

Fall 2024 Audition Information

UVA Drumline Auditionees,

The first-round auditions will occur in May with 50-60% of the drumline set, comprised of veterans of the program. If you are an incoming first year you **do not** need to do anything for the first-round audition, as it is exclusively for students already attending UVA. This is done so that we can focus on first year students in the Summer!

The second-round audition is specifically tailored for first year members of the ensemble, returning members who could not attend the first round, or returning members who were required to audition at both.

Audition Procedure

The second round will happen in two parts: a video audition and an in-person group audition. You are required to submit a video audition **prior to arriving on Grounds**. I will give you feedback, and then we will have a group audition on the first day of drumline camp to hear and see how individuals blend within each section. Our goal is to offer all drumline spots by midday on our first day of drumline camp.

Common FAQ:

Can I audition on multiple instruments?

Yes! You are encouraged to audition on multiple instruments to improve your chances of placement in a preferred section. It is **strongly** recommended that you designate a secondary instrument you are comfortable playing, as all our sections can be competitive depending on the year.

Can I be cut from the UVA Drumline?

It is extremely unlikely that you will be completely “cut” from the UVA Drumline. Our mission is to be inclusive for all students and to include as many people as we safely can. However, our drumline has a competitive audition process, and you very well could be “cut” from the instrument you intend to play. You may audition on snare drum but could be offered a spot on any other instrument depending on the ensembles needs and your unique skillset.

What instruments does UVA march?

We currently offer the following in our percussion section:

- Snare
- Tenor
- Bass
- Marching Cymbals

What is the most important factor that you are looking for in a successful audition?

Above anything else, we are looking for individuals who are prepared. The CMB drumline is a fast-paced environment where you are required learn music very quickly. Being able to prep music efficiently while applying critiques is one of the largest auditioning factors. Additionally, we are looking for students who can blend within a section and play cleanly with others.

Questions

If you have question about this process, please feel free to reach out to the Marching Percussion Director, **Brandon West** at xuv3bt@virginia.edu.

Notes About Video Auditions:

- Metronome should be audible in all submissions.
- You should mark time in all submissions.
- Your audition does not have to be all four components in one take, you may splice the four components into one video. Splicing within one component is not allowed; all singular components must individually be done in a single take.
- Your whole body should be visible in the video so that I can better assess technique.
- It is strongly preferred that your audition is on a real drum, but if access to a drum is *not possible*, submissions on a pad will be accepted.
- Please submit your video via the CMB Audition Google Form on the Marching Band's website found under *2024 New Member Audition Process*.
- ***The video portion of the audition is due by July 31st***

Individual Video Auditions:

Snare, Tenor, Basses, Cymbals:

1. Hype Show
2. Pregame:
 - Virginia Swing
 - Cavalier Fanfare (***There are two Cav Fanfares in the packet. Play the second one marked at 120 BPM***)
 - Cav Song
 - March on Cavaliers
 - Lets Go Hoos
 - Virginia Hail
 - ***Play Pregame in this order, you may stop and restart between each bullet if needed.***
3. Hoo's on Parade
4. Sextuplet/Paradiddle Flow

In-Person Group Audition

- Exercise series
- Potential Excerpts from teaching packet
- Any components of the video audition

Notes:

- Your segment leader will be reaching out to you over the Summer to establish communication and to assist your learning process with optional video assignments. Please engage and interact with them!
- It is not required that components of either part of the audition is memorized, however, it is strongly recommended to show that you are prepared.
- For bass drum auditionees, please designate which drum you are auditioning for. I will contact all prospective members after the veteran audition and notify which drums remain within this section.

Please let me know if you have any questions!

Happy Drumming!

Brandon West, M.M.
Assistant Director of Bands
The University of Virginia
McIntire Department of Music



Welcome

The following “member document” contains everything that any one player will need for the 2024 season of the Cavalier Marching Band at the University of Virginia. Excluding halftime shows that have not been written yet, all exercises, pregame music, and cadences are located here. Here is breakdown of the packet and its contents...

Teaching Packet (Pg. 2-15):

The first section of this packet is the “Teaching Packet”. This is a resource guide that is meant to bridge players from where they are, whether that be an incoming high school student or collegiate player looking to move from one instrument to another, to where the Cavalier Drumline needs them to be. This packet is broken down in stages that detail our approach to technique, stroke type, and playing style. The text and exercises in the teaching packet are designed to hone-in your skills for the instrument you want to audition for on the Cavalier Drumline. The exercises in this packet are meant for individual practice and do not constitute our warmup series. Unless otherwise instructed, you are not required to memorize anything out of the teaching packet, as this is meant to be a technical point of reference.

Warm-up Series (Pg. 16-21):

This second section is our “Warm-up Series”. Simply put, these are the exercises that we will play before every rehearsal, performance, etc. These exercises should be memorized and played with a high level of accuracy to ensure efficiency at rehearsals and performances.

Pregame (Pg. 22-27):

The pregame portion of our packet is exactly what it sounds like: our pregame show. This section begins with Hype Show, our drum feature before pregame, our Entry Cadence to play the band out of the tunnels, and then our full pregame show. Please sub out the bracketed section of “Cav Fanfare” with the separate edit.

Stand Tunes (Pg. 28-43):

These are all the tunes that we will perform as a full band in Section 104 during games. Commit these tunes to memory ASAP.

Cadences (Pg. 44-50):

The first cadence in this list is *Hoos’ on Parade*, or often referred to as HOP. HOP is our marching cadence that we will perform at Paint the Town Orange before our first football game. All other short cadences are our “stand beats.” Memorize these thoroughly!

Stick Heights/Dynamics

The following chart details the stick height and corresponding dynamic system in which the UVA Drumline will use this year. It is imperative that all performers agree on this fundamental approach so that we may play precisely together. Please commit this chart to memory and practice these dynamic heights in front of a mirror for best results.

Dynamic	Height	Angle
<i>pp</i>	1''	Grace note – no prep
<i>p</i>	3''	Minimal wrist turn
<i>mp</i>	4''	more wrist turn
<i>mf</i>	6''	30-degree angle
<i>f</i>	9''	45-degree angle
<i>ff</i>	12''	60-degree angle
<i>fff</i>	15''	Vertical



3''

6''

9''

12''

15''

Technique Guidelines - Snare

Right Hand – Matched Grip

The grip follows the line of the forearm, which allows the wrist to remain in a natural relaxed position. The top of the hand should be slightly sloped down and to the right in its natural state. We want to avoid craning the wrist to the left to maintain a true flat top of the hand. This position creates tension.



If your hand positioning is correct, the butt end of the stick will be visible. It should not be hidden under the forearm. For correct fulcrum placement, you should expect to see approximately 1” at the butt of the stick. (varies by stick)

The thumb is positioned directly along the side of the stick with the pad of the thumb flat against the stick. The forefinger wraps around the stick and is even with slight contact against the thumb. The stick is cradled by the middle, ring, and pinky fingers. **All fingers are in contact with the stick and should remain free of tension.**

Left Hand -Traditional Grip



The natural curvature of the hand should be maintained when moving to the playing position. Observe how the hands look when they're hanging by your side. This is exactly how they should look when they are holding the stick in playing position. Avoid straight fingers or a condensed, collapsed hand. Like matched stick, the wrist should follow the line of the forearm. The palm should face inward toward the drum to support this relaxed grip.

The thumb connects to the first knuckle of the first finger. In this “T-grip” position, **the thumb rests on top of the first finger with no tension.**

The stick rests on the cuticle of the ring finger. The middle finger rests along the stick, relaxed and never straight. The ring finger and pinky work in unison to support the stick. **They should always remain relaxed and together.**

The left-hand fulcrum is created with the thumb and first finger. The thumb and first finger should always remain connected. The rotation of the left hand should be just like turning a doorknob.

Playing Position

Relax your arms at your side. With relaxed shoulders, bend the arms from the elbow so your wrists are just about waist-level. This will determine the height of your drum. While in playing position there should be no tension in the shoulders and should feel exactly like when the arms are down.



The beads of the sticks will be in the center of the head, as close as possible without touching one another. Keep the beads as close to the head as possible without resting on the head. In playing position, the sticks should have a slight downward slope to the drumhead. Do not squeeze the sticks or add tension to the forearms in playing position. You should be relaxed enough that someone can pull the stick out of your hand from this position.



Stroke

The stroke is initiated from the wrist. The forearm contributes to the weight of the stroke while incorporating the fingers. I always recommend that we play with 80% wrist and 20% arm overall. These percentages can change depending on the dynamic or rhythmic context. **The goal is a natural motion that uses a harmony of wrist, forearms, and fingers.**

Focus on allowing the stick to vibrate in the hand. Avoid squeezing the stick as this will “choke off” the sound and diminish sound quality. This will help to maintain a relaxed, natural stroke.

There should be enough weight in your stroke to produce a big, full sound. **Make the stick feel heavy in your hands.** To achieve this, it’s important to realize that heights/dynamics will typically require a quicker stroke velocity. This is partly to ensure that you are producing a full sound, but also to propel the stick so that it rebounds back to its full stroke position. To produce a successful rebound, we want to imagine our stroke like dribbling a basketball. If you want the basketball to hit the ground and bounce back to your hand, that requires a certain amount of velocity and weight. This velocity and weight changes depending on how high or fast you want the basketball to bounce off the ground. This is the same for drumming.

There are four primary stroke types:

Full/Free Stroke - Starts up, ends up. This type of stroke can come from any height. The general idea is that the rebound should naturally continue all the way to the original height. This is the most fundamental stroke type in our technique.

Down Stroke - Starts up, ends down. A down stroke looks exactly like it sounds. The rebound created by the stroke is interrupted by the player before it gets back to the original height. The stick can be stopped anywhere between playing position and the original height and still be considered a downstroke. Creating a decrescendo, playing accents and taps, paradiddles, flams etc. all use downstrokes to control the stick.

Tap Stroke - Starts down, ends down. This is a very specific stroke type that is used when the music calls for space. The stick starts and ends in playing position. Often we will refer to low notes in the exercises or music as “taps”, and it is important to understand that musical taps can be played with rebound.

Up Stroke - Starts down, ends up. Essentially the opposite of a down stroke, this stroke type is allowed to rebound past the point where it started. Sometimes, a little extra lift is required from the wrist. This stroke type can be used create a crescendo, or to prepare for an accent.

Practice Techniques

1. When practicing, you should **always use a metronome.**
 - a. **Seriously, all the time.**
2. Start slow and work up to tempo
 - a. Don't waste your practice time playing music wrong at performance tempo.
 - b. I almost always recommend learning music at half tempo and speeding it up.
 - i. This technique guarantees that you are playing the music correctly and strongly decreases the likelihood of having to relearn music because it was learned incorrectly.
3. Mark time.
 - a. Get used to moving your feet from the very beginning.
 - b. Become accustomed to feeling where each beat falls on what foot in your music.
4. Record and listen to yourself.
 - a. **You are your own worst critic**
 - i. You will hear more mistakes listening to yourself after you play than while playing.
 - ii. This also gives you the opportunity to free up your mental space to focus on performance execution instead of trying to analyze your performance while playing.

Preparation

Without any doubt or debate, one of the best ways to drum with correct technique and with a relaxed demeanor is to be confident in your abilities because you are **prepared**. It is integral throughout our season that we are prepared for what we are asked to do. Of the many reasons that we hold preparedness as our highest pillar of success is because the UVA Drumline moves incredibly quick through music and drill. If you are unprepared in either of these aspects, you will not be spending your rehearsal time focusing on applying these techniques to music.

We are striving for the highest levels of performance quality. It is important that you play with a high degree of confidence and authority. Confident players play with a level of calmness and relaxation that should “feel good” to both the player and the listener. **True confidence is a powerful thing that will help you fit into the line in terms of both physical presence and sound quality.**

Stage 1 – One-Height Skill Building

Stage 1 is designed to help you build one-height control while working on proper technique and producing a good quality of sound on the instrument. These exercises work on both single-hand combinations and hand -to- hand combinations.

Eights

Single-hand combination exercise that works on using the rebound to create a full sound quality.

Double-Stops Eights

Single-hand combination and hand –to-hand combination exercise that works on using the rebound and developing proper double-stop sound quality.

Double Beat

Single-hand combination exercise that works on using the rebound to create two wrist-turns for every two-note grouping.

Triple Beat

Single-hand combination exercise that works on using the rebound to create three wrist-turns for every three-note grouping.

Slow Doubles

Hand-to-hand exercise that works on developing consistent double stroke sound quality and accurate rhythmic interpretation for each double-stroke.

Check Patterns

Exercise that works on using the rebound to create proper sound quality from hand-to-hand while developing timing skills and rhythmic vocabulary.

Stage 1

One-Height Exercises

Eights

R L R L

Double-Stop Eights

R B L B R

Double Beat

R L R L

Triple Beat

R L R L R

Slow Doubles

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

6

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

9

R R L L R

Check Patterns

#1 #2 #3 #4 #5 #6 #7 #8

#1 #2 #3 #4 #5 #6 #7 #8

Stage 2 – Multi-Height Skill Building

Stage 2 is designed to help you build two-height control while working on proper technique and producing a good quality sound at different dynamic levels on the instrument. These exercises work on both single hand combinations and hand-to-hand combinations.

Dynamic Eights

Single-hand combination exercise that works on producing proper sound quality at various dynamic levels within the exercise.

Bucks & Triplet Bucks

Single-hand combination exercise that works on producing proper sound quality and developing two-height control.

Bucks Fill In & Triplet Bucks Fill In

Hand-to-hand combination exercise that works on producing proper sound quality and developing two-height control.

Paradiddle Build

Hand-to-hand combination exercise that breaks down the paradiddle rudiment.

Paradiddle-diddle Build

Hand-to-hand combination exercise that breaks down the paradiddle-diddle rudiment.

Pudada Build

Hand-to-hand combination exercise that breaks down the Pudada rudiment through the emphasis of two-height control and rebound stroke.

Stage 2

Multi-Height Exercises

Dynamic Eights

4/4

R L

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

Bucks

4/4

R L

Bucks Var. 2

4/4

R L

Bucks Fill-in

4/4

R L

R | r | r

R | r | r

Triplet Bucks

12/8

R L

3

R L

Triplet Bucks Fill-in

12/8

R L

R | r | r | r | r

3

R L

R | r | r | r | r

Stage 2

*Multi-Height Exercises
Continued*

Paradiddle Build

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

Paradiddle-diddle Build

R | r R | r R | r R | r R | r R | r R | r R | r R | r R | r R | r R | r R | r R | r R | r R |

3

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

Pudada Build

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

4

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

Stage 3 – Diddle and Rudiment Skill Building

Stage 3 is designed to employ a combination of the techniques that were explored in the previous two stages. As always, the goal for every player should be proper technique and full sound quality with every stroke.

Sixteenth Diddle & Triplet Diddle

Hand-to-hand combination exercise that works on developing proper hand motion while playing diddles in the context of both duple and triplet groupings.

Flam Tap Build

Hand-to-hand combination exercise that breaks down the flam tap rudiment through the emphasis of the rebound stroke.

Flam Accent Build

Hand-to-hand combination exercise that breaks down the flam accent rudiment through the emphasis of two-height control and the rebound stroke.

Triple Stroke Build

Hand-to-hand combination exercise that breaks down the French-stroke rudiment by developing proper hand motion to produce a full sound quality on every stroke.

Stage 3

Diddle and Rudimental Skill Building

Sixteenth Diddle

Musical notation for the first measure of Sixteenth Diddle in 4/4 time. It consists of a continuous stream of sixteenth notes. The rhythm is indicated by the letters R L R L below the staff.

Musical notation for the fifth measure of Sixteenth Diddle, continuing the continuous stream of sixteenth notes.

Musical notation for the eighth measure of Sixteenth Diddle, ending with a quarter rest.

Triplet Diddle

Musical notation for the first measure of Triplet Diddle in 12/8 time. It features a continuous stream of eighth notes with accents (>) over every second eighth note.

Musical notation for the fifth measure of Triplet Diddle, continuing the eighth-note stream with accents.

Musical notation for the eighth measure of Triplet Diddle, ending with a quarter rest.

Flam Tap Build

Musical notation for the first measure of Flam Tap Build in 4/4 time. It features a continuous stream of eighth notes with accents (>) over every second eighth note. The rhythm is indicated by the letters R | i | i below the staff.

R | i | i

R | i | L

R | i | R | i

Stage 3

Diddle and Rudimental Skill Building

Cont.

Flam Accent Build

R | r | r | r | R | r | r | r | R | r | R | r |

4

R | r | r | R | r | R | r | r | R | r | R |

Triple Stroke Build

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

4

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

Stage 4 – Endurance Skill Building

Stage 4 is designed to help you build endurance while re-enforcing proper technique to produce proper quality of sound on the instrument.

7/8 Paradiddle

Two-height, hand-to-hand paradiddle/paradiddle-diddle exercise that works on developing continuity in and out of these often-combined rudiments.

Stick Control

Hand to hand sticking exercise focusing on transitioning sticking and maintaining a continuous quality sound.

Flams

Two-height, hand-to-hand combination exercise that works on a combination of flam rudiments. “Flams” is also used to build rudimental vocabulary.

Stage 4

Endurance Building

7/8 Paradiddle

Musical notation for 7/8 Paradiddle, measures 1-3. The notation shows a series of eighth notes with accents, alternating between right (R) and left (L) hands. The rhythm is R | r r | L r | l | l | R | r r | l | l |.

4

Musical notation for 7/8 Paradiddle, measures 4-5. Measure 4 continues the pattern. Measure 5 ends with a double bar line and a final note on the left hand.

Stick Control

Musical notation for Stick Control, measures 1-4. The notation shows a series of eighth notes with accents, alternating between right (r) and left (l) hands. The rhythm is r | r | l | l |.

5

Musical notation for Stick Control, measures 5-8. The notation shows a series of eighth notes with accents, alternating between right (r) and left (l) hands. The rhythm is r | r | l | l |.

9

Musical notation for Stick Control, measures 9-12. The notation shows a series of eighth notes with accents, alternating between right (r) and left (l) hands. The rhythm is r | r | l | l |.

Flams

Musical notation for Flams, measures 1-4. The notation shows a series of eighth notes with accents, alternating between right (R) and left (L) hands. The rhythm is R | r | L | r | l |.

5

Musical notation for Flams, measures 5-8. The notation shows a series of eighth notes with accents, alternating between right (R) and left (L) hands. The rhythm is R | r | L | r | l |.

9

Musical notation for Flams, measures 9-12. The notation shows a series of eighth notes with accents, alternating between right (R) and left (L) hands. The rhythm is R | r | l | R | r | l | R | r | l | R | r | l |.

11

Musical notation for Flams, measures 11-13. The notation shows a series of eighth notes with accents, alternating between right (R) and left (L) hands. The rhythm is R | r | l | R | r | l | R | r | l | R | r | l | R |.

8 On A Hand

1

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

5

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

9

p *f* *p* *f*

11

p *f* *p* *f*

Hannum Bucks

1

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

5

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

9

r r r r R r r r r R r r R r r r

11

l l l l L l l l l L l l L l l l R

2

Double Beat

1

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

4

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

7

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

10

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

12

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

Triple Beat

1

R 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 R

4

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

7

l l l L l l l L l l l L l l l L l R R R L R R R L R R R L R R R L

10

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

Wahoo Triplet Diddle

UVA Drumline 2022-2023

9-3 ♩ = 144

5

9

13

1.

crush

2.

f

Detailed description: This is a snare line score for a piece titled 'Wahoo Triplet Diddle' by Brandon West, for the UVA Drumline 2022-2023. The score is written on a single staff with a snare drum icon at the beginning. The time signature is 12/8. The tempo is marked as 9-3 ♩ = 144. The score consists of four measures. The first measure is marked with a '5' and contains a triplet of eighth notes. The second measure is marked with a '9' and contains a triplet of eighth notes. The third measure is marked with a '13' and contains a triplet of eighth notes. The fourth measure is marked with a '1.' and contains a triplet of eighth notes, followed by a 'crush' instruction and a '2.' marking. The piece ends with a dynamic marking of *f*.

Sextuplet/Paraddiddle Flow

UVA Drumline

♩ = 115

ff

5

A *Spanks - Gusseck*

13

16

19

22

25

29

Hype Show

University of Virginia Cavalier Drumline 2024

♩ = 172

Musical notation for measures 1-8. The staff shows a sequence of snare drum patterns. Measure 1 starts with a half note B. Measures 2-8 feature various rhythmic patterns including eighth and sixteenth notes, with accents and dynamic markings. The dynamic markings are mp, f, f, mp, ff, and p.

mp *f* *f* *mp* *ff* *p*

9

Musical notation for measures 9-15. Measure 9 starts with a half note L. Measures 10-15 feature complex rhythmic patterns with triplets and accents. Measure 15 includes the instruction "Lean Down for Partner drumming LH Switch to Match Stick". Dynamic markings include ff, ff, mf, fff, mf, and fff.

ff *ff* *mf* *fff* *mf* *fff*

*Lean Down for Partner drumming
LH Switch to Match Stick*

16

Musical notation for measures 16-20. Measures 16-19 feature continuous eighth-note patterns with triplets and accents. Measure 20 has a 2/4 time signature change and includes the instruction "Up-----". Dynamic markings are mf, f, and fff.

mf *f* *fff*

Up-----

21

Musical notation for measures 21-24. Measures 21-24 feature continuous eighth-note patterns with accents. Dynamic marking is mf.

mf

25

Musical notation for measures 25-29. Measures 25-29 feature eighth-note patterns with accents. Measure 29 includes the instruction "Lean up LH Switch to Traditional". Dynamic markings are mp, mf, f, and f.

*Lean up
LH Switch to Traditional*

mp *mf* *f* *f*

30

Musical notation for measures 30-34. Measures 30-34 feature eighth-note patterns with accents, triplets, and a sixteenth-note triplet. Dynamic markings are ff, fff, mp, and f.

ff *fff* *mp* *f*

LH Float *RH Float*

35

Musical notation for measures 35-39. Measures 35-39 feature eighth-note patterns with accents and triplets. Dynamic markings are ff, mf, ff, mp, and mf.

ff *mf* *ff* *mp* *mf*

40

Musical notation for measures 40-44. Measures 40-44 feature eighth-note patterns with accents and a snare drum (B) in measure 44. Measure 44 includes the instruction "OTH". Dynamic markings are f, ff, fff, and fff.

f *ff* *fff* *fff*

OTH

Entries Cadence

$\text{♩} = 192$

Repeat until Final Signal

ff

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

7

3 *3*

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

Snare Line

Full Pregame

UVa

$\text{♩} = 180$ $\text{♩} = 90$ Feet in halftime feel
HOOS"
High Step Cadence

solo 2 3 $12''/6''$ > > "WA- WA-> > HOOS 4 WA-HOOS U> V A s/c 5 >

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 r l R L R

$\text{♩} = 180$
"Virginia Swing"

6 solo $9''/3''$ 7 8 9 10 11

Feet halt on 1 *p* $\text{r l r l r l r l r l}$ *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 l r l r l r l r l* *R l r l r l r l r l*

Turn, 2, 3, close Turn, 2, 3, close

12 13 14 15 $12''/6''$ 16 17 solo

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

Turn, 2, 3, close *fff*

18 $9''/3''$ 19 20 21

f Feet start on 1 *f* *f* *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 l r l r l r l r l* *R l r l r l r l r l* *r l r l r l r l r l* *R l r l r l r l r l* *r l r l r l r l r l*

22 23 24 25 26

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

Lean back to beat 4. snap forward on 1 Feet halt on 1 *fff*

$\text{♩} = 172$
"Roll Off" 29 30 **"Cav Song"** 31 32

solo $12''/6''$ $9''/3''$

R *ff* *R L R L* Feet start on 1 *f* *R I R I R I R I I I R I r l R I R I I R I R I R I I I*

33 34 35 36 37

R I r L R I R I I R I R I R I R I I R I r L R I R I I R I R I R I R I I R L L R L R L R L

38 39 40 41 42

R I R I R I R I I I R I R I R I R I I R R L R L R I r r L r I I R I r r L r I R R / L R I r l r l R I r l r l

V.S.

SnareLine
SnareLine

Cavalier Fanfare

Maestoso (♩ = 120)

The score is for a snare line in 4/4 time, marked Maestoso with a tempo of 120 quarter notes per minute. It consists of three systems of music. The first system (measures 1-4) features a complex rhythmic pattern with accents and dynamic markings of *ff*, *mp*, and *ff*. The second system (measures 5-7) continues the pattern with triplets and a sextuplet, marked *f* and *ff*. The third system (measures 8) concludes with a triplet and a final *fff* dynamic marking. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and articulation marks like accents and slurs.

1 *ff* *mp* *ff* *mp*

5 *f* *ff*

8 *fff*

Snare Line

Snare Line

UVa

43 ⁴⁴ ⁴⁵ ^{46 "Vocal Part"} ⁴⁷

R R L r l r | R L r l r l | R R l r l r l r | R L R L | R L R L R L R L | R L | R R l l r L | L R L R L | R "Go Wa- Hoos!"
ff Feet stop on 1 Turn, 2, 3, close

48 ⁴⁹ ⁵⁰ ⁵¹ ⁵² ⁵³

R R l l r L | L R L R L | R "Go Wa- Hoos!" R R l l r L | L R L R L | R "Go Wa- Hoos!" R L R L R L R L R L R L | R "Go Wa- Hoos!"
 Turn, 2, 3, close Turn, 2, 3, close Turn, 2, 3, close

^{♩=172}
"Roll Off" **"March On Cavaliers"**

^{12"/6"} ⁵⁵ ⁵⁶ ⁵⁷ ^{58 9"/3"} ⁵⁹ ⁶⁰ ⁶¹ ⁶² ⁶³

R L | R L | r r l l r l l | R L | R r l r L | R l r r L r l l | R r l r L | R l r r L r l l | R R l r l | R R l l |
ff Feet start on 1 *f*

64 ⁶⁵ ping ⁶⁶ ⁶⁷ ⁶⁸ ⁶⁹ ⁷⁰ ⁷¹ ⁷² ⁷³

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

74 ⁷⁵ ⁷⁶ ⁷⁷ ⁷⁸ ⁷⁹ ⁸⁰ ⁸¹ ⁸² ⁸³

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

84 ⁸⁵ ⁸⁶ ⁸⁷ ⁸⁸ ⁸⁹ ⁹⁰ ⁹¹ ⁹² ⁹³

R r l r L | R l r r L r l l | R R l r l | R R l l | R l l r r l l | R r | r l r l r l | R B B | R L R L R L R L | R R L
fp Feet stop on 2 Popcorn on 2

94 ^{95 WATCH} ⁹⁶ ⁹⁷ **"National Anthem"** ⁹⁸ ⁹⁹ ¹⁰⁰ ¹⁰¹ ¹⁰² ¹⁰³ ¹⁰⁴

R *ff* *p*

105 ¹⁰⁶ ¹⁰⁷ ¹⁰⁸ ¹⁰⁹ ¹¹⁰ ¹¹¹ ¹¹⁵ ¹¹⁶ ¹¹⁷

ppp *ff*

^{♩=160}
"Let's Go Hoos" ¹¹⁸ ¹¹⁹ ¹²⁰ ¹²¹ ¹²² ¹²³ ^{124 Intro} ¹²⁵

^{12"/6"}

"IIIIINNNN" Turn, 2, 3, 4 *ff*

Snare Line

Snare Line

UVa

126 ^{9"/3"} 127 128 129

f

130 131 132 ^{12"} 133 134

ff Feet stop on 1 Turn, 2, 3, 4

135 **High Step Cadence** ⁸⁰ 140 ^{12"/6"} 141

fff Feet haltime feel

142 ¹⁶⁰ **"Roll Off"** ^{12"/6"} 143 144 145 146 ^{9"/3"} 147 148 149 150

ff Feet stop on 1 *f* *fp* *f*

151 152 153 154 155 156 157 158 159

fp *f*

160 161 162 163 164 165 166 167 168

Step off on 1 *fp* *f*

169 170 171 172 173 174 175 176 177 178

Close on 1 *fp* *f*

179 180 181 182 183 184 185 186

187 188 189 190 191 192 ^{12"/6"} 193 194 195

ff *fff*

V.S.

Snare Line

Snare Line

UVa

$\text{♩} = 160$
"Hey Cheer" 197 Sticks up on 3 198 $\text{♩} = 160$

Turn, 2, 3, 4

12"/6" 199 200

201 203 204

205 206 207 208

209 210 211 212

213 214 216

12"/6" 217 218 219

220 221 222 223

9"/3" In on 3

ff *f* *fp* *ff* *f*

Snare

4 Minutes

Musical notation for Snare drum in 4/4 time. The first measure contains a triplet of eighth notes (1.2.3.) with accents. The second measure is a repeat sign. The third measure contains a quarter note followed by an eighth note triplet with accents. The fourth measure contains a quarter note followed by an eighth note triplet with accents. The piece ends with a 4-measure phrase of eighth notes with accents.

7 Nation Army

2 Bar Bass Guitar Intro *Repeat until cued*

ff B B B B B B B B R B R B

9 ... R B B R B R B

Musical notation for Snare drum in 4/4 time. It begins with a 2-bar bass guitar intro. The main part features a series of eighth notes with accents, with some notes marked with 'x' for cymbal. A triplet of eighth notes is present. The piece ends with a 4-measure phrase.

Back In Black

$\text{♩} = 132$

Musical notation for Snare drum in 4/4 time. It features a series of eighth notes with accents, with some notes marked with 'x' for cymbal. The piece ends with a 4-measure phrase.

Can't Hold Us

$\text{♩} = 152$

25 *f* r l...

30 *mp* l r l r l R *ff* B B B B B B B B R l r L r l R l r L r l R l r l

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

42 *fff* l r l r l R L L

49 1. r l r l r l R L L 2. r l r l r l R L L R B B B B B B B

Musical notation for Snare drum in 4/4 time. It features a series of eighth notes with accents, with some notes marked with 'x' for cymbal. The piece includes dynamic markings like *f*, *mp*, and *fff*. It ends with a 4-measure phrase.

Good Old Song

♩=100

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

88

96

♩=200

solo

All

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

Hoo Are You

102

♩=150

B B R L R

ff

105

Final Ending

r r r L r r r r L r r r r L r r r r L r

Hurricane Season

♩=96

115

6 times

121

128

Snare

Snare

Immigrant Song

Musical notation for the snare part of 'Immigrant Song' in 4/4 time. The piece consists of three measures, each containing a dotted quarter note followed by an eighth note, with an accent (>) over the eighth note. The first two measures are repeated, followed by a final measure ending with a quarter rest.

Iron Man

Musical notation for the snare part of 'Iron Man' in 4/4 time. The tempo is marked as ♩ = 120. The piece starts with a dynamic marking of *f*. The first measure contains a dotted quarter note followed by an eighth note with an accent (>). The next two measures are marked with a slash and a vertical line (/:/). The fourth measure contains a sequence of eighth notes with accents (>): r L r l R l r l R L R R l r l.

Continuation of the snare part for 'Iron Man'. The first three measures are marked with a slash and a vertical line (/:/). The fourth measure contains a sequence of eighth notes with accents (>): R L R l l R L R. The piece ends with a 4/4 time signature.

Jeezy 2

Musical notation for the snare part of 'Jeezy 2' in 4/4 time. The tempo is marked as ♩ = 126. The piece consists of four measures. The first two measures are repeated, followed by two more measures. The notation includes dotted quarter notes, eighth notes with accents (>), and a slash with a vertical line (/:/).

Kashmir

Musical notation for the snare part of 'Kashmir' in 4/4 time. The piece consists of four measures. The first measure has a quarter rest. The second and third measures contain dotted quarter notes followed by eighth notes with accents (>). The fourth measure contains a quarter rest.

Allegro ♩ = 100

Tuba Cue

Swung

Neck

Musical notation for the snare part of 'Neck' in 4/4 time. The piece starts with a Tuba Cue. The first measure contains a quarter rest. The second measure contains a dotted quarter note followed by an eighth note with an accent (^). The third measure contains a sequence of eighth notes with accents (^): r l r l R l r l l r l R l r l. The fourth measure is marked with a slash and a vertical line (/:/). The piece ends with a 4/4 time signature.

Continuation of the snare part for 'Neck'. The first two measures contain sequences of eighth notes with accents (^). The third and fourth measures are marked with a slash and a vertical line (/:/).

Final continuation of the snare part for 'Neck'. The first measure is marked with a slash and a vertical line (/:/). The second measure contains a sequence of eighth notes with accents (^). The third measure contains a sequence of eighth notes with accents (^) and a quarter rest. The piece ends with a 4/4 time signature.

Snare

Snare

Power

♩ = 168

*p*r...
mf...
fff
Watch for last time

Push It

♩ = 164

Pelvic thrusts.

Rocky

♩ = 132
Punches

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

Snare

Snare

That's The Way

ff f r l r l R l r l r l r L R l r l r l...
 R r L r r L r
 r L r r L r l R r L r r L r r L r r L r l
 r l...

We Will Rock You

♩ = 96

4

B... B...

Word Up

1...11 12

Black Dog / Kashmir

stands

Arr. Scott Boerma
Percussion - Chuck Ricotta

$\text{♩} = 168$

3 *fff* **8** *fff* **A** *fff* **B** $\frac{1}{2}$ *mf* side R.S. **C** *fff* *f* *fff* **D** *f* **E** *fff* **F** *fff* **G** *fff* *mf* Split -odd/even (arm) **H** *fff* *fff* Split (arm) Unison

OPTIONAL CUT TO 'G'

SnareLine
SnareLine

Ants Marching

Cavalier Marching Band 2023

The Dave Matthews Band
Arranged by Larry Clark
Percussion by Brandon West

Full Score

♩ = 112

ff *mf* *mp*

A

ff *mp* *f* *mf* *mp* *f* *mf*

B

ff *mf* *mf*

13

mp

C 6

ff *mf* *ff* *mp* *ff*

21

mf *ff* *mf* *mf*

D

ff *mf* *ff* *mf*

E

ff *mf*

41

F

mf

V.S.

SnareLine

46

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

50

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

mf *ff* *mf* *mf*

54

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

ff *ff* *mp*

59

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

ff *mf* *ff* *mp* *ff*

63

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

mf *ff* *mf* *mf*

68

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

mf *ff* *ff* *f*

72

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

mf *fff*

Mr. Brightside

UVA Marching Band

Wind Arrangement by Elliott Tackitt
Percussion Arrangement by Brandon West

♩ = 152

Staff 1: Snare line notation with rhythmic patterns and dynamics. The staff contains a series of rhythmic patterns with accents and dynamic markings. The dynamic marking *f* is present at the beginning.

A

Staff 2: Snare line notation with rhythmic patterns and dynamics. The staff contains a series of rhythmic patterns with accents and dynamic markings. The dynamic marking *mf* is present at the beginning and in the middle.

B

Staff 3: Snare line notation with rhythmic patterns and dynamics. The staff contains a series of rhythmic patterns with accents and dynamic markings.

C

Staff 4: Snare line notation with rhythmic patterns and dynamics. The staff contains a series of rhythmic patterns with accents and dynamic markings. The dynamic marking *f* is present at the beginning.

Staff 5: Snare line notation with rhythmic patterns and dynamics. The staff contains a series of rhythmic patterns with accents and dynamic markings. The dynamic marking *f* is present at the beginning.

Staff 6: Snare line notation with rhythmic patterns and dynamics. The staff contains a series of rhythmic patterns with accents and dynamic markings. The dynamic markings *ff* and *mp* are present.

D

Staff 7: Snare line notation with rhythmic patterns and dynamics. The staff contains a series of rhythmic patterns with accents and dynamic markings.

Staff 8: Snare line notation with rhythmic patterns and dynamics. The staff contains a series of rhythmic patterns with accents and dynamic markings.

Staff 9: Snare line notation with rhythmic patterns and dynamics. The staff contains a series of rhythmic patterns with accents and dynamic markings.

SnareLine

E Ride> Ride> Ride> **F**

mf R I r I r I R L r I R I r I R I R I r I r I R L

60

r I R I r I R I R I r I r I R L r I R I r I R I R I r I r I R L

G

f *f*

72

f

77

ff mp *ff mp* *ff*

H

R I R I R I R I R I R I R I R I R I R I R I R I R I R I R I R I R I R I

87

R I R I R I R I R I R I R I R I R I R I R I R I R I R I R I

92

R I R I R I R I R I R I R I R I R I R I R I R I R I R I R I

HEAVEN / EVERYTIME WE TOUCH (STANDS)

Snare

Arr. Scott Boerma
Percussion - Chuck Ricotta

$\text{♩} = 148$

A Split left
Hi-hat
fff

2X

A Split right
Hi-hat
mf

Rim knock
mf

Unison
 $\frac{1}{2}$ ----- C

B

ff

$\text{♩} = 156$

C Hi-hat
mf

-- $\frac{1}{2}$

D

6X

f

ff

E

F

IX only

fff

9

3

3

3

arm arm

Hoos' on Parade

Cavalier Drumline 2023

Brandon West

♩ = 122

A *Stick shot*

6 *Move to edge..... Edge Center*

10 **B**

14

18 1. 2. **C**

24

28 2. **D**

32

36 **E**

40

43 **F**

The score is written for a snare drum and includes the following elements:

- Tempo:** ♩ = 122
- Section A (Measures 1-10):** Starts with a *Stick shot*. Dynamics range from *mp* to *f*. Includes a *Center* marking and a triplet of 3.
- Section B (Measures 11-14):** Features a triplet of 3 and various dynamics including *ff*, *f*, and *mp*.
- Section C (Measures 15-18):** Includes first and second endings. Dynamics include *mf* and *ff*.
- Section D (Measures 19-32):** Features a second ending. Dynamics include *fp* and *mf*.
- Section E (Measures 33-40):** Dynamics include *fp*, *f*, *ff*, *mp*, and *f*.
- Section F (Measures 41-43):** Includes triplets of 3 and 6. Dynamics include *ff*, *mp*, *f*, and *mf*.

Beyonce

UVa

♩=120

2 3 4 5 6

Snare Line

Tenor Line

Bass Line

Cymbal Line

sizzup

hi-hat

The musical score is organized into six measures. The Snare Line features a complex rhythmic pattern with accents and a 'B' (backbeat) in measures 2 and 5. The Tenor Line contains eighth and sixteenth notes with accents and triplets. The Bass Line uses eighth notes with accents and rests, with drum notation 'R L R' and 'r L' indicating right and left hand strokes. The Cymbal Line includes 'sizzup' (sizzle) and 'hi-hat' patterns, represented by 'x' marks and rhythmic notation.

Clave

UVa

musical score for Snare Line, Tenor Line, Bass Line, and Cymbal Line. Includes tempo marking $\text{solo } \text{♩} = 120$ and dynamic marking f . Features rhythmic notation with accents and specific patterns like $R B B R I r I R L R$.

1. $9\text{'}/3\text{'}$ f $r I R I R I r I R I r L r I R L$

2. $r I R I R I r I R I r L r I R L$

3. $r I R I R I r I R I r L r I R L$

Cymbal Line: sizzups f $+ \circ + \circ + \circ + \circ$ $A \times B \times A \times B \times A \times B \times A \times B$

musical score for Snare, Tenors, BassDr, and Cym.L. Includes first endings 1-4 and dynamic marking f . Features rhythmic notation with accents and specific patterns like $r I R I R I r I R I R L r I R L$.

4. 1. $r I R I R I r I R I R L r I R L$

2. $r I R I R I r I R I R L r I R L$

3. $r I R I R I r I R I R L r I R L$

4. $r I R I R I r I R I R L r I R L$

Tenors: $R L R L R L R L R L$

BassDr: $R L R r I R L$

Cym.L: $+ \circ + \circ + \circ + \circ$ $A \times B \times A \times B \times A \times B \times A \times B$

Cooper

$\text{♩} = 100$
solo

12"/6"

Snare Line

Tenor Line

Bass Line

Cymbal Line

Snare

Tenors

BassDr

Cym.L

Crunch Time

UVa

♩=112 solo

3

3

12"/6"

Snare Line

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

r L r r L r

r L r r L R

Tenor Line

12"

2nd time- "Lock it up. lock it up"
B pancake, two pumps right

B B

B B

B pancake, two pumps left

Bass Line

9"/3"

6

6

6

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

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

Cymbal Line

sizzup

A x B x A x B

x A x B x A

3 crash

NO DOWNBEAT!

Snare

r L r r L r

L r r L B

Tenors

6"/3"

6

6

6

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

R R

R L L R

R float

3

BassDr

6

6

R L r | l | l | r | r

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

Cym.L

A x B x A x B

x A x B x A

choke

El Tigre

$\text{♩} = 100$

Snare Line

ff *SOLO* L R L R L L L R R

stick click B B B

edge to center *p* r | r | r | R

Tenor Line

9" / 3" *f* | r | r | r | R | r | r | | r | r | R | r | r |

B B | | r | r | r | r |

Bass Line

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

Cymbal Line

f crash sizzup hi-hat

The score is written for four parts: Snare Line, Tenor Line, Bass Line, and Cymbal Line. The Snare Line begins with a 'SOLO' section marked *ff* and a sequence of notes L R L R L L L R R. This is followed by a section with 'stick click' and notes B B B, and then a section with 'edge to center' and notes r | r | r | R, marked *p*. The Tenor Line starts with a 9" / 3" cymbal and a *f* dynamic, with notes | r | r | r | R | r | r | | r | r | R | r | r |. The Bass Line features a *f* dynamic and notes R L R R L R L L R r | r | r | r | R. The Cymbal Line includes 'crash', 'sizzup', and 'hi-hat' markings with a *f* dynamic.

♩=104 Swing 16

Jamaica

UVa

Snare Line *fff* *f* R pancake

Tenor Line *f*

Bass Line *f*

Cymbal Line *f*

Snare edge to center

Tenors "TJ DIDDLES oooOOO" "HOOS, HOOS, HOOS, HOOS"

BassDr

Cym.L

12/8

Mouth

12/8 tempo = 144

15" solo

15" all

9"/3"

15" ff

15" ff

9"/3" f

12"/6" ff

R on bell

L hand on neighbors' drum 3

L float

body lean back

hi-hats

ff

f

A

B...

15" ff

15" ff

15" ff

15" ff

hi-hats

ff

f

ff

f

L hand on neighbors' drum 3

body lean back

15" ff

15" ff

15" ff

15" ff

hi-hats

ff

f

ff

f

L hand on neighbors' drum 3

body lean back

OCP

UVa

$\text{♩} = 136$

stick clap. L flat, R vertical

Snare Line
R L R L R R L R L R I R R I R R I R I r r I I R R I R I R R I R

Tenor Line
B B B B B B float B B B B B r I R

Bass Line
r r l l r r r l l l r

Cymbal Line

Hi-mom stick click visual hit shoulder butt shoulder

Vanguard stick visual down flip up playing pos.

"Woo"

Snare
R I R R I R R I R I r r I I R r/l r/l r/l R L L L R

Tenors
B B B B B B B B R L L L B

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

Cym.L

Speed

$\text{♩} = 192$

Snare Line: f , $9/32$

Tenor Line: f , $9/32$, skanks

Bass Line: f , R, L, R, R, L

Cymbal Line: sizzup, f

Snare: edge to center, p to f

Tenors: R hand rainbow, skanks, R (l), R (l)

BassDr: R, (L), L, R, L, R, L, L

Cym.L: sizzup

Snare: edge to center, p to f

Tenors: skanks, R hand rainbow, R (l), R (l), B

BassDr: R, (L), L, R, L, R, (L), L, R, L, R, L, L

Cym.L: sizzup

Halftime March On

UVa 2018

♩ = 180

1. ^{solo} ^{9°/3"} 2 3 ^{stick click} 4 5 6

SnareLine

TenorLine

BassLine

Cymbal Line

crash

choke

f *mp* *f* *f* *mp* *f*

7 8 9 10 12°

Snare

Tenors

BassDr

Cym.L

choke

f *mp* *f* *ff* *ff*

11 12 13 14 15

Snare

Tenors

BassDr

Cym.L

choke

ff *ff* *ff* *mf* *ff*