

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. 2-6):

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. 7-11):

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. 12-16):

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. 17-28):

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. 29-39):

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!

Cymbal Technique

General

- Always strive for a good tone.
- Play with intensity, but play musically.
- Visual projection and uniformity should always be a priority.
- Every technical transition is an opportunity for visual effect.

Grip

The UT cymbal line uses a modified “Garfield” Grip. With this grip, the weight of the cymbal is distributed over the entire surface of the palm, allowing for cymbal control and the reduction of hand tension.

Step 1: Hold the cymbal in a vertical position and put the entire hand through the strap to the wrist.

Step 2: Turn the hand so the palm is facing away from the pad of the cymbal.

Step 3: Rotate the entire hand downward and turn the palm toward the cymbal until it touches the pad. The strap should rest at the base of the thumb and index finger.

Note: The strap may have to be loosened if the grip is too tight. It is important to keep the fingertips off the surface of the cymbal in order to allow the instrument to vibrate freely.



Positions

Set Position - At set position, the cymbals will rest next to your side, about an inch away from your body. Keep elbows slightly bent so as to facilitate rapid movement to the playing position.

Horizontal Port – Begin by holding both cymbals out in front of you, away from your body. The right cymbal hovers over the left, with 1” – 2” separating them. The center of the cymbals should be about mid-chest height with the edges lining up at an angle from the left shoulder to the right hip.



Vertical Port – Hold the cymbals out in front of your face, vertically. You should be looking directly in between the 1” – 2” gap of the cymbals. This position is used for traditional crashes and to facilitate movement to the “ding” and “zing” position.

Others – Other positions are often used for visual effect, and include:

tabletop/ride - hold both cymbals in front of body with palms facing down, creating an imaginary table. Used prior to “unloading” and when holding cymbals for snare players,

rock ride - hold both cymbals in front of body with palms facing directly in front of you . Used when holding cymbals for snare players.

high rock ride – start from the rock ride position and extend your arms above your head.

iron cross – hold cymbals to with outstretched arms to your right and left with palms facing down.

zombie – start from “iron cross” and move your arms inward so that the cymbals are in front of your body at shoulder height, palms down.

inverted iron cross – same as “iron cross”, but palms face up.

chestplate - bring your palms to your chest, interlocking the right cymbal edge underneath the left cymbal pad. Elbows should stick out. This is an alternative set position.

faceplate – start from “chestplate” and bring your elbows in to your side, pushing the locked cymbals up just below your eyes.

Transitions

These movements are used to transition between positions in a visually uniform and appealing manner.

Drag and Lock – Any drag and lock movement begins with a “pop”, or sharp initiation of motion. Then slowly move the cymbals to position (usually 1 full count). At the end of the drag, “lock” into place with a sharp stop of motion. This is most commonly used when transitioning from set to HP or VP.

Flips – Flips are often used specifically for visual effect. However, they can also be used to transition between positions. A flip-up begins by throwing the cymbals down and back while using arms and shoulders to flip the cymbals quickly around and into position (usually HP or VP). A flip-down begins by letting the cymbal back (thumbs away from body) and using arms and should to flip the cymbals quickly around and into position (usually set).

Rudiments

Vertical (Traditional/Orchestral) Crash – This crash begins at vertical port. The cymbals move slightly away from each other. The bottom edges move first (“A” position), followed by the top edges (“V” position). This is known as the prep motion. As the cymbals move toward each other, the bottom edge should strike slightly before the top edge in a flam-like effect. If the flam is too open, it will cause almost two distinct crashes. If it is too closed, it will case the crash to pop. Following the crash, the cymbals move outward from each other and make the same motion as the prep (“A” then “V”), resting at VP.

Horizontal Crash – This crash begins at horizontal port. The cymbals move similarly to the vertical crash, but at an angle in front of the body.

Forward Crash – This crash begins at horizontal port. To prep, bring the right cymbal back to your shoulder while your left cymbal angles in slightly. The right cymbal edge should be pointed at a spot 2 inches in from the front edge of the left cymbal. After the prep, bring the cymbals together, making contact with the right cymbal edge at the spot it was pointing. Be sure to always make contact with the front edge first, followed by the back edge. Lastly, push the right cymbal forward, extending the arm fully. At a later count, return back to HP.



Choke – To play a choke, execute either a traditional or forward crash. Immediately following the crash, bring the cymbals into your armpits, and push in with your fingers to press the back edge of the cymbal against your forearm. This should pin the cymbal between your side and arm, effectively muffling the sound.

Hi-Hat – Begin at HP. Flatten the cymbals parallel to the ground. The effect is created by bracing one cymbal in a stationary position and playing the second cymbal against it in a “hinged” motion. The sound that is desired is a short, accented popping sound, similar to the hi-hat on a drum set. The two cymbals are aligned exactly, producing the choked sound by trapping air between them.



Fusion/Slide – Starting from hi-hat, or forward crash, slide the right cymbal on top of the left, where the outer edge hits ½ way between the bell and edge of the left cymbal, allowing them both to continue vibrating after impact. After the right cymbal slides on the left, it is brought back straight toward the body. Catching the air pocket inside of the cymbals stops the sound. The cymbals maintain contact at all times. The desired sound is a “sizzle then choke” effect.

Tap – Begin at vertical port. Tilt the right cymbal at a 90-degree angle to the edge of the left cymbal forming a “T”. By bending the right wrist the right cymbal should “tap” the left cymbal. These are generally soft in volume.

Zing – Begin at vertical port. Tilt the left cymbal at a 90-degree angle to the edge of the left cymbal forming a “T”. To produce a zing, scrape the edge of the right cymbal along the inside of the left cymbal from the bell to the edge.

Holding for Snares

Often times, the cymbal players will hold for the snares. Different songs require either a closed hi-hat effect or ride cymbal pattern. All of the different sounds will most likely be used to emulate the sounds of a drum set. For hi-hat effects, hold the cymbals horizontally, with the right hand over the left. Hold the cymbals slightly offset, to allow for more of a sizzle sound. When holding for ride, the cymbals can be held either over or under hand. Always hold the cymbals in a position as to allow the snare drummers to reach them easily without bending or stretching.

Cleaning

Before each performance (after Friday rehearsals), cymbals should be polished to a high luster so that there is an absence of fingerprints on both sides of the cymbal. To make this easier, use gloves when handling the instruments during rehearsals. Polish the cymbals only with cymbal polish provided by the band.

8 On A Hand

Two staves of musical notation for the '8 On A Hand' exercise. The first staff starts with a measure number '1' and contains six measures. The second staff starts with a measure number '7' and contains seven measures. Above the notes, there are annotations: 'vert. crash...' with a downward-pointing triangle and 'choke...' with an upward-pointing triangle. The notes are quarter notes, and the rests are quarter rests.

Hannum Bucks

Two staves of musical notation for the 'Hannum Bucks' exercise. The first staff starts with a measure number '1' and contains six measures. The second staff starts with a measure number '7' and contains seven measures. Annotations include 'hihat...' above the first measure of the first staff, 'Crash...' with a downward-pointing triangle above the fourth measure of the second staff, and 'choke...' with an upward-pointing triangle above the sixth measure of the second staff. The notes are quarter notes, and the rests are quarter rests.

Double Beat

Two staves of musical notation for the 'Double Beat' exercise. The first staff starts with a measure number '1' and contains seven measures. The second staff starts with a measure number '8' and contains seven measures. Annotations include 'vert. crash...' with a downward-pointing triangle and 'choke...' with an upward-pointing triangle above various notes in both staves. The notes are quarter notes, and the rests are quarter rests.

Triple Beat

Three staves of musical notation for the 'Triple Beat' exercise. The first staff starts with a measure number '1' and contains five measures. The second staff starts with a measure number '7' and contains two measures. The third staff starts with a measure number '11' and contains two measures. Annotations include 'vert. crash...' with a downward-pointing triangle and 'choke...' with an upward-pointing triangle above various notes, and 'hihat...' above the first measure of the first staff and the first measure of the third staff. The notes are quarter notes, and the rests are quarter rests.

Diddles

One staff of musical notation for the 'Diddles' exercise, starting with a measure number '1' and containing eight measures. Annotations include 'vert. crash...' with a downward-pointing triangle above the first measure and 'choke...' with an upward-pointing triangle above the eighth measure. The notes are quarter notes, and the rests are quarter rests.

2

Triplet Rolls

1

Hihat...

Musical notation for Triplet Rolls, measure 1. The staff shows a 12/8 time signature. The first four measures contain a series of 'x' marks representing hihat patterns. The fifth measure begins with a triplet roll of eighth notes, followed by a triplet of eighth notes with hihat marks. The sixth and seventh measures continue with hihat patterns, and the eighth measure ends with a triplet roll of eighth notes.

6

Musical notation for Triplet Rolls, measure 6. The staff shows a 12/8 time signature. The first four measures contain a series of 'x' marks representing hihat patterns. The fifth measure begins with a triplet roll of eighth notes, followed by a triplet of eighth notes with hihat marks. The sixth and seventh measures continue with hihat patterns, and the eighth measure ends with a triplet roll of eighth notes.

Tap-Drags

1

Hihat...

Musical notation for Tap-Drags, measure 1. The staff shows a 12/8 time signature. The first four measures contain a series of 'x' marks representing hihat patterns. The fifth measure begins with a triplet roll of eighth notes, followed by a triplet of eighth notes with hihat marks. The sixth and seventh measures continue with hihat patterns, and the eighth measure ends with a triplet roll of eighth notes.

6

Musical notation for Tap-Drags, measure 6. The staff shows a 12/8 time signature. The first four measures contain a series of 'x' marks representing hihat patterns. The fifth measure begins with a triplet roll of eighth notes, followed by a triplet of eighth notes with hihat marks. The sixth and seventh measures continue with hihat patterns, and the eighth measure ends with a triplet roll of eighth notes.

Duple Check Patterns

1

Hihat...

Musical notation for Duple Check Patterns, measure 1. The staff shows a 4/4 time signature. The first four measures contain a series of 'x' marks representing hihat patterns. The fifth measure is a double bar line with a '2' above it. The sixth measure begins with a duple check pattern of eighth notes, followed by a duple check pattern of eighth notes with hihat marks. The seventh and eighth measures continue with hihat patterns, and the ninth measure ends with a duple check pattern of eighth notes.

9

Musical notation for Duple Check Patterns, measure 9. The staff shows a 4/4 time signature. The first four measures contain a series of 'x' marks representing hihat patterns. The fifth measure is a double bar line with a '2' above it. The sixth measure begins with a duple check pattern of eighth notes, followed by a duple check pattern of eighth notes with hihat marks. The seventh and eighth measures continue with hihat patterns, and the ninth measure ends with a duple check pattern of eighth notes.

16

Musical notation for Duple Check Patterns, measure 16. The staff shows a 4/4 time signature. The first four measures contain a series of 'x' marks representing hihat patterns. The fifth measure is a double bar line with a '2' above it. The sixth measure begins with a duple check pattern of eighth notes, followed by a duple check pattern of eighth notes with hihat marks. The seventh and eighth measures continue with hihat patterns, and the ninth measure ends with a duple check pattern of eighth notes.

Triplet Check Pattern 4-2-1

1

Hihat...

Musical notation for Triplet Check Pattern 4-2-1, measure 1. The staff shows a 12/8 time signature. The first four measures contain a series of 'x' marks representing hihat patterns. The fifth measure begins with a triplet roll of eighth notes, followed by a triplet of eighth notes with hihat marks. The sixth and seventh measures continue with hihat patterns, and the eighth measure ends with a triplet roll of eighth notes.

6

Musical notation for Triplet Check Pattern 4-2-1, measure 6. The staff shows a 12/8 time signature. The first four measures contain a series of 'x' marks representing hihat patterns. The fifth measure begins with a triplet roll of eighth notes, followed by a triplet of eighth notes with hihat marks. The sixth and seventh measures continue with hihat patterns, and the eighth measure ends with a triplet roll of eighth notes.

Wahoo Triplet Diddle

UVA Drumline 2022-2023

$\text{♩} = 144$

The musical score is written on three staves. The first staff starts with a 12/8 time signature and a tempo of 144 quarter notes per minute. It begins with a rest, followed by a triplet of eighth notes marked *mf* and labeled 'siz'. This is followed by a sequence of notes and rests, with labels 'Crash/Choke', 'Crash', 'Crash/Choke', 'Crash', 'Crash/Choke', 'Crash', 'Crash/Choke', and 'Crash' above the notes. The second staff starts at measure 7 and continues the sequence with labels 'Crash', 'Crash/Choke', 'Crash', 'Crash/Choke', 'Crash', 'Crash/Choke', and 'Crash'. The third staff starts at measure 11 and features a first ending of sixteenth notes marked *mf* and labeled 'HH', followed by two triplet eighth notes marked *mf* and labeled 'siz'. A second ending follows, consisting of a triplet of eighth notes marked with an accent (>).

7

11

1. HH

2.

mf

Sextuplet/Paraddiddle Flow

UVA Drumline

$\text{♩} = 115$
Crash

ff

9 **A** Crash Sizz. Crash Sizz. Crash Sizz. Crash Sizz. Crash Sizz. Crash Sizz. Crash CC Crash CC CC Crash Sizz.

20 Crash Sizz. Crash Sizz. Crash Sizz. Crash Sizz. CC Crash CC CC CC Visual Between Each Note Crash Sizz.

30 Crash CC Sizz. CC CC CC CC CC CC Crash CC Crash CC

39 AV Dings $\text{♩} = 172$ Sizz. Crash CC AV Dings Sizz. CC Crash

47 CC Crash Crash CC Crash CC Crash CC Crash CC Crash

53 CC Crash CC Crash

Hype Show

University of Virginia Cavalier Drumline 2024

♩ = 172

The musical score is written on a single staff with a treble clef and a common time signature. It consists of five systems of music, each starting with a measure number (10, 21, 31, 38). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. Above the notes are performance instructions such as 'Sizz', 'Prep', 'Taps', 'Crash', 'CC', 'Sizz UP', and 'Half Crashes'. Dynamic markings like *mf*, *f*, *ff*, *fff*, and *mp* are placed below the staff. The score concludes with a double bar line.

10

21

31

38

mf *f* *ff* *fff*

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

f *mp* *f*

f *f* *f* *f* *f* *f* *f*

mf *f* *ff* *fff*

Entries Cadence

♩ = 192 **2**

Repeat until Final Signal

Crash CC Crash CC CC Crash Crash CC CC CC Crash CC

ff

Full Pregame

♩=180 ♩=90 flash visual 4 5 Feet halt on

2 **High Step Cadence**

3 WAHOOS WAHOOS WAHOOS UV - A"

Feet in halftime feel

6 ♩=180 **"Virginia Swing" 2** 7 9 10 11 12 13 14 15

f Turn, 2, 3, close Turn, 2, 3, close Turn, 2, 3, close *fff*

choke

"Cav Fanfare" 16 17 18 19 20 21 22 23 24

f Feet start on 1 butterfly butterfly

choke

Lean back to beat 4. snap forward on 1 **"Roll Off"** 25 26 27 28 29 30 31 32 33

f Feet halt on 1 *ff* Feet start on 1 *f* **"Cav Song"**

choke

34 35 36 37 38 39 40 41

choke choke choke

42 43 44 45 46 47 48 49

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

choke **"Vocal Part"** choke "Go Wa- Hoos" choke "Go Wa- Hoos"

50 51 52 53 54 55 56 57 58 59 60 61

Turn, 2, 3, close Turn, 2, 3, close *ff* Feet start on 1 *f* **"March On Cavaliers"**

choke "Go Wa- Hoos" choke "Go Wa- Hoos" crash

62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79

choke choke

80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95

choke choke butterfly choke **WATCH 2**

Feet stop on 1 Popcorn on 2

Cymbal Line
Cymbal Line

Cavalier Fanfare

Maestoso (♩ = 120)

Crash Crash Sizz CC Crash Sizz Crash Crash

ff *ff* *f*

7

Crash Crash

ff *mp*

CC^

Cymbal Line

Cymbal Line

UVa

"National Anthem"

97 98 99 100 101 102 103 104 105

Staff 1: Cymbal notation for measures 97-105.

106 107 108 109 115 116 117 118 119

Staff 2: Cymbal notation for measures 106-119, including a 6-measure rest.

120 121 "IIIIINNNN" 122 "Let's Go Hoos" 123 Sticks out on 3 124 hi-hat 125 sizzup 126 127

Staff 3: Cymbal notation for measures 120-127, including dynamics like ff and f.

128 129 130 131 132 1.2. 133 3. 134

Staff 4: Cymbal notation for measures 128-134, including dynamics like ff and f.

♩=80 High Step Cadence ♩=160 "Roll Off"

135 140 flash visual 141 choke 142 crash 143 "Virginia Hail" 144 145 146 147 148 149 150 choke 151

Staff 5: Cymbal notation for measures 135-151, including dynamics like fff and f.

152 153 154 155 crash 156 157 158 choke 159 160 161 162 163 crash 164 165 166 choke 167

Staff 6: Cymbal notation for measures 152-167, including dynamics like fff and f.

168 169 170 171 crash 172 173 174 choke 175 176 177 178 179 crash 180 181 choke

Staff 7: Cymbal notation for measures 168-181, including dynamics like fff and f.

182 crash 183 184 185 186 187 188 189 190 191 192 193 194 choke 195

Staff 8: Cymbal notation for measures 182-195, including dynamics like fff and f.

♩=160 "Hey Cheer" 197 Sticks up on 3 198 ♩=160 hi-hat 199 200 201

Staff 9: Cymbal notation for measures 197-201, including dynamics like fff.

A 203 204 205 206 207

Staff 10: Cymbal notation for measures 203-207, including dynamics like f.

Cymbal Line

208

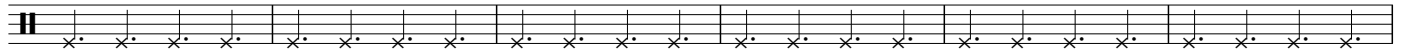
209

210

211

212

213



214

B

crash

216

217

218



219

220

221

222

223

In on 3



Cymbals

4 Minutes

1.2.3.

4.

o +

Musical notation for '4 Minutes' in 4/4 time. The first staff shows a sequence of eighth notes with accents: quarter, eighth, eighth, quarter, eighth, eighth, quarter, eighth, eighth, quarter, eighth, eighth, quarter. A repeat sign follows. The second staff shows a quarter note, a quarter rest, and a quarter note with an accent.

7 Nation Army

♩=132

Repeat until cued

hi hat

Musical notation for '7 Nation Army' in 4/4 time. The first staff shows a quarter rest, a quarter rest, and a quarter note with an accent. A repeat sign follows. The second staff shows a sequence of eighth notes with accents: quarter, eighth, eighth, quarter, eighth, eighth, quarter, eighth, eighth, quarter, eighth, eighth, quarter. A repeat sign follows. The third staff shows a sequence of eighth notes with accents: quarter, eighth, eighth, quarter, eighth, eighth, quarter, eighth, eighth, quarter, eighth, eighth, quarter. A repeat sign follows. The fourth staff shows a quarter note with an accent, a quarter rest, and a quarter note with an accent.

9

ff

Musical notation for '7 Nation Army' in 4/4 time. The first staff shows a sequence of eighth notes with accents: quarter, eighth, eighth, quarter, eighth, eighth, quarter, eighth, eighth, quarter, eighth, eighth, quarter. A repeat sign follows. The second staff shows a quarter note with an accent, a quarter rest, and a quarter note with an accent.

♩=132

Back In Black

Musical notation for 'Back In Black' in 4/4 time. The first staff shows a sequence of eighth notes with accents: quarter, eighth, eighth, quarter, eighth, eighth, quarter, eighth, eighth, quarter, eighth, eighth, quarter. A repeat sign follows. The second staff shows a quarter note with an accent, a quarter rest, and a quarter note with an accent.

♩=152

Can't Hold Us

4

Musical notation for 'Can't Hold Us' in 4/4 time. The first staff shows a sequence of eighth notes with accents: quarter, eighth, eighth, quarter, eighth, eighth, quarter, eighth, eighth, quarter, eighth, eighth, quarter. A repeat sign follows. The second staff shows a quarter note with an accent, a quarter rest, and a quarter note with an accent.

26

f

2

2

Musical notation for 'Can't Hold Us' in 4/4 time. The first staff shows a sequence of eighth notes with accents: quarter, eighth, eighth, quarter, eighth, eighth, quarter, eighth, eighth, quarter, eighth, eighth, quarter. A repeat sign follows. The second staff shows a quarter note with an accent, a quarter rest, and a quarter note with an accent.

34

ff

Musical notation for 'Can't Hold Us' in 4/4 time. The first staff shows a sequence of eighth notes with accents: quarter, eighth, eighth, quarter, eighth, eighth, quarter, eighth, eighth, quarter, eighth, eighth, quarter. A repeat sign follows. The second staff shows a quarter note with an accent, a quarter rest, and a quarter note with an accent.

40

Musical notation for 'Can't Hold Us' in 4/4 time. The first staff shows a sequence of eighth notes with accents: quarter, eighth, eighth, quarter, eighth, eighth, quarter, eighth, eighth, quarter, eighth, eighth, quarter. A repeat sign follows. The second staff shows a quarter note with an accent, a quarter rest, and a quarter note with an accent.

46

1.

Musical notation for 'Can't Hold Us' in 4/4 time. The first staff shows a sequence of eighth notes with accents: quarter, eighth, eighth, quarter, eighth, eighth, quarter, eighth, eighth, quarter, eighth, eighth, quarter. A repeat sign follows. The second staff shows a quarter note with an accent, a quarter rest, and a quarter note with an accent.

50

2.

choke

^

Musical notation for 'Can't Hold Us' in 4/4 time. The first staff shows a sequence of eighth notes with accents: quarter, eighth, eighth, quarter, eighth, eighth, quarter, eighth, eighth, quarter, eighth, eighth, quarter. A repeat sign follows. The second staff shows a quarter note with an accent, a quarter rest, and a quarter note with an accent.

Cymbals

Cymbals
Crazy

57

61

4

Detailed description: This block contains the musical notation for the piece 'Crazy'. It consists of three staves. The first staff shows a rhythmic pattern of quarter notes with accents, followed by three measures of rests. The second staff shows a pattern of eighth notes with accents and a '4' above the staff, followed by two measures of rests. The third staff shows a pattern of quarter notes with accents, followed by two measures of rests and a final quarter note with an accent.

♩=180

Eat 'Em Up

71 *ff*

sizzup

Detailed description: This block contains the musical notation for 'Eat 'Em Up'. It consists of two staves. The first staff shows a series of eighth notes with 'x' marks below them, followed by a measure of rest. The second staff shows a similar pattern of eighth notes with 'x' marks, followed by a measure of rest and a final eighth note with an accent.

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

First Down Cheer

79 1 2 3

Detailed description: This block contains the musical notation for 'First Down Cheer'. It consists of two staves. The first staff shows a rhythmic pattern of quarter notes with accents, followed by a measure of rest. The second staff shows a similar pattern of quarter notes with accents, followed by a measure of rest and a final quarter note with an accent.

♩=100

Half Crashes

Good Old Song

90

8 12

Detailed description: This block contains the musical notation for 'Good Old Song'. It consists of two staves. The first staff shows a rhythmic pattern of quarter notes with accents, followed by a measure of rest. The second staff shows a series of eighth notes with 'x' marks below them, followed by a measure of rest.

98 ♩=200

5

Detailed description: This block shows a single staff with a long horizontal line, indicating a sustained sound or a specific performance instruction.

♩=150

Hoo Are You

105

f

Final Ending

Detailed description: This block contains the musical notation for 'Hoo Are You'. It consists of two staves. The first staff shows a rhythmic pattern of quarter notes with accents, followed by a measure of rest. The second staff shows a similar pattern of quarter notes with accents, followed by a measure of rest and a final quarter note with an accent.

Hurricane Season

♩ = 96

4 1.

117 2. 6 times

123 1. 3. 5.

127 2. 4. 6.

Immigrant Song

Iron Man

♩ = 120

4

ff

4

Jeezy 2

♩ = 126

4

Kashmir

Cymbals
Allegro ♩ = 100

Cymbals Neck

Tuba Cue

Swung

Musical notation for Cymbals Neck, measures 1-8. The piece is in 4/4 time with a tempo of Allegro (♩ = 100). The notation includes a Tuba Cue and a Swung feel. The first staff shows a sequence of notes and rests, with a repeat sign and a double bar line. The second staff shows a sequence of notes and rests, with a repeat sign and a double bar line. The number 4 is written above the first staff, and the number 8 is written above the second staff.

Party Like A Rockstar

♩ = 140

Musical notation for Party Like A Rockstar, measures 1-16. The piece is in 4/4 time with a tempo of ♩ = 140. The notation includes a sequence of notes and rests, with a repeat sign and a double bar line. The number 4 is written above the first staff, and the number 8 is written above the second staff. The number 4 is written above the third staff, and the number 8 is written above the fourth staff. The number 4 is written above the fifth staff, and the number 4 is written above the sixth staff. The number 4 is written above the seventh staff, and the number 8 is written above the eighth staff.

Power

♩ = 168

Musical notation for Power, measures 1-16. The piece is in 4/4 time with a tempo of ♩ = 168. The notation includes a sequence of notes and rests, with a repeat sign and a double bar line. The number 4 is written above the first staff, and the number 8 is written above the second staff. The number 4 is written above the third staff, and the number 8 is written above the fourth staff. The number 4 is written above the fifth staff, and the number 8 is written above the sixth staff. The number 4 is written above the seventh staff, and the number 8 is written above the eighth staff. The number 4 is written above the ninth staff, and the number 8 is written above the tenth staff. The number 4 is written above the eleventh staff, and the number 8 is written above the twelfth staff. The number 4 is written above the thirteenth staff, and the number 8 is written above the fourteenth staff. The number 4 is written above the fifteenth staff, and the number 8 is written above the sixteenth staff. A box labeled "Watch for last time" is placed above the twelfth staff.

Cymbals

Cymbals

That's The Way

hi hat sizzup

f

crash sizzup

A B A B A A B

A B A

crash choke

We Will Rock You

♩ = 96

4

Word Up

4

4

Cymbal Line
Cymbal Line

Swag Surfin' / Turned up

2024 Edit

Percussion by Brandon West

Allegro ♩ = 142

1 2 3 4 5 6 7 8 9 10 11 12

Siz Siz Siz Crash **A** Siz ^ Siz ^ Siz ^ Siz ^ Half Crashes

CC CC **B** AV Crashes CC

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

Black Dog / Kashmir

stands

Cymbals

Arr. Scott Boerma
Percussion - Chuck Ricotta

♩ = 168

The musical score is written on a single staff in 4/4 time. It begins with a tempo marking of ♩ = 168. The score is divided into several sections labeled A through H, with various dynamic markings and performance instructions.

- Section 1:** Starts with a 4-measure rest, followed by a *ff* dynamic marking. It contains eighth and sixteenth notes with accents and slurs.
- Section A:** Marked with a box 'A'. It begins with a *fff* dynamic marking, followed by a 2X repeat sign. It includes slurs and accents.
- Section B:** Marked with a box 'B' and the text 'OPTIONAL CUT TO G'. It starts with a *mf* dynamic marking and features a decrescendo hairpin.
- Section C:** Marked with a box 'C'. It begins with a *ff* dynamic marking, followed by a *f* dynamic marking. It contains slurs and accents.
- Section D:** Marked with a box 'D'. It starts with a *fff* dynamic marking and includes slurs and accents.
- Section E:** Marked with a box 'E'. It begins with a *ff* dynamic marking and features slurs, accents, and 'vs' markings.
- Section F:** Marked with a box 'F'. It starts with a *fff* dynamic marking and includes slurs, accents, and 'vs' markings.
- Section G:** Marked with a box 'G'. It begins with a *fff* dynamic marking, followed by a 4X repeat sign. It includes slurs and accents.
- Section H:** Marked with a box 'H'. It starts with a *fff* dynamic marking, followed by a 3X repeat sign. It features slurs, accents, and 'vs' markings.

Cymbal Line
Cymbal Line

Ants Marching

Cavalier Marching Band 2023

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

Full Score

$\text{♩} = 112$
HH

The musical score is written on a single staff with a treble clef and a 4/4 time signature. It consists of nine measures of music, each with a measure number on the left. The notes are represented by 'x' marks on the staff, indicating cymbal hits. Above the staff, various percussion techniques are labeled: 'Sizzle', 'CC' (Crash Cymbal), 'Crash', 'Sizz-up', and 'HH' (Hi-Hat). Dynamic markings are placed below the staff: 'f' (forte) at the beginning, 'ff' (fortissimo) in the first measure, and 'mp', 'mf', 'f', 'ff', and 'fff' (fortississimo) at the end. Section markers A through G are placed above the staff at measures 1, 10, 19, 28, 37, 46, and 55 respectively. The score ends with a double bar line.

A Sizzle CC Crash Sizz-up HH Sizz-up Crash Sizz-up HH Sizz-up

B Crash Sizz-up HH Sizz-up Crash Sizz-up HH Sizz-up Sizz-up Crash Sizz-up HH Sizz-up Crash Sizz-up Sizzle CC

C Crash CC Crash CC Crash CC Crash HH

25 **D** Sizzle CC HH HH

34 **E** Crash Sizz-up HH Sizz-up Crash Sizz-up HH Sizz-up

42 **F** Crash Sizz-up Crash Sizz-up Crash Sizz-up Crash Sizz-up

50 **G** Sizzle CC Crash Sizz-up HH Sizz-up Crash Sizz-up HH Sizz-up CC CC CC Sizzle

59 Crash CC Crash CC Crash CC Crash Sizz-up HH Sizz-up

67 Crash Sizz-up Sizzle CC CC CC Crash Sizz-up HH Crash

mp mf f ff fff

Cymbal Line
Cymbal Line

Mr. Brightside

UVA Marching Band

Wind Arrangement by Elliott Tackitt
Percussion Arrangement by Brandon West

♩ = 152

Crash sizz up Crash sizz up Crash sizz up Crash Crash/Choke

f

hh sizz up hh sizz up hh sizz up hh sizz up hh sizz up hh sizz up

mf *mf*

hh sizz up Sizz sizz up Sizz sizz up Sizz sizz up Sizz sizz up Sizz sizz up Sizz sizz up

12

Sizz sizz up Sizz sizz up Sizz Sizz Sizz Sizz Sizz Sizz Sizz

19

Sizz Sizz Sizz Sizz Sizz Crashes CC CC HH

28

Crashes Crashes Crashes CC Crashes Crashes Crashes CC

Crashes Crashes CC Crashes Crashes Crashes CC

45

HH HH HH HH HH HH HH Sizz sizz up Sizz sizz up

Sizz sizz up Sizz sizz up Sizz sizz up Sizz sizz up Sizz sizz up Sizz sizz up

59

Cymbal Line

G

Sizz Sizz Sizz Sizz Sizz Sizz Sizz Sizz Sizz Sizz Sizz

f

73

Sizz Sizz Sizz Sizz Crashes CC CC HH

H

Crashes Crashes Crashes CC Crashes Crashes Crashes CC

89

Crashes Crashes Crashes CC Crashes

94

Crashes Crashes CC

HEAVEN / EVERYTIME WE TOUCH (STANDS)

Cymbals

Arr. Scott Boerma
Percussion - Chuck Ricotta

A $\text{♩} = 148$
fff
Snares HH

B
Play
ff

C $\text{♩} = 156$
Snares HH
6X

D

E
Play
ff
1X only

F
fff

Detailed description: This musical score is for a Cymbal part. It consists of six sections, A through F, written on a single staff. Section A starts at a tempo of 148 bpm and features a series of eighth notes with accents and a dynamic marking of *fff*. Section B includes a 'Play' instruction and a dynamic marking of *ff*. Section C is marked with a tempo of 156 bpm and includes a '6X' multiplier. Section D continues the rhythmic pattern. Section E includes a 'Play' instruction, a dynamic marking of *ff*, and a '1X only' instruction. Section F concludes with a dynamic marking of *fff*. The score uses various rhythmic notations including eighth notes, sixteenth notes, and rests, along with dynamic markings and performance instructions.

Cymbal Line

Hoos' on Parade

Cavalier Drumline 2023

Brandon West

$\text{♩} = 122$

A Sizzle HH Sizzle HH Dings Sizzle CC

mf *ff*

B Crash Sizz-HH CC HH Crash Sizz-HH CC HH Crash Sizz-HH CC HH Crash Sizz-HH

f

18 1. CC HH 2. Crash Long Sizz Sizzle CC Long Sizz Sizzle 1. CC 2. Sizzle

D Crash Sizz-HH HH Crash Sizz-HH HH Crash Sizz-HH HH Crash Sizz-HH CC

E Crash Sizz-HH CC HH Crash Sizz-HH CC HH Crash Sizz-HH CC HH Crash Sizz-HH CC HH

f

F Crash CC Crash

ff

The image shows a cymbal line musical score for a drumline piece titled "Hoos' on Parade" by Brandon West. The score is written on a single staff with a treble clef and a 2/4 time signature. The tempo is marked as quarter note = 122. The piece is divided into six sections, labeled A through F. Section A starts with a 2-measure rest, followed by a series of notes and rests, with dynamics ranging from mezzo-forte (mf) to fortissimo (ff). Section B is a 16-measure section with a dynamic of forte (f), featuring a repeating pattern of crash, sizzle-hh, and cc. Section C begins at measure 18 and includes first and second endings, with dynamics of mf and ff. Section D is a 16-measure section with a dynamic of f, featuring a repeating pattern of crash, sizz-hh, and hh. Section E is a 16-measure section with a dynamic of f, featuring a repeating pattern of crash, sizz-hh, cc, and hh. Section F is a 4-measure section with a dynamic of ff, featuring a crash, cc, and crash. The score includes various cymbal techniques such as sizzle, HH (hi-hat), CC (cymbal crash), Long Sizz (long sizzle), and Dings.

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 Line. The Bass Line consists of a series of eighth notes, often grouped in pairs. 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

solo $\text{♩} = 120$ 1 2 3

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

Tenor Line
 $9\text{'}/3\text{'}$ $9\text{'}/3\text{'}$ lift

Bass Line
f *f* *f* *f*

Cymbal Line
 sizzups + + + + + +

A B A B A B A B A B A B A B A B

4 1. 2. 3. 4.

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

Tenors
 R... R L R L R L R L R L r I R L R L r I R L R L r I R L R I R R I R L R L R L

BassDr
f *f* *f* *f*

Cym.L
 + + + + + + +

A B A B A B A B A B A B A B A B

Cooper

$\text{♩} = 100$
solo

12"/6"

Snare Line

Tenor Line

Bass Line

Cymbal Line

Snare

Tenors

BassDr

Cym.L

Crunch Time

UVa

♩=112 solo

3

3

12"/6"

Snare Line

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

r L r r L r

r L r r L R

Tenor Line

12"

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

B B

B B

B pancake, two pumps left

Bass Line

9"/3"

6

6

6

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

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

Cymbal Line

sizzup

A x B x A x B

x A x B x A

3 crash

NO DOWNBEAT!

Snare

r L r r L r

L r r L B

Tenors

6"/3"

6

6

6

R | l | R | 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 | L | R

Cym.L

A x B x A x B

x A x B x A

choke

El Tigre

$\text{♩} = 100$

Snare Line
Solo
ff
L R L R L L L R R
stick click
B B B
edge to center
p
r | r | r | r | R

Tenor Line
9"/3"
f
r | r | r | R | r | r | r | R | r | r | r | r | B B | r | r | r | r | r | r | L

Bass Line
f
R L R R L R L L R r | r | r | r | R

Cymbal Line
crash
sizzup
hi-hat
f

Detailed description of the musical score: The score is for a piece titled 'El Tigre' on page 5. It features 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 a pattern of B B B, then 'edge to center' with a pattern of r | r | r | r | R and a dynamic marking of *p*. 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 | r | B B | r | r | r | r | r | r | L. 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 | R. The Cymbal Line includes 'crash', 'sizzup', and 'hi-hat' markings, starting with a *f* dynamic.

♩=104 Swing 16

Jamaica

UVa

Snare Line *fff* *f* R pancake

Tenor Line *f*

Bass Line *f*

Cymbal Line *f*

Snare edge to center

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

BassDr

Cym.L

12 8

13 8

14 8

15 8

Mouth

♩ = 144 solo

15" all

9"/3"

R on bell

ff

f

ff

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

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 Snare Line features a complex rhythmic pattern with accents and dynamic markings. The Tenor Line has a melodic line with accents and a 'skanks' instruction. The Bass Line uses a double bass notation with 'R' and 'L' strokes. The Cymbal Line has a simple rhythmic pattern with '+' and 'x' marks.

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 change from *p* to *f* and includes the instruction 'edge to center'. The Tenors line has 'R hand rainbow' and 'skanks' instructions. The BassDr line continues with double bass notation. The Cym.L line has a rhythmic pattern with '+' and 'x' marks.

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 marking of *p* and the instruction 'edge to center'. The Tenors line has 'skanks' and 'R hand rainbow' instructions. The BassDr line continues with double bass notation. The Cym.L line has a rhythmic pattern with '+' and 'x' marks.

