



Ole Miss Band

THE PRIDE OF THE SOUTH

2024-25 DRUMLINE

AUDITION PACKET

Thank you for your interest in the 2024-25 Ole Miss Drumline! The Pride of the South has a proud tradition of great performances and unrelenting school spirit, and we are excited to have you become a part of that tradition.

The Pride of the South is looking for individuals who are responsible, diligent, and hard working. During the course of the audition process, you will be asked to do things that may be different from how you have previously learned them. Please keep an open mind and be flexible. There are many ways to approach technique and playing, and many of these can be considered “correct.” All we ask is that you give your best effort to learn our methods, as to create a unified approach in our ensemble. One frequently asked question is what is required to make the line, and the answer is to have a great attitude, strong work ethic, and always do your best.

Over the course of the audition process, we usually have more individuals auditioning than we have available instruments. Because of this, we ask that you have a primary choice and a secondary choice of instrument. We will do our best to honor first requests, but the main priority is to place individuals where they can utilize their strengths. In doing this, we are able to set the ensemble up for success as a whole.

Included in this packet are audition exercises. Please learn this music prior to arriving, as it will be used to teach technique, concepts, etc. No matter how simple or difficult the music may look, you must strive for accurate playing. This includes incorporating correct heights, accurate note interpretation and placement, consistent tempo (practice with a metronome), and quality of sound with each rep. Additionally, individuals auditioning for snare, tenors, basses, or cymbals must be prepared to mark time correctly to all exercises and music.

Again, we are so glad that you are interested in the Ole Miss Drumline, and we are looking forward to seeing you at auditions!

Best,

The 2024-25 Ole Miss Drumline Staff

Spring Clinics

These clinics are optional, free, and open to all students, regardless of grade or intent to audition for the 2024-25 season. Students should bring a copy of the audition packet, appropriate sticks/mallets, and a practice pad. If you have your own drum(s)/cymbals, please bring them. Dates are as follows:

- Tuesday, February 13 | 6:30-8:30p | Ole Miss Band Hall
- Tuesday, March 19 | 6:30-8:30p | Ole Miss Band Hall
- Thursday, April 11 | 6:30-8:30p | Ole Miss Band Hall

We encourage all who are interested in auditioning for the Ole Miss Drumline to attend, especially high school seniors and community college students. The goals of these include revisiting the basics, developing technique & overall approach, and preparing for auditions. Notes from each clinic will also be made available on the [marching percussion page of the band website](#) for those who are unable to attend.

Preliminary Audition Videos

Students must submit their registration information and audition video no later than 11:59:59p CST on Sunday, April 28, 2024 to the following [Google form](#). Auditionees will only be considered for the instruments that are selected in the form AND for which an audition video is submitted. Full instructions for these audition videos can be found on pages 4-6. All auditionees will receive notice of their standing in the auditions process by the of the day on Sunday, May 5, 2024.

Callback Auditions

Callbacks will be available on an invitation-only basis following staff's review of audition videos. Attendance is mandatory to be offered a roster spot for the 2024-25 season.

- Saturday, May 18 | 9:00a-6:00p | Ole Miss Band Hall

Percussion Preseason Camp

These early move-ins in August provide an opportunity to continue preparations as a section. These include equipment check-out, music rehearsals (in sub-sections and in battery ensemble), marching fundamentals, and conditioning ahead of joining the rest of the band for full band rehearsals. The preseason camp schedule will be posted on [The Pride of the South's website](#) once finalized.

General Audition Video Instructions

- Please state the following information at the beginning of your video:
 - o Your name
 - o What school you are from
 - o The instrument(s) you are auditioning for
 - Please specify drum number (1 – 6) for basses or split (A or B) for cymbals
- Audition videos on actual drums or keyboards are best, but as access to instruments may not be possible, the following options are acceptable and will not influence your chances of earning a spot:
 - o Snare may play on a Real Feel, Offworld, or similar style pad.
 - o Tenors may play on a commercial or homemade pad. If you make one, be sure it is spaced to mimic drum sizes of 6”, 8”, 10”, 12”, 13”, 14”.
 - o Basses may play on a commercial or homemade pad.
 - o Cymbals may clap. Be sure to maintain proper marching posture and clap with appropriate technique with your hands in front of you.
- Videos should be of the highest quality of both video and audio. The metronome must clearly audible. All audition videos must be recording while standing. Videos must include your face (for identification) & your feet (for marching ability).
- Exercises may be recorded individually, but each exercise, including those with multiple reps required, must be recorded in one, continuous take. Please do not edit in the middle of an exercise or between multiple reps of the same exercise.
- All students will upload videos to YouTube. Videos should be set to public or unlisted (NOT private). Please also disable the comments. Please preview the link to be sure that it works before submitting it via the Google form found on page 3.
- Music should be memorized if possible.

Instrument-Specific Audition Video Requirements

Basses:

- **Thom Hannum's Check Patterns** – 1 rep at 120 bpm.
- **Woodshed Worksheet** – Marking time to quarter note for each.
 - o Motion Roll – 1 rep at 125bpm.
 - o Triplet Grid – 2 reps at 140bpm.
 - 1st rep – check. 2nd rep – diddle on 3rd partial.
 - o 16th Note Grid – 2 reps at 110bpm.
 - 1st rep – check. 2nd rep – flam on 1st partial.
 - o Phatty Mac 4-2-1 – 1 rep at 140bpm.
 - o 16 v. 18 – 1 rep at 135bpm.
 - o Flamcabulary – 1 rep at 125bpm.
- **Bread n Butter** – 2 reps at 116bpm. No mark time.
 - o 1st rep – *ff*. 2nd rep – *mf*.
- **43** – 2 reps at 108bpm. No mark time.
 - o 1st rep – check. 2nd rep – tap rolls for groups of 3 and 4.
- **Grottoes** – 1 rep (including tag) at 140bpm. Marking time to quarter note.
- **Rebel Rolls** – 2 reps (1 rep at 150bpm, 1 rep at 175bpm). Marking time to quarter note.

Cymbals:

- **Flip Exercise A** – 1 rep at 125 bpm. Marking time to quarter note.
- **Crash Breakdown** – 1 rep at 125 bpm. Marking time to quarter note.
- **Tap Choke Breakdown** – 1 rep at 125 bpm. Marking time to quarter note.
- **Crash/Crash Choke/Tap Choke** – 1 rep at 125 bpm. Marking time to quarter note.
- **Triplet Grid (Accents Only)** – 2 reps at 140bpm.
- **16th Note Grid (Accents Only)** – 2 reps at 110bpm.
- **Bread n Butter** – 1 rep at 116bpm. No mark time.
- **43** – 1 rep at 108bpm. No mark time.
- **Grottoes** – 1 rep (including tag) at 140bpm. Marking time to quarter note.
- **Rebel Rolls** – 2 reps (1 rep at 150bpm, 1 rep at 175bpm). Marking time to quarter note.

Instrument-Specific Audition Video Requirements

Quads:

- **2024-25 Auditions Lick** – 1 rep at 144bpm. No mark time.
- **Woodshed Worksheet** – Marking time to quarter note for each.
 - o Motion Roll – 1 rep at 125bpm.
 - o Triplet Grid – 2 reps at 140bpm.
 - 1st rep – check. 2nd rep – diddle on 3rd partial.
 - o 16th Note Grid – 2 reps at 110bpm.
 - 1st rep – check. 2nd rep – flam on 1st partial.
 - o Phatty Mac 4-2-1 – 1 rep at 140bpm.
 - o 16 v. 18 – 1 rep at 125bpm.
 - o Flamcabulary – 1 rep at 135bpm.
- **Bread n Butter** – 2 reps at 116bpm. No mark time.
 - o 1st rep – *ff*. 2nd rep – *mf*.
- **43** – 2 reps at 108bpm. No mark time.
 - o 1st rep – check. 2nd rep – tap rolls for groups of 3 and 4.
- **Grottoes** – 1 rep (including tag) at 140bpm. Marking time to quarter note.
- **Rebel Rolls** – 2 reps (1 rep at 150bpm, 1 rep at 175bpm). Marking time to quarter note.

Snares

- **2024-25 Auditions Lick** – 1 rep at 144bpm. No mark time.
- **Woodshed Worksheet** – Marking time to quarter note for each.
 - o Motion Roll – 1 rep at 125bpm.
 - o Triplet Grid – 2 reps at 140bpm.
 - 1st rep – check. 2nd rep – diddle on 3rd partial.
 - o 16th Note Grid – 2 reps at 110bpm.
 - 1st rep – check. 2nd rep – flam on 1st partial.
 - o Phatty Mac 4-2-1 – 1 rep at 140bpm.
 - o 16 v. 18 – 1 rep at 135bpm.
 - o Paradiddlediddle/Triplet Rolls – 1 rep at 150bpm.
 - o Flamcabulary – 1 rep at 125bpm.
- **Bread n Butter** – 2 reps at 116bpm. No mark time.
 - o 1st rep – *ff*. 2nd rep – *mf*.
- **43** – 2 reps at 108bpm. No mark time.
 - o 1st rep – check. 2nd rep – tap rolls for groups of 3 and 4.
- **Grottoes** – 1 rep (including tag) at 140bpm. Marking time to quarter note.
- **Rebel Rolls** – 2 reps (1 rep at 150bpm, 1 rep at 175bpm). Marking time to quarter note.

Audition Process

The audition process will be broken down into two areas:

1. Individual Evaluation
2. Ensemble Performance

- All auditionees must submit a preliminary audition video. These will consist of exercises from the packet as well as some music excerpts from a book recently performed. Staff will create detailed feedback and recommendations for subsequent steps of the audition process.

- When in a sectional or ensemble environment, we will be looking for your mastery of the exercise packet as well as your ability to adapt, blend, and balance. As we progress through aspects of our program, specific explanations will be provided. Your ability to keep an open mind and incorporate our approach into your playing will be play a crucial role.

Audition Tips

- Your level of success throughout the auditions process will be directly related to your level of preparation with the audition materials.

- Use a mirror when you practice and record yourself. Review these recordings critically and strive to perfect your performance of each exercise.

- ALWAYS use a metronome or music with a steady tempo when practicing. Be able to mark time to all materials.

- Keep in mind that you are auditioning at all times. Be professional!

- If you have any confusion with anything you are being asked to do, be sure to ask questions.

- Prepare to be involved in a tedious, competitive process. Your ability to stay mentally engaged throughout the process will play a crucial role.

- Be confident in yourself! Everything is a performance, from the first rep of 8s through the end of the season. Convince us that you are comfortable with whatever you're doing.



Approach

- Our main responsibility as percussionists is to keep perfect time. Find the pocket and stay in it. Strive to find the groove in each phrase and keep rhythms accurate.
- Be 100% comfortable and relaxed from your shoulders through your fingertips.
- Play perfect rhythms. Analyze each rhythm you play. Identify rudiments. Understand the underlying check patterns within each phrase to keep in time.
- Be ready to work your hardest and give your best efforts. You will be expected to achieve a balanced, warm sound quality and perfect rhythms while using a similar touch, feel, and technique with 10+ other individuals.
- While cymbals are typically seen as a visual complement, they ARE an instrument and play a critical role in the overall success of the ensemble. Cymbals provide a level of various timbres that provide an additional layer of color to each passage. We will approach playing with the best sound possible, whether it's a crash, a sizzle, or other vocabulary.
- Cymbals are a VERY physical instrument and demand high level of control in your arms, shoulders, and core. While we will do plenty of training ahead of and during the season, it is IMPERATIVE to put in appropriate levels of preparation prior to auditions. In doing so, you will not be struggling with the physical aspects of the instrument and can perform to the best of your ability.
- We strive for a confident, professional mentality. During clinics and auditions, present yourself well to staff and your peers. Things we will be looking for include: positive attitude, confidence, a desire to learn, and how you interact with others.
- Our visual package will include the following: flip ups & downs, playing positions, visual sequences, and body/cymbal control on the move. In all of these components, it's important to think about accuracy, explosiveness, and control.

Positions

SET – Our home base or “attention” position. Cymbals will be in line with the seam of your pants and ~2 fingers away from your body. Keep elbows out and away from your body, with a slight bend. The focus in this position is to look as strong and relaxed as possible. This will be maximized by maintaining a tall, lifted posture, with the ribcage lifted out of the hips by engaging your core. Bodyweight will be slightly forward (over the arch and athletic platforms of your feet) and not settled in the heels.



HIP REST – While not used as often as other positions, this is still an important position to be comfortable with for visual purposes. Strive for a V shape with the cymbals in front of the body. This position should also be ~2

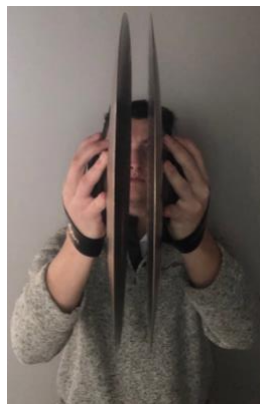
fingers from the bottom edge of the cymbals. The wrists and fingers will manipulate the cymbals to prevent knots from flaring too far forward or angling too far inward. Like in set position, strive for strong elbows while being as relaxed as possible.



HORIZONTAL – This position will be where we spend most of our time. Rather than a true “horizontal” angle, the cymbals will be in line with your body similar to if you were wearing a seatbelt in your car. The angle will be just above a 45° angle while maintaining ~2 fingers distance between the cymbals. The cymbals will be in line with the center of the body, at a comfortable distance from the body. As with other positions, the goal is to look as strong and relaxed as possible.



VERTICAL – This is our other most commonly used position. A common tendency is to hold this position too low. Similar to horizontal position, the cymbals should be ~2 fingers apart and at a comfortable distance from the body.



Flip Exercise A – Normal Flips

Please use the video (hyperlinked above) as reference. This exercise consists of four parts: 3 count flips, 2 count flips, fast flips every 4 beats, fast flips every 2 beats. Regardless of count structure, the pattern followed will be as such:

- Hip Rest -> Horizontal -> Vertical -> Set -> Vertical ->Set

The “3 count” flips are really two full beats of motion – think about initiating motion on count 1 and ending motion on count 3.

The “2 count” flips are really one full beat of motion – think about initiating motion on count 4 and ending motion on count 1.

Fast flips should be thought of as instantaneous. The goal is to start and stop the motion in about the amount of time a stick click occurs. For these flips, think about waiting longer, moving faster, and hitting harder.

Flip Exercise B – Contrary Motion

Please use the video (hyperlinked above) as reference. This exercise breaks down flips in which the hands perform different tasks at the same time (aka Bones, Jones, Sones flips). This exercise has the same count structure as Flip Exercise A, but with a different pattern of positions.

- Horizontal -> Vertical -> Horizontal ->Set

The first flip from SET to HORIZONTAL is a normal flip each time. All following flips will be contrary motion (left hand flips inward, right hand flips outward).

Crash Breakdown

Please use the video (hyperlinked above) as reference. This exercise focuses on crash preps, pathways, and contact point(s). The goal of this exercise is to keep your hands as relaxed as possible when creating contact to achieve the best possible sound.

The breakdown begins with moving slowly and evenly to a prep position across 4 beats, followed by a hold 4. Then you will move over the next 4 beats to our contact point on beat 4. You will then move back to the prep over the next 2 counts, and back to contact on counts 3 and 4, with the actual contact happening again on count 4. From here you will hold at the contact point until moving back to the prep on count 4, to then play a crash on the following beat 1. From there the sequence will begin again, and continue to repeat until you have played 4 total crashes. Of the 4 crashes you play, you will play the first and third with no follow through, and the second and fourth crashes with a full follow through/extension of the right arm before returning to Horizontal on beat 3.

Crash Choke Breakdown

Please use the video (hyperlinked above) as reference. The goal of this exercise is to establish quality sound that is unaffected by moving to the choke. The pattern of the exercise is as follows:

- Prep on count 8, crash on count 1, choke on count 3, reset on count 5 (two times through)
- Prep on count 8, crash on count 1, choke on count 2, reset on count 5 (two times through)
- Prep on count 1, crash on count 1, choke on “e” of count 1, reset on count 5 (two times through)

In context, the reset after a crash choke will be count 3, but for the sake of this exercise, it will be on count 5. Following the final crash choke, push down set rather than resetting to horizontal.

Tap Choke Breakdown

Please use the video (hyperlinked above) as reference, replacing the crash choke with a tap choke. Keep the hands relaxed and fingers off the cymbals prior to choke to create a resonant sound. The pattern of the exercise is as follows:

- Prep on count 8, crash on count 1, choke on count 3, reset on count 5 (two times through)
- Prep on count 8, crash on count 1, choke on count 2, reset on count 5 (two times through)
- Prep on count 1, crash on count 1, choke on “e” of count 1, reset on count 5 (two times through)

Crash/Crash Choke/Tap Choke

Please use the video (hyperlinked above) as reference. This exercise combines the previous three exercises in a more realistic show-like context. The pattern of the exercise is as follows for each sound:

- Prep on count 8, play on count 1, reset on count 3

Following the final tap choke, push down to set position rather than resetting to horizontal.

Dynamics

- We will strive to have a consistent approach to the cymbals regardless of heights/dynamics.
- Typically, consistency of heights dictates volume. However, our music is the ultimate factor in defining volume. There WILL be instances in which players are asked to play stronger or lighter than normal for the sake of a phrase’s musical expression.

Cymbals Notation Key



A musical notation key for cymbal sounds. It consists of ten measures on a single staff. Each measure contains a specific note or symbol representing a cymbal sound. Below each measure is a label: horizontal, vertical, choke, tap, ding, zing, hi-hat, sizzle, sizzle press, and sizzle suck. The notes are: a quarter note with a square head (horizontal), a quarter note with a circle head (vertical), a quarter note with a dot above (choke), a quarter note with a triangle head (tap), a quarter note with a downward-pointing triangle head (ding), a quarter note with an upward-pointing triangle head (zing), a quarter note with an 'x' head (hi-hat), a quarter note with a 'z' head (sizzle), a quarter note with a 'z' head and a '+' above (sizzle press), and a quarter note with a 'z' head and a '+' above (sizzle suck).

horizontal vertical choke tap ding zing hi-hat sizzle sizzle press sizzle suck

- If a playing position is not otherwise specified, we will play in the horizontal position.



2 **C** Triplet Grid (add diddles and flams on 1st, 2nd, 3rd partial)

23 ♩ = 140-180

30

D 16th Note Grid (add diddles and flams on 1st, 2nd, 3rd, 4th partial)

37 ♩ = 100-130

41

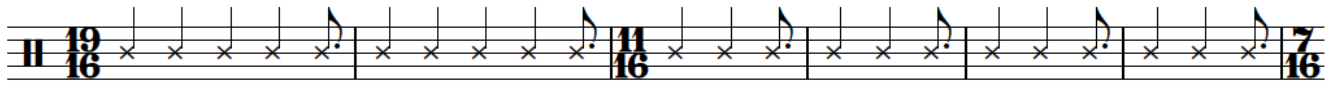
43

Bread n Butter

Cymbals

Someone

♩ = 116



Cymbals

43

Dr. Doug Rosener
rev. Mason G. Atkins

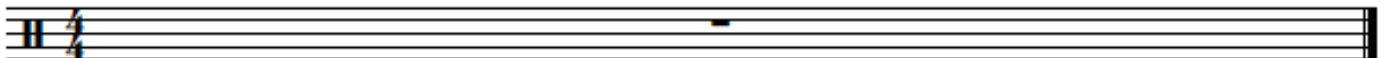
♩ = 100-126



A B



14




Grottoes

Cymbals

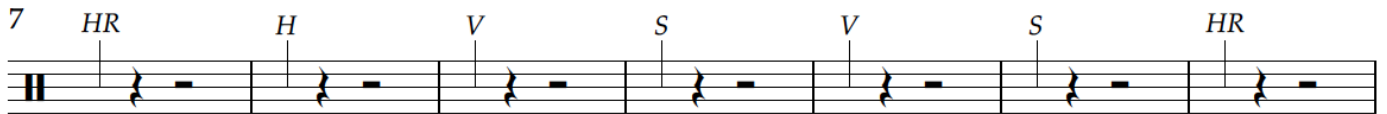
♩ = 140+

exercises by Drew Guy, Jud Wilson
arr. Mason G. Atkins

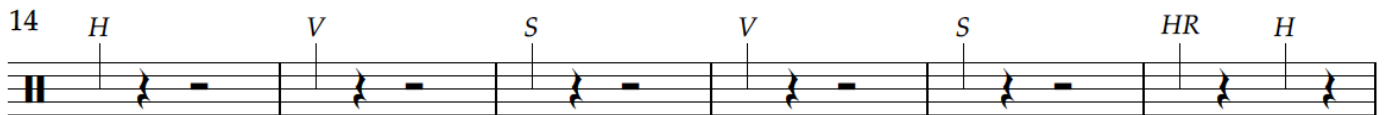
hip rest horizontal vertical set vertical set



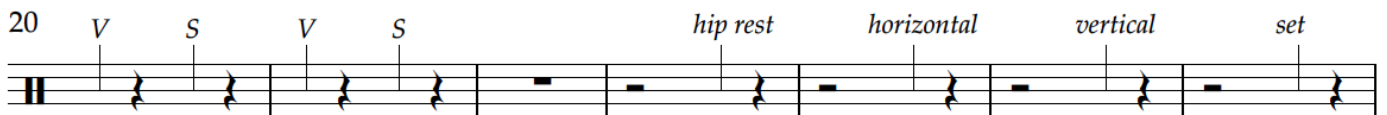
7 HR H V S V S HR



14 H V S V S HR H



20 V S V S hip rest horizontal vertical set



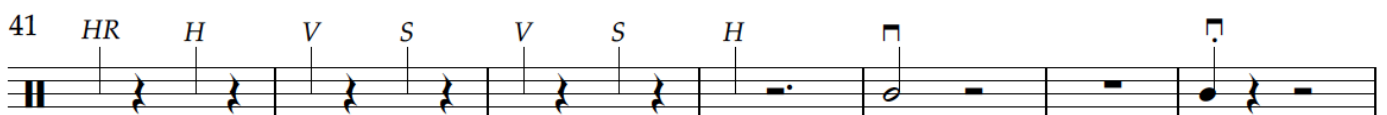
27 vertical set HR H V S V



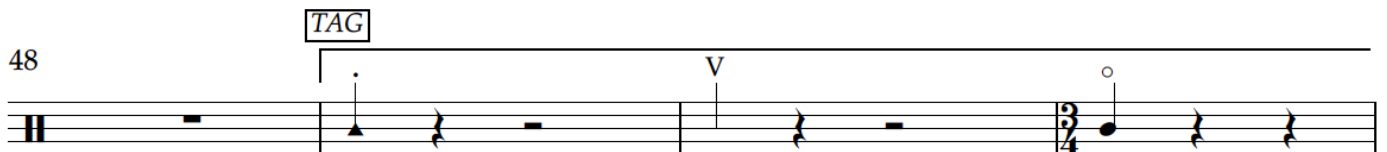
34 S HR H V S V S



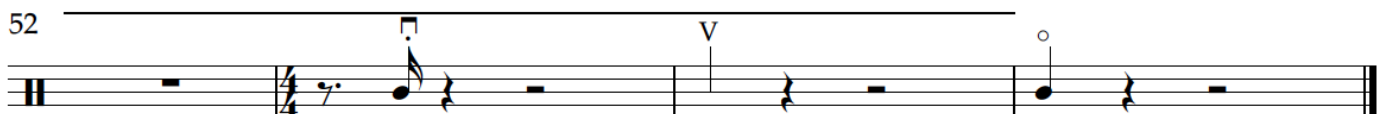
41 HR H V S V S H



48 TAG V



52 V



Cymbals

Rebel Rolls

Mason G. Atkins

♩ = 150 - 190+

p *mp*

8 *f* A B A B A

16 A B A A B A B A B

22 A B A B A B A B A B A B A B A B

27