



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:
 - Your name
 - What school you are from
 - 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:
 - Snare may play on a Real Feel, Offworld, or similar style pad.
 - 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”.
 - Basses may play on a commercial or homemade pad.
 - 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. Fewer muscles with unnecessary tension will lead to better sound quality.
- Always work for a soft touch in your hands. The stick should feel heavy. Your grip should never be tight or “white-knuckling” the stick, as this will create a harsh, choked off sound.
- Create a full, warm sound at every dynamic level. *Piano* will not sound like *forte*, but it should be the fullest, warmest *piano* possible.
- 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 8-11 other individuals.

Grip

- Drum heads produce an incredible amount of rebound, so we work to allow that rebound to dictate our playing. Our grip is there to control the amount of rebound we experience, not to prohibit in any way. Any tension in any part of our grip can prevent the bouncing of the stick and create harsh sounds. Your fingers and hands should remain relaxed enough to achieve rebound and a warm sound while still being engaged enough to control it.

Right Hand:

- Thumb/index finger connection approximately 1/3 from the bottom of the stick.
- The butt of the stick should be slightly visible out the back of the hand.
- Thumb is parallel (runs along) to the stick and arm is rotated to ~45° to allow for a prime combo of wrist and finger engagement when playing (not German or French).
- Your middle, ring, and pinky fingers should be wrapped naturally and gently around the stick, while never completely leaving the stick when it's in motion.
- Your control will primarily be felt near the back of your hand in the pocket created with your back three fingers and fleshy part of your palm. We want to avoid unnecessary pressure in the index finger & thumb.



Left Hand:

- Back of the stick rests naturally in the webby connection between the thumb and index finger.
- Stick rests on the cuticle of your relaxed ring finger.
- Your pinky rides relaxed underneath the ring finger, while avoiding unnecessary space between your ring and pinky fingers.
- The pad of your thumb should connect to the first knuckle on the index finger, and this connection should be ~1/3 up the stick to match right hand fulcrum.
- Your middle finger naturally and gently curves along the stick without applying pressure to the stick. It is essentially along for the ride.
- Avoid straightening or opening your fingers. When your arms are at your side, your fingers curve naturally. Continue this natural curve just enough to connect your thumb and index finger, no more. Over- or under-curving fingers will create tension and restrict sound quality.
- There should be a straight line from the forearm, through the wrist, to the tip of the thumb. The back of the hand should be slightly sloped outward. AVOID the back of the hand being flush with the forearm.



NO



YES

Self-check: If it were to rain on your left hand, water should be able to land in the palm and continue rolling off, instead of A) collecting in the palm or B) not landing in the palm at all.

Playing Position

- The neck and shoulders should be relaxed while still maintaining correct posture. This will help avoid translating tension down through the downward chain.
- When standing naturally, space exists between the sides of your trunk and your inner side of your upper arms (biceps/triceps area). While the left arm should keep this space precisely when in playing position, the right arm will move out slightly. Neither arm should dig into your trunk or move too far outward. If you feel your shoulder doing work, your arm is probably too far.
- The path from your shoulders through your arms through your hand to the beads should be “downhill” throughout.



Drum Level:

- This is a massively underrated variable in drumming. You will not play your best if this is not taken into consideration and accounted for. ALWAYS adjust drum levels on carriers and stands to match YOUR most natural and comfortable playing position, not vice versa.

Self-check: Close your eyes away from a drum and raise your arms to comfort. Set up drum height accordingly.

Right Arm:

- The right arm will naturally be “wider” than the left arm but should not carry any tension in the shoulder area by pushing the right elbow out and up.
- The right arm will be slightly below parallel in a downward position.
- Don’t allow forearm to be parallel with the ground or too steep downward. This will lead to unnecessary bend at the wrist and prevent optimal cooperation between the wrist and the forearm.
- The path of the stick when playing will be consistent with placement on stick when in playing position.

Left Arm:

- Allow the left hand to drop completely at the side of your body, relaxing your entire upper left arm. Bring the arm to playing position, with the aim of keeping the space between your trunk & upper left arm consistent.
- Make sure your left elbow stays in the same place whether resting by your side or in playing position. Any extra movement often leads to unnecessary angles at the wrist when aiming to play.
- The forearm will be between parallel to slightly below parallel with the ground.
- The stick path when playing should be consistent with placement on stick when in playing position.

Stick Positions:

- Beads are ½” apart, splitting the center of the drumhead.
- Beads are ½” above the center of the drumhead.
- On a Pearl 14” snare drum, the right stick should be approximately over the 4:30 tension rod, and the left stick should be approximately over the 7:30 tension rod.
- At the front edge, beads are ½” apart and ½” from the rim.
- At the gut edge, beads are ½” apart, stacked to evenly split the snare bed, and ½” from the rim.
- The bottom of the sticks should be angled downward, approximately two fingers’ width above the rim.



Hands in Motion

- Always lead each stroke with the bead of the stick.
- The right hand will move in more of a hinge motion (i.e. rest your arm on a table and, without picking up your arm, knock on the table).
- The left hand should rotate similar to turning a doorknob.
- Each hand’s primary focus is a wrist turn. For the sake of conserving energy, wrist “only” is to be used while playing the majority of full/down/tap strokes. In this approach, your forearm will still be relaxed, just not the initiation point for motivating the stroke. Your forearm should naturally “jiggle” in response. If this “jiggle” is not present, you are probably squeezing the stick too much.
- Drumming is not an exact science, so the fingers and arm will support the wrist in tandem to create a full, relaxed sound in various skills sets (rolls, moeller, etc.).
- When playing, the weight of the stick typically sits in the middle of the right hand (between the middle and ring fingers), and the webby portion of the left hand
 - Having the weight/rotation points more proximal in the hand, rather than the front finger fulcrums, enables us to achieve a fuller sound while prioritizing proper wrist rotation.**
- Allow each stroke to be as efficient as possible by minimizing the amount of player interference.
- If the stick is held too tightly, the vibrations and resonance of the stick will be choked off, producing a very thin quality of sound.
- Additionally, excessive tension will cause the shock of an improper stroke to be dispersed directly into your hands and forearms. This can result in unnecessary injury.
- Let the stick breathe in your hands.
 - A good analogy for managing grip pressure is thinking in terms of a potato chip. We want our grip engaged enough to not drop the potato chip, but not so much so that you end up breaking the potato chip.

**Exception: We may feel the fulcrum in different locations throughout the chain depending on the level of pressure needed to execute the skill set (fast diddles, buzzes, etc.).

Stroke Types

Full Strokes:

- Sticks start and stop at the same point
- The goal is to allow the rebound to do the work. Throw the stick down, do NOT lift it up.
- Rebound should be the same speed as the initial movement toward the playing surface (don't interfere).
- Grip will "open" a bit to allow for rebound within your hand at higher heights.
 - Imagine a pocket stretching rather than fingers bailing off the stick.

Down Strokes:

- Should sound the same as full strokes and feel the same prior to contact with the playing surface.
- Once contact is made with the playing surface, the wrist motion ceases, preventing the stick from rebounding to the initial height.
 - Your hand should feel like dead weight after the bead strikes the playing surface. This heaviness in the hands will help stop the stick in a warm manner, rather than squeezing the stick to a stop.
- Avoid squeezing the fingers to stop the motion.

Taps:

- Played primarily with a wrist turn.
- These will rebound, and, like a full stroke, they will be played by only initiating downward and not lifting up.
- While these will not have the same velocity as a full stroke, we will remain fluid in motion by playing *slightly* more into the drum to avoid any awkward pauses in motion at the top of each stroke.
- The grip is slightly more "closed" than felt at higher heights for full strokes. The hand must stay relaxed and heavy without tension to maintain a controlled rebound and quality sound.
 - Imagine a pocket recoiling to its original shape rather than shrinking down.

Up Strokes:

- Should feel the same as taps prior to contact with the playing surface.
- Once contact is made with the playing surface, the wrist motion will continue beyond rebound to assist in progressing to above the initial height.
- Avoid tension in the arm, allow the arm to move naturally as the wrist turn is completed.
- Avoid squeezing the fingers in anticipation of the upward motion.

Dynamics

- We will strive to have a consistent approach to the drum 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.
- We will incorporate additional arm at heights above 15"
- The stick will NEVER travel beyond vertical, but it will be higher in the air due to the additional arm incorporated above 15"
- The height system for the Ole Miss Drumline is listed below. Please note that each dynamic correlates with the accent & the tap. Notes marked with a tenuto will be 50-60% of a given dynamic's accent height.

A musical staff with eight measures of eighth notes. Each measure is labeled with a dynamic and a height in inches. The notes are marked with accents (^) and tenuto marks (—). The labels are: pp = 1.5", p = 3"/1.5", mp = 4"/1.5", mf = 6"/3", f = 9"/3", ff = 12"/3", fff = 15"/3", and ffff = 20"/4".

Snares Notation Key

A musical staff with 14 measures, each containing a different snare drum stroke. Below each stroke is a label: tap, tenuto, accent, buzz, crushed buzz, diddle, ping shot, shoulder shot, backstick (b.s.), hi-mom, crossover (c.o.), R on L, rim/stick click (s.c.), and rim-knock/cross-stick.



16 v. 18 (experiment with variations - vary heights, change stickings, etc.)

55 **F** ♩ = 135-185

59

63

67

Duple/Triple 4-2-1 (experiment with variations - one height, change stickings, add buzzes/diddles, etc.)

70 **G** ♩ = 140-180

74

78

4 **H** Paradiddle/ Triplet Rolls (play three variations - once with check on triplet rolls, once with buzzes, once with diddles)

83 ♩ = 150-190+

r l r r l l r l r r l l r l r r l l r l r l r l r l r l r r l l r l r r l l r l r r l l r l r l r l

87

r l r r l l r l r r l l r l r l r r l l r l r l r l r l r r l l r l r r l l r l r l r l

91

r l r r l l r l r l r l l r r l r l r l r r l l r l r l r l r

I Flamcabulary

♩ = 125-160

5

94

Handwritten musical notation for staff 94, featuring a sequence of eighth notes with accents and triplets.

98

Handwritten musical notation for staff 98, featuring a sequence of eighth notes with accents and triplets.

r r l l r r l l r r l l

102

Handwritten musical notation for staff 102, featuring a sequence of eighth notes with accents and triplets.

r l l r r l l r r l l r

r l l r r l l r r l l r

106

Handwritten musical notation for staff 106, featuring a sequence of eighth notes with accents and triplets.

110

Handwritten musical notation for staff 110, featuring a sequence of eighth notes with accents and triplets.

r r l l l r r r l l l r

r r l l l r r r l l l r

114

Handwritten musical notation for staff 114, featuring a sequence of eighth notes with accents and triplets.

r r r l l l l r r r l l l l

116

Handwritten musical notation for staff 116, featuring a sequence of eighth notes with accents and triplets.

r l r l r l r l r l r l r

Bread n Butter

Snare

Someone

♩ = 100 - 116

19
16

5

11

r r r r r r r r r l r l l l l l l l l l r l r r r r r l r l l l l l r l

r r r r r l r l l l l l r l r r r l r l l l r l r r r l r l l l r l

r l r l l l r l r r r l r l l l r l r r r l r l r l r

Snares

43

Dr. Doug Rosener
rev. Mason G. Atkins

♩ = 100-126

r l r l r l r l r l r l r r l r r

r l r r l r l r r r r r

l l l l r l l r r l l r

r l r l r l r l r l l r l

r l l r l r

Insert rudiments where bracketed as follows (list is not exhaustive):
Groupings of 3 notes - flam accents, cheeses, flam drags, flam fives, chuta chuts, fubars, double paradiddles, paradiddlediddles
Groupings of 4 notes - flam taps, inverts, 32nd note paradiddles, singles (32nd or sextuplet), triple strokes (sextuplet)
All notes - accented diddles, tap drags, all diddles, all buzzes

Grottoes

Snares

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

♩ = 140+

r ... b ... l ... b ...

5

r ... l ...

9

r ... l ...

13

r ... l ...

17

r ... l ...

21

r ... l ...

25

r ... l ...

29

r ... l ...

33

r ... l ...

V.S.

Snares

37

r ... l ...

41

r ... l ...

45

r ... l ...

TAG

49

r r r r r l r l r l r l r l r l r l r l

52

r l r l r r l r l r l r l r r l b

Rebel Rolls

Snares

Mason G. Atkins

♩ = 150 - 190+
gut edge

5
center
mp

9
f

13

17

21

25

29

31