pancake R L R L L L R B

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

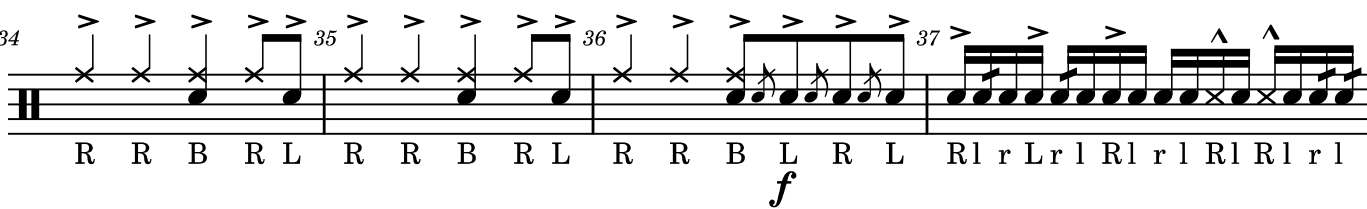
## Chunky Monkey

22   
R L r l R l r L r l r l R l r l R L r l R l r L r l r l R l r l

24   
r l r l r l R l l r l r l r l R R L R L r l R l r L r l r l R l r l

26   
R L r l R l r L r l r l R l r l R L r l R l r L r l r l R l r l R l r l r l r l r l B  
*fp*

29   
B R L R R L R R L R R L R R L R R L R R L R R L R R L R R B R L  
*f* "OO OOOA" "OO OOOA" "HEY!" "I KNOW YOU WANT A RE-MIX" *ff*

34   
R R B R L R R B R L R R B L R L R l r L r l R l r l R l R l r l  
*f*

38   
R l R R l R R l r l R l R l r l R R L R L L R R L R L L R L R L R L R B B B  
"IT'S GOOD"

# Good Times

Nave

♩ = 124

front rim, both sticks together

Drum notation for "Good Times" by Nave. The score is in 4/4 time with a tempo of 124 bpm. The notation includes various drum patterns, triplets, and stick techniques. Lyrics are written below the drum notation.

Measures 1-5:   
 Measure 1: r r r r   
 Measure 2: r r r r   
 Measure 3: r r r r   
 Measure 4: B   
 Measure 5: r l R L r l R l r l R L r L R l

Measures 6-8:   
 Measure 6: r l R L r l R l r l r l r l r   
 Measure 7: R r L R r L R r L R L   
 Measure 8: R L R L R L R L R L

Measures 9-11:   
 Measure 9: r l R L r l b r l   
 Measure 10: r l r l R L r l r l r l r l   
 Measure 11: r R r L l R r L R

Measures 12-14:   
 Measure 12: "I FEEL BAD FOR YA, SON"   
 Measure 13: R R r L l R r L R   
 Measure 14: "NINETY NINE PROBLEMS BUT A" B "AIN'T ONE"

Measures 15-18:   
 Measure 15: B R r l r l R L R   
 Measure 16: R L R L R L R L R   
 Measure 17: r r r   
 Measure 18: "YOU KNOW MY FAVORITE GUY IS BILL NYE"

Measures 19-21:   
 Measure 19: r "BILL" r "BILL" r "BILL" r "BILL" r "BILL"   
 Measure 20: r "BILL" r "BILL" r "BILL" r   
 Measure 21: R   
 vocalize upcoming holiday



## Casper

Bietsch, Keller, Russell, Sherburne

$\text{♩} = 124$

**A**

R r r l r L R l r L R L R r L l l l r l "DA GA"

**B**

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

mf

8 r L L r r r r L r r L r r L L r r R sing "There's a Platapus Controlling Me"

**C**

15 r r L r r r L mp to center

16 17 18 r r L r r r r L l l R l R l R l r L r l R l R l r l

19 sfz p guts

**D**

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

21 22 f "MEOW"

**E**

23 R r l r l r l R L

24 25 26 R r l r l R L R L R L

27 ff "BOO"

28 f

**F**

29 r r r l R l l R l l R

30 "CAN I KEEP YOU" thru drum

31 to guts

32 guts

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

34 35 36 f

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

38 39 f

2

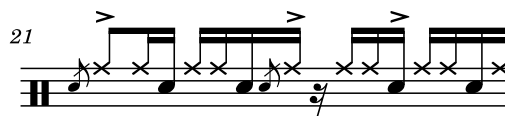
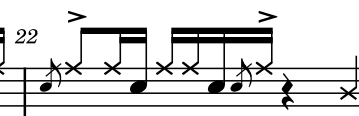
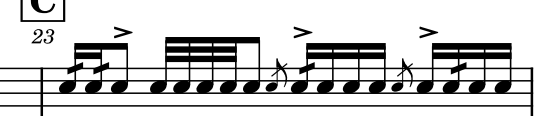
40 41 43 44 45

46 47 49 50 51

Nave

vocalize current number  
of times sticks have been  
dropped during visual



2

21  22  23 

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

24  25  26 




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

27  28 

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


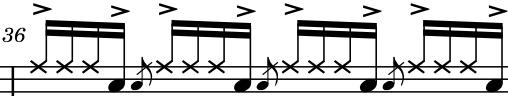

29  30  31 

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


32  33  34 

R l r l r l r l r l r l r l r l R "HUH!" R L R R L

"LOOK AT THOSE COUGARS OUT ON THE PROWL"

35  36  37 

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

38 

R

# *Pregame*

**A N D**

# *Fight Songs*

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

**-George Parks**

# Pregame Order

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**Pregame consists of ten songs 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

The image shows two musical staves. The top staff is for a horn section, starting with a tempo of 208 and a 4/4 time signature. It features a series of eighth and sixteenth notes with various articulations like accents and slurs. The bottom staff is for a single horn, starting with a tempo of 120 and a 2/4 time signature, featuring a single eighth note followed by a rest. Both staves have dynamic markings and performance instructions.

**UP**

8  $\text{♩} = 120$  9 Fanfare downbeat

"UP"

**HORNS**

$\text{♩} = 208$

Repeat 3x

stick click

*ff*

## B-Store

Drum notation for 'The Rhythm of the Blues'. The tempo is marked as  $\text{♩} = 132$ . The notation is divided into two systems. The first system contains measures 1 through 6. Measures 1 and 2 are marked with a '2' and a '3' above them, indicating a triplet. Measures 3 through 6 are marked with a '4', '5', and '6' above them, indicating a triplet. The second system contains measures 7 through 9. Measures 7 and 8 are marked with a '2' and a '3' above them, indicating a triplet. Measure 9 is marked with a '2' and a '3' above them, indicating a triplet. The notation includes various drum symbols (snare, bass, cymbal) and rests. The key signature is one flat (Bb).

# 2013 Fanfare

Snareline

Matt Conaway

$\text{♩} = 120$

1 *f* *fp* *f*

6 *p* *f* *p* *f* *fp*

11 *p* *f* *p* *f* *fp*

16 *p* *f* *p* *f* *fp*

21 *ff* *wooo*

# Wabash Cannonball

Arr. by MATT CONAWAY

Perc. Arr. by PAM NAVE

$\text{♩} = 144$

1 5

6 9

12 13 14 15 16 17

18 19 20 21 22

23 24 25 26 27

28 29 30 31 32 33



♩ = 152

R r l r L r R r l r l r L RL R "I Love You" R L R L r l r l l r l R L R L r l r r l

12

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

24

"Honor Tag"- take 2nd ending

C

1.

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

[illegible]

## BACK HOME AGAIN IN INDIANA

arranged by MATT CONAWAY  
Perc. arr. by PAM NAVE

3

*f* R RLRLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL

[illegible][illegible][illegible]

**18**

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

# Fighting Varsity

## Long, Short, Tag

**♩ = 152** **A/D**

1 2 3 4 5 6 7 8 9 10 11

**f**

12 13 14 15 16 17 18 19 20 21 22 23

**p** **f** **p**

**To Coda** **Φ**

24 25 26 27 28 29 30 31 32 33 34 35

**p** **f** **p**

**C**

36 37 38 39 40 41 42 43 44 45 46 47

**f**

48 49 50 51 52

**p** **f**

**Φ Coda / "Varsity Tag"**

53 54 55 56 57 58 59

**p** **f** **p** **f**

**D.S. al Coda**

# Hail Purdue

## PSP, PP, IC, Quickie

**Intro** **♩ = 152** **Verse: A**

PSP and PP: Repeat 3x  
IC: skip to Chorus

1 2 3 4 5 6 7

**f**

8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35

**Sing**

**p**

**Chorus: C**

ALL Variations: Repeat 3x

29 30 31 32 33 34 35

**f**

**Quickie**

36 37 38 39 40

# America The Beautiful

♩ = 88

mf

f

sixtuplet skeleton  
to guts -----

stick  
click

guts

6 7 8 9 10 11

RL LR Rl r l r l r l

p mf/p

12 13 14 15

Rl r l r l Rl r l r l L r l r l r l

Rl r l r l Rl r l r l Rl r l r l Rl r l

Rl r l r l Rl r l Rl r l r l Rl r l

to center ----- center

to guts on 19 beat 4 20 to center

center

3

21 22 23 24 25

Rl r l r l Rl r l r l R

p

ff

p

p < ff

R R RLL R R RLL R R

p

f

R L R L R L R L R L L

R

first note of SSB

WHOOP

# Some Final Thoughts

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

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

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

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

*Sincerely, Dr. Nave, Corbin, and the rest of the 2025-2026 Student Leadership team.*

