



# 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 20<sup>th</sup> | 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 9<sup>th</sup> | 9:00a-9:00p | Ole Miss Band Hall
- Thursday, August 10<sup>th</sup> | 9:00a-9:00p | Ole Miss Band Hall
- Friday, August 11<sup>th</sup> | 9:00a-9:00p | Ole Miss Band Hall
- Saturday, August 12<sup>th</sup> | 9:00a-9:00p | Ole Miss Band Hall

### Preseason Camp

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

## **General Audition Video Instructions**

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- 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 Duple Check Patterns** – 1 rep at 120bpm.
- **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.
  - 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.





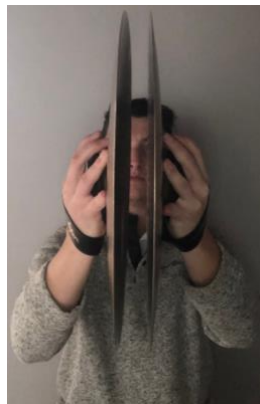
**HIP REST** – While not used as often as other positions, this is still an important position to be comfortable with for visual purposes. Strive for a V shape with the cymbals in front of the body. This position should also be ~2 fingers from the bottom edge of the cymbals. The wrists and fingers will 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 staves, each with a specific notation and a label below it. The labels are: horizontal, vertical, choke, tap, ding, zing, hi-hat, sizzle, sizzle press, and sizzle suck. The notation includes various note heads, stems, and symbols like a square, a circle, a dot, a triangle, a downward arrow, an asterisk, and a plus sign.

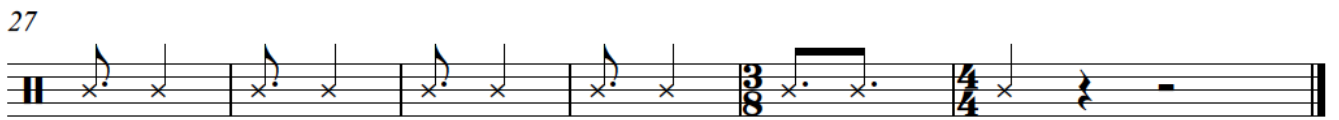
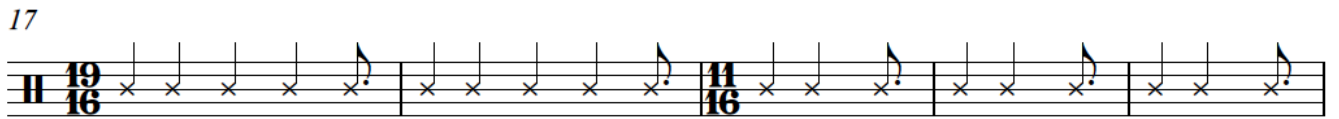
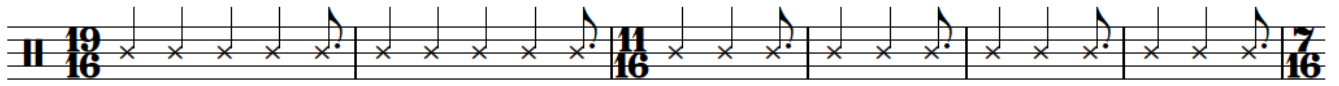


# Bread n Butter

Cymbals

Someone

♩ = 116



Cymbals

# Grottoes

UMDL 2023-24

♩ = 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

52

Cymbals

# NocTap

David Parker 2021  
rev. Mason G. Atkins 2022

$\text{♩} = 130$

*ff*

9 **A**

15 **B**

21 **C**

A B *ff* A B *fff*

# Cymbals

# Rebel Rolls

Mason G. Atkins

♩ = 150 - 190+

Musical staff 1: Cymbal notation. Six measures of music. The first three measures are marked with a dynamic of *p* (piano) and the last three with *mp* (mezzo-piano). Each measure contains a cymbal roll indicated by an 'x' on a vertical line.

Musical staff 2: Cymbal notation. Six measures. Measure 1 is marked *f* (forte). Measures 4 and 6 contain triplet markings (three 'x' marks under a bracket with a '3').

Musical staff 3: Cymbal notation. Six measures. Measures 1, 4, and 6 contain triplet markings. Labels 'A B A' are placed below measures 4 and 6.

Musical staff 4: Cymbal notation. Six measures. Measures 1, 2, 3, and 4 contain triplet markings. Labels 'A B A B A B' are placed below measures 1 and 2.

Musical staff 5: Cymbal notation. Six measures. Measures 1, 2, 3, and 4 contain triplet markings. Measures 5 and 6 have '+' markings above the notes.

# Gym Class Heroes

For UMDL 2023-24

"Physical Education" by Animals As Leaders  
Matt Garstka  
arr. Mason G. Atkins

## Cymbals

♩ = 115

7 *ff* A B B A all

12

18 *f* C

22 *fff* D *mf* E B B A A

28 A B A all B A B all

34 *ding* G A B B A B A B all

42 H

48 I A A B

54 A



# Rebel Beat

Cymbals

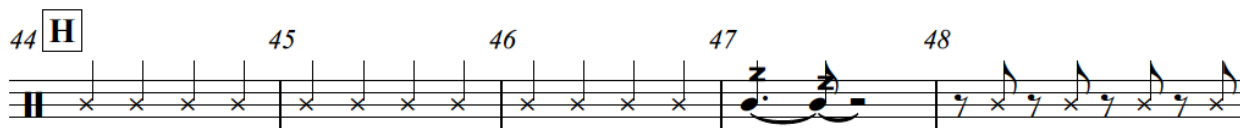
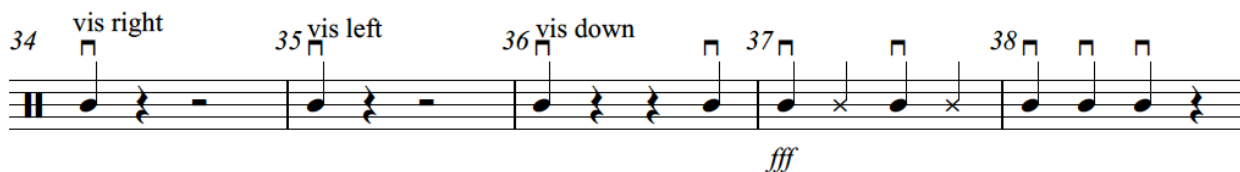
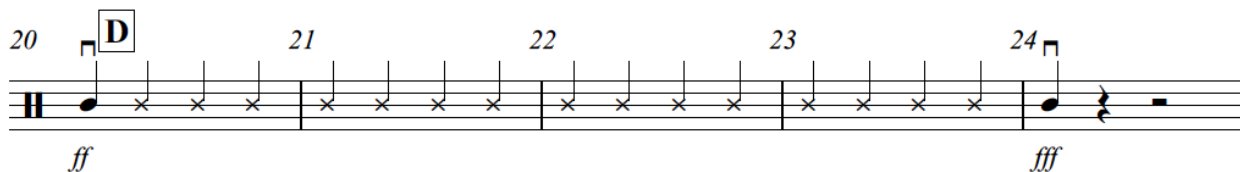
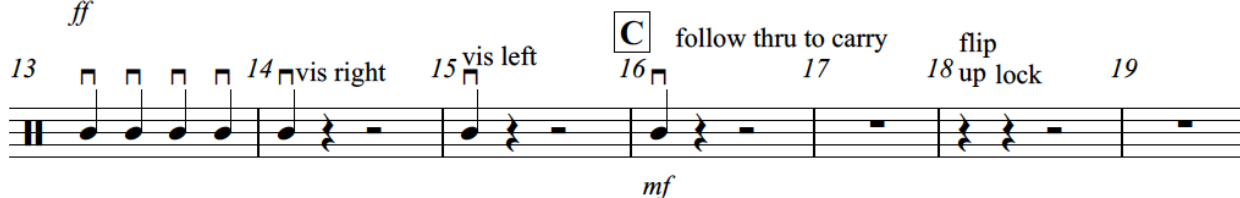
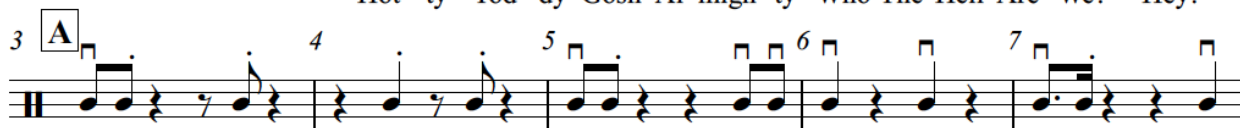
"The Pride" arr. Randy Dale 2011  
"The South" Paul Morgan 2012  
rev. Mason G. Atkins 2021

♩ = 112 - 120

2 all



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



Cymbals

49 50 51

52 I 53 54 55

56 57 58 59

60 61 62 63 64

65 J 66 67 68 69

70 K 71 72 73 74 75

*ff*