

PURDUE DRUMLINE AUDITION PACKET

BASS

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 of both lines, so this is a valuable way to learn from those who have already gone through the audition!

Table of Contents

Student Leaders / Contact Information	3
Introduction Letters	
Dr. Nave and Drumline Section Leader	4
Bass Section Leader	6
Dr. Nave and her Philosophy of Percussion Education	7
Audition Details	
Tech Weekend	9
Playing Auditions	10
Band Camp	12
Marching Technique	15
Playing Technique	16
Music	
Introduction	17
Practice Tips	18
Rudiments	19
Warmups	25
Cadences	35
Pregame & Fight Songs	48
Final Thoughts	58

Contact Information

Director of Percussion at Purdue University

Dr. Pamela Nave: pjnave@purdue.edu

"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 Bass Segment Leader

Dear Fellow Bass Drummer,

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

Hey everybody! My name is Kavin Karthikeyan, and this will be my third year in the AAMB. I am incredibly proud and honored to be a part of your leadership team and serve the best damn band in the land! I am a senior from West Lafayette, Indiana majoring in biochemistry and minoring in Chemistry and Bioinformatics, with plans to attend medical school once I graduate. Outside of band I am the President of Purdue's DATA chapter, work as a medical scribe at IU Health Arnett, am a hospice volunteer, and an avid fan of Purdue Basketball.

My marching band career started in 8th grade where I played (you guessed it) the bass drum, and my love for bass drumming and drumline in general has only grown since then. Unfortunately since I went to a small highschool, we didn't have a percussion director so I had to teach myself basically everything I know. Thanks to that, I have a deep appreciation for what Purdue's band program has to offer and am incredibly excited to share this community with you. I look forward to seeing you all at Tech Weekend and Band Camp!

Now, if you are still reading this, it's safe to say that you're interested in playing the best instrument in the band; the Bass Drum (good choice by the way). Together as the bass line, our job is to hold down the beat for the entire band. However, each drum, from the 16" Bass 1 to the 30" Bass 7, has its own unique part to play. It's kind of like seven different solos that have to fit together perfectly. We are an incredibly tight-knit group full of rich traditions that have been alive for decades, from the bass cheer to our fanatical obsession for Mad Mushroom Cheesestix. Most importantly, we pride ourselves in the work we do. We have a lot of fun, and perform at an extremely high level while entertaining massive crowds of Boilermaker faithful at every game.

I know how intimidating this audition process can be (I've been there several times), so let me give you a couple tips. The biggest piece of advice I can give you is to start practicing now. Getting ahead of learning warmups and cadences before band camp will definitely help band camp go smoother. As a bass drummer, try to prioritize memorizing unison sections and developing a strong understanding of each cadence and warmup as a whole, since memorizing all seven bass parts for every piece isn't practical. Second, and I can't stress this enough, ask questions! Make full use of every resource that is available to you; both in this packet and in the Drumline section of the Purdue Bands and Orchestras website. I count as one of those resources by the way! Please feel free to reach out to me if you have questions about drumline, bass drum, the audition process, or if you just want to talk. (My contact info can be found on page 3.)

My involvement in the AAMB, as well as concert and percussion ensembles has been an amazing constant in my time at Purdue and I hope that you take advantage of this opportunity and join the Purdue Bands and Orchestras family as well!

Boiler up and Go Bass!



Kavin Karthikeyan (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

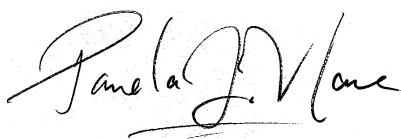
My ideal thought of percussion education lies with a totalization philosophy in percussion. The student will have a firm foundation in technique on all instruments — simultaneously, they may pursue higher levels of musicianship on a single instrument.

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.

Bass Playing Technique

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

Grip

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



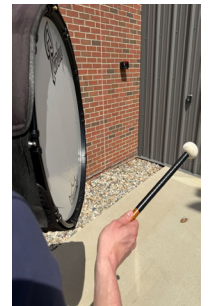
Playing Position

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



Stroke

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



Additional Thoughts

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

Music Introduction

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

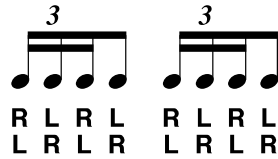
I. ROLL RUDIMENTS

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

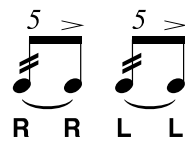


C. Double Stroke Open Roll Rudiments

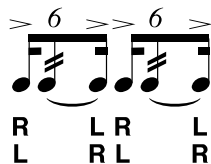
6. Double Stroke Open Roll *



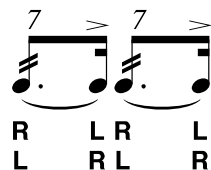
7. Five Stroke Roll *



8. Six Stroke Roll

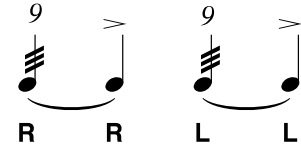


9. Seven Stroke Roll *

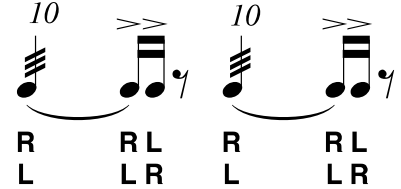


* These rudiments are also included in the original Standard 26 American Drum Rudiments.

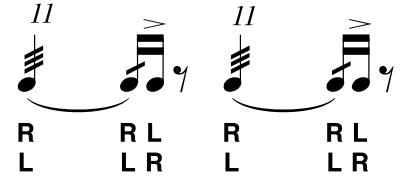
10. Nine Stroke Roll *



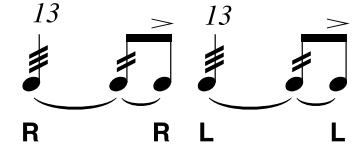
11. Ten Stroke Roll *



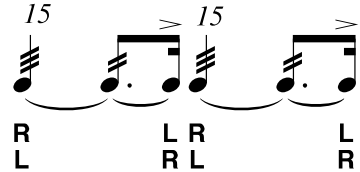
12. Eleven Stroke Roll *



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 L 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 R L L

38. Single Ratamacue *

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






















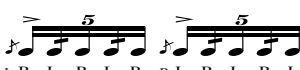


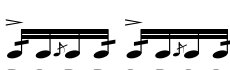
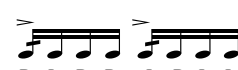
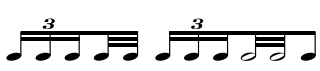

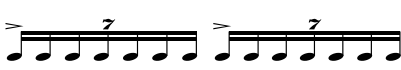



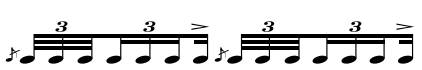







39. Double Ratamacue *

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 Pataflafla |  |
| 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

“Persistence is the twin sister of excellence. One is a matter of quality; the other, a matter of time.”

- Marabel Morgan

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

8's

Warm-Up

Unison

1 2 3 4

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

5 6 7 8 9

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

Split

1 2 3 4

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

5 6 7 8 9

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

Double Beat

Warm-Up

Unison

Basses

R L

5

Bass

R L

9

Bass

R L R L

13

Bass

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

19

Bass

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

Triplet Diddle

Warm-Up

The musical score is written for a single melodic line on a five-line staff in 4/4 time. It is divided into two main sections: 'Unison' and 'Split'.

Unison Section: This section consists of 12 measures. Measures 1-4 each contain a triplet of eighth notes. Measure 5 contains a pair of eighth notes followed by a triplet. Measures 6-8 each contain a triplet. Measure 9 contains a triplet, a pair of eighth notes, and a triplet with an accent (>). Measures 10-12 each contain a triplet. The section concludes with a quarter rest in measure 12.

Split Section: This section consists of 12 measures. Measures 1-3 each contain a pair of eighth notes followed by a triplet. Measure 4 contains a triplet, a pair of eighth notes, and a triplet. Measures 5-6 each contain a pair of eighth notes followed by a triplet. Measure 7 contains a pair of eighth notes, a triplet, and a pair of eighth notes. Measure 8 contains a pair of eighth notes, a triplet, and a pair of eighth notes. Measure 9 contains a pair of eighth notes, a triplet, and a pair of eighth notes. Measures 10-11 each contain a pair of eighth notes followed by a sextuplet. Measure 12 contains a pair of eighth notes, a sextuplet, and a pair of eighth notes. The section concludes with a quarter rest in measure 12.

Finger Pyramid

Warm-Up

Unison

7/4

f/p

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

3

6/4

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

4

5/4

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

5

4/4

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

Split

7/4

f/p

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

3

5/4

5

4/4

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

Paradiddle Grid

Warm-Up

Bass Drums

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

3

BD

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

5

BD

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

7

BD

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

9

BD

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

11

BD

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

13

BD

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


15

BD


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

Diddle Breakdown #2


Warm-Up

Bass Drums 
r l r l r... r r r r


3

BD 
l l l l


5

BD 
r r r r


7

BD 
l l l l


9

BD 
r l r l r l r l


11

BD 
l r l r l r l r

13

BD 
r l r l r l r l

15

BD 
r

Drag Ruff Diddle (DRD) Grid

Warm-Up

Bass Drums

R R R R R R R R R R R

3

BD

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

5

BD

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

8

BD

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

11

BD

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

14

BD

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

16

BD

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

Flam Town

Warm-Up

Bass Drums

3

BD

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

6

BD

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

9

BD

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

11

BD

R L L R L R L L L L

13

BD

R L L R L R L L L L

15

BD

R R L R L 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.

The musical score consists of 16 measures of music on a single staff, primarily using eighth notes with accents. The time signature starts at 3/4 and changes to 4/4 at measure 4, 3/4 at measure 8, and 4/4 at measure 10. Measure 8 includes a first ending (1.) and a second ending (2.) with a 'center snare tap-off' instruction. Rudiment call-outs are provided below the staff for measures 1, 3, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, and 16.

1. *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

3
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

5
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

6
R l r L r l r l R l 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

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

9
center snare tap-off

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 r l r l 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

13
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

14
r l r l r l r l r l r l r l r l r l r l r l

15
r l r l r l r l r l r l r l r l r l r l r l

16
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**

2026-2027 Audition Cadence: Raptor

Bass 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 17 measures of music. The notation includes various rhythmic patterns such as eighth notes, sixteenth notes, and triplets, along with rests and dynamic markings. The drum kit is represented by a single line with a double bar line on the left. The notes are placed on the staff to indicate pitch and rhythm. The score is divided into measures, with measure numbers 1 through 17 indicated. The first measure starts with a dynamic marking of *f*. The second measure has a measure rest. The third measure starts with a dynamic marking of *f*. The fourth measure has a measure rest. The fifth measure starts with a dynamic marking of *f*. The sixth measure has a measure rest. The seventh measure starts with a dynamic marking of *f*. The eighth measure has a measure rest. The ninth measure starts with a dynamic marking of *mf*. The tenth measure has a measure rest. The eleventh measure starts with a dynamic marking of *mf*. The twelfth measure has a measure rest. The thirteenth measure starts with a dynamic marking of *f*. The fourteenth measure has a measure rest. The fifteenth measure starts with a dynamic marking of *f*. The sixteenth measure has a measure rest. The seventeenth measure starts with a dynamic marking of *f*.

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

f

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

5 R

8

11 *mf* R L R L r L R L *f*

14 r R L R r L R

17 L

2

18
 R R L L

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

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

27
 p f R r l r l

33
 r l r l r l r l r r l r l r l

36
 r l r l r r l r l R L R

38
 L R R R L r L L R R L r L L

40
 R L R L R L R L r L R L

Bass Drums

Good Times

"The Whistle Goes, Woo Woo!"

Nave

♩ = 124

f

4

R

RLRL RLRL RL

RL

11

R L RLRLRL R L R L R L L R L

16

R L R

19

R

Bass Drums

Steamboat Willie

"Meeska, Mooska, Mickey Mouse!"

2025 Student Leaders

$\text{♩} = 124$

The musical score is written on a grand staff with a bass clef and a 4/4 time signature. It consists of seven systems of music, each with a corresponding line of drum notation below it. The drum notation uses 'R' for right drum, 'L' for left drum, and 'r' for rim. Dynamics include *f*, *mf*, *mp*, and *p*. The score includes various rhythmic patterns such as eighth notes, sixteenth notes, and triplets. Measure numbers 1 through 23 are indicated. Section markers 'A' and 'B' are placed in boxes above the staff. A tempo marking of 124 quarter notes per minute is shown at the beginning.

R L R r L
f

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

R L R R l
mf

(4) 9 10 11 12 r l
f

R L R R L R l R L
mf

R L R R L R r r
p

R L r *mf* L L r r r *mf* L r L
mp

2

24 *L* *r r* *R* *L r* *L* *L* *L r* *r*
mp

27 *R* *L r* *L* *f*

C *R r* *L R* *R L* *R L* *R L* *R L* *R r* *L R* *R L* *R L*
f

32 *R r* *L R* *R L* *R L*

34 *R* *L* *L* *R L* *L*
f

35 *R l* *r L* *L R* *L R* *l r* *L* *L R* *L* *r L r* *L r r* *L*
f

D *r l* *l r r r r* *r l* *l r R r l r l r l* *R r* *L R* *R L* *R L*
mp *mf p* *f*

40 *L* *R* *L* *R*

Bass Drums

Casper

"Teamwork Makes The Dream Work!"

Bietsch, Keller, Russell, Sherburne

$\text{♩} = 124$

1 **A** 3

R L R R L R R L R R R "DA GA!" R R L

4 5 6 7 muffle on rim clicks

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

8 9 10 11 back to rims

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

12 13 14 15

16 17 **R** **ff** **f** **6**

18 19 **C**

R L R L L R R L R L R

20 21 22 **f**

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

23 24 25 26 **D** **fff**

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

2

27 28 29 30 R L R L

31 **E** 32 33 34 *ff*
R L R L R L R L R L R L R L R L R L R

35 6 36 3 R L L L L R L L L L

37 6 38 **F** 39 *ff*
R L L L L R L L L R L R R R L R L L R L

40 41 42 L R R L R R L R L L R L R R L L R

43 44 45 R R L R L L R L L R R L R R L R L R L R L R L

46 **G** 47 48 R L R R L R R L R L R R R L R L R L R

49 50 51 R R L R L R L R L R L R L R L R *fff*

Bass Drums

Cletus K

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

Nave

$\text{♩} = 124$

f R

2 3

4 6 6

5 12 5 6 3

R L R L R

A

7 8 9 10

L R L R L R L

11 12 6

R L R L B B B B R R

13 6 6 6 14 6 6

R

B

15 16 17

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

18 19 20

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

2

19 20 > 21 *f*

r l r l R r r r r

22 23 *mp* l l

24 > 25 26 > 27 > *mf* *mf p*

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

28 > > > > > > **C** 30 *mf* *f*

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

"LET'S GO BOILERS"

31 32 33 *mf* *f*

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

34 35 b l r l r l r l l r l r l

36 **D** *mf* *f* *mf* *ff*

r r R r r r r

38 39 > > 40 > > 41 > *ff* *f* R R L R L R

r r r r r R R 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

Bass Drums

2013 FANFARE

Matt Conaway

Powerful! $\text{♩} = 120$

6

12

18

Bass Drums

WABASH CANNONBALL

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

$\text{♩} = 144$

9

12

17

24

25

33

35

41

46

49

57

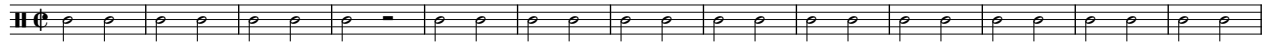
58

Bass Drums

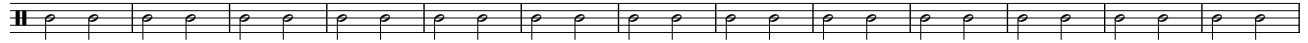
For the Honor of Old Purdue

Long, Tag

♩ = 152



14



27

Short:
jump to
Tag



40

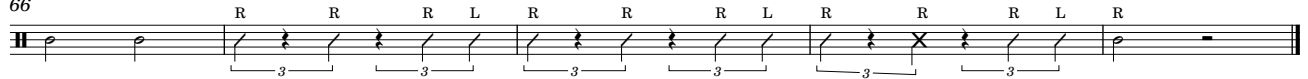


53

Tag



66



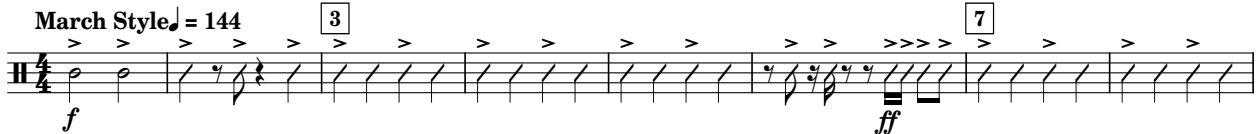
Bass Drums

BACK HOME AGAIN IN INDIANA

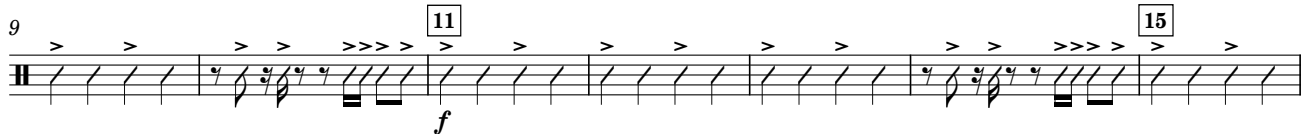
2014 Edition

arranged by MATT CONAWAY
Perc. arr. by PAM NAVE

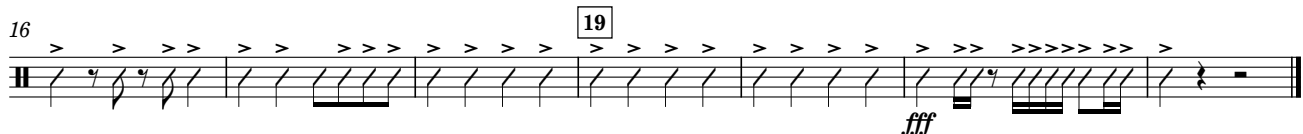
March Style ♩ = 144



9



16



Bass Drums

Fighting Varsity

Long, Short, Tag

$\text{♩} = 152$

A

f

12 **B** **C**

24 **D** TAG

36 TAG & Short 2nd ending **1.**

48 **2.**
R L L R R L R

Detailed description: This is a musical score for Bass Drums in 2/4 time, marked with a tempo of 152. The score is divided into sections A, B, C, and D. Section A (measures 1-11) consists of a series of quarter notes. Section B (measures 12-23) continues with quarter notes, ending with a rest. Section C (measures 24-35) continues with quarter notes. Section D (measures 36-47) is the 'TAG & Short 2nd ending', starting with a rest and then quarter notes. The second ending (measures 48-52) includes a drum pattern: R L L R R L R.

Bass Drums

Hail Purdue

PSP, PP, IC, Quickie

Intro $\text{♩} = 152$

f

Play PSP & PP repeat x3
IC skip to Chorus

13

25 **Sing** (4) (8) (12) (16)

42 (20) (24) (28) (32) **Play (Chorus)** Repeat x3

58

71 **Quickie**

Detailed description: This is a musical score for Bass Drums in 2/4 time, marked with a tempo of 152. It begins with an 'Intro' section (measures 1-12) featuring quarter notes and eighth notes. Section 13 (measures 13-24) includes quarter notes and eighth notes with accents. Section 25 (measures 25-41) is a 'Sing' section with rests and eighth notes, marked with counts (4), (8), (12), and (16). Section 42 (measures 42-57) is a 'Play (Chorus)' section with rests and eighth notes, marked with counts (20), (24), (28), and (32), and includes the instruction 'Repeat x3'. Section 58 (measures 58-70) consists of quarter notes. Section 71 (measures 71-75) is the 'Quickie' section, ending with a drum pattern: R L L R R L R.

Bass Drums

America the Beautiful

♩ = 88

The musical score is written on three staves for a bass drum. The first staff begins with a treble clef, a 4/4 time signature, and a tempo marking of ♩ = 88. The first measure contains a series of eighth notes with a dynamic marking of *f*. The second and fourth measures contain a quarter rest. The third and fifth measures contain eighth notes with accents (>). The second staff starts at measure 6 and includes a quarter rest with an accent (>), followed by a quarter rest, a whole rest, a 12-measure rest, a quarter rest, and another whole rest. The third staff starts at measure 24 and features four measures of eighth notes with triplets (3) and a final quarter rest.

Stands

Tunes

“Success is not final; failure is not fatal. It is the courage to continue that counts.”

- Winston Churchill

Stand Tunes

One of the most important responsibilities the “All-American” Marching Band carries is to be the #1 fan of Purdue Football. Win or lose, we cheer our Boilermakers on with vigor and enthusiasm! To aid in this, we have a large playlist of tunes to play in the stands and at our various concerts throughout game day. Here are some of the staples in our current playlist:

In-Between Downs Cheers

- 2017 Stand Tunes
- 2021 Stand Tunes
- Tear It Up
- Eat Em Up
- Go Purdue
- Boilermaker Remix
- Boiler Up (3rd Down Cheer)
- Space Shorts

AAMB Staple Stands Tunes

- The Horse
- Crazy Train
- Hail Locomotive
- Boilermaker

Stand Tunes notes

As mentioned before in this packet, these tunes are expected to be performance-ready with music at Band Camp (be sure to read the “Memorization Requirements” section of this packet for a complete definition of “performance-ready”). None of these tunes are as technically difficult as other music included in this packet, but don’t skip over them! This music will be played a lot as a member of the AAMB and is some of the most well-known by our fans - they expect perfection! Further details of these stands tunes (such as when during games they might be called on) will be discussed at Band Camp - for now, focus on getting comfortable performing them!

2017 STANDS TUNES

arr. MRC

CARMINA

Powerful! ♩ = 76

Musical notation for CARMINA, featuring a 6/8 time signature and a dynamic marking of *fff*. The piece consists of a single staff with a complex, rhythmic pattern of eighth and sixteenth notes.

DIES IRAE

With Force! ♩ = 152

Musical notation for DIES IRAE, featuring a 2/4 time signature and a dynamic marking of *fff*. The piece consists of two staves with a complex, rhythmic pattern of eighth and sixteenth notes, including triplets and accents.

BALD MTN

Menacing ♩ = 104

Musical notation for BALD MTN, featuring a 2/4 time signature and a dynamic marking of *fff*. The piece consists of a single staff with a complex, rhythmic pattern of eighth and sixteenth notes, including triplets and accents.

Bass Drums

2021 STANDS TUNES

The Defensive F Minor Collection!!

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

Schubert

♩ = 152

Musical notation for Schubert, featuring a 4/4 time signature and a dynamic marking of *f*. The piece consists of two staves with a complex, rhythmic pattern of eighth and sixteenth notes, including sextuplets and accents. The notation ends with a dynamic marking of *ff*.

R-K

♩ = 132

Musical notation for R-K, featuring a 2/4 time signature. The piece consists of a single staff with a complex, rhythmic pattern of eighth and sixteenth notes, including triplets and accents.

Grind

♩ = 96

Two staves of musical notation for a snare drum. The first staff contains measures 1 through 5, and the second staff contains measures 6 through 9. The music features a consistent pattern of eighth-note triplets. In measures 5 and 9, there are accents (>) over the eighth notes, and in measure 9, there are 'R' markings under the notes. The notation is written on a single-line staff with a double bar line at the end of each measure.

Bass Drums

Boiler Up Cheer

arr. PAM NAVE

♩ = 140

Four staves of musical notation for a bass drum. The first staff contains measures 1 through 5, and the subsequent three staves contain measures 6 through 12. The music is in 4/4 time and begins with a dynamic marking of *f*. The notation consists of eighth notes, some with accents (>), and eighth-note triplets. The notes are written on a single-line staff with a double bar line at the end of each measure.

Bass Drums

Boilermaker Remix

arr. PAM NAVE

J = 110

Measures 1-10: *f* R L R L R L R L

Measure 4: "Stop!" RLR RRRR R L R L R L R L

Measure 8: *fff* R L L R R L R L R L

Bass Drums

Boilermaker

arr. PAM NAVE

Fast Metal Shuffle
J = 96

Measures 1-10: *f* R R L L L L

Measure 11: *mf*

Measure 19: *mf*

Measure 27: *mf*

Measure 34: *fff* R L R L R L R R L L L

Measure 40: *fff* **BRING THE HEAT!**

Measure 48: *fff* Repeat as needed R

Go Purdue

arr. PAM NAVE

Musical notation for the bass drum part of 'Go Purdue', measures 1 through 10. The piece is in 4/4 time. Measures 1-5 feature a rhythmic pattern of eighth notes with a dynamic marking of *f*. Measure 6 begins with a new pattern and includes a dynamic marking of *ff*. Measures 7-10 continue with rhythmic patterns, including accents (>) and a final measure with a double bar line.

Bass Drums

Hail Locomotive

arr. PAM NAVE

Musical notation for the bass drum part of 'Hail Locomotive', measures 1 through 18. The piece is in 4/4 time with a tempo marking of $\text{♩} = 140$. Measure 1 starts with a dynamic marking of *f* and includes a 'Play x3' instruction. Rhythmic patterns are indicated by slanted lines and specific letter notations (R for right, L for left) below the staff. Measure 1 notation: R L R R L R L R R L R R L R R L R L R L R L R L L L L. Measure 6 notation: L L L L. Measure 12 notation: L L L L. Measure 18 notation: R L R L R L R L R L L R. The piece concludes with a double bar line.

Space Shorts

arr. PAM NAVE

Mandalorian

Musical notation for 'Mandalorian' in 4/4 time, marked *mp*. The piece consists of two staves of music. The first staff contains a series of eighth-note patterns with accents (>) over each note. The second staff continues the pattern and ends with a final accented eighth note followed by a quarter rest.

The Force Awakens

Musical notation for 'The Force Awakens' in 4/4 time, marked *f*. The piece consists of two staves of music. The first staff begins with a quarter rest, followed by eighth-note patterns with accents (>). The second staff continues the pattern and ends with a quarter rest.

Glass Moon

Musical notation for 'Glass Moon' in 4/4 time, marked *ff*. The piece consists of two staves of music. The first staff features eighth-note patterns with accents (>) and ends with a triplet of eighth notes. The second staff continues the pattern and ends with a quarter rest.

Tear It Up

arr. PAM NAVE

Musical notation for 'Tear It Up' in 4/4 time, marked *f*. The tempo is indicated as $\text{♩} = 90$ and the instruction 'Play x5' is present. The piece consists of two staves of music. The first staff begins with a double bar line and a repeat sign, followed by eighth-note patterns with accents (>) and a 'R L' drum pattern. The second staff continues the pattern and includes a triplet of eighth notes with a '3' above it, followed by a 'R R R L R L R L R L R L R' drum pattern.

Bass Drums

The Horse

arr. PAM NAVE

1 *f* *Play x4*

9 *ff* R R L R L R L R L

14 *mp* *f* *Play x2*

20

27 R L R L R R 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, 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, Isaak, and the rest of the 2026-2027 Student Leadership team.

