

PURDUE DRUMLINE AUDITION PACKET

QUADS

2026-2027

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

Director of Percussion at Purdue University

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"All-American" Marching Band Drumline Section Leader

Isaak Gutierrez: gutie206@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. Isaak 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 Isaak, each section of the "All-American" Marching Band has one or 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 (where applicable). 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

Jude Siddiqui (1): jsiddiq@purdue.edu

Seth Medors (10): smedors@purdue.edu

"All-American" Marching Band Quad Segment Leader

Rylan Cripe (1): criper@purdue.edu

"All-American" Marching Band Bass Segment Leader

Kavin Karthikeyan (1): karthi26@purdue.edu

"All-American" Marching Band Cymbal Segment Leaders

Cadance Rose (1): rose249@purdue.edu

Griffin Cooper (10): coope463@purdue.edu

World's Largest Drum Crew Captains

Isaak Gutierrez (1): gutie206@purdue.edu

Carter Westfall (10): cjwestfa@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 105-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 and the other faculty, with input from 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, but work that will lead to great rewards come game day. 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

Isaak Gutierrez

Section Leader, “All-American” Marching Band Drumline
Captain, World’s Largest Drum™ Crew

Introduction from the Quad Segment Leaders

Dear Future Q,

You're probably reading this because you've chosen to attend Purdue, and you're interested in auditioning for the drumline. First of all, I'd like to say congrats on choosing such a great school! I've absolutely loved my time here, especially because of my involvement in the band. If you haven't picked a college yet and you're just planning ahead, you can't go wrong with Purdue.

My name is Rylan Cripe, I am the Quad Segment Leader (the "1") for the AAMB Quadline this year. I am a senior dual majoring in Cybersecurity and Music Theory & Composition. I am from Noblesville, IN, where luckily my school colors were also Black and Gold. Here at Purdue, I have also spent time in various Concert, Orchestra, and Jazz Bands, all while being a fierce competitor in Intramural Ultimate Frisbee (my team went 1-3 last season). Outside of campus, I have spent the the past two spring semesters with Veritas, an Indoor Percussion group based out of Indy, where we were back-to-back WGI Open Class Gold Medalists. After an incredibly fun year of Boiler Beats my freshman year, this will be my third year in the AAMB, and although marching and drumming is fun, I ultimately love the community we have built together, and the lifelong friends I've met in this ensemble (sorry for getting sappy, but it's true). I cannot wait for you to get on campus so I can finally meet you, and we can make music together!

This packet will provide you with all the information and content you need to start preparing your audition on the best instrument ever invented — the quads. You'll learn right away that the drumline at Purdue is a big family, and each section has its own perks and traditions. One of the perks of playing quads is that your back muscles get really sore and become superhuman by the end of band camp. Then, for the rest of the season, we get to laugh at the snares when they complain about how much their backs hurt when they wear cowbells.

If you stick with the quads, you'll be hearing a lot about John Quincy Adams, and why he was objectively the best U.S. president. And as we all know, Q is the most important letter in the alphabet (all of this will make more sense when you get here, we promise).

We have a lot of fun, but we also work hard. One of the most important pieces of advice I can give you right now is to start physical conditioning early. Try to wear drums as much as you can to strengthen your back before band camp, even if it's just the quads from your high school with weights attached. If you don't go to the gym already, consider doing so, and target your glutes, hamstrings, lower back, and core. Get into walking or running (10k steps a day will have you golden), because our routines here will have you realizing that marching quads is a lot more cardio than you'd expect! Ankle mobility and strengthening are also great ways to ensure you're steady on your feet. I know this is a lot, and it can be incredibly overwhelming - I can guarantee that all of us have thought about quitting before. This instrument requires physical strength, but also a ton of mental strength. You're diving into a lot, so never be afraid to ask either of us any questions at all, even a simple "Where do I start?" I am more than happy to help you through this process!

PUDL Audition Packet

Obviously, the other most important thing to focus on is everything in this packet. Work on familiarizing yourself with all of the music, and pay close attention to the "Music" section of this packet for the specific memorization requirements. It's important that you come to camp prepared - we hit the ground running immediately and won't have time to wait if you aren't prepared as per the requirements. Seriously, the theme of these last two paragraphs is that band camp is much more enjoyable when you aren't constantly focusing on how tired or unprepared you are. It's a lot, and I recognize that, but setting your standards high from the beginning will set you up for success. I believe in you, and I cannot wait to see what you bring!

Utilize every resource available to you - the SL team, Dr. Nave, the PUDL social media pages, this packet in its entirety, tech weekend, and so much more! Tech weekend gives you a great bit of insight (for many, it's usually a reality check) into what you can expect for band camp, and is definitely recommended if you can make it out here.

Please don't hesitate to contact me with any questions. I am so excited to meet you and drum with you! Happy practicing, to JQA, and Boiler Up!

A handwritten signature in black ink that reads "Rylan Cripe". The signature is written in a cursive, flowing style with a large initial "R" and a long, sweeping underline.

Rylan Cripe (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 90 percussion students), Assistant Director of the Marching Band, Drumline Instructor, Operations Advisor, and private percussion instructor. From June 2020 to June 2021, Dr. Nave served 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 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

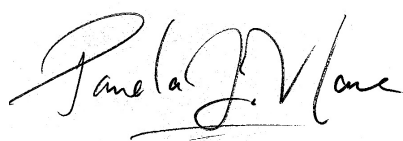
My ideal thought of percussion education lies with a totalization philosophy in percussion. The student will have a firm foundation in technique on all instruments — simultaneously, they may pursue higher levels of musicianship on a single instrument.

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 2026 Schedule

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

Saturday, July 11

- **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 12

- **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 2026-2027 audition music (we recommend keeping it in a binder with page protectors and page clips)
- Plenty of pencils
- Reusable water 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 16, 2026

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
9:30am	Rm 378 opens for audition warm-ups
10:00am - 12:00pm	Block 1 of auditions in Rm 108.
12:00pm - 1:00pm	Break for lunch
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 - 8:30pm	Band Camp begins at Hull Field!

How do I sign up for an audition block?

Audition sign-ups will be posted on the PBO website, sent out by email, and sent in the Purdue Drumline Slack workspace as we approach the audition date. If you are interested in auditioning, make sure you've contacted one of the student leaders!

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. No spots are determined until the entire week long audition process is concluded. 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 highly 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 Drumline page on the PBO website** or **the PUDL Slack workspace** (reach out to Isaak 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 and will be evaluated by Dr. Nave:

- 1. Rudiments:** You will be asked to play two rudiments from either the 40 Essential or the 21st Century Hybrid List, which will be selected on the spot. You are allowed to bring your own copy of the rudiments list. 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 maintain complete control of the sticks at all times.*
- 2. Audition :** The audition cadence for this year will be released on July 1st, 2026, and will be available in the music section of this packet. This will be played with a metronome set to the marked tempo of the piece. 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 eight 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. MEMORIZED MUSIC IN THIS PACKET:** It is expected that you have all of the music in the "Required Memorization" section of the packet **memorized** at the start of Band Camp. Start getting the warmups, cadences, and Pregame music memorized as soon as possible so you can focus on the audition excerpt once it is released in July! **Have warmups, pregame music, and cadences memorized** before showing up!
- 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 16-22, 2026

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 most of the music included in this packet, especially cadences, during the week. **Have warmups, pregame music, and cadences 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.

Quad Playing Technique

Setup

When standing at set, the right stick will be over the zone of drum 1 and the left stick will be over the zone of drum 2. Both sticks should have a slight downward angle and beads should be about 1 inch away from the rim. Beads stay as close to the head as possible. Your hands should not be rotated completely flat or all the way up, but at a comfortable medium that works for you.

Your arms should be in a natural, comfortable position, but maintain a downward line from the elbow to the bead of the stick. Your elbows should maintain a natural, relaxed position as you play. They shouldn't stick out, nor should they be tight against your body. There will be exceptions that require the elbows to move (e.g. elbows should move straight back while playing on the spocks).

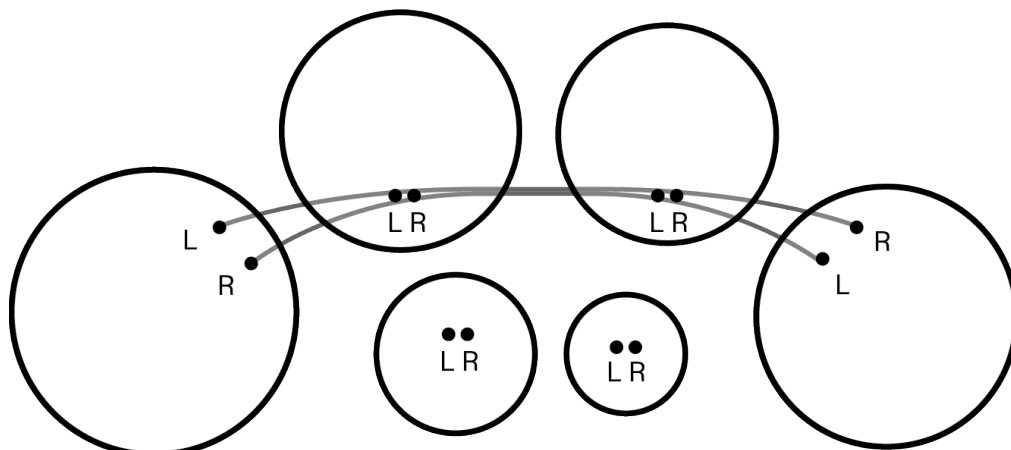
Grip

The main focus of this grip is staying relaxed, while still getting power from your stroke. Your thumb and index finger should wrap around the stick, with your thumb on the Vic Firth flag (one third of the length from the butt of the stick). Your back three fingers should be in complete contact with the back of the stick, while maintaining a relaxed grip. Even as you play, your fingers shouldn't lose contact with the stick. There should not be a gap in the crease of the thumb and index finger; they should be lightly touching.

With this grip, we play with a "heavy hand," getting power from activating the wrist. The stick shouldn't rotate from the fulcrum made by your thumb and index fingers, but instead should rotate at the back end of the stick. This is to get more power from the stick by utilizing the weight of the hand and also the power from the wrist.

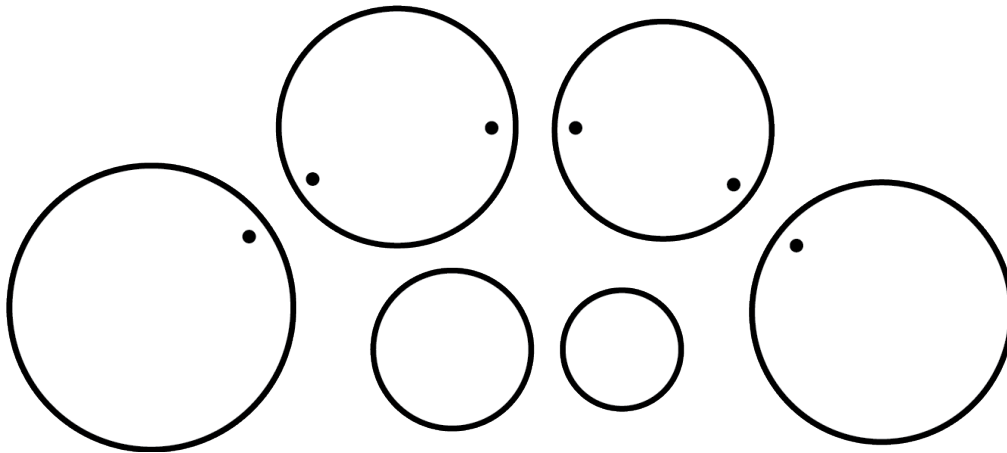
Zones

When playing, always aim to strike an inch away from the rim. Any closer or further will lead to a "dead" sound. When playing, avoid "slicing" (playing at an angle) and play straight up and down. This also applies when moving around the drums as well. Keep closely in mind that your technique should not change when moving across the drums, especially on drums 3 and 4.



Sweeps

Sweeps are two quick notes played between two different drums (typically right next to one another). When playing sweeps, the zones change to allow you to use the closest possible zones between 2 drums. Keep in mind that the musicality should not change just because you are moving across two or more drums. The goal is to separate the horizontal and vertical motions of the stroke so that moving between drums should not affect the vertical motion of the stick. The tendency is to play the second note of a sweep softer than the first note, so be sure to make both strokes have the same dynamic.



Crossovers

There are times when your sticks or arms overlap. Knowing where they overlap is important in executing crossovers easily without sacrificing technique and sound quality. For crossovers between adjacent drums, cross above the sticks. When crossing between non-adjacent drums, the wrists or forearms will need to cross over each other. As with all things, there will be exceptions depending on the situation.

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. If you have a pressing question, you can always contact the Quad SL via the information at the front of this packet!

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). 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.



Memorization Requirements

The music that is expected to be ****fully memorized and performance ready**** prior to band camp will be:

- All warmups
- All pregame music
- All cadences (the audition cadence will be available July 1)

The music that is expected to be ****performance ready with music**** prior to band camp will be:

- All rudiments
- All stands tunes (to be released in the packet on July 1st, 2026)

“Performance ready” is defined as being 100% confident and comfortable with the music, and ready to perform it for an audience with correct rhythms, stickings, dynamics, inflections and ornaments while reading the music. The step above that is full memorization, where every “performance ready” requirement is met without looking at the music.

Dr. Nave is fully aware of the level of effort she are asking of you, especially if you are trying out for the first time. We promise, these requirements wouldn't be in place if Dr. Nave thought these requirements were unattainable or unnecessary - you can absolutely do this! Here's why these requirements exist:

Both the AAMB Drumline and Boiler Beats hit the ground running immediately after placements are announced, with the AAMB jumping right into learning the Pregame show drill, and Boiler Beats working on refining the warmups and cadences. Both groups will also very quickly get additional music to learn - the AAMB has additional stands tunes to learn as well as their first halftime show, and Boiler Beats has some stand-alone music that they will begin working on. Point being, if you come to Band Camp unprepared, it will be stressful and difficult to be a successful member of either group. The band relies on the drumline - being unprepared is not an option for us!

We don't want this to be a deterrent though! Drumming is hard - that's part of what makes it fun and worthwhile! The ultimate end goal is not to come to your audition perfect, it's to come to your audition as a better player than when you started. Demonstrating a willingness to improve, tenacity, drive, and effort will pay dividends both during your time in PBO and as you enter adult life.

If at any point during your preparation you feel stressed, underprepared, or overwhelmed, please contact a member of the SL team - that's what we're here for! Thousands of students before you have prepared dilligently for their audition and been successful, you can too!

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 and the 21st Century Hybrid Rudiments are in this packet, so make sure to get them all down comfortably before diving too deeply into the other music.
- 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**

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

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.

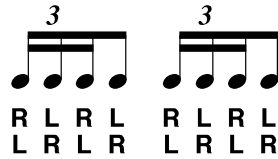
I. ROLL RUDIMENTS

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

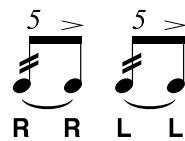


C. Double Stroke Open Roll Rudiments

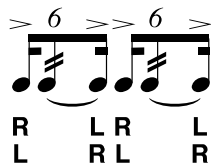
6. Double Stroke Open Roll *



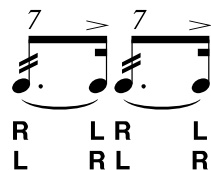
7. Five Stroke Roll *



8. Six Stroke Roll

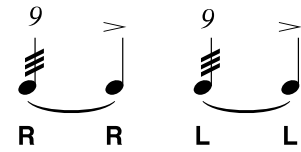


9. Seven Stroke Roll *

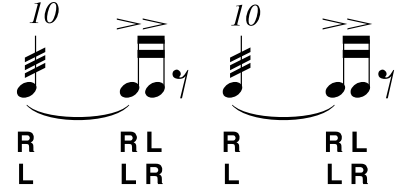


* These rudiments are also included in the original Standard 26 American Drum Rudiments.

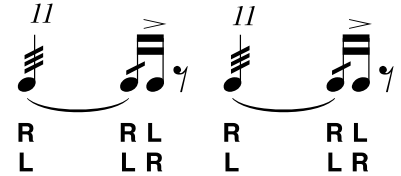
10. Nine Stroke Roll *



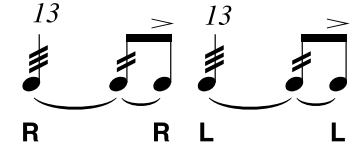
11. Ten Stroke Roll *



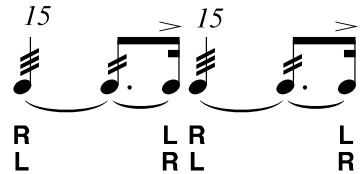
12. Eleven Stroke Roll *



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 *

L R R L

21. Flam Accent *

L R L R R L R L

22. Flam Tap *

L R R R L L R R L L

23. Flamacue *

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

24. Flam Paradiddle *

L R L R R R L R L L

25. Single Flammed Mill

L R R L R R L L R L

26. Flam Paradiddle-diddle *

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

27. Pataflafla

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

28. Swiss Army Triplet

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

29. Inverted Flam Tap

L R L R L R L R L R R

30. Flam Drag

L R L L R R L R R L

IV. DRAG RUDIMENTS

31. Drag *

L L R R R L

32. Single Drag Tap *

L L R L R R L R

33. Double Drag Tap *

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

34. Lesson 25 *

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

35. Single Dragadiddle

R R L R R L L R L L

36. Drag Paradiddle #1 *

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

37. Drag Paradiddle #2 *

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

38. Single Ratamacue *

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






















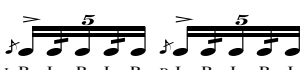


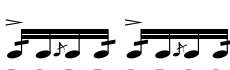
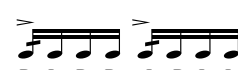
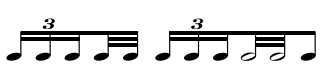

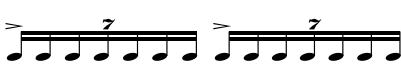



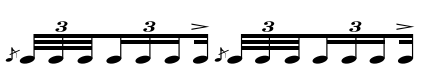







39. Double Ratamacue *

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

40. Triple Ratamacue *

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

PUDL Audition Packet

- | | | | |
|----------------------|---|--------------------------|---|
| 1. Swiss-A-Diddle |  | 21. Poly Flam Drag |  |
| 2. Choo-Choo |  | 22. Flam Stutters/Cheese |  |
| 3. Chata-Chichi |  | 23. Flam 5 Flafla |  |
| 4. Shirley Murphy |  | 24. 1-Hand Flam Drag |  |
| 5. Cheese Inverts |  | 25. Cheese-Cha var. |  |
| 6. Cheese Chain |  | 26. Irish 5 |  |
| 7. Flamacue-Diddle |  | 27. Flam Beaters |  |
| 8. Diddle-Flafla |  | 28. Flam Mill Drags |  |
| 9. Paradiddle-Flafla |  | 29. FlamFlam Drags |  |
| 10. Shock-A-Diddle |  | 30. Egg Beaters |  |
| 11. Back Stick Hurta |  | 31. Double Flam Drag |  |
| 12. Chutra Cheese |  | 32. Herta |  |
| 13. Book Reports |  | 33. Stutter Diddles |  |
| 14. Egg Beaters Back |  | 34. Flam 5-A-Diddle |  |
| 15. Ripits |  | 35. Swiss Cheese Invert |  |
| 16. Single Back |  | 36. Cheese Patafiafla |  |
| 17. Ratama-Swiss |  | 37. Cheese Back Flip |  |
| 18. Diddle-Egg-Five |  | 38. Tagada |  |
| 19. Triple-Acuc |  | 39. Chut-Cheese |  |
| 20. Casey Claw |  | 40. Malf Taps |  |

Warmups

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

Quads

8's

Warm-Up

Down The Drums

Musical notation for 'Down The Drums' in 4/4 time. The staff shows a sequence of eighth notes. The first two measures have a rhythmic pattern of eighth notes on the upper staff and 'r r r r r r r r' on the lower staff. The next two measures have a rhythmic pattern of eighth notes on the upper staff and 'l l l l l l l l' on the lower staff. The final two measures have a rhythmic pattern of eighth notes on the upper staff and 'r r r r r r r r' on the lower staff.

5

Musical notation for measure 5. The staff shows a sequence of eighth notes. The first two measures have a rhythmic pattern of eighth notes on the upper staff and 'l l l l l l l l' on the lower staff. The next two measures have a rhythmic pattern of eighth notes on the upper staff and 'r r r r r r r r' on the lower staff. The final two measures have a rhythmic pattern of eighth notes on the upper staff and 'l l l l l l l l' on the lower staff. The piece ends with a final eighth note on the upper staff and 'r' on the lower staff.

Arounds

10

Musical notation for 'Arounds' in 4/4 time. The staff shows a sequence of eighth notes. The first two measures have a rhythmic pattern of eighth notes on the upper staff and 'r r r r r r r r' on the lower staff. The next two measures have a rhythmic pattern of eighth notes on the upper staff and 'l l l l l l l l' on the lower staff. The final two measures have a rhythmic pattern of eighth notes on the upper staff and 'r r r r r r r r' on the lower staff.

14

Musical notation for measure 14. The staff shows a sequence of eighth notes. The first two measures have a rhythmic pattern of eighth notes on the upper staff and 'l l l l l l l l' on the lower staff. The next two measures have a rhythmic pattern of eighth notes on the upper staff and 'r r r r r r r r' on the lower staff. The final two measures have a rhythmic pattern of eighth notes on the upper staff and 'l l l l l l l l' on the lower staff. The piece ends with a final eighth note on the upper staff and 'r' on the lower staff.

Quads

Double Beat

Warm-Up

12/8

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

5

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

9

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

13

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

20

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

Quads

Paradiddle Grid

Warm-Up

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

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

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

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

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

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

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

Quads

Drag Ruff Diddle (DRD)

Warm-Up

1
8

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

4

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

7

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

10

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

13

r l r l

16

r l r

Quads

Flam Town

Welcome

Purdue AAMB Drumline SLs

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

3

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

5

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

7

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

9

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

11

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

13

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

15

R 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 R

Quads

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.

r l r l ...

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, move to the 8 inch drum)
- Tap drags
- Press "Goob" (same as "Goob" pattern filled in with presses rather than diddles)

Around the World

Warm Up

All exercises stem from the basic variance or the "building block". Be prepared to repeat the basic variation some specified amount of time (ex. play 8 times for a total of 16 measures). Much like Scud Flud, rudiment based variations may be called (two examples shown bellow). Most accent patterns and diddle patterns take two building blocks to complete a full loop.

Basic variation ("Building Block")



First Partial Moving Accent



Diddle Group 2s



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

- Moving accents, start the accent on the *blank* partial (first partial, second partial, third partial, fourth partial)
- Moving diddle, like moving accent but with a diddle (first partial, second partial, third partial, fourth partial)
- Diddle groups, similar to moving accent but add diddles (groups of 2, 3) Group of 4 is a full roll

Cadences

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

2026-2027 Audition Cadence: TBA July 1st, 2026

Tenor Drums

Chunky Monkey

"Who's Allowed? Dawgs Only!"

D. Madison, M. Bowers, J. James

$\text{♩} = 124$

The musical score is written on a single staff with a 4/4 time signature. It consists of 20 measures of music. The notation includes various rhythmic patterns, accents, and dynamic markings. The drum notation is represented by letters R and L for right and left drums, and B for a bass drum. Some notes have asterisks or flags above them, indicating specific techniques or accents. The score is divided into measures 1-2, 3-4, 5-6, 7-9, 12-14, 15-17, and 18-20.

Measure 1: *f* R L R L r l l R l l R l R l r l

Measure 2: r l r l R l r l r l r l r l R R L

Measure 3: R R L R L L R R L R L L R L B R L B r l r l R L L

Measure 4: R r l R L L l r l R l r l R R L L R L l R l l R l l

Measure 5: R l r l S r R l r l R L r l R l r l r l r l r l

Measure 6: *p*

Measure 7: *mp* R l r l r r L R L R R L R L R

Measure 8: *f*

Measure 9: r l r L r L r L R l r l r l R L R L

Measure 10: R R L L L R B

Measure 11: B L R L R

Measure 12: R l r l R l r l R L R L L R B

Measure 13: R l r l R l r l R L R L L R B

Measure 14: R l r l R l r l R L R L L R B

Measure 15: B L R L R

Measure 16: R l r l R l r l R L R L L R B

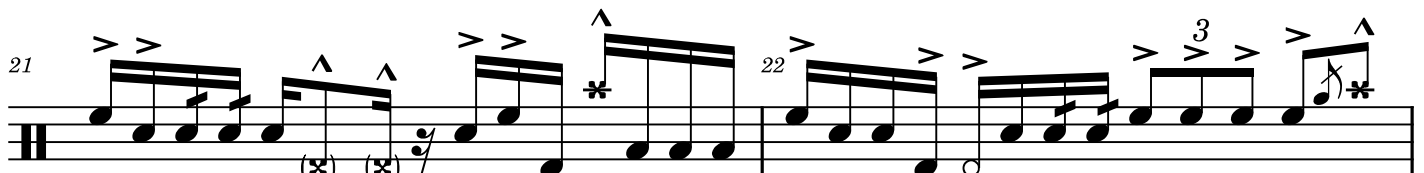
Measure 17: R l r l R l r l R L R L L R B

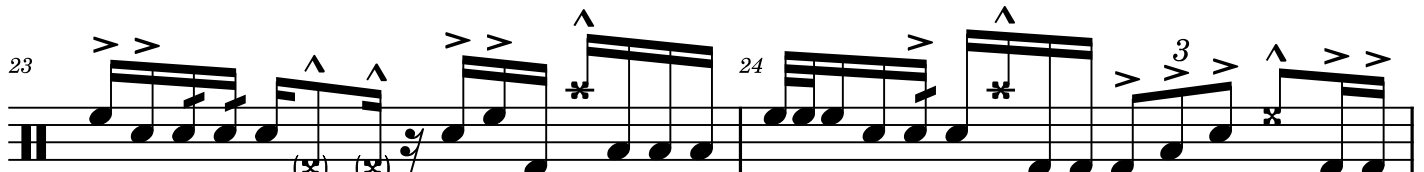
Measure 18: B L R L R

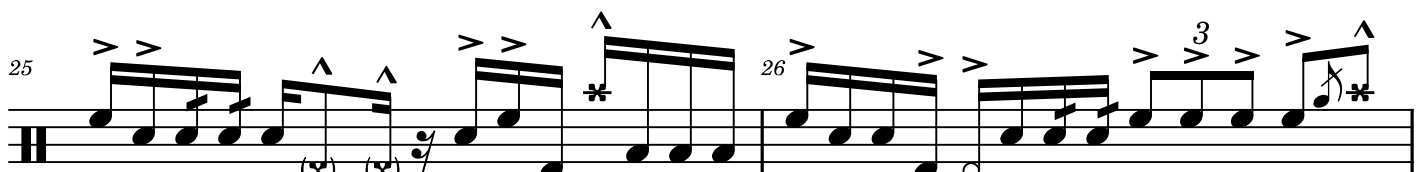
Measure 19: R l r l R l r l R L R L L R B

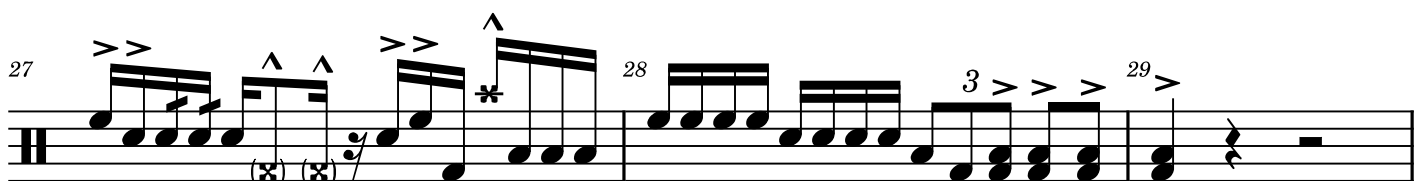
Measure 20: R l r l R l r l R L R L L R B

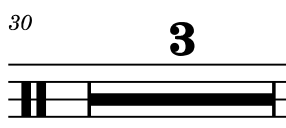



2

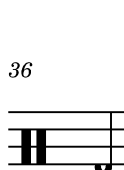


21 
 R L r l r S S R R l R l r l R l r L R l r l R L R L R

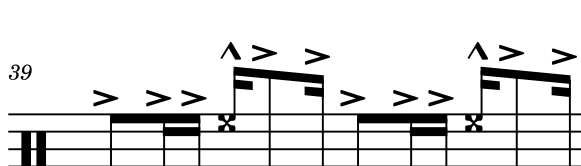
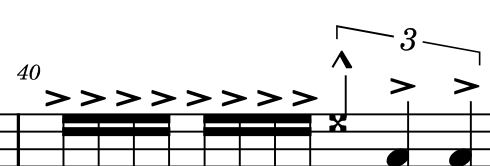
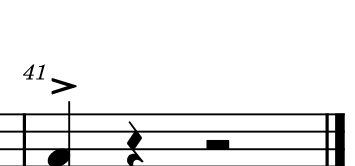
23 
 R L r l r S S R R l R l r l r l r l R l R l l R R R R R L

25 
 R L r l r S S R R l R l r l R l r L R l r l R L R L R

27 
 R L r l r S S R R l R l r l r l r r l r l l r l B B B B
p *f*

30 **3** 
 33  S S
 34  S S
 35  S S

36  S S
 37  B B B R l r L r l R l r l R l R l r r l R L R L R B b b B
 38 

39  R R L R L L R R L R L L
 40  R L R L R L R L R
 41  B B B

Tenor Drums

Good Times

"The Whistle Goes, Woo Woo!"

Nave

♩ = 124

2 3 4 5 6 7

mf *sf* *mf*

8 9 10 11

sf

12 13 14 15 16

mf *sf*

17 18 19 20

mf *sf*

2

25 26 27

r r l l r r l l r r l l *mf* \curvearrowright *mp* *mf* L R L R l r r l l r r l

28 30

C

r l r l R R R r l r l r l *p* \curvearrowright *f/p* *mp* R l r l R r r L r r L r r L L R r r r r

31 32

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

33 34

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

35 36

D

R l r L L R L r l L L R L R l r l *f/p* \curvearrowright *p* *pp* *mp* \curvearrowright r r r l r l r l

38 39 40

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

Tenor Drums

Casper

"Teamwork Makes The Dream Work!"

Bietsch, Keller, Russell, Sherburne

♩ = 124

1 R r l r l R R l r L RL R l R r r l l S r S r S
"DA GA!" *p*

4 S 5 S S S 6 S r r S r r r S 7 S S r S r S 10 S
ff

11 r l B l r r r l l r r l l R l S 12 r l l R l l r r l l R r r

13 r l R l r R l R L r L R 14 r l R L L r l r r l l R l R L L R 15 B r l B

16 B B r l B 17 % 18 % 19 R l R l R l r L r l R l R l r l
p

20 R l r L r L r l R l R l R l r l 21 R l r l R l r L r l r L r l R l 22 R l r L R l r L R l L R L
f

23 *p* Top - R 24 % 25 % 26 R L R L R L R L
fff

2

p Top - R

27 28 29 30

f Bottom - L

E

31 32 33 34 35

f r l R l r l R l r

36 37 38

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

ff

F

39 40 41

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

42 43 44

r R l R l r l r l 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

G

45 46 47

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

48 49 50 51

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

ffff

Tenor Drums

Cletus K

"I Can't Hear You, Yeah OK!"

Nave

$\text{♩} = 124$

1 2

b b S R l r L R R L r B r r l l R r r l l r l l

3 4

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

5 6

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

7 8 9

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

10 11 12

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

13 14

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

15 16 17

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

2

18 19 20 **C**

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

21 22 23

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

24 25

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

26 27

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

28 29

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

30 31 32

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

D 6 6 6 33 34 35

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

36 37 38

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

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 Purdue's 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 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 Cadence

♩ = 190+

Sticks Up *ff* B B B B 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 RLRLR

7 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 RLRLR R l r l R l r l

12 R l r l R l r l R l r l r l r l r l r l r l RLRLR RLRLR RLRLR B B B *fff*

B-Store

♩ = 132

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

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

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

2013 Fanfare

Matt Conaway

♩ = 120

Tenorline

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

Dr.

3 *fp* R L R L R l r l R l r l R L R L R l r r l l R l r r l l R L R L R b b b R l l R L R L

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

9 R l r r l l R l r 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

ff *p* *ff* *p*

12 *ff* *p* *ff* *p* *fff* 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 l R l r r l l R L R L

15 *p* *ff* R l l r r L R l l r r L R r l r l r l r l r l r l R l l R l r l R l l R l r l

18 *p* *fff* r b b b R L R R L R L L R L R R L R L R R L R l r l r l r l

sfz *p*

21 *fff* *fff* 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 L r l r L L R L L R

Wabash Cannonball

Arr. by Matt Conaway
Perc. Arr. by Pam Nave

♩ = 144

Tenorline

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

Dr. 5

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

Dr. 10

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

Dr. 15

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

Dr. 20

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

Dr. 25

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

Dr. 30

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

2

Wabash Cannonball

35

T. Dr.

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

40

T. Dr.

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

45

T. Dr.

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 l r l R l

50

T. Dr.

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

55

T. Dr.

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

60

T. Dr.

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

65

T. Dr.

R

For the Honor of Old Purdue

1 $\text{♩} = 152$

Tenorline

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

A

6

T. Dr.

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

11

T. Dr.

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

16

T. Dr.

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

B

T. Dr.

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

27

T. Dr.

TAG

C

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

32

T. Dr.

TAG: Second Ending

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

37

T. Dr.

Hail Purdue

(PSP, PP, IC, Quickie)

♩ = 152

"Intro" (PSP, PP, IC)

Tenorline

f B R L B R L R B R B R L B R L B R L R B R B R L

5 PSP & PP (IC skip to 3rd ending)

Play 3x

T. Dr.

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

9

T. Dr.

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

(PP skip to **13** "Sing" PSP only
3rd ending)

29 "Chorus" PSP, PP, IC

T. Dr.

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

R 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

33

T. Dr.

R 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

38 PSP, PP, IC, Quickie

T. Dr.

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

Quads

America the Beautiful

♩ = 88

6 3 6

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

mf

4

3 3 3

r r l r r l r r l l r l r B r l r l B B r l r l B

Sticks Down

12

21

ff *pp* *ff*

r r RLR L R RLR L R RLR L

28

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

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, feel free to get in contact with us and ask any questions you have! Keep in mind that we do not expect any rookies to have any technique mastered prior to Tech Weekend/Band Camp — but it doesn't hurt to have 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, Isaak, and the rest of the 2026-2027 Student Leadership team.

