

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. 2-18):

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. 19-24):

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. 25-31):

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. 32-45):

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. 46-56):

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 - Tenors

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.**

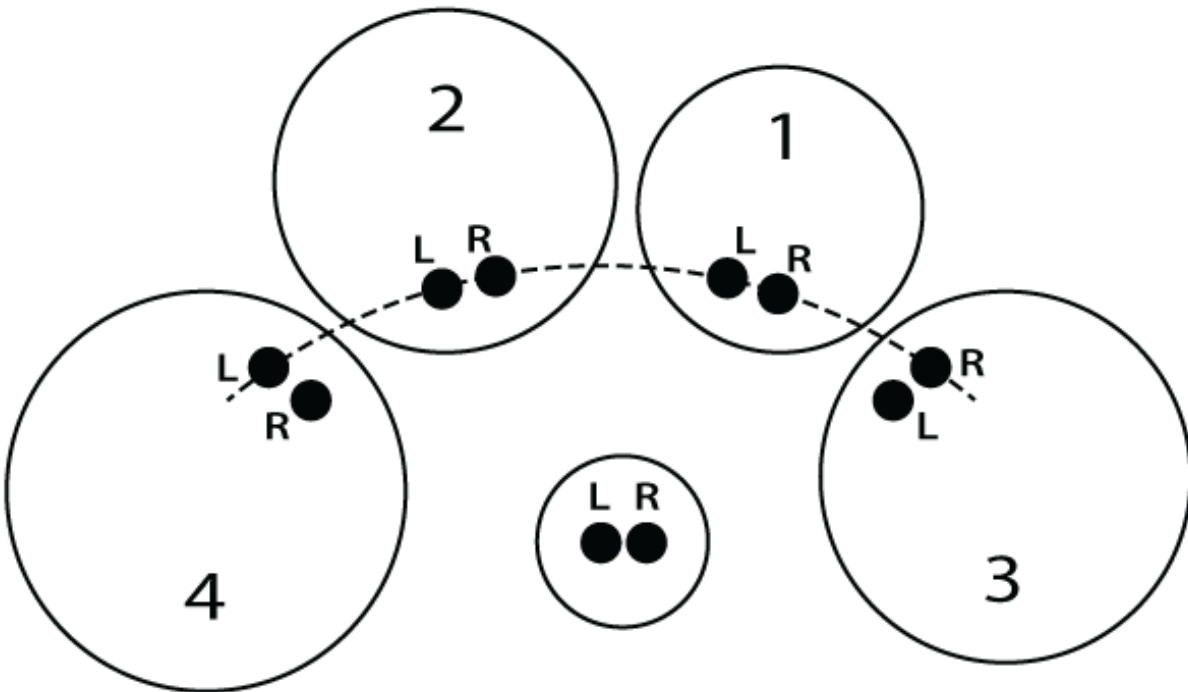
Playing Position:

The head of the stick should rest as close to the head as possible without touching it. Like our approach to many instruments, our best most relaxed technique will be achieved by dropping the hands down by our side and slowly bending the elbows up to play position. From this position, we should have relaxed elbows/shoulders that sit naturally and comfortably with the body. Our forearms to our hands should be a relaxed extension of our elbows. Our elbows should rest against the body without being tight and should not push away from the body. While in playing position, our sticks should fall to drums 1 & 2. This position is known as “home bass.” Whenever one hand is not playing, it returns to its home base position.



Playing Areas:

Every drumhead should be played equal distant between the edge of the drumhead and the center of the drumhead. This will produce the best sound on the drums and will project good tone. The only exception to this rule is the 6” spock drum. This drum is struck in the center of the head.



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



5



Eights Var. 2



5



Double-Stop Eights



Double Beat



5



Double Beat Var. 2



5



Double Beat Var. 3

5

Triple Beat

5

Triple Beat Var. 2

5

Slow Doubles

6

9

Check Patterns

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 Eighths

Musical notation for Dynamic Eighths exercise 1. It consists of a single staff with a treble clef and a 4/4 time signature. The notation shows a sequence of eighth notes across four measures. The first measure is marked with a forte (f) dynamic and a right-hand (R) stroke. The second measure is marked with a forte (f) dynamic and a left-hand (L) stroke. The third measure is marked with a forte (f) dynamic and a right-hand (R) stroke. The fourth measure is marked with a piano (p) dynamic and a right-hand (R) stroke. A slur is placed under the eighth notes in each measure.

5

Musical notation for Dynamic Eighths exercise 2. It consists of a single staff with a treble clef and a 4/4 time signature. The notation shows a sequence of eighth notes across four measures. The first measure is marked with a forte (f) dynamic and a left-hand (L) stroke. The second measure is marked with a forte (f) dynamic and a right-hand (R) stroke. The third measure is marked with a forte (f) dynamic and a left-hand (L) stroke. The fourth measure is marked with a piano (p) dynamic and a left-hand (L) stroke, followed by a right-hand (R) stroke. A slur is placed under the eighth notes in each measure.

Bucks

Musical notation for Bucks exercise 1. It consists of a single staff with a treble clef and a 4/4 time signature. The notation shows a sequence of eighth notes across four measures. The first measure is marked with a right-hand (R) stroke. The second measure is marked with a left-hand (L) stroke. A slur is placed under the eighth notes in each measure.

4

Musical notation for Bucks exercise 2. It consists of a single staff with a treble clef and a 4/4 time signature. The notation shows a sequence of eighth notes across four measures. The first measure is marked with a right-hand (R) stroke. The second measure is marked with a left-hand (L) stroke. The third measure is marked with a right-hand (R) stroke. The fourth measure is marked with a right-hand (R) stroke. A slur is placed under the eighth notes in each measure.

Bucks Var. 2

Musical notation for Bucks Var. 2 exercise 1. It consists of a single staff with a treble clef and a 4/4 time signature. The notation shows a sequence of eighth notes across four measures. The first measure is marked with a right-hand (R) stroke. The second measure is marked with a left-hand (L) stroke. A slur is placed under the eighth notes in each measure.

4

Musical notation for Bucks Var. 2 exercise 2. It consists of a single staff with a treble clef and a 4/4 time signature. The notation shows a sequence of eighth notes across four measures. The first measure is marked with a right-hand (R) stroke. The second measure is marked with a left-hand (L) stroke. The third measure is marked with a right-hand (R) stroke. The fourth measure is marked with a right-hand (R) stroke. A slur is placed under the eighth notes in each measure.

Bucks Fill-in

Musical notation for Bucks Fill-in exercise 1. It consists of a single staff with a treble clef and a 4/4 time signature. The notation shows a sequence of eighth notes across four measures. The first measure is marked with a right-hand (R) stroke. The second measure is marked with a right-hand (R) stroke. The third measure is marked with a right-hand (R) stroke. The fourth measure is marked with a right-hand (R) stroke. A slur is placed under the eighth notes in each measure.

Bucks Fill-in LH Var.

Musical notation for Bucks Fill-in LH Var. exercise 1. It consists of a single staff with a treble clef and a 4/4 time signature. The notation shows a sequence of eighth notes across four measures. The first measure is marked with a left-hand (L) stroke. The second measure is marked with a left-hand (L) stroke. The third measure is marked with a left-hand (L) stroke. The fourth measure is marked with a left-hand (L) stroke. A slur is placed under the eighth notes in each measure.

Triplet Bucks

Musical notation for Triplet Bucks exercise 1. It consists of a single staff with a treble clef and a 12/8 time signature. The notation shows a sequence of eighth notes across four measures. The first measure is marked with a right-hand (R) stroke. The second measure is marked with a left-hand (L) stroke. A slur is placed under the eighth notes in each measure.

4

Musical notation for Triplet Bucks exercise 2. It consists of a single staff with a treble clef and a 12/8 time signature. The notation shows a sequence of eighth notes across four measures. The first measure is marked with a right-hand (R) stroke. The second measure is marked with a left-hand (L) stroke. The third measure is marked with a right-hand (R) stroke. The fourth measure is marked with a right-hand (R) stroke. A slur is placed under the eighth notes in each measure.

Triplet Bucks Fill-in

Musical notation for the first measure of the Triplet Bucks Fill-in. It is in 12/8 time and features a triplet of eighth notes on the right hand (R). The notes are beamed together and have accents above them.

Musical notation for the second measure of the Triplet Bucks Fill-in. It continues the triplet pattern from the first measure and ends with a quarter rest on the right hand (R). The measure is marked with a '3' above the staff.

Triplet Bucks Fill-in LH Var.

Musical notation for the first measure of the Triplet Bucks Fill-in LH Var. It is in 12/8 time and features a triplet of eighth notes on the left hand (L). The notes are beamed together and have accents above them.

Musical notation for the second measure of the Triplet Bucks Fill-in LH Var. It continues the triplet pattern from the first measure and ends with a quarter rest on the left hand (L). The measure is marked with a '3' above the staff.

Paradiddle Build

Musical notation for the Paradiddle Build. It is in 4/4 time and features a complex rhythmic pattern of eighth notes. The notation includes a series of rhythmic letters: R r L l R r L l | R r r L l | R r r L l | R l r L r | R l r L r | R l r r L r l | R l r r L r l |.

Paradiddle-diddle Build

Musical notation for the first measure of the Paradiddle-diddle Build. It is in 12/8 time and features a rhythmic pattern of eighth notes. The notation includes rhythmic letters: R r r | R r r l |.

Musical notation for the second measure of the Paradiddle-diddle Build. It continues the rhythmic pattern from the first measure and ends with a quarter rest. The measure is marked with a '3' above the staff.

Pudada Build

Musical notation for the Pudada Build. It is in 4/4 time and features a complex rhythmic pattern of eighth notes. The notation includes a series of rhythmic letters: 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 | R l l R l l | r r l r r L r r l l |.

Musical notation for the second measure of the Pudada Build. It continues the rhythmic pattern from the first measure and ends with a quarter rest. The measure is marked with a '4' above the staff. There is an accent (^) and a star symbol (*) above the final eighth note of the first part of the measure.

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

RL

5

7

Triplet Diddle

5

8

Flam Tap Build

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

Flam Tap Build LH Var.

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

Flam Accent Build

12/8
R r r r

4

R l r L r

Flam Accent Build LH Var.

12/8
L l l l

4

L r l R l

Triple Stroke Build

4/4
R L R L R r r L

4

R r r L R l l l

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

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

4

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

Stick Control Var. 1

RLRL RRRL RLRL RLLL

5

RLRL RRRRLLLLRRRRLLLL RLRL RLLL

9

R RLRL R L LR RRRL RLLL RRRRLLLLRLRL

Stick Control Var. 2

RLRL RRRL RLRL RLLL

5

RLRL RRRRLLLLRRRRLLLL RLRL RLLL

9

R RLRL RRLRLRLRLRL RRRL RLLL RRRRLLLLRLRLRLRL R

The University of Virginia Drumline – Tenors

Flams

Musical notation for measures 1-4. The staff is in 12/8 time with a key signature of one flat. The melody consists of eighth notes with accents. The drum notation below the staff is: R | r | L | r | | R | r | L | | R | r | L | r | | R | L | L | r | R | L | L | r | R | L | L | r

5

Musical notation for measures 5-8. The melody continues with eighth notes and accents. The drum notation below the staff is: R | L | r | L | r | | R | L | r | L | r | | R | L | r | L | r | | R | L | r | L | r |

9

Musical notation for measures 9-10. The melody continues with eighth notes and accents. The drum notation below the staff is: R | | r | L | | r | | | R | r | | R | r | | R | r | | R | r | |

11

Musical notation for measures 11-12. The melody continues with eighth notes and accents. The drum notation below the staff is: R | L | r | L | r | | R | r | | R | r | | R | r | | R | r | |

Tenor

University of Virginia Drumline

2021 Exercises

8 On A Hand

Musical score for '8 On A Hand' in 2/4 time. The score consists of four systems of music, each with a staff and a line of drum notation below it. The notation includes dynamics such as *f* (forte) and *p* (piano), and slurs indicating phrasing. The drum notation uses 'R' for right hand and 'L' for left hand.

System 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*

System 2: *f R R R R R R R R p L L L L L L L L f R R R R R R R R p p R R R R R R R R f*

System 3: *f L L L L L L L L p f R R R R R R R R p*

System 4: *f L L L L L L L L p L L L L L L L L f*

Hannum Bucks

Musical score for 'Hannum Bucks' in 2/4 time. The score consists of four systems of music, each with a staff and a line of drum notation below it. The notation includes accents (>) and the letters 'R' and 'L' for right and left hands. The drum notation uses 'R' for right hand and 'L' for left hand.

System 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*

System 2: *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*

System 3: *R r R r r R r r R r r R r r R r*

System 4: *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 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

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 R l R l r r

10

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

8

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

11

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

Wahoo Triplet Diddle

UVA Drumline 2022-2023

$\text{♩} = 144$ ⁹⁻³

mf

5

9

13

f

1. 2.

Detailed description: This is a musical score for a tenor line. It consists of four staves of music. The first staff begins with a tempo marking of quarter note = 144 and a dynamic marking of mezzo-forte (mf). The music is in 12/8 time and features a triplet of eighth notes. The second staff starts at measure 5. The third staff starts at measure 9 and includes a first ending bracket. The fourth staff starts at measure 13 and includes a second ending bracket. The piece concludes with a dynamic marking of forte (f).

Hype Show

University of Virginia Cavalier Drumline 2024

♩ = 172

Measures 1-8: Tenor line with notes and rests. Dynamics: mp, f, f, mp, ff, p. Includes a 5-measure rest.

9

Measures 9-14: Tenor line with notes and rests. Dynamics: fff, ff, ff, mf, ff, fff. Includes a 4-measure rest.

15

Measures 15-20: Tenor line with notes and rests. Dynamics: mf, f, fff. Includes a 2-measure rest and an 'Up' marking.

21

Measures 21-24: Tenor line with notes and rests. Dynamics: mf.

25

Measures 25-29: Tenor line with notes and rests. Dynamics: mf, ff, f.

30

Measures 30-34: Tenor line with notes and rests. Dynamics: ff, f, f.

35

Measures 35-39: Tenor line with notes and rests. Dynamics: ff, mp.

40

Measures 40-44: Tenor line with notes and rests. Dynamics: f, ff, fff, fff.

Entries Cadence

♩ = 192

2

Repeat until Final Signal

ff

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

7

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

Cavalier Fanfare

Maestoso (♩ = 120)

ff *mp* *ff* *mp* *ff*

5 *f* *ff*

8 *fff*

PREGAME - tenors

44

R R l r L L RLRL R "Go Wa- Hoos!" R R l r L L RLRL R "Go Wa- Hoos!" RLRLRLRLRLRL R "Go Wa- Hoos!"

50

"Roll Off" $12/6$ **"March On Cavaliers"** $9/3$

ff B B B B r r l l r r l l R L *f* 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 I R I R I

60

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

70

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

80

R r l r L R l r r L r l l R I R I R I R l l r r l l R r l r l r l r L R B B RLRLRLRL R R L *ff*

90 $\text{♩} = 100$

"Today's colors are presented by..." **"National Anthem"**

R *ff* *p*

106

ppp 6 *ff*

119

Tenor

PREGAME - tenors

127 $\text{♩} = 160$
"Let's Go Hoos" Intro 12"6"
2 $9''/3''$
ff *f*

134

138 $\text{♩} = 80$
High Step Cadence 12"6"
1.2. 3. s/c
ff *fff*

143 $\text{♩} = 160$
"Roll Off" 12"6"
"Virginia Hail" 9"3"
3 *ff* *f* *fp* *f*

153

163

173

184

189 $> 12''/6''$
ff *fff*

PREGAME - tenors

196

"Hey Cheer"

2

$\text{♩} = 160$

$12/6$

Musical staff for measures 196-201. The staff begins with a treble clef and a 4/4 time signature. A double bar line with repeat dots is followed by a 12/6 time signature. The music consists of eighth notes with accents. The rhythm is indicated by the letters 'l', 'r', 'R', and 'B' below the notes. A dynamic marking of *ff* is present below the first measure.

202

Musical staff for measures 202-205. The staff begins with a treble clef and a 12/6 time signature. The music consists of eighth notes with accents. The rhythm is indicated by the letters 'l', 'r', 'R', and 'B' below the notes. A dynamic marking of *f* is present below the first measure.

206

Musical staff for measures 206-210. The staff begins with a treble clef and a 12/6 time signature. The music consists of eighth notes with accents. The rhythm is indicated by the letters 'l', 'r', 'R', and 'B' below the notes.

210

Musical staff for measures 210-213. The staff begins with a treble clef and a 12/6 time signature. The music consists of eighth notes with accents. The rhythm is indicated by the letters 'l', 'r', 'R', and 'B' below the notes.

214

Musical staff for measures 214-217. The staff begins with a treble clef and a 12/6 time signature. The music consists of eighth notes with accents. The rhythm is indicated by the letters 'l', 'r', 'R', and 'B' below the notes. A dynamic marking of *fp* is present below the first measure, and a *ff* marking is present below the fourth measure.

218

Musical staff for measures 218-220. The staff begins with a treble clef and a 12/6 time signature. The music consists of eighth notes with accents. The rhythm is indicated by the letters 'l', 'r', 'R', and 'B' below the notes.

221

Musical staff for measures 221-225. The staff begins with a treble clef and a 12/6 time signature. The music consists of eighth notes with accents. The rhythm is indicated by the letters 'l', 'r', 'R', and 'B' below the notes. A dynamic marking of *f* is present below the first measure. The staff ends with a double bar line and repeat dots, followed by a first ending bracket labeled '1.' and a second ending bracket labeled '2.'.

Tenor

4 Minutes

Musical notation for '4 Minutes' in 4/4 time. It consists of two staves. The first staff starts with a repeat sign and contains a sequence of eighth and quarter notes with accents and a fermata. The second staff begins at measure 4 with a first ending bracket labeled '1.2.3.' and a second ending bracket labeled '4.'. The piece concludes with a double bar line and a final 4/4 time signature.

7 Nation Army

♩=132

Repeat until cued

Musical notation for '7 Nation Army' in 4/4 time. It features two staves. The first staff contains a sequence of quarter notes with accents. The second staff starts at measure 9 with a fortissimo (*ff*) dynamic and a triplet of eighth notes. The piece ends with a double bar line and a final 4/4 time signature.

Back In Black

♩=132

Musical notation for 'Back In Black' in 4/4 time. It consists of two staves. The first staff contains a sequence of quarter notes with accents. The second staff contains a sequence of eighth notes with accents. Below the staves, the following drum notation is provided:
1 R | r L r | R L r R r R r R

Can't Hold Us

♩=152

Musical notation for 'Can't Hold Us' in 4/4 time. It consists of seven staves. The first staff starts at measure 17 with a quarter rest followed by quarter notes with accents. The second staff starts at measure 25 with a fortissimo (*ff*) dynamic and a sequence of quarter notes with accents. The third staff starts at measure 30 with a mezzo-forte (*mp*) dynamic that transitions to fortissimo (*ff*) and contains a sequence of quarter notes with accents. The fourth staff starts at measure 34 with a sequence of eighth notes with accents. The fifth staff starts at measure 42 with a sequence of quarter notes with accents. The sixth staff starts at measure 49 with a first ending bracket labeled '1. fff' and a second ending bracket labeled '2.'. The piece concludes with a double bar line and a final 4/4 time signature. Below the staves, the following drum notation is provided:
R B B B B B B B R | r L r | R | r L r | R | R |
R | r r | l | R | r | l

Tenor

Tenor

Crazy

Measures 1-56: Tenor staff with 4/4 time signature. Rhythmic notation includes eighth and sixteenth notes with accents. Fingerings: R r l R l r l R L R L r l R l r l R L R.

57

Measures 57-60: Tenor staff. Fingerings: L R L R L R L L R R. Measure 60 has a '4' above it.

61

Measures 61-64: Tenor staff. Fingerings: L r l R l r l R L R. Measure 64 has a '4' above it.

Eat 'Em Up

$\text{♩} = 180$

Measures 1-68: Tenor staff with $\text{♩} = 180$. Rhythmic notation is very fast. Fingerings: R l l R l l R l l R l l R l l R B B B B l l R l l R l l R l l. Dynamics: *ff*.

69

Measures 69-71: Tenor staff. Fingerings: R l l R l l R B B B B l l R l l R l l R l l R l l R B B B.

72

Measures 72-78: Tenor staff. Fingerings: B B B B B B B r/l R l l r l r L r l R L R L R. Time signature change to 4/4.

"And that's another Cavalier...
1st down..."

First Down Cheer

Measures 1-78: Tenor staff with 4/4 time signature. Fingerings: 1 2 3 R l r r l R l r r l l R l r r l R l r l r l r l R L.

79

Measures 79-84: Tenor staff. Fingerings: R l r l R l r l R l r l R l r l R B R l R l R l R L R L R L R L R L R. Dynamics: *Hoos!*

Good Old Song

♩=100

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

88

8 12

96

♩=200

All

fff

Hoo Are You

102

♩=150

L R L | L R | L R L | L R

f

105

Final Ending

L R L | L R L | L R L

Hurricane Season

♩=96

4/4

2 2

1.

116

2.

6 times

121

2 2

1. 3. 5.

2. 4. 6.

128

Tenor

Tenor
Immigrant Song

Musical notation for the Tenor part of 'Immigrant Song'. It consists of a single staff in 4/4 time with a key signature of one sharp (F#). The piece features a repetitive rhythmic pattern of eighth notes with accents, divided into three measures by repeat signs.

Iron Man

Musical notation for the Tenor part of 'Iron Man'. It consists of two staves in 4/4 time with a key signature of one sharp (F#). The tempo is marked as ♩ = 120. The first staff has a '2' measure rest at the end. The second staff starts with a forte (ff) dynamic. Below the staves are drum patterns: 'L R R L L' and 'R L R R L R' for the first staff, and 'L R L R R R L' and 'R L R I I R L R' for the second staff.

"Bananas"

Jeezy 2

Musical notation for the Tenor part of 'Jeezy 2'. It consists of two staves in 4/4 time with a key signature of one sharp (F#). The tempo is marked as ♩ = 126. The first staff has a repeat sign at the beginning. The second staff features a triplet of eighth notes.

Kashmir

Musical notation for the Tenor part of 'Kashmir'. It consists of a single staff in 4/4 time with a key signature of one sharp (F#). The piece features a series of chords with accents, ending with a repeat sign and a final chord.

Allegro ♩ = 100

Tuba Cue

Swung

Neck

Musical notation for the Tenor part of 'Neck'. It consists of three staves in 4/4 time with a key signature of one sharp (F#). The tempo is marked as Allegro ♩ = 100. The first staff has a 'Tuba Cue' and 'Swung' marking. The second staff has a '4' marking. Below the staves are drum patterns: 'L R B B B B B B B' and 'L R B B R R L R L R'.

♩ = 140

Party Like A Rockstar

Musical staff 1: Tenor part, 4/4 time signature, first four measures of a rhythmic pattern.

R l...

Musical staff 2: Tenor part, eighth-note runs with accents.

Rl...

Musical staff 3: Tenor part, eighth-note runs with accents, ending with a double bar line and a '2' above it.

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

Musical staff 4: Tenor part, eighth-note runs with accents, starting with a double bar line and a '2' above it.

Musical staff 5: Tenor part, eighth-note runs with asterisks above them.

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

Musical staff 6: Tenor part, two measures of rests with a '4' above each and a double bar line with a slash.

Musical staff 7: Tenor part, eighth-note runs with accents.

Musical staff 8: Tenor part, eighth-note runs with accents, ending with two double bar lines and slashes.

R r r r L r l l r l

Musical staff 9: Tenor part, eighth-note runs with accents and asterisks, ending with a double bar line and slash.

R r r r R l r l R

Musical staff 10: Tenor part, eighth-note runs with accents, ending with a double bar line and a 4/4 time signature.

Tenor

Tenor Power

$\text{♩} = 168$

4

p *r...* *cresc*

monkey arms

fff 3

R L R L R L R L R L

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

2 2

L R

2 2

L R

2

Watch for last time

3

Push It

$\text{♩} = 164$

2 2

Pelvic thrusts.

2 2

Rocky

$\text{♩} = 132$

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 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 r l R L

Smoke On The Water

$\text{♩} = 132$

f

"Bananas" >

R L R R L R

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

Detailed description: This block contains the musical notation for the first two staves of 'Smoke On The Water'. The first staff starts with a treble clef, a common time signature, and a tempo marking of quarter note = 132. It features a series of eighth notes with accents, some beamed together. The second staff continues the melody with similar rhythmic patterns. Below the notes are two lines of footwork notation: 'R L R R L R' and 'L R L R R R L R L R R L R L R L R L R L R L R'.

Tear It Up

$\text{♩} = 100$

2

f

f

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

r l r l R L L r l r L 1. RRr r L L l l RRr r L R L 2. RRr r L L l l RRr r L R L

Detailed description: This block contains the musical notation for 'Tear It Up'. It begins with a treble clef, a common time signature, and a tempo marking of quarter note = 100. The first staff has a double bar line with a '2' above it, indicating a second ending. The notation includes eighth notes with accents and some beamed eighth notes. Below the notes are two lines of footwork notation: 'r l r l R L L r l r L r l r l R L L r l r L' and 'r l r l R L L r l r L 1. RRr r L L l l RRr r L R L 2. RRr r L L l l RRr r L R L'.

Techno

$\text{♩} = 152$

R

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

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

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

lean left

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

R L R L R

Detailed description: This block contains the musical notation for 'Techno'. It starts with a treble clef, a common time signature, and a tempo marking of quarter note = 152. The first staff begins with a rest 'R' followed by a 4/4 time signature and a series of eighth notes with accents. Below the notes are four lines of footwork notation: 'R', 'r l r l R l r l r l r l R l r l', 'r l r l R l r l R L R L R L r l r l R l r l r l r l R l r l', 'r l r l R l r l R L R L R L r l r l R l r l r l r l R l r l', and 'R L R L R'. The word 'lean left' is written above the second line of footwork notation.

Tenor

Tenor That's The Way

Musical score for 'That's The Way' in 4/4 time. The score consists of five staves of music. The first staff begins with a rest followed by a series of eighth notes with accents. Below the staff is the rhythmic notation: *r l r l R l r l r l r L R l r l r l...*. The second staff starts with a forte (*f*) dynamic and continues with eighth notes, ending with a double bar line and the word "Bananas" above a few notes. Below this staff is the rhythmic notation: *R L R L L R*. The third staff continues with eighth notes and rests, with rhythmic notation: *L R L R R R L R L R L L R L R L R R R L*. The fourth staff continues with eighth notes and rests, with rhythmic notation: *r l...*. The fifth staff concludes the piece with a final cadence in 4/4 time.

We Will Rock You

Musical score for 'We Will Rock You' in 4/4 time. The tempo is marked *♩ = 96*. The score consists of a single staff of music. It begins with a 4/4 time signature and a key signature of one sharp (F#). The first few measures contain eighth notes with accents, followed by a series of measures with a slash (/) indicating a rest. The piece ends with a final cadence in 4/4 time.

Word Up

Musical score for 'Word Up' in 4/4 time. The score consists of three staves of music. The first staff begins with a 4/4 time signature and a key signature of one sharp (F#). It features eighth notes with accents and rests. The second staff continues with eighth notes and rests, including a triplet of eighth notes. The third staff concludes the piece with eighth notes and rests, ending with a final cadence in 4/4 time.

Swag Surfin'/Turned up

2024 Edit

Percussion by Brandon West

Allegro ♩ = 142

ff p *ff p* *ff p* *ff*

A

B

11

16

Black Dog / Kashmir

stands

Arr. Scott Boerma
Percussion - Chuck Ricotta

Tenors

♩ = 168

3 *ff*

8 3

A *fff*

OPTIONAL
CUT TO 'G'

B *mf*

C *ff* *f* *ff*

D *f*

E *ff*

F *fff*

G *fff*

H *mf* *fff* *fff*

Tenors

HEAVEN / EVERYTIME WE TOUCH (STANDS)

Arr. Scott Boerma
Percussion - Chuck Ricotta

$\text{♩} = 148$
fff

A
2X
mp
4 8

B
ff
2 2

C $\text{♩} = 156$ **D**
3 3 6X 2X
mf *f*

E
ff
1X only

F
fff
9 3 3 3 arm arm

Detailed description of the musical score: The score is written for tenors on a single staff in 4/4 time. It consists of six systems of music, labeled A through F. System A starts with a tempo of 148 and a dynamic of *fff*. System B has a dynamic of *mp* and includes performance instructions '2X', '4', and '8'. System C has a tempo of 156 and a dynamic of *mf*, with '6X' and '2X' instructions. System D has a dynamic of *f*. System E has a dynamic of *ff* and includes a '1X only' instruction. System F has a dynamic of *fff* and includes '9', '3', '3', '3', and 'arm arm' instructions. The score includes various rhythmic patterns, rests, and articulation marks such as accents and slurs.

Ants Marching

Cavalier Marching Band 2023

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

Full Score

$\text{♩} = 112$

ff s/c mf s/c s/c R I r I R s/c s/c mp B B B B r I r I R R L

A

ff f R R I r L L r I R I r I R L R I R L R L R L R R I r L L r I R I r I R L R L R L L

B

f R B B R I r I R L R L r I R L R I r I r R B B R I r I R L R L r I R L R I r I

13

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

C 6

ff mf ff mp ff R I r I r I R L r I R L R I r I r I R R I r I R L R I r I r I R L R L r I R L R I r I r I R L

21

mf ff mf mf B s/c s/c s/c s/c R I r I R s/c s/c mf R I R I r I R I I

D

ff mf b s/c s/c s/c s/c s/c s/c s/c s/c b s/c s/c s/c s/c s/c s/c s/c s/c

E

ff mf f R L R L R I R I R L R R r I R L r I R L R L b R R R L R L R I R I R I R L

41

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

V.S.

TenorLine
TenorLine

Mr. Brightside

UVA Marching Band

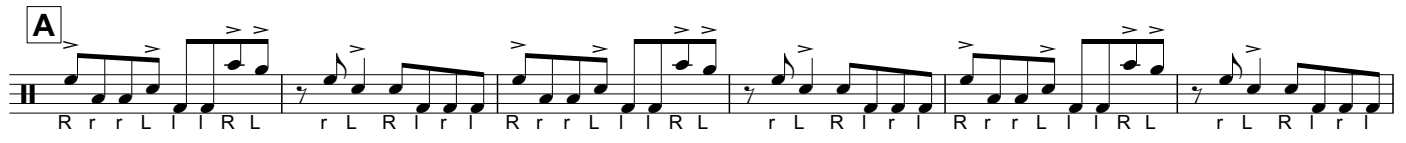
Wind Arrangement by Elliott Tackitt
Percussion Arrangement by Brandon West

$\text{♩} = 152$



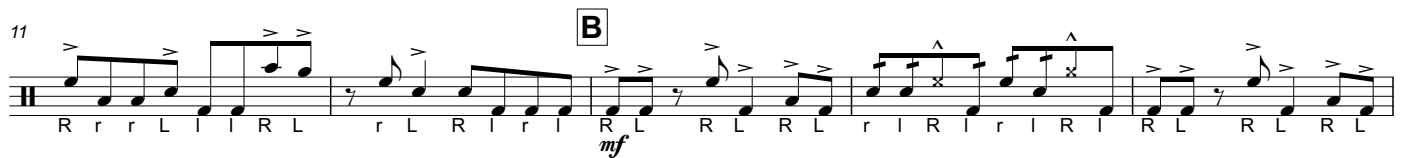
f *f*

A



11

B



mf

16



C



f

27

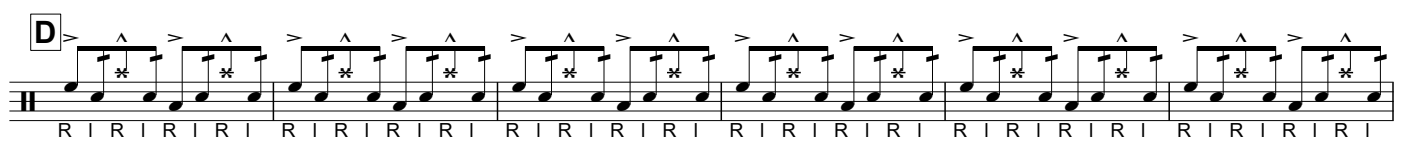


32

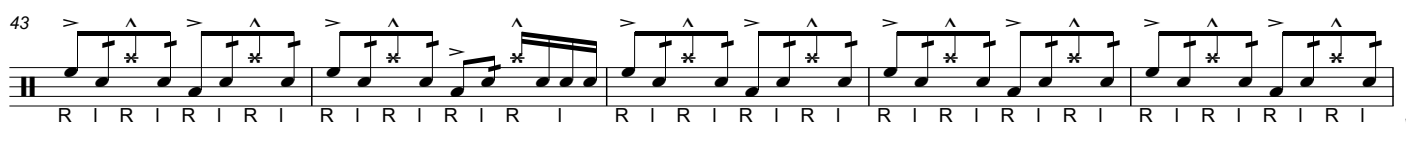


ff mp ff mp ff

D



43



V.S.

48

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 r L r I I R I R I

E

mf

F

mf

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

63

G

f

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

69

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

75

ff mp | *ff mp*

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

80

H

ff

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 R I R I

86

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

Hoos' on Parade

Cavalier Drumline 2023

♩ = 122

A

2

mf *f* *mp*

7

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

B

15

f *f* *mf*

19

C

ff *mp* *ff* *ff*

24

f *f* *ff* *ff*

D

33

f *f* *f* *mf*

E

41

f *f* *f* *mf*

F

ff *f* *f* *f* *f*

Beyonce

UVa

$\text{♩} = 120$

2 3 4 5 6

Snare Line

Tenor Line

Bass Line

Cymbal Line

sizzup

hi-hat

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

The image shows a drum score for a piece titled "Beyonce" by UVa. The score is written for four parts: Snare Line, Tenor Line, Bass Line, and Cymbal Line. The tempo is marked as 120 beats per minute. The score is divided into six measures, numbered 2 through 6. The Snare Line features a complex rhythmic pattern with various note values and rests. The Tenor Line has a similar pattern, often mirroring the snare. The Bass Line consists of a steady eighth-note pattern. The Cymbal Line includes "sizzup" and "hi-hat" markings, indicating specific cymbal techniques. The notation includes various rhythmic symbols such as eighth notes, sixteenth notes, and rests, along with dynamic markings like accents and slurs.

Clave

UVa

Drum score for measures 1-3. The score includes Snare Line, Tenor Line, Bass Line, and Cymbal Line. The tempo is marked as solo ♩ = 120. Measure 1 includes a 9"/3" snare and a 9"/3" tenor drum with a 'lift' instruction. The bass line features a pattern of R, L, R, L, R, L. The cymbal line includes 'sizzups' (A and B) and is marked with a forte *f* dynamic.

Drum score for measures 4-5. The score includes Snare, Tenors, BassDr, and Cym.L lines. Measure 4 includes first and second endings for the snare and tenors. The tenors line has a 'R...' instruction. The bass line features a pattern of R, L, R, L, R, L. The cymbal line includes 'A' and 'B' sizzups. The score concludes with a final measure in measure 5.

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

R R

R L L R

R float

BassDr

6

6

R L r | l | l | r | r

r | r | r | l | r | r | l | r | r | L | 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 B B *p* edge to center r | 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 | | L

Bass Line

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

Cymbal Line

f crash sizzup hi-hat

Detailed description: This is a musical score for a drum set, titled 'El Tigre'. It consists of four staves: Snare Line, Tenor Line, Bass Line, and Cymbal Line. The tempo is marked as quarter note = 100. The Snare Line starts with a 'SOLO' section marked 'ff' (fortissimo) with a rhythmic pattern of L R L R L L L R R. This is followed by a section with 'stick click' and a pattern of B B B B B, then a section marked 'p' (piano) with 'edge to center' and a pattern of r | r | r | r | R. The Tenor Line begins with a '9" / 3"' note and a 'f' (forte) dynamic, with a pattern of | r | r | r | R | r | r | | r | r | R | r | r | | B B | | r | r | r | r | | L. The Bass Line starts with a 'f' dynamic and a pattern of R L R R L R L L R r | r | r | r | R. The Cymbal Line features 'crash', 'sizzup', and 'hi-hat' markings. The score is divided into measures by vertical bar lines.

♩=104 Swing 16

Jamaica

UVa

Snare Line *fff* solo *f* R pancake

Tenor Line *f*

Bass Line *f*

Cymbal Line *f*

Snare edge to center *f*

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

BassDr *f*

Cym.L *f*

12/8

Mouth

♩=144 solo

15" all

9"/3"

R on bell

12"/6"

L hand on neighbors' drum 3

L float

body lean back

hi-hats

ff

f

A

B...

Snare

Tenors

BassDr

Cym.L

L hand on neighbors' drum 3

body lean back

Snare

Tenors

BassDr

Cym.L

hi-hats

ff

f

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 R L L L B

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

Cym.L

Speed

$\text{♩} = 192$

Snare Line

Tenor Line

Bass Line

Cymbal Line

f

9⁷/₃"

skanks

Detailed description: This system contains the first four staves of the score. The Snare Line starts with a rhythmic pattern of eighth notes and sixteenth notes, marked with accents and a dynamic of *f*. The Tenor Line is mostly silent, with some notes appearing later in the system. The Bass Line features a complex pattern of eighth notes with accents and a dynamic of *f*. The Cymbal Line has a simple pattern of eighth notes with a dynamic of *f*. A tempo marking of $\text{♩} = 192$ is at the top left. A time signature of 9⁷/₃" is indicated. The word 'skanks' is written above the Tenor Line in the fourth measure.

Snare

Tenors

BassDr

Cym.L

edge to center

R hand rainbow

skanks

p *f*

Detailed description: This system contains the next four staves. The Snare Line continues with its rhythmic pattern, marked with a dynamic of *p* and then *f*. The Tenors line has a 'R hand rainbow' pattern and 'skanks' notes. The BassDr line has a complex pattern of eighth notes with accents. The Cym.L line has a simple pattern of eighth notes. The word 'edge to center' is written above the Snare Line in the third measure.

Snare

Tenors

BassDr

Cym.L

edge to center

skanks

R hand rainbow

p

Detailed description: This system contains the final four staves. The Snare Line continues with its rhythmic pattern, marked with a dynamic of *p*. The Tenors line has 'skanks' notes and a 'R hand rainbow' pattern. The BassDr line has a complex pattern of eighth notes with accents. The Cym.L line has a simple pattern of eighth notes. The word 'edge to center' is written above the Snare Line in the third measure.

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 11 12

Snare

Tenors

BassDr

Cym.L

choke

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

11 12 13 14 15

Snare

Tenors

BassDr

Cym.L

choke

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