



Ole Miss Band

THE PRIDE OF THE SOUTH

2023-24 DRUMLINE

AUDITION PACKET

Thank you for your interest in the 2023 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 2023 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 2023-24 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:

- Thursday, February 2 | 6:30-8:30p | Ole Miss Band Hall
- Thursday, March 2 | 6:30-8:30p | Ole Miss Band Hall
- Thursday, March 30 | 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 Video

Students must submit their registration information and audition video no later than 11:59:59p CST on Saturday, April 15, 2023 to the following [Google form](#). Full instructions for these audition videos can be found on pages 4-6.

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 2023-24 season.

- Saturday, May 20th | 9:00a-6:00p | Ole Miss Band Hall

Percussion Camp

These early move-ins present the opportunity to continue preparations as a section. These include equipment check-out, music rehearsals (in sub-sections or in battery ensemble), marching fundamentals, and weather acclimation ahead of joining the rest of the band for full band rehearsals.

- Wednesday, August 9th | 9:00a-9:00p | Ole Miss Band Hall
- Thursday, August 10th | 9:00a-9:00p | Ole Miss Band Hall
- Friday, August 11th | 9:00a-9:00p | Ole Miss Band Hall
- Saturday, August 12th | 9:00a-9:00p | Ole Miss Band Hall

Preseason Camp

- Wednesday, August 11th – Saturday, August 19th
- The full schedule for band camp 2023 can be found [here](#).

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. 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**
 - o Motion Roll – 1 rep at 125bpm. Marking time to quarter note.
 - o 16 v. 18 – 1 rep at 140bpm. Marking time to quarter note.
 - o Paradiddlediddle/Triplet Rolls – 1 rep at 150bpm. Marking time to quarter note.
 - o Flamcabulary – 1 rep at 130bpm. Marking time to quarter note.
- **Bread n Butter** – 1 rep at 116bpm. No mark time.
- **Grottoes** – 1 rep (including tag) at 140bpm. Marking time to quarter note.
- **NocTap** – 1 rep at 130bpm. Marking time to quarter note.
- **Rebel Rolls** – 2 reps (1 rep at 150bpm, 1 rep at 175bpm). Marking time to quarter note.
- **Gym Class Heroes** – 1 rep at 115bpm. Marking time to quarter note. Play “odds” when splits.
- **Rebel Beat, Letter A to Letter G** – 1 rep at 112bpm. Marking time to quarter note.

Cymbals:

- **Flip Exercise A** – 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.
- **Bread n Butter** – 1 rep at 116bpm. No mark time.
- **Grottoes** – 1 rep (including tag) at 140bpm. Marking time to quarter note.
- **NocTap** – 1 rep at 130bpm. Marking time to quarter note.
- **Rebel Rolls** – 2 reps (1 rep at 150bpm, 1 rep at 175bpm). Marking time to quarter note.
- **Gym Class Heroes** – 1 rep at 115bpm. Marking time to quarter note. Play “odds” when splits.
- **Rebel Beat, Letter A to Letter G** – 1 rep at 112bpm. Marking time to quarter note.

Instrument-Specific Audition Video Requirements

Snares:

- **2023 Auditions Lick** – 1 rep at 144bpm. No mark time.
- **Woodshed Worksheet**
 - o Motion Roll – 1 rep at 125bpm. Marking time to quarter note.
 - o 16 v. 18 – 1 rep at 140bpm. Marking time to quarter note.
 - o Paradiddlediddle/Triplet Rolls – 1 rep at 150bpm. Marking time to quarter note.
 - o Flamcabulary – 1 rep at 130bpm. Marking time to quarter note.
- **Bread n Butter** – 1 rep at 116bpm. No mark time.
- **Grottoes** – 1 rep (including tag) at 140bpm. Marking time to quarter note.
- **NocTap** – 1 rep at 130bpm. Marking time to quarter note.
- **Rebel Rolls** – 2 reps (1 rep at 150bpm, 1 rep at 175bpm). Marking time to quarter note.
- **Gym Class Heroes** – 1 rep at 115bpm. Marking time to quarter note. Play “odds” when splits.
- **Rebel Beat, Letter A to Letter G** – 1 rep at 112bpm. Marking time to quarter note.

Tenors:

- **2023 Auditions Lick** – 1 rep at 144bpm. No mark time.
- **Woodshed Worksheet**
 - o Motion Roll – 1 rep at 125bpm. Marking time to quarter note.
 - o 16 v. 18 – 1 rep at 140bpm. Marking time to quarter note.
 - o Paradiddlediddle/Triplet Rolls – 1 rep at 150bpm. Marking time to quarter note.
 - o Flamcabulary – 1 rep at 130bpm. Marking time to quarter note.
- **Bread n Butter** – 1 rep at 116bpm. No mark time.
- **Grottoes** – 1 rep at 140bpm. Marking time to quarter note.
- **NocTap** – 1 rep at 130bpm. Marking time to quarter note.
- **Rebel Rolls** – 2 reps (1 rep at 150bpm, 1 rep at 175bpm). Marking time to quarter note.
- **Gym Class Heroes** – 1 rep at 115bpm. Marking time to quarter note. Play “odds” when splits.
- **Rebel Beat, Letter A to Letter G** – 1 rep at 112bpm. 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 mallet should feel heavy. Your grip should never be tight or “white-knuckling” the mallet, 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 5 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.

Each Hand:

- Create a “T” fulcrum with the index finger and thumb.
- Thumb should run parallel to the stick while fingers wrap naturally around the mallet.
- Do NOT choke up on the mallet, as this will limit abilities necessary to play.



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.

Playing Positions

- Each forearm should be parallel to the ground.
- Position the mallet at ~45° angle relative to the forearm.
- Bead of mallet should be in the center of the drumhead.
- Each forearm should be slightly angled toward the head.
- Apply appropriate pressure in the fingers to be consistently ready to play.



- Leave a few inches of space between the inside of the elbow and the side of the torso. By keeping the wrist in line relative to the forearm, a VERY slight angle will be created into the drumhead. This angle helps focus energy through the hand, into the mallet, and into the head.

Hands in Motion

Wrist Rotation vs Wrist Break:

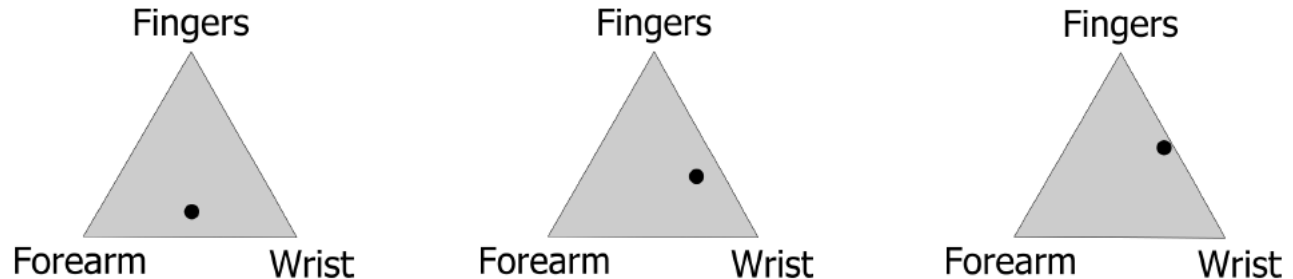
- When working with wrist rotation, the forearm should mimic the mechanics of turning a doorknob.
- When working with wrist break, the wrist should mimic the mechanics of knocking on a door.
- Keep your pathways narrow regardless of rhythms. Avoid the infamous “O” pathway by maintaining the wrist angle while playing.
- The bead of the mallet leads the motion. Avoid leading with the arm or wrist and creating a “whip” motion.
- Maximize your heights to assist in creating consistent, successful techniques for when having to play out.

Prep Stroke:

- To achieve a quality sound, a combination of relaxation and appropriate manipulation of the mallet. This preparation should begin ~half a beat prior to the moment of contact with the playing surface, and it should happen in a smooth motion. There may be circumstances due to extremes of tempo, dynamics, or visual effects that will require adjustments to the prep stroke, but these will be discussed when appropriate.

Engines:

- The forearm, wrist, and fingers work in tandem to move the mallet effectively, but the influence of each can shift depending on what notes/strokes are being played. Finding the proper ratios amongst these engines will make drumming feel MUCH more efficient. The specific amount of each engine in a given situation will vary from individual to individual across drums. The figures below exemplify how the ratios may shift as one progresses from playing ones and twos (left) to threes (middle) to fours (right).



Muting:

- To achieve a short or muted sound, basses will use a three-point system. Hold the mallet with only the fulcrum intact. Place the pads of the middle, ring, and pinky fingers directly in the center of the head, forming a flat plane. Apply an even amount of pressure. This approach prioritizes effective muffling without compromising grip or hand placement on the mallet, while also being detailed rhythmically and uniform between players.



Balance and Blend:

- Balance is playing the same volume as those with whom you are playing. Blend is fostered when everyone plays with the same tone quality at the same dynamic level(s). The varying dimensions of drums and mallets across the bass sections can add a layer of difficulty in achieving these goals, so these concepts require a high level of detail to create and replicate consistently. Always keep ears open and listen to sound.

Stroke Types

Full Strokes:

- Mallets start and stop at the same point
- The goal is to allow the rebound to do the work. Throw the mallet into the head.
- 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 mallet.

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 mallet 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 mallet in a warm manner, rather than squeezing the mallet 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:

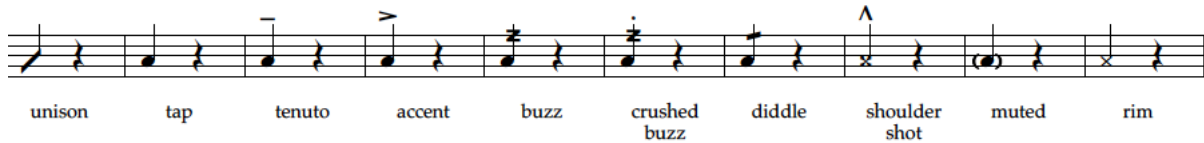
- Should feel the same as taps prior to contact with the playing surface.
- Once contact is made with the playing surface, the wrist motion will continue beyond rebound to assist in progressing to above the initial height.
- Avoid tension in the arm, allow the arm to move naturally as the wrist turn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



Basses Notation Key



Woodshed Worksheet

UMDL 2023-24

arr. MGA

A Accent Tap
♩ = <126-165

1
r

5

1
r

9

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

B Motion Roll
♩ = 125-150+

12

p

16

20

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

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

55 **F** ♩ = 135-185

59

63

67

70 **G** ♩ = 140-180

74

78

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

5

4 H Paradiddle/roll/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 l r r l 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 r l r l r l r l r l r l r l r l r l r l r l r l r l



r l r r 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 l r l r

I Flamcabulary
 ♩ = 125-160

5



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



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

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



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

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



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



r l r l r l r l r l r

Check Patterns - Duple

Thom Hannum

check

1 r 1 r 1 r 1 etc.

2 / 1 r 1 r 1 etc.

3 r / r 1 r 1 etc.

4 r 1 / 1 r 1 etc.

5 r 1 r / r 1 etc.

6 r 1 / / r 1 etc.

7 / / r 1 r 1 etc.

8 r / / 1 r 1 etc.

9 / 1 r / r 1 etc.

10 / 1 / / 1 r 1 etc.

11 r / / / r 1 etc.

12 / / r / r 1 etc.

13 / / / 1 r 1 etc.

14 r / / / r 1 etc.

Bread n Butter

Basses

Someone

♩ = 116

Measures 1-3: 19/16, 11/16, 11/16. Rhythmic pattern: r r r r r r r r r r l r l l l l l l l l r l r r r r r l r

4

Measures 4-6: 7/16, 7/16, 7/16. Rhythmic pattern: 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 l r

10

Measures 7-9: 3/8, 4/4, 19/16. Rhythmic pattern: 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 r

17

Measures 10-12: 19/16, 11/16, 11/16. Rhythmic pattern: r l

19

Measures 13-15: 11/16, 11/16, 11/16. Rhythmic pattern: r l r l r l r l r l r l r l r l r l r l r l r l r l r l r l r l r l r

22

Measures 16-18: 7/16, 7/16, 7/16. Rhythmic pattern: l r l r l r l r l r l r l r l r l r l r l r l r l r l r l r l r l r l

27

Measures 19-21: Rhythmic pattern: r l r l r l r l r l r l r l r l r l r l r l r

30

Measures 22-24: 3/8, 4/4. Rhythmic pattern: l r l r l r l r l r l r l r

Basses

Grottoes

UMDL 2023-24

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

♩ = 140



r ...

b ...

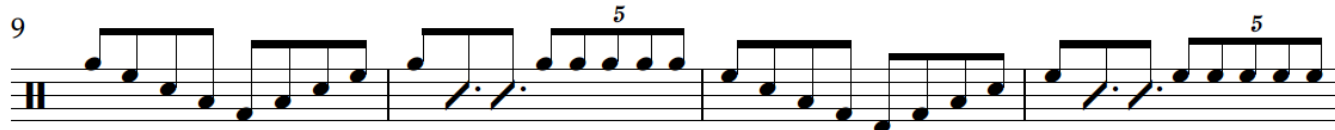
l ...

b ...



r ...

l ...



r r

r r



r r

r r



r r



r r

r r



r r



r r



r r

V.S.

30 

32 

35 

37 

39 

42 

45 

48 

50 

53 

NocTap

David Parker 2021

rev. Mason G. Atkins 2022

♩ = 130

Basses

Rebel Rolls

Mason G. Atkins

$\text{♩} = 150 - 190+$

rim

mp

5

9

13 *f*

17

21

24

28

31

(r) (r) r (r) (r) (r) (r) r (r) (r) r (r) (r) (r) (r) r

(r) (r) r (r) (r) (r) (r) r (r) (r) r (r) (r) (r) (r) r

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

(r) (r) (r) (r) r l r l l r r

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

r l r l ...

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

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

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

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

Basses

[illegible]

45

48

51

54

Basses

♩ = 112 - 120

2 all

Hot - ty Tod dy Gosh Al - migh - ty Who The Hell Are We? Hey!

3 **A** 4 5

$$\begin{array}{ccccccc} r & l & r & l & r & & r & l & r & l & \dots \\ ff & & & & & & & & & & \end{array}$$

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

Measures 6-9 of the musical score for 'The Rose Tree'. Measure 6 contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Measure 7 contains a triplet of eighth notes (B4, A4, G4) followed by a quarter note (F#4). Measure 8 contains a quarter note (E4) followed by a half note (D4). Measure 9 contains a quarter note (C4) followed by a half note (B3).

$r \ l \ r \ l \ r \ l \ r \ l \ r \ l \ r \ l \ r \ l \quad r \ l \quad l \ r \ l \quad l \ r \ l \ r \ l \ r \ l \quad r \quad \quad \quad r \ r \ r \quad l \ r \ l \ r \ l \quad r \ l$

 f

10 **B** 11 12

The musical notation for measures 10, 11, and 12 of 'The Rose Tree' is shown. Measure 10 begins with a boxed 'B' indicating a repeat sign. Measures 10, 11, and 12 are marked with measure numbers 10, 11, and 12 respectively. The notation includes various musical symbols such as notes, rests, and repeat signs.

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

13 14

The musical notation for measures 13 and 14 of 'The Rose Tree' is shown. Measure 13 begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes. Measure 14 continues the melody with similar rhythmic patterns. The notation is presented on a single staff.

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

15 

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

[illegible]
$$\begin{matrix} \Gamma \\ mf \end{matrix}$$

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

[illegible]

Measures 23 and 24 of the piece. Measure 23 contains three groups of sixteenth notes, each marked with a '6' above it. Measure 24 contains four groups of sixteenth notes, each marked with a '6' above it. The first group in measure 24 has an accent (>) above it. The second group has an accent (>) above it. The third group has an accent (>) above it. The fourth group has an accent (>) above it.

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

25 **E** 26 27 28 3 6 > 3

[illegible]

V.S.

3

29