East Mississippi Community College
Mighty Lion Drumline Audition Packet
2024-2025

Cymbal

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Assistant Director of Bands/Director of Percussion

8's/Green Scales and 4-2-1 16th note Grid:

These two exercises are the most crucial element to the packet. Extreme care must be given to consistency of sound , uniformity of technique, pulse, and overall approach to the instrument. These exercises should be practiced at varying tempi (speed) and stick heights as well. Marking time is imperative for these exercises. All exercises in this packet should be learned at a 3" (piano dynamic) height and then moved on to 6", 9", and 12" heights. Technique and sound quality should be consistent between the multiple heights. There are countless variations that can be used for these exercises (buzz crushes, dig-its, flams on downbeats, diddles on unaccented notes,, etc.) but the most important variations are the bass variations for 8's: 1s (8th notes), 2s (16th notes), 3s (sixteenth note triplets), and 4s (32nd notes). The bass part does not change for any of these variations, but the rhythmic value for the written 8th notes is replaced by the 2s, 3s, or 4s in these variations, creating sixteenth, sextuplet, and 32nd note bass runs. Green Scales are fundamental scale exercises that can be practiced in all key signatures. Practice all Major scales with this exercise.

16th note timing:

This exercise is meant to touch on the various sixteenth note patterns in different notations, develop consistency of sound from hand to hand, and synchronize internal pulse between the hands and the feet. All exercises in this packet should be performed at a 3" height on the first run of the exercise, and every succeeding run should be performed at 9". Straight sticking should be used for the entirety of A through B. Front Ensemble should be focusing on consistency of sound and be wary of the larger leaps near the ends of each section. This should also be practiced in all keys.

Axn'ts:

This exercise focuses on accents and taps. All accents should be 9", all taps should be 3". Taps should still incorporate some arm motion, not just drops from the wrist. The Ninelets should be felt to the quarter note triplet. Focus on creating clear and consistent contrast between accents and taps. The Front Ensemble portion is working on all arpeggios in octaves.

Double/Triple Beat and 4 Mallets:

This exercise is designed to work on consistency of sound in isolated double and triple figures. Measures 3-4 and 7-8 introduce a tap accent pattern that should be closely observed. The tenuto marks in this exercise imply a natural decay to the stick; the accent should not be overly forced and should flow with minimal effort. Front Ensemble has two variations to work on in this exercise, both of which include 4 mallets. Variation 1 goes over blocked major chords, while Variation 2 works 1234 and 4321 permutations.

Mighty Lion Diddles:

Consistency is key in this exercise. Any and all diddle passages should mimic the motion used in the check patterns presented prior. The paradiddles portion presented in letter C should not involve any change in hand pressure or tension. Open, relaxed sounds are the goals of this exercise.

Gallops:

Continuing on the theme from Mighty Lion Diddles, consistent diddle spacing is the goal here. The motion from measure to measure should not change just because placement of the diddles are changing. Practicing this exercise at all heights and tempi is expected. The tag of this exercise is an extended paradiddle section.

Triplet Timing:

As the name suggests, this is the triplet counterpart to 16th note timing. Same goals apply here as well with regards to consistency, sound quality, and pulse.

Triplet Rolls/Chromatic:

The heart of any drumline can be judged by their ability to play triplet rolls together. This is a straightforward but imperative exercise. Push through all diddles, keep the check consistent, and work on mature sound quality. Front ensemble will be working on Chromatic Scales on this exercise.

EMSpreeC/Circle Frogs:

To reiterate, all exercises in this packet should be practiced at 3" height and no accents originally, followed by the material as written. In this particular case, the spree is simply a vocabulary exercise, presenting material such as tap drags, flam drags, flam fives, flam taps, inverted flam taps, and hertas. Practicing this exercise at multiple dynamics and tempi will allow the performer to utilize multiple stroke types in different contexts. As with all cases, consistency is key. Bass drums have a slightly different focus in the exercise, primarily diddle motion and duple feel in a triple meter. Circle Frogs works on triple laterals in all keys.

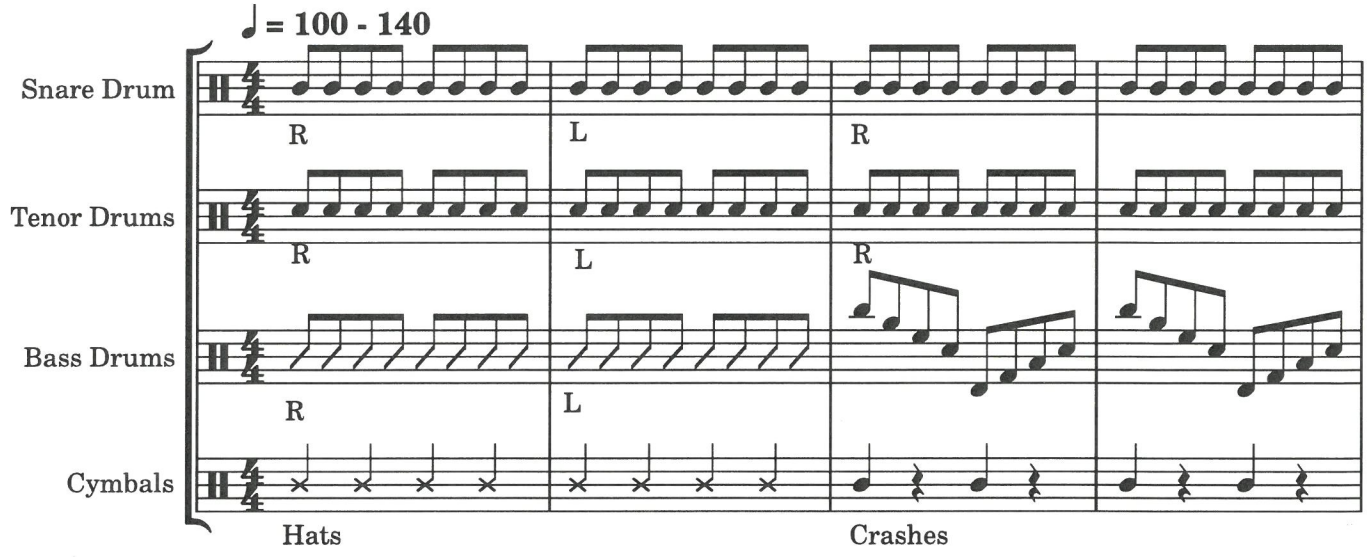
Batt'etude 24 "Sunset":

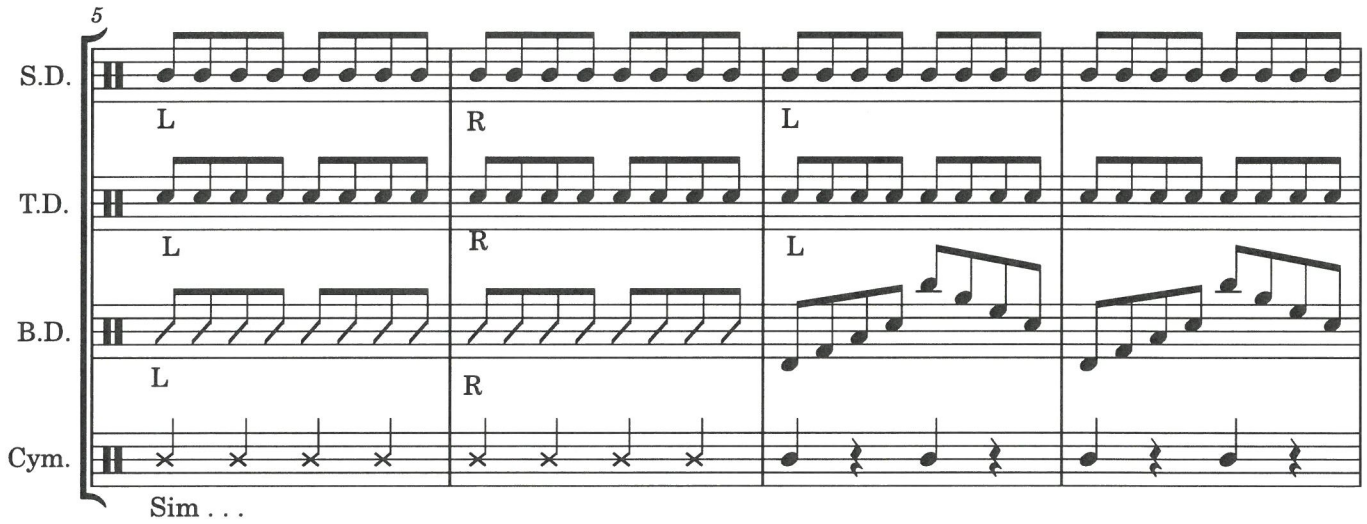
This battery audition etude (batt'etude for short) is a combination of a musical exercise as well as one's own attention to fine details. This Etude is constructed to present rhythmic and technical challenges while also complimenting the material covered in the packet, as well as providing common rhythms found in college stands tunes music. The bass part is written entirely in unison. A key aspect of the batt'etude is to learn it alongside friends and/or mentors. For an optimal performance, practice this to Plini's "Sunset."

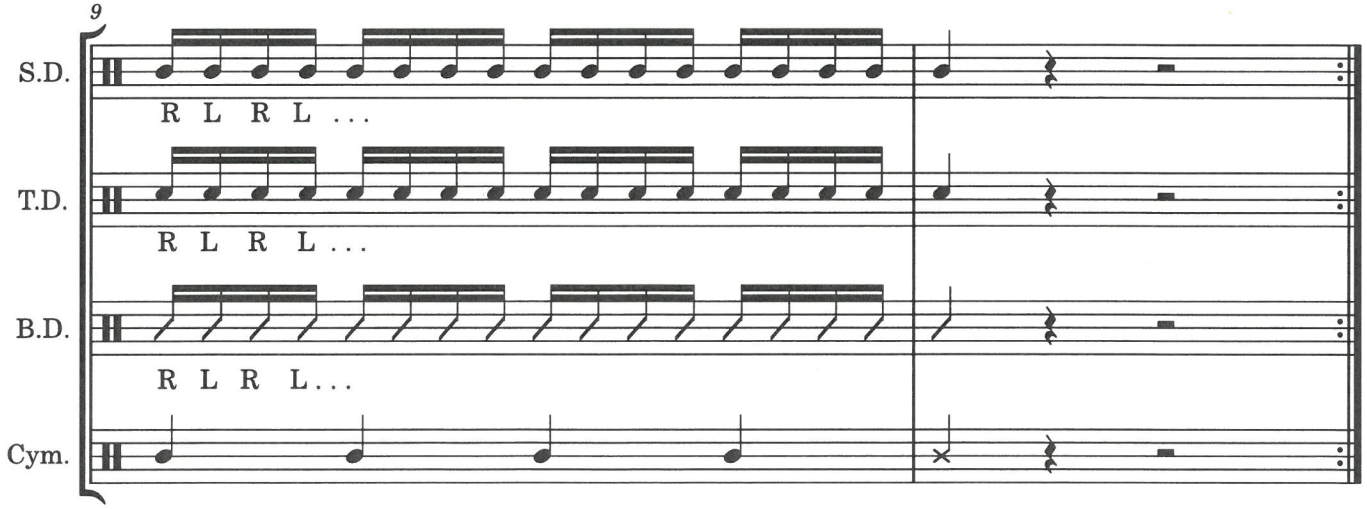
Happy Drumming! - BN

EMCC 8's

BWN

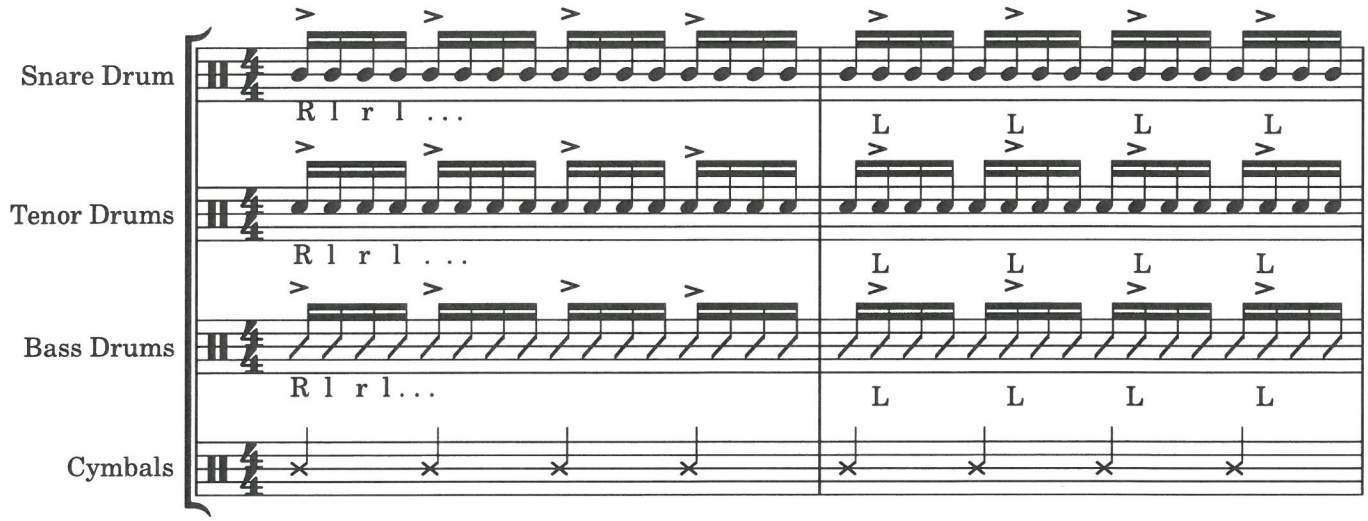

♩ = 100 - 140
Snare Drum
Tenor Drums
Bass Drums
Cymbals
R
L
R
R
L
R
R
L
Hats
Crashes

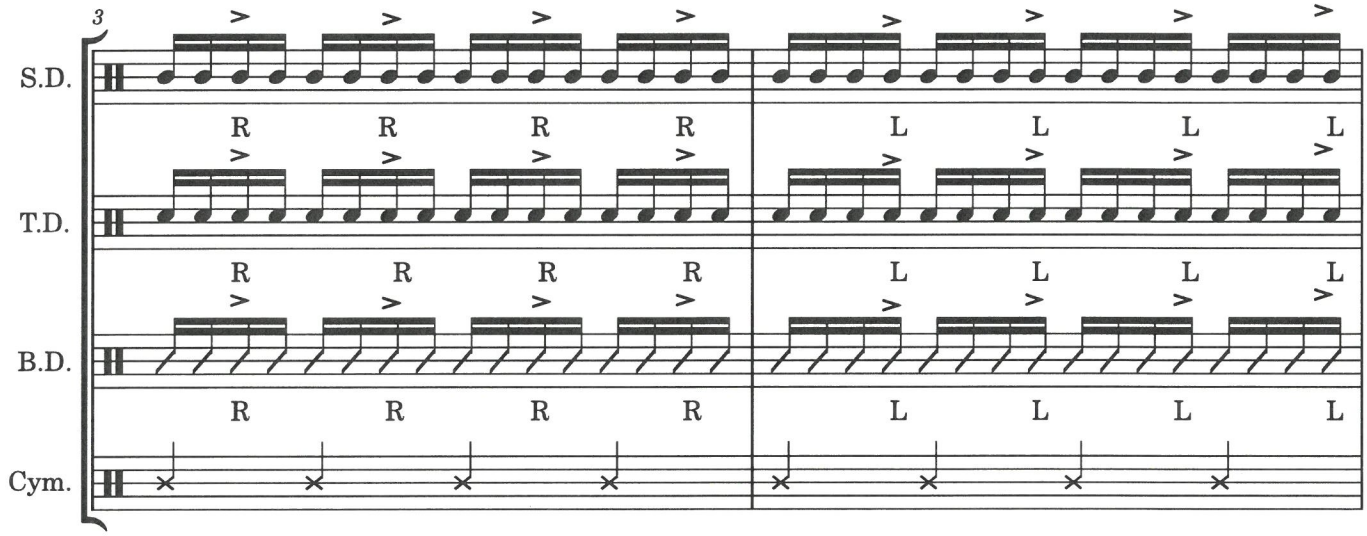

5
S.D.
T.D.
B.D.
Cym.
L
R
L
L
R
L
L
R
Sim . . .

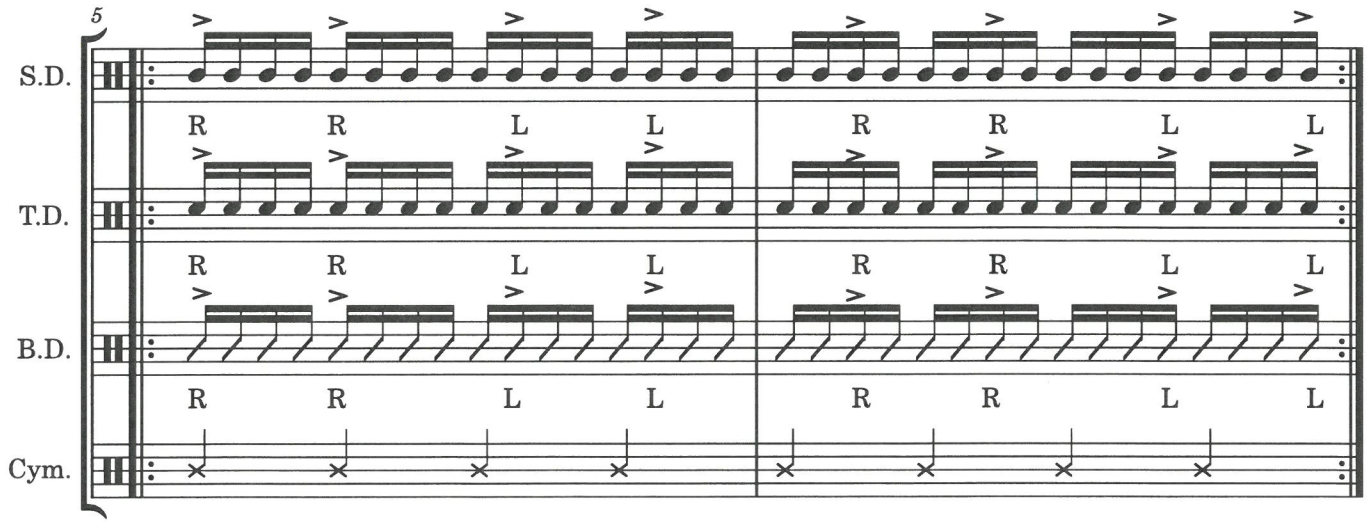

9
S.D.
T.D.
B.D.
Cym.
R L R L . . .
R L R L . . .
R L R L . . .

4-2-1 16th note Grid

BWN







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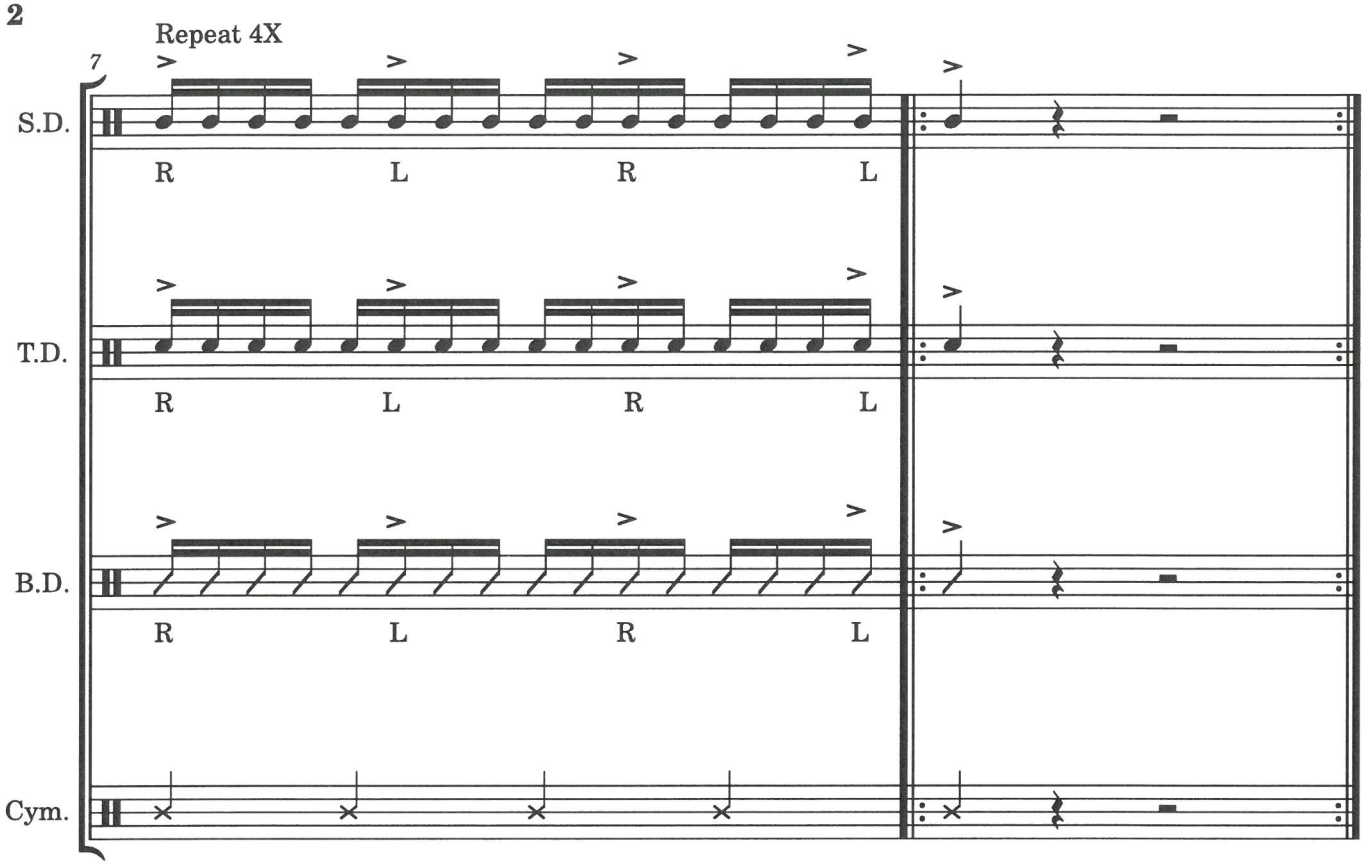
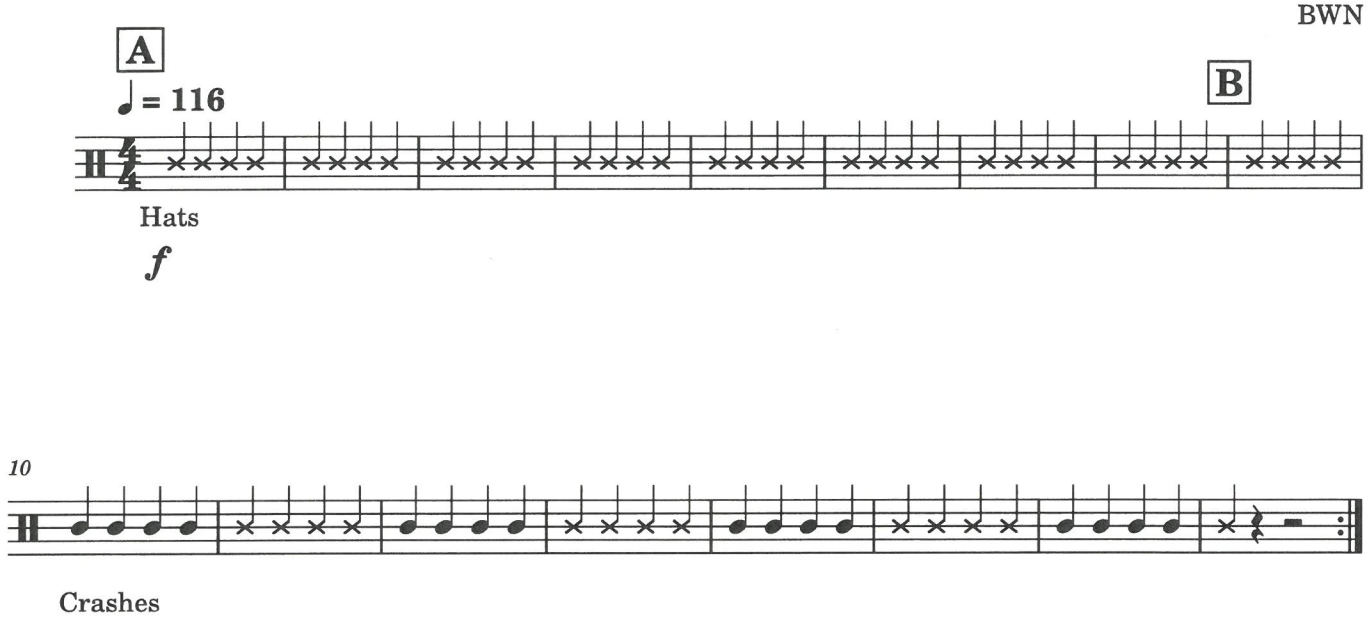


Cymbals

EMCC 16th Note Timing

BWN



Cymbals

Axn'ts

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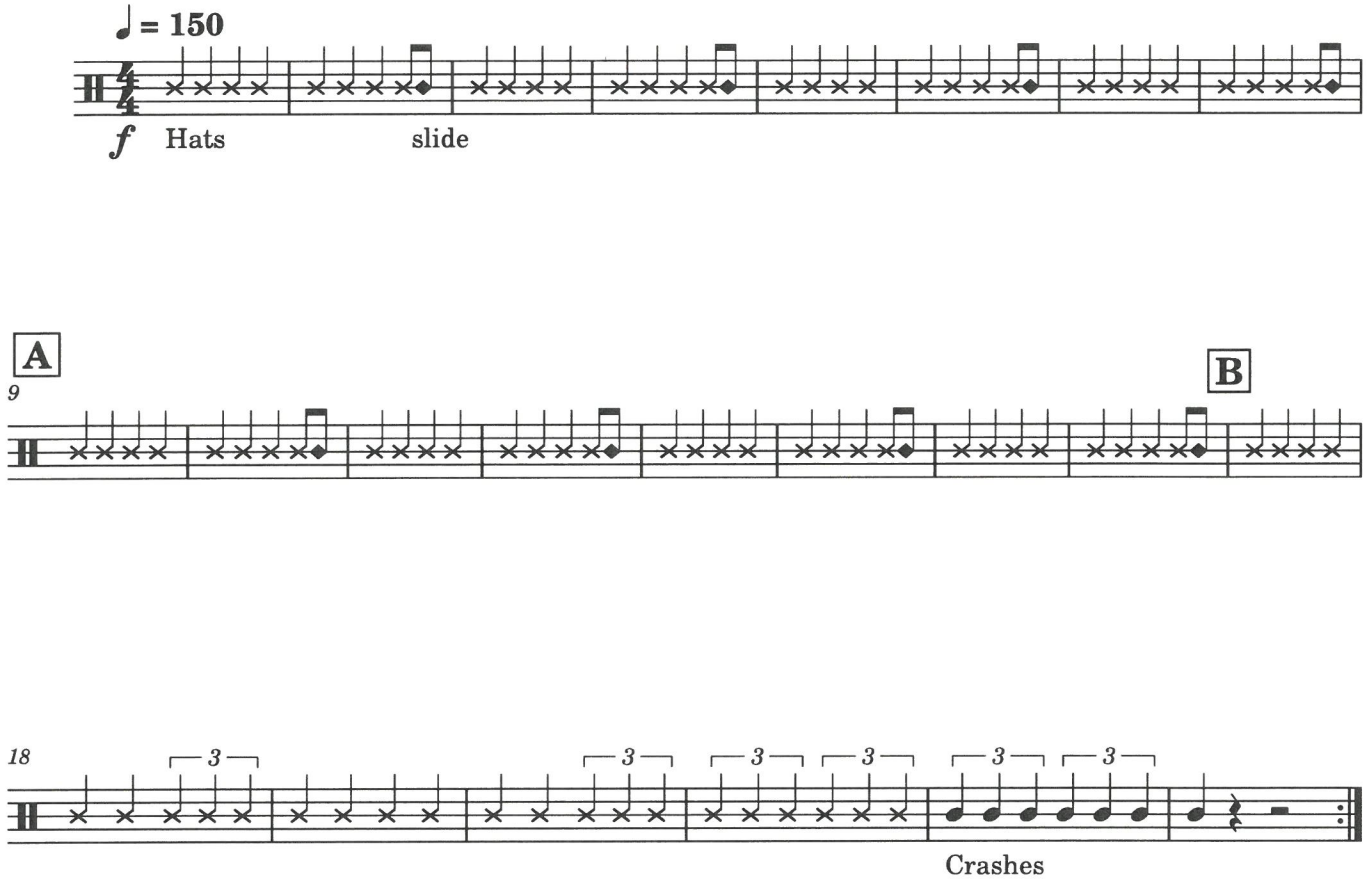

Cymbals

EMCC Double/Triple Beat

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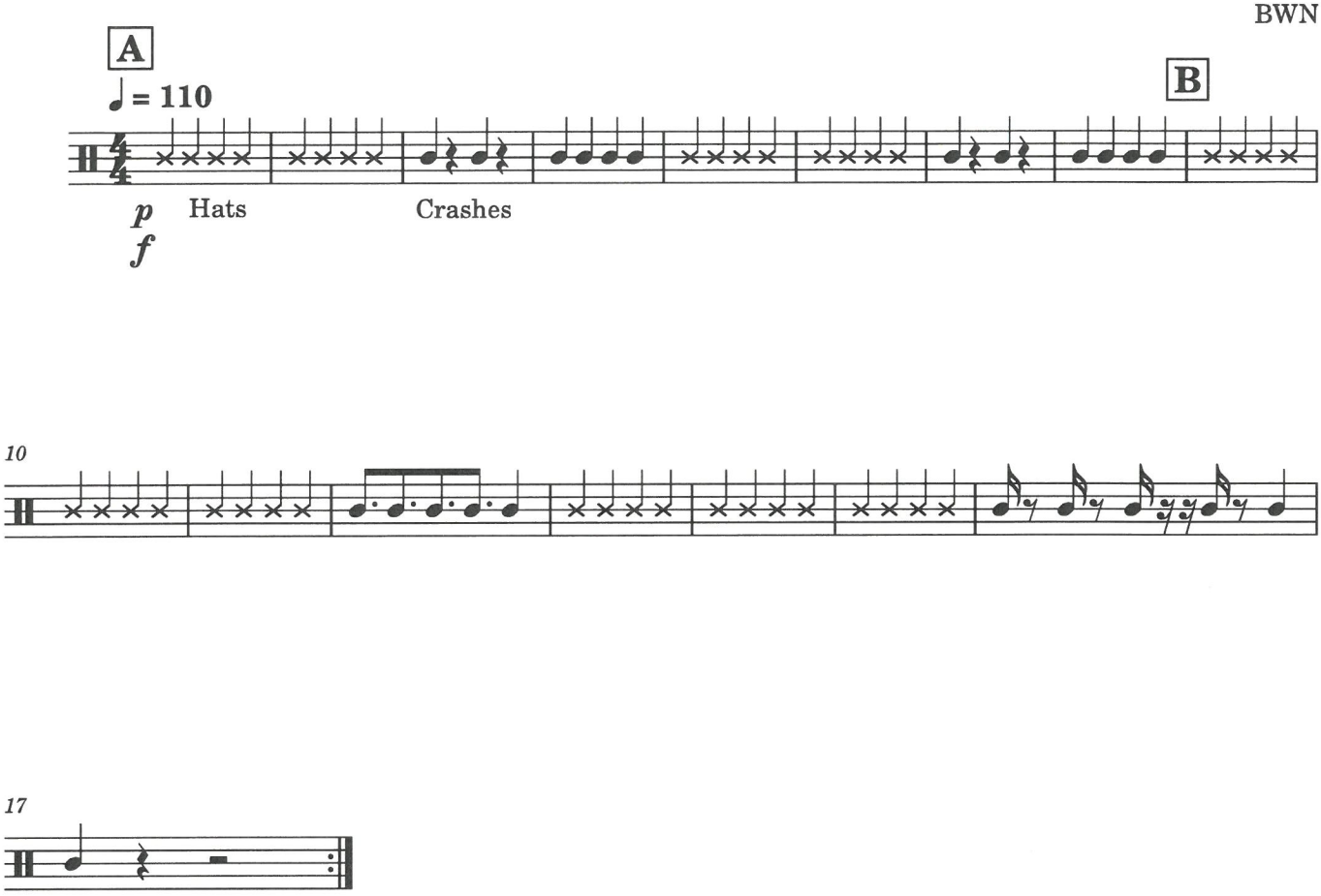

Cymbals

Mighty Lion Diddles

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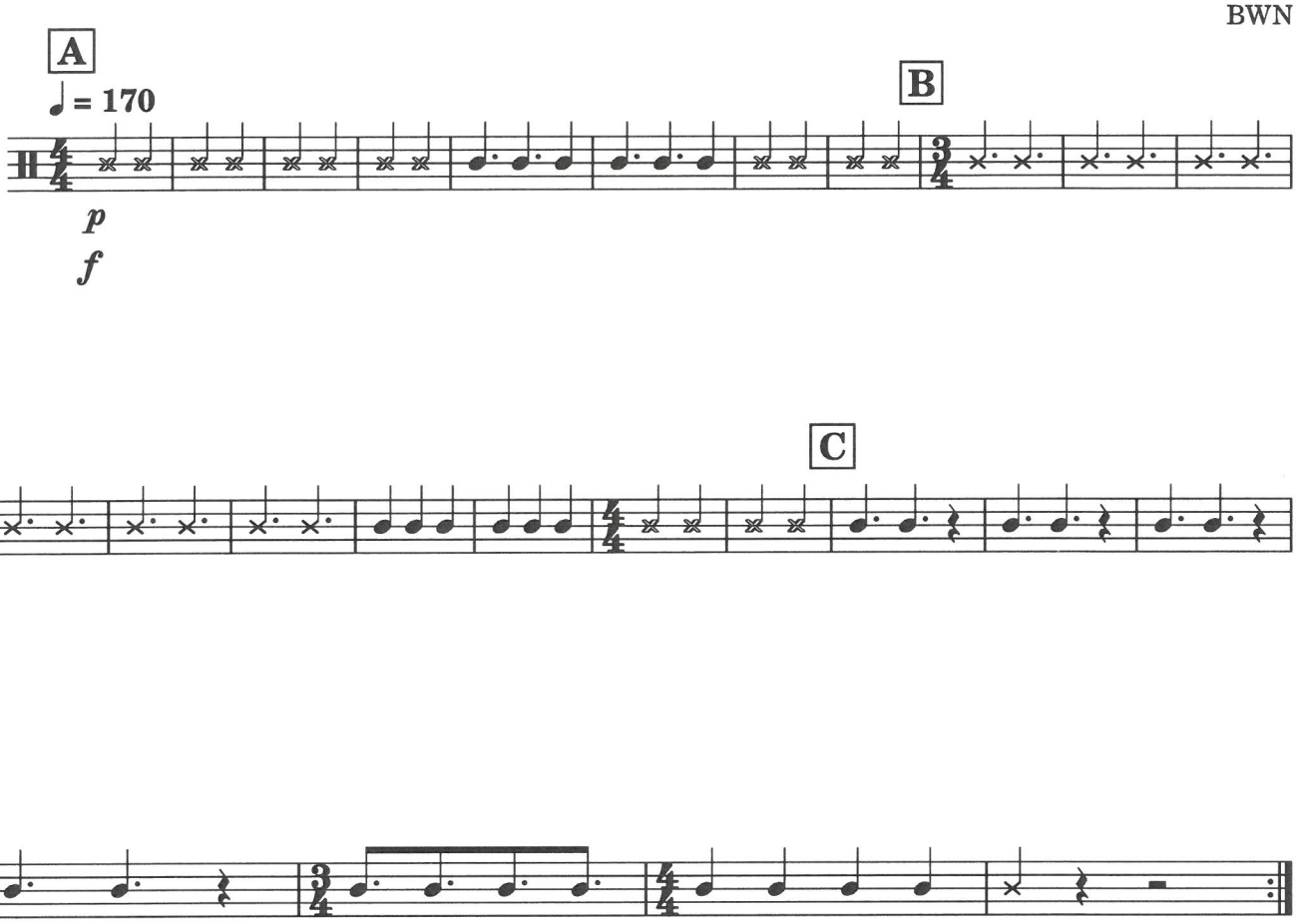

Cymbals

Gallops

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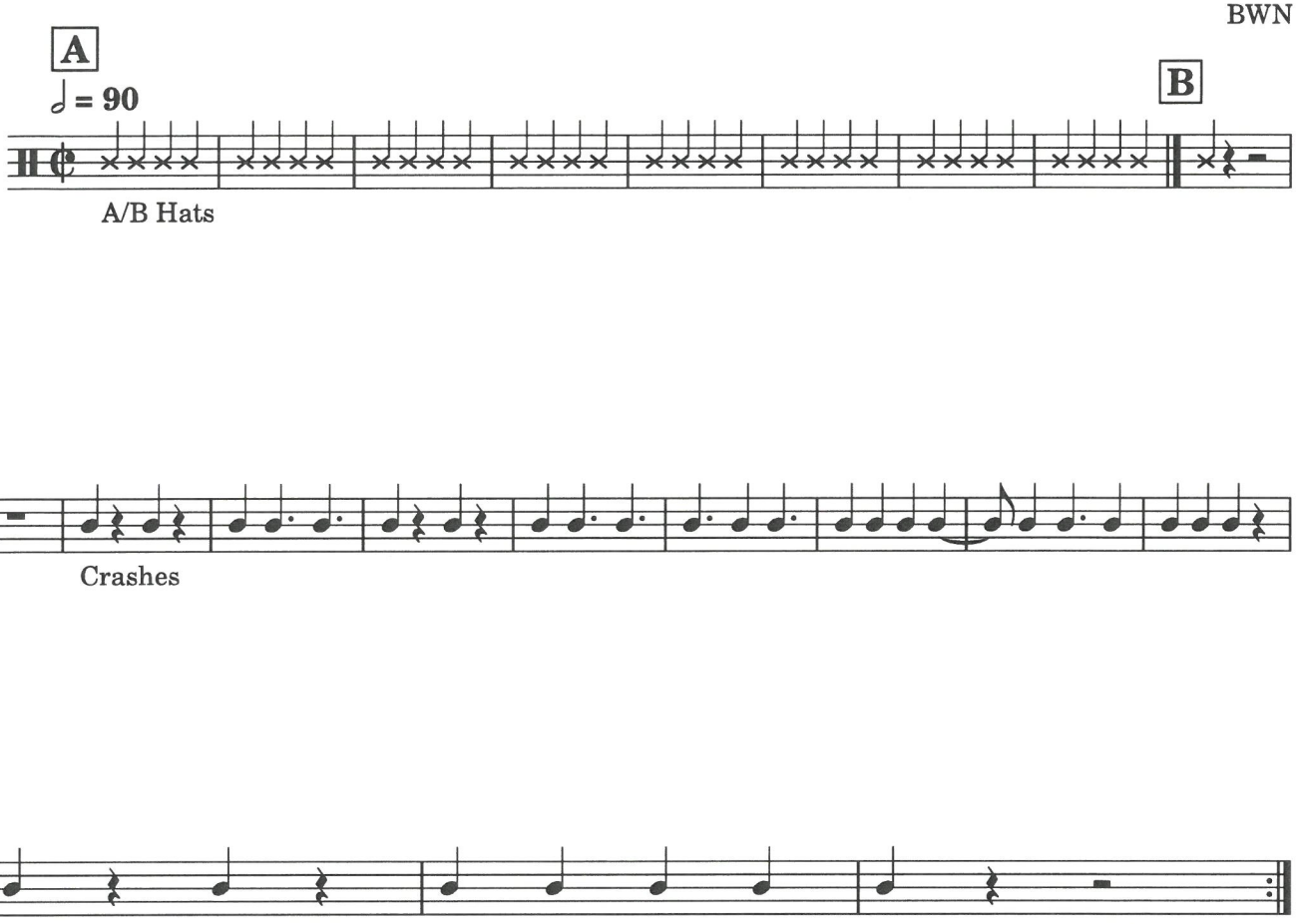

Cymbals

Triplet Timing

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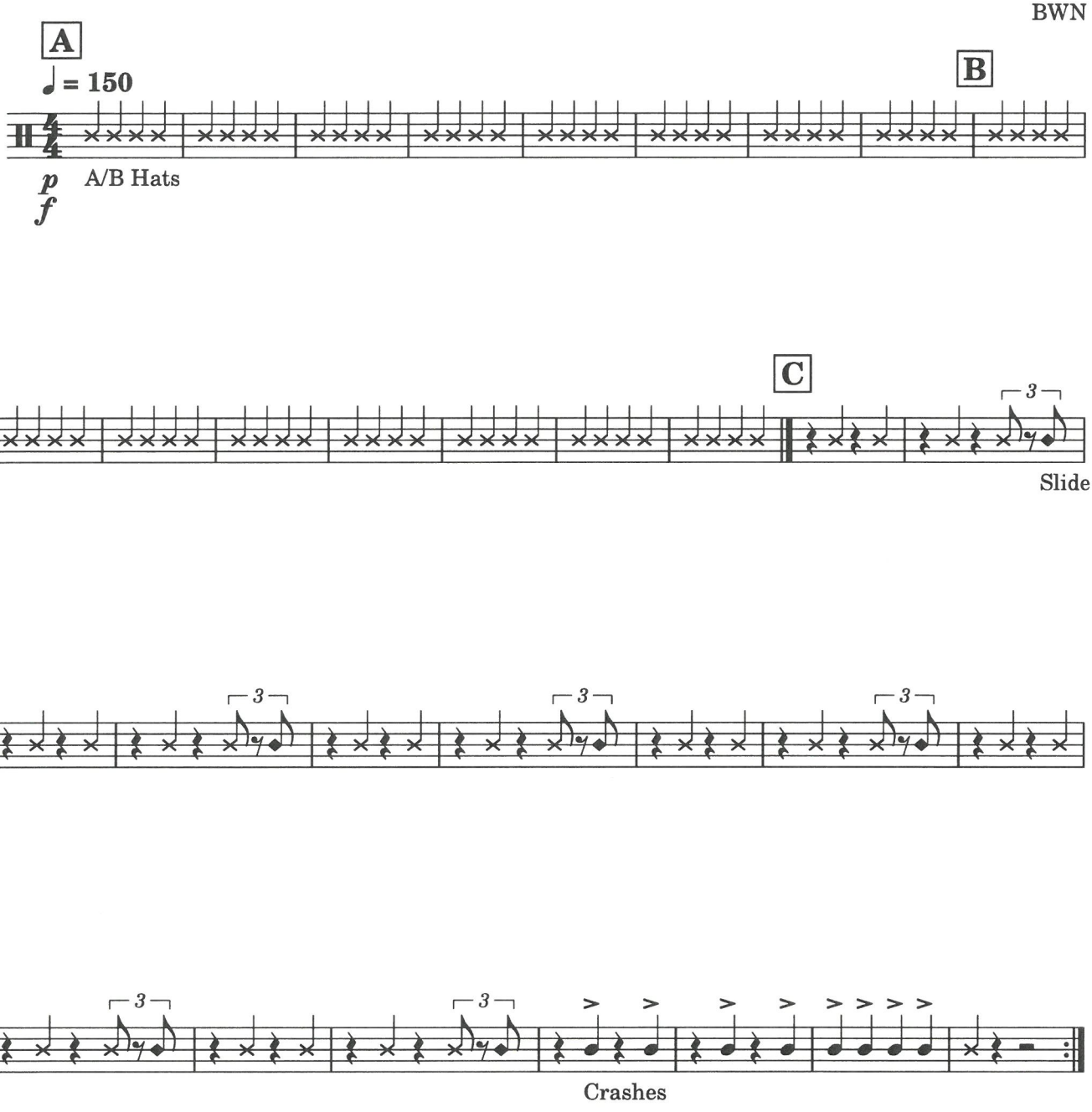

Cymbals

Triplet Rolls/Chromatic

Cymbals

EMSpreeC

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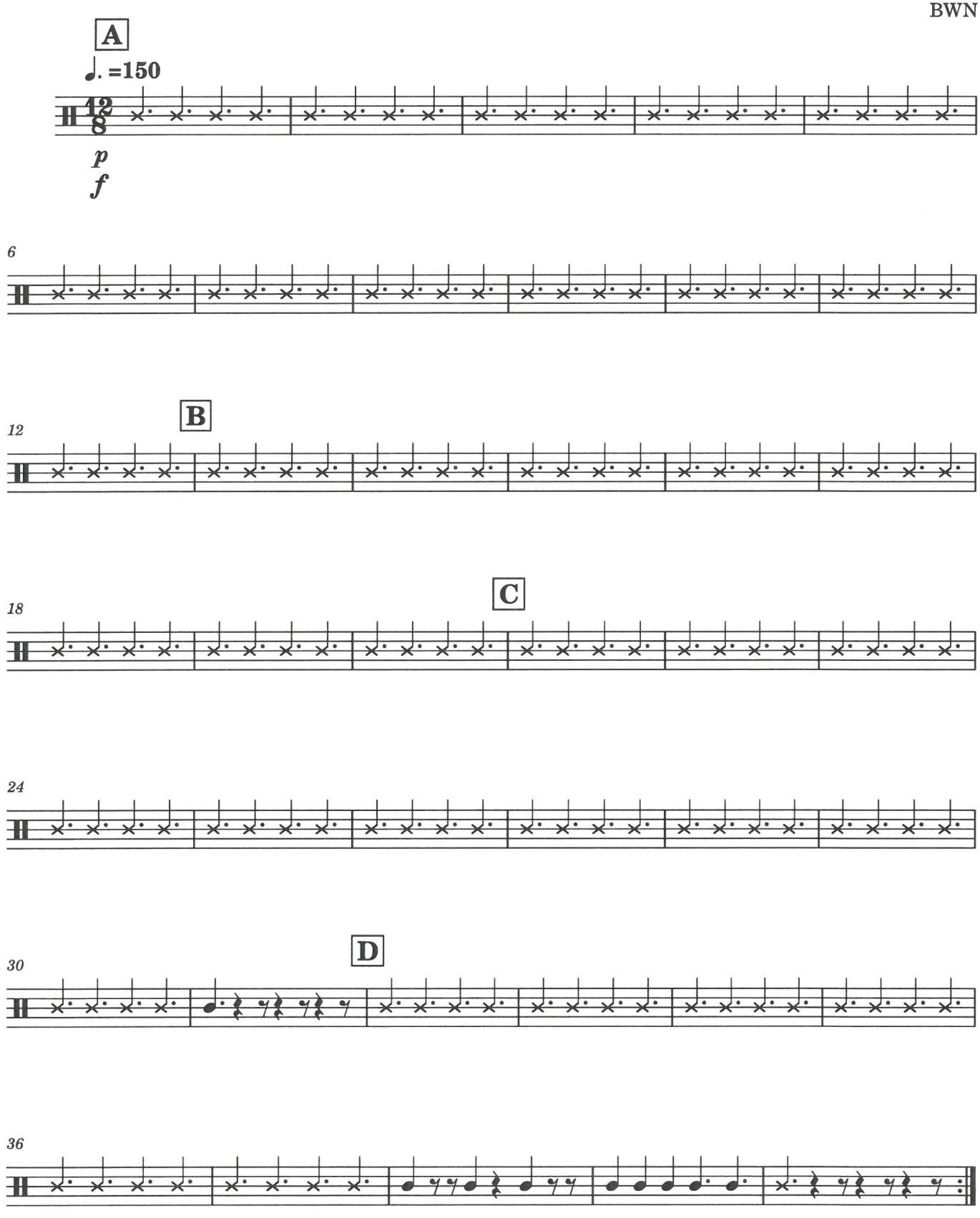
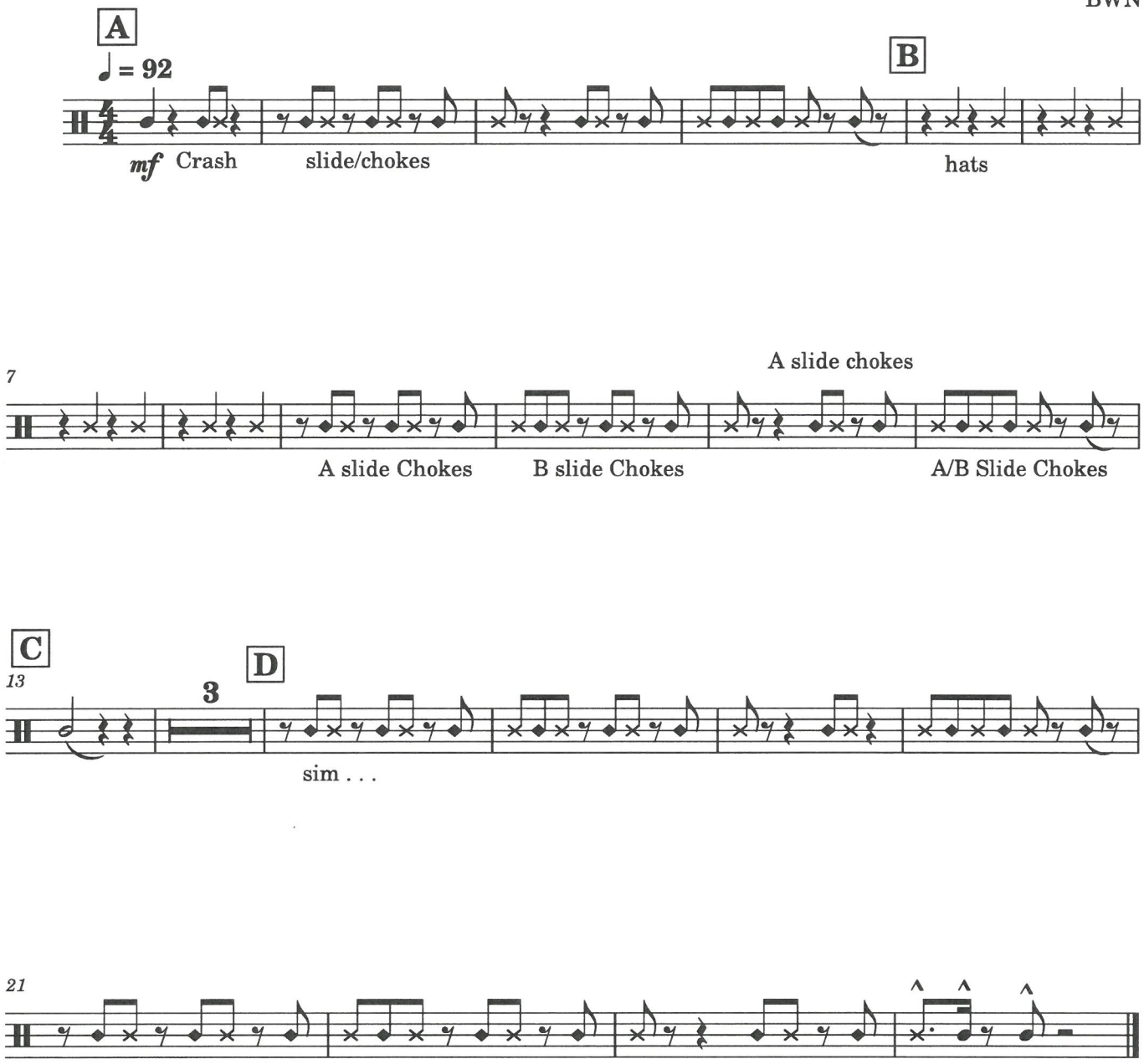


Cymbals

Battetude 24: Sunset

by Plini

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