

# 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](mailto: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 31<sup>st</sup>***

### 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. 22-28):**

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. 29-43):**

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. 44-55):**

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.

<b>Dynamic</b>	<b>Height</b>	<b>Angle</b>
<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''

# Technique Guidelines - Bass Drum

## Matched Grip

It is imperative that we hold all matched stick mallets the same way. So like tenors or snare, we want the thumb to be flat on the stick, with the tip of your thumb pointing to the head of the mallet. There should be contact between the thumb and first finger. Due to the weight distribution of bass mallets, the fulcrum will be lower on the mallet.



With your hands down by your side, the mallet should have a 45-degree angle facing forward at the ground. Bring your arms up (bending at the elbows) until the forearms are approximately parallel to the ground. The head of the mallet should be in the center of the drumhead. This will determine the drum height and you should adjust the drum so that the mallet head is in the center of the head. Do not move the mallet to the center of the drum, but move the center of the drum to the mallet.

Once the bass drum is set to the correct height, find the center of the drum head, and feel where the rim rests on your forearms. Memorize this location so that you are always hitting in the center of the drumhead.

## Playing Position

Mallets should be parallel to the drumhead and the head of the mallet should be in the center of the head and resting as close to the head as possible without touching. The player's forearms should be parallel to the ground, if it is not, adjust the height of the drum.



## Set Position

Mallets should be resting on the rim with the bead of the mallet at eye-level of the player. Do not grab the rim at set position.

## Stroke

Like snare drum or tenors, bass drum uses a combination of the wrist and forearm to create the appropriate stroke. The only difference is that the wrist and forearm will rotate away from the bass head like turning a doorknob to strike the drum. Similarly to other instruments, the volume and dynamic will determine how much of each to use.



# Stroke

**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.

## **Timing Variation 1**

Single-hand combination 4-2-1 timing exercise based on 8<sup>th</sup> note subdivision.

## **Timing Variation 2**

Single-hand combination 4-2-1 timing exercise based on 16<sup>th</sup> note subdivision.

## **Split Variation 1**

Bass Drum specific exercise that alternates unison playing and tonal splits on 8ths, 16ths, sextuplets, and 32nds.

## **Split Variation 2**

Bass Drum Specific tonal split exercise with no unison material.

## **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 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

### Eighths

Musical notation for Eighths exercise. The staff shows a sequence of eighth notes. The first four measures are marked with 'R' and 'L' below the notes, indicating right and left foot strokes. The notation includes repeat signs and a final measure with a rest.

### Eighths - Timing Var. #1

Musical notation for Eighths - Timing Var. #1. The staff shows eighth notes with various rests and accents. The notation includes repeat signs and a final measure with a rest.

### Eighths - Timing Var. #2

Musical notation for Eighths - Timing Var. #2. The staff shows eighth notes with various rests and accents. The notation includes repeat signs and a final measure with a rest.

5

Musical notation for Eighths Split Var. 1. The staff shows eighth notes with various rests and accents. The notation includes repeat signs and a final measure with a rest.

### Eighths Split Var. 1

Musical notation for Eighths Split Var. 1. The staff shows eighth notes with various rests and accents. The notation includes repeat signs and a final measure with a rest.

6

Musical notation for Eighths Split Var. 2. The staff shows eighth notes with various rests and accents. The notation includes repeat signs and a final measure with a rest.

### Eighths Split Var. 2 Sub out 1s, 2s, 3s, 4s

Musical notation for Eighths Split Var. 2. The staff shows eighth notes with various rests and accents. The notation includes repeat signs and a final measure with a rest.

### Double Beat

Musical notation for Double Beat. The staff shows eighth notes with various rests and accents. The notation includes repeat signs and a final measure with a rest.

3

Musical notation for Double Beat. The staff shows eighth notes with various rests and accents. The notation includes repeat signs and a final measure with a rest.

# Stage 1 cont.

## One-Height Exercises

### Triple Beat

Musical notation for exercise 1 in 4/4 time. It consists of two measures of eighth notes. The first measure starts with a right-hand stroke (R) on the first beat and a left-hand stroke (L) on the second beat. The second measure starts with a left-hand stroke (L) on the first beat and a right-hand stroke (R) on the second beat.

3

Musical notation for exercise 2 in 4/4 time. It consists of two measures of eighth notes. The first measure starts with a right-hand stroke (R) on the first beat and a left-hand stroke (L) on the second beat. The second measure starts with a right-hand stroke (R) on the first beat and a left-hand stroke (L) on the second beat, followed by a quarter rest.

### Slow Doubles

Musical notation for exercise 1 in 4/4 time. It consists of four measures of eighth notes. The first measure has R L, the second has R L, the third has R R L, and the fourth has R L L.

5

Musical notation for exercise 2 in 4/4 time. It consists of four measures of eighth notes. The first measure has R R L, the second has L R R, the third has R R L R L L, and the fourth has R R L R L L.

9

Musical notation for exercise 3 in 4/4 time. It consists of two measures of eighth notes. The first measure has R R L L, and the second measure has R R L L followed by a quarter rest.

### Check Patterns

Musical notation for exercise 1 in 2/4 time. It consists of four measures of eighth notes, each starting with a right-hand stroke (R) on the first beat and a left-hand stroke (L) on the second beat.

5

Musical notation for exercise 2 in 2/4 time. It consists of four measures of eighth notes, each starting with a right-hand stroke (R) on the first beat and a left-hand stroke (L) on the second beat, followed by a quarter rest.

Musical notation for exercise 3 in 4/4 time. It consists of eight measures of eighth notes, each starting with a right-hand stroke (R) on the first beat and a left-hand stroke (L) on the second beat. The measures are labeled #1 through #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 a wide range of quality sounds at multiple dynamic within one exercise.

## **Bucks & Triplet Bucks**

Single-hand combination exercise that works on properly producing quality sounds at accent and tap heights.

## **Bucks Fill In & Triplet Bucks Fill In**

Hand-to-hand combination exercise that works on producing quality sounds at multiple heights as well as controlling sixteenth note rhythms in and out of check patterns.

## **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.

*\*From this point forward, you may see unison rhythms written under the staff. This is meant to be the “back beat” or composite accent pattern. Due to the number of basses that we have, it is possible that you could go multiple measures without playing a split pattern. If you have one whole measure where you do not play, play the unison part underneath the staff.\**

# Stage 2 cont.

## Multi-Height Exercises

### Dynamic Eights

Musical notation for Dynamic Eights exercise in 4/4 time. It consists of four measures of eighth notes, alternating between right and left hands. Dynamics are marked as *p*, *f*, *p*, *f*, *p*, *f*, *f*, *p*.

### Bucks

Musical notation for Bucks exercise in 4/4 time. It consists of four measures of eighth notes, alternating between right and left hands.

### Bucks Var. 2

Musical notation for Bucks Var. 2 exercise in 4/4 time. It consists of four measures of eighth notes, alternating between right and left hands.

### Bucks Fill-in

Musical notation for Bucks Fill-in exercise in 4/4 time. It consists of four measures of eighth notes, alternating between right and left hands, with a fill-in pattern in the second measure.

3

Musical notation for Bucks Fill-in exercise in 4/4 time, repeated three times. It consists of four measures of eighth notes, alternating between right and left hands, with a fill-in pattern in the second measure.

### Triplet Bucks

Musical notation for Triplet Bucks exercise in 12/8 time. It consists of four measures of eighth notes, alternating between right and left hands.

3

Musical notation for Triplet Bucks exercise in 12/8 time, repeated three times. It consists of four measures of eighth notes, alternating between right and left hands.

### Triplet Bucks Fill-in

Musical notation for Triplet Bucks Fill-in exercise in 12/8 time. It consists of four measures of eighth notes, alternating between right and left hands, with a fill-in pattern in the second measure.

3

Musical notation for Triplet Bucks Fill-in exercise in 12/8 time, repeated three times. It consists of four measures of eighth notes, alternating between right and left hands, with a fill-in pattern in the second measure.

Paradiddle Build

Musical notation for the first line of the Paradiddle Build exercise. It is in 4/4 time and consists of four measures. The first measure contains the rhythmic pattern R R L. The second measure contains R L R. The third measure contains R L L. The fourth measure contains L R L. Each note is represented by a slash with a flag, indicating a sixteenth note.

3

Musical notation for the second line of the Paradiddle Build exercise. It continues the rhythmic pattern from the first line for three measures, ending with a final note and a double bar line.

Paradiddle-diddle Build

Musical notation for the Paradiddle-diddle Build exercise. It is in 12/8 time and consists of four measures. The first measure contains a dotted quarter note followed by an eighth note. The second and third measures contain eighth notes. The fourth measure contains a dotted quarter note followed by an eighth note. Each note is represented by a slash with a flag.

Pudada Build

Musical notation for the first line of the Pudada Build exercise. It is in 4/4 time and consists of three measures. The first measure contains a dotted quarter note followed by an eighth note. The second and third measures contain eighth notes. Each note is represented by a slash with a flag. There are also some notes with stems and flags.

4

Musical notation for the second line of the Pudada Build exercise. It continues the rhythmic pattern from the first line for three measures, ending with a final note and a double bar line.

6

Musical notation for the third line of the Pudada Build exercise. It continues the rhythmic pattern from the first line for three measures, ending with a final note and a double bar line.

# 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 diddled rolls with sixteenth and triplet hand speeds. We are looking to create clear and readable composite rhythms that display control over diddles in any combination.

## **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 triple-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



5



8



Triplet Diddle



5



7



Flam Tap Build



3



# Stage 3 cont.

*Diddle and Rudimental Skill Building*

## Flam Accent Build

Musical notation for the first line of the Flam Accent Build exercise. It is written on a single staff with a 12/8 time signature. The first two measures consist of quarter notes with accents, alternating between the right (R) and left (L) hands. The next two measures consist of eighth notes with accents, also alternating between R and L hands.

4

Musical notation for the second line of the Flam Accent Build exercise. It continues with eighth notes with accents, alternating between R and L hands. The final measure of the line consists of a quarter rest followed by two eighth rests.

## Triple Stroke Build

Musical notation for the first line of the Triple Stroke Build exercise. It is written on a single staff with a 4/4 time signature. The first measure has a quarter note with an accent on the right hand (R) and a quarter rest on the left hand (L). The next two measures consist of eighth notes with accents, alternating between R L R L and R L R L. The final measure of the line consists of eighth notes with accents, alternating between R L R L.

4

Musical notation for the second line of the Triple Stroke Build exercise. It continues with eighth notes with accents, alternating between R L R L. The next two measures consist of sixteenth notes with accents, alternating between R L R L and R L R L. The final measure of the line consists of a quarter rest followed by a quarter note with an accent.



# 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.

# Stage 4

Endurance Building

7/8 Paradiddle

4

Stick Control

R R R L

4

R L L L

6

8

R R R L R L L L

11



2

# Hannum Bucks

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 r R

11

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

# Double Beat

1

R R 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 L 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 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 3

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

4

L 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 *Suncost Sound Homage*

L l l l L l l l L l l l l L l l l L l l l L

10

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

# Diddles

1

R L R L etc..

4

*singles* *Singles*

7

*Singles* *Singles*

# Wahoo Triplet Diddle

UVA Drumline 2022-2023

The unison bottom part is written to be played by any non playing bass drummer in the tonal part. This will largely be drums 6-8, but could include any player throughout the exercise.

♩ = 144

The musical score is written for a bass drum in 12/8 time. It consists of four systems of music, each with a staff and a corresponding drum notation below. The tempo is marked as ♩ = 144. The score begins with a rest for the first measure. The first system (measures 1-4) features a triplet eighth-note pattern in the upper staff and a corresponding drum notation below. The second system (measures 5-8) continues the triplet pattern with some variations in the drum notation, including asterisks and accents. The third system (measures 9-12) includes a first ending bracket over measures 10-11, followed by a double bar line and a second ending bracket over measure 12. The fourth system (measures 13-16) starts with a triplet eighth-note pattern, followed by a rest for two measures, and then a final triplet eighth-note pattern. The score concludes with a double bar line and a final triplet eighth-note pattern.



33

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

36

39

R l l R

42

R

46  $\text{♩} = 172$

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

54



# Hype Show

University of Virginia Cavalier Drumline 2024

♩ = 172

This musical score is for the bass line of 'Hype Show' by Brandon West for the University of Virginia Cavalier Drumline 2024. The tempo is marked as ♩ = 172. The score consists of nine staves of music, each with a measure number (1, 5, 9, 15, 20, 25, 30, 36, 40) at the beginning. The notation includes various rhythmic patterns, dynamic markings (mf, f, ff, mp, p), and articulation marks (accents, slurs). Fingerings and handings (R, L) are indicated throughout. The score features several complex passages, including sixteenth-note runs, triplets, and sixteenth-note chords. The dynamics range from mezzo-forte (mf) to fortissimo (fff), with some passages marked piano (p). The piece concludes with a final measure on the 40th staff.

# Entries Cadence

♩ = 192

**2**

Repeat until Final Signal

*ff*

7

*ff*



### Cavalier Fanfare

Maestoso (♩ = 120)

Musical staff 1: Bass clef, 4/4 time signature. The staff contains a series of rhythmic patterns including eighth and sixteenth notes, some with accents and slurs. Dynamic markings *ff*, *mp*, and *ff* are placed below the staff. A slur covers the middle section. The number '6' is written above some notes.

4

Musical staff 2: Continuation of the piece. It features sixteenth-note runs, triplets, and sixteenth-note groups. Dynamic markings *mp* and *f* are present. The number '6' is written above several notes.

7

Musical staff 3: Continuation of the piece. It includes eighth-note patterns, triplets, and sixteenth-note groups. A dynamic marking *ff* is at the beginning. The number '3' is written above some notes.





8 Bass

PREGAME - bass drum

UVa

**♩=160**  
"Hey Cheer" Sticks up on 3  
197 198 **♩=160** 199 200

Turn, 2, 3, 4

**ff** **A**

201 203 204

**f**

205 206 207 208

209 210 211 212

**ff** **B**

213 214 216

**fp** **ff**

217 218 219

220 221 222 223

In on 3

The image shows a musical score for a bass drum part. It consists of seven staves of music, each containing a series of rhythmic patterns. The notation uses vertical stems with flags to represent drum hits, and includes various dynamic markings such as **ff** (fortissimo), **f** (forte), and **fp** (pianissimo). There are also section markers **A** and **B** enclosed in boxes. The tempo is marked as **♩=160**. The piece is in 3/4 time, and the key signature has one flat. The score includes performance instructions like "Sticks up on 3" and "In on 3".

# Bass

4 Minutes <sup>1.2.3.</sup>  
4

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

## 7 Nation Army

♩ = 132

*Repeat until cued*

9 *ff* 3

## Back In Black

♩ = 132

16 R R L R R L R R L R R L R R L R L R L R L R





# Eat 'Em Up

$\text{♩} = 180$

*ff*

71

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

Detailed description: This block contains the musical notation for the piece 'Eat 'Em Up'. It features two staves. The top staff has a tempo marking of quarter note = 180. The music consists of rhythmic patterns of eighth notes and sixteenth notes, with some measures containing rests. The bottom staff continues the rhythmic patterns with specific fingerings indicated by 'L' and 'R'. There are several accents (>) and slurs over the notes. The piece ends with a 4/4 time signature.

# First Down Cheer

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

80

1 2 3 R<sub>3</sub> R L R R<sub>3</sub> L L R R L R R R R

Hoos!

Detailed description: This block contains the musical notation for 'First Down Cheer'. It starts with a 4/4 time signature. The music is primarily rhythmic, with some melodic lines. Fingerings are indicated by '1', '2', '3', 'R<sub>3</sub>', and 'L'. There are accents (>) and slurs. The piece concludes with the word 'Hoos!' and a final rest.

# Good Old Song

$\text{♩} = 100$

90

R L L R R L L R

8 12

All

*fff*

98  $\text{♩} = 200$

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

Detailed description: This block contains the musical notation for 'Good Old Song'. It begins with a tempo marking of quarter note = 100. The music is mostly rhythmic, with some melodic lines. Fingerings are indicated by 'R' and 'L'. There are accents (^) and slurs. The piece has a section marked 'All' with a tempo change to quarter note = 200. The piece ends with a 4/4 time signature.

# Hoo Are You

$\text{♩} = 150$

105

R L L R R L R L L

Final Ending

Detailed description: This block contains the musical notation for 'Hoo Are You'. It starts with a tempo marking of quarter note = 150. The music is primarily rhythmic, with some melodic lines. Fingerings are indicated by 'R' and 'L'. There are accents (>) and slurs. The piece includes a section labeled 'Final Ending'. The piece concludes with a 4/4 time signature.

Bass

♩ = 96

Bass  
Hurricane Season

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

114

1. 2.

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

119

6 times

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

124

1. 3. 5. 2. 4. 6.

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

128

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

Immigrant Song

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

Iron Man

♩ = 120

R R L R L R L R L

*ff*

R L R L r L R L

Jeezy 2

♩ = 126

R R R R L R L R

Kashmir

Allegro ♩ = 100

Tuba Cue

Swung

# Neck

Musical score for 'Neck' in 4/4 time, tempo Allegro (♩ = 100). The score consists of three systems of staves. The first system includes a 'Tuba Cue' section with eighth notes and a 'Swung' section with eighth notes and a double bar line. The second system continues with eighth notes and rests. The third system features a double bar line with a '2' above it, followed by a final measure with a double bar line and a '4/4' time signature. Fingerings are indicated by 'R' and 'L' with accents (>).

♩ = 140

# Party Like A Rockstar

Musical score for 'Party Like A Rockstar' in 4/4 time, tempo ♩ = 140. The score consists of four systems of staves. The first system includes eighth notes and rests, with a '4' above a double bar line. The second system continues with eighth notes and rests, with a '4' above a double bar line. The third system features eighth notes and rests, with a '2' above a double bar line. The fourth system continues with eighth notes and rests, with a '2' above a double bar line and a final measure with a double bar line and a '4/4' time signature. Fingerings are indicated by 'R' and 'L' with accents (>).

Bass

Bass  
Power

♩ = 168

8

4

ff  
r r r r...

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

R L r r L L R r r L  
2

R L r r L L R r r L  
2

2 2 2  
Watch for last time  
R

Push It

♩ = 164

R L L L R L  
2

Pelvic thrusts.

2  
R

Punches  
♩ = 132

Rocky

R L R R L R L L  
2

R R R R  
2

L R R L R L  
2



Bass

Bass

# That's The Way

Three staves of bass guitar notation for the song "That's The Way". The first staff contains a series of chords with accents (>) above them. The second staff features a melodic line with eighth notes and accents. The third staff continues with chords and accents, ending with a double bar line and a 4/4 time signature.

♩ = 96

# We Will Rock You

4

A single staff of bass guitar notation for "We Will Rock You" in 4/4 time. It consists of a rhythmic pattern of eighth notes with accents (>) above them. The first two measures are labeled "R L" and "R L" below. The piece ends with a double bar line and a 4/4 time signature.

# Word Up

Two staves of bass guitar notation for "Word Up" in 4/4 time. The notation includes chords, melodic lines, and various techniques like slurs and accents (>). The first staff has a double bar line and a 4/4 time signature. The second staff continues the piece, ending with a double bar line and a 4/4 time signature. Rhythmic patterns are labeled with "R", "L", and "r" below the notes.

# Swag Surfin'/Turned up

2024 Edit

Percussion by Brandon West

**Allegro** ♩ = 142

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

**A**

*f*

12

**B**

*ff* *ff*

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

17

*ff* *ff*

R L R L R L R L



# Black Dog / Kashmir

*stands*

Arr. Scott Boerma  
Percussion - Chuck Ricotta

Bass

$\text{♩} = 168$

The musical score is written for a bass instrument in 4/4 time with a tempo of 168 beats per minute. It consists of eight staves of music, each containing various rhythmic patterns and dynamics. The score is marked with several sections labeled A through H, and includes dynamic markings such as *ff*, *fff*, *mf*, and *f*. There are also performance instructions like 'OPTIONAL CUT TO 'G'' and '2X'. The score begins with a 3-measure rest, followed by a series of eighth and sixteenth notes with accents. Section A features a triplet of eighth notes. Section B starts with a 2-measure rest. Section C contains a triplet of eighth notes. Section D features a triplet of eighth notes. Section E starts with a 3-measure rest. Section F features a triplet of eighth notes. Section G features a triplet of eighth notes. Section H features a triplet of eighth notes.

3 *ff* 8 3

A *fff* *fff* *fff* *fff*

OPTIONAL CUT TO 'G'

B *mf* 2X *ff* *f* *f* *f* *f*

C *ff* *f* *f* *f* *f*

D *ff* *f* *f* *f* *f*

E *ff* 3

F *fff* 3

G *fff* *mf*

H *fff* *fff* *fff* *fff* *fff*

# Ants Marching

Cavalier Marching Band 2023

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

## Full Score

♩ = 112

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

*ff* *mp*

**A**

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

*ff*

**B**

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

*f*

13

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

*mp*

**C**

6

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

*ff* *mf* *ff*

20

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

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

25

**D**

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

*mf* *ff*

30

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

**E**

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

*ff*

V.S.



# Mr. Brightside

UVA Marching Band

Wind Arrangement by Elliott Tackitt  
Percussion Arrangement by Brandon West

♩ = 152

*f*

This staff contains the first line of music, starting with a tempo marking of quarter note = 152. It features a series of eighth notes with accents, followed by a sixteenth-note triplet. The dynamic is marked as *f*.

**A**

This staff shows a rhythmic pattern of eighth notes with accents, continuing from the previous staff.

**B**

This staff continues the rhythmic pattern of eighth notes with accents.

20

**C**

*f*

This staff begins at measure 20. It features a sixteenth-note triplet followed by eighth notes with accents. A dynamic marking of *f* is present.

25

*f* *f*

This staff continues the musical line, with dynamic markings of *f* at the beginning and end of the staff.

30

*ff mp* *ff mp*

This staff continues the musical line, with dynamic markings of *ff mp* at the beginning and end of the staff.

35

**D**

*ff*

This staff begins at measure 35. It features a sixteenth-note triplet followed by eighth notes with accents. A dynamic marking of *ff* is present.

42

This staff continues the rhythmic pattern of eighth notes with accents.

50

**E**

*f*

This staff begins at measure 50. It features eighth notes with accents. A dynamic marking of *f* is present.

**F**

A musical staff containing a series of rhythmic patterns. Each pattern consists of a dotted quarter note followed by an eighth note, with an accent (>) above the dotted quarter. The patterns are repeated across the staff.

64

**G**

A musical staff with complex rhythmic notation, including eighth and sixteenth notes, and rests. It features a dynamic marking of *f* (forte) and a hairpin crescendo leading to it. The notation includes accents and some notes with 'x' marks.

69

A musical staff with rhythmic notation and accents. It features dynamic markings of *f* (forte) at the beginning and end of the staff.

74

A musical staff with rhythmic notation and accents. It features dynamic markings of *ff mp* (fortissimo mezzo piano) and *ff mp* with hairpin crescendos and decrescendos.

79

**H**

A musical staff with complex rhythmic notation, including eighth and sixteenth notes, and rests. It features a dynamic marking of *ff* (fortissimo) and a hairpin crescendo leading to it. The notation includes accents and some notes with 'x' marks.

86

A musical staff containing a series of rhythmic patterns. Each pattern consists of a dotted quarter note followed by an eighth note, with an accent (>) above the dotted quarter. The patterns are repeated across the staff.

92

A musical staff containing a series of rhythmic patterns. Each pattern consists of a dotted quarter note followed by an eighth note, with an accent (>) above the dotted quarter. The patterns are repeated across the staff.



# Hoos' on Parade

Cavalier Drumline 2023

♩ = 122

**A**

2

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

7

6 muted open

*ff* *mf*

10

**B**

6

*ff* *ff* *f*

13

*ff* *f*

16

1. *mf*

19

**C**

2. *ff*

23

*ff*

26

1. 2. *ff*

**D**

*ff*

V.S.

BassLine

33

R R R R R R R L R R R R L L R I R I

**E**

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

40

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

43

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

**F**

*ff* R R L R L R I R I R R L R







# 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

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

**Cymbal Line**

*f* crash sizzup hi-hat

Detailed description: This is a musical score for a percussion piece 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* with a rhythmic pattern of L R L R L L L R R. This is followed by a section with 'stick click' and 'B B B' patterns, and then a section with 'edge to center' marked *p* and a pattern of r | r | r | R. The Tenor Line begins with a '9" / 3"' note and a *f* dynamic, followed by a complex rhythmic pattern of | r | r | r | R | r | r | | r | r | R | r | r |. The Bass Line starts with a *f* dynamic and a pattern of R L R R L R L, followed by L R r | r | r | R. The Cymbal Line features a *f* dynamic, a 'crash' mark, a 'sizzup' mark with a circled plus sign, and a 'hi-hat' mark. The score is divided into measures by vertical bar lines.

♩=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



# 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

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 r 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*

9/3"

skanks

This system contains the first four measures of the piece. The tempo is marked as quarter note = 192. The Snare Line features a complex rhythmic pattern with accents. The Tenor Line has a melodic line with accents and a 'skanks' section in the fourth measure. The Bass Line uses a double bass pattern with 'R' and 'L' strokes. The Cymbal Line has a steady pattern of '+' and 'x' marks. Dynamics include *f* and *9/3"*.

Snare

Tenors

BassDr

Cym.L

edge to center

R hand rainbow

skanks

*p* *f*

This system contains measures 5 through 8. The Snare Line has a dynamic shift from *p* to *f* and includes the instruction 'edge to center'. The Tenors line has a 'R hand rainbow' section and 'skanks' in measure 7. The BassDr line continues with double bass patterns. The Cym.L line has a steady pattern. Dynamics include *p* and *f*.

Snare

Tenors

BassDr

Cym.L

edge to center

skanks

R hand rainbow

*p*

This system contains measures 9 through 12. The Snare Line has a dynamic shift to *p* and includes the instruction 'edge to center'. The Tenors line has 'skanks' in measure 9 and 'R hand rainbow' in measure 11. The BassDr line continues with double bass patterns. The Cym.L line has a steady pattern. Dynamics include *p*.

# Halftime March On

UVa 2018

♩ = 180

1. <sup>solo</sup> <sup>9°/3"</sup> 2 3 <sup>stick click</sup> 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*