

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

**Snare**



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### **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."



# EMCC 8's

BWN

♩ = 100 - 140

Musical score for the first system, measures 1-4. The score is in 4/4 time and includes parts for Snare Drum, Tenor Drums, Bass Drums, and Cymbals/Hats. The tempo is marked as ♩ = 100 - 140. The Snare Drum part features a continuous eighth-note pattern. The Tenor Drums part has a similar eighth-note pattern. The Bass Drums part has a pattern of eighth notes with stems pointing down. The Cymbals/Hats part consists of 'x' marks for hats and notes for crashes.

Snare Drum

Tenor Drums

Bass Drums

Cymbals

Hats

Crashes

Musical score for the second system, measures 5-8. The score includes parts for Snare Drum (S.D.), Tenor Drums (T.D.), Bass Drums (B.D.), and Cymbals (Cym.). The tempo is marked as ♩ = 100 - 140. The Snare Drum part features a continuous eighth-note pattern. The Tenor Drums part has a similar eighth-note pattern. The Bass Drums part has a pattern of eighth notes with stems pointing down. The Cymbals part consists of 'x' marks for hats and notes for crashes.

5

S.D.

T.D.

B.D.

Cym.

Sim . . .

Musical score for the third system, measures 9-12. The score includes parts for Snare Drum (S.D.), Tenor Drums (T.D.), Bass Drums (B.D.), and Cymbals (Cym.). The tempo is marked as ♩ = 100 - 140. The Snare Drum part features a continuous eighth-note pattern. The Tenor Drums part has a similar eighth-note pattern. The Bass Drums part has a pattern of eighth notes with stems pointing down. The Cymbals part consists of 'x' marks for hats and notes for crashes.

9

S.D.

T.D.

B.D.

Cym.

# 4-2-1 16th note Grid

BWN

Snare Drum

Tenor Drums

Bass Drums

Cymbals

4/4

R l r l ...

L L L L

R l r l ...

L L L L

x x x x

x x x x

Detailed description: This system shows the first two measures of a 4-2-1 16th note grid in 4/4 time. The Snare Drum part consists of a continuous stream of 16th notes with accents. The Tenor Drums and Bass Drums parts also consist of continuous 16th notes with accents. The Cymbals part has a series of 'x' marks on the downbeats of each measure. The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#).

S.D.

T.D.

B.D.

Cym.

3

R R R R

L L L L

R R R R

L L L L

x x x x

x x x x

Detailed description: This system shows the next two measures of the 4-2-1 16th note grid. The Snare Drum part starts with a triplet of 16th notes. The Tenor Drums and Bass Drums parts continue with 16th notes, with accents. The Cymbals part has 'x' marks on the downbeats. The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#).

S.D.

T.D.

B.D.

Cym.

5

R R L L

R R L L

R R L L

x x x x

x x x x

Detailed description: This system shows the final two measures of the 4-2-1 16th note grid. The Snare Drum part starts with a triplet of 16th notes. The Tenor Drums and Bass Drums parts continue with 16th notes, with accents. The Cymbals part has 'x' marks on the downbeats. The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#).

2

Repeat 4X

Musical score for four percussion parts: S.D., T.D., B.D., and Cym. The score is divided into two measures by a double bar line. The first measure is marked with a '7' and a bracket, and contains a 'Repeat 4X' instruction. Each part has a specific rhythmic pattern: S.D. and T.D. play eighth notes, B.D. plays sixteenth notes, and Cym. plays a single note marked with an 'x'. The second measure contains a single note for each part, marked with a '>' and a repeat sign. The parts are labeled S.D., T.D., B.D., and Cym. on the left. The S.D. part has a '7' above the first measure. The T.D. part has a '>' above the first measure. The B.D. part has a '>' above the first measure. The Cym. part has an 'x' above the first measure. The S.D. part has 'R' and 'L' labels below the first measure. The T.D. part has 'R' and 'L' labels below the first measure. The B.D. part has 'R' and 'L' labels below the first measure. The Cym. part has 'x' labels below the first measure.

Snare

# EMCC 16th Note Timing

BWN

**A**

♩ = 116

*p* r l r l ...

r r l r r l ...

*f*

3

sim ...

r l r r l r ...

sim ...

6

r l l r l l ...

sim ...

l r l l r l ...

**B**

R

R

R

R

R r l R l r

R l l

l r l

R

R

R

R

R l r

R l l

l r l

R r l

R

R

R

R

R l l

l r l

R r l

R l r

R

R

R

R

l r l

R r l

R l r

R l l

R



Snare Drum

# Axn'ts

BWN

$\text{♩} = 150$

Musical notation for measures 1-5. The staff is in 4/4 time. Measures 1-4 contain eighth-note patterns with accents (>) and dynamic marking *f*. Measure 5 contains eighth-note patterns with accents (>). Hand alternations are indicated as R... L... R... below the staff.

Musical notation for measures 6-10. Measure 6 starts with a box labeled 'A'. Measures 6-10 contain eighth-note patterns with accents (>). Hand alternations are indicated as L... R... below the staff.

Musical notation for measures 11-15. Measures 11-15 contain eighth-note patterns with accents (>). Measure 14 features triplet markings (3) over eighth notes. Hand alternations are indicated as L... R... L... below the staff.

Musical notation for measures 16-18. Measure 16 starts with a box labeled 'B'. Measures 16-18 contain eighth-note patterns with accents (>). Measure 16 features triplet markings (3) over eighth notes. Measure 18 features a 9th-note pattern. Hand alternations are indicated as R l r l ... below the staff.

Musical notation for measures 19-20. Measures 19-20 contain eighth-note patterns with accents (>). Measure 20 features a 9th-note pattern. Hand alternations are indicated as L r l r ... below the staff.

Musical notation for measures 21-25. Measures 21-25 contain eighth-note patterns with accents (>). Measures 21-24 feature 9th-note patterns. Measure 25 ends with a double bar line and repeat dots. Hand alternations are indicated as R L R L R below the staff.

Snare

# EMCC Double/Triple Beat

BWN

**A**

♩ = 110

Musical notation for snare drum, measures 1-3. The notation is on a single staff with a snare drum clef. The first measure contains a series of eighth notes. The second measure contains a series of eighth notes with a fermata over the first two. The third measure contains a series of eighth notes with accents. Dynamics *p* and *f* are indicated below the staff.

r r rr rr rr r r ll ll ll ll ll R rr R rrr R rrr

Musical notation for snare drum, measures 4-6. The notation is on a single staff with a snare drum clef. The first measure contains a series of eighth notes with accents. The second measure contains a series of eighth notes with a fermata over the first two. The third measure contains a series of eighth notes with a fermata over the first two.

r R rr R rr R rr R r ll ll ll ll ll rr rr rr rr r

**B**

Musical notation for snare drum, measures 7-9. The notation is on a single staff with a snare drum clef. The first measure contains a series of eighth notes with accents. The second measure contains a series of eighth notes with a fermata over the first two. The third measure contains a series of eighth notes with a fermata over the first two.

L ll L ll L ll ll ll ll ll ll ll R rr R rr R rr R rr

Musical notation for snare drum, measures 10-12. The notation is on a single staff with a snare drum clef. The first measure contains a series of eighth notes with accents. The second measure contains a series of eighth notes with a fermata over the first two. The third measure contains a series of eighth notes with a fermata over the first two.

L ll L ll L ll L ll R r r l R r r l R r r l R r r l R r l R r l R r l R r l R

Musical notation for snare drum, measures 13-15. The notation is on a single staff with a snare drum clef. The first measure contains a series of eighth notes with accents. The second measure contains a series of eighth notes with a fermata over the first two. The third measure contains a series of eighth notes with a fermata over the first two.

L ll L ll L ll L ll R r r R r r R r r R r r L ll r L ll r L ll r L ll r

Musical notation for snare drum, measures 16-18. The notation is on a single staff with a snare drum clef. The first measure contains a series of eighth notes with accents. The second measure contains a series of eighth notes with a fermata over the first two. The third measure contains a series of eighth notes with a fermata over the first two.

L l r L l r L l r L l r L l r L R

Snare

# Mighty Lion Diddles

BWN

**A**

♩ = 170

*p* r l r l r r l l r r l l sim..  
*f*

4

R l r L r l r l sim..

8

**B**

R l r L r l R l r L r l R l l r r l r r l l R l l r r L r r l l

13

sim.. R l r l .....

19

**C**

R l r l R l r l r l R l r r l R l r r l r l R l r r l l R l r r l l R l

22

R L r r l l R L r r l l R L R L R r r L l l R r r L l l R l r r L r l l R l r r L r l l

25

R

Snare Drum

# Gallops

BWN

**A**

♩ = 90

*p* r l r l . . .  
*f*

6

**B**

sc

11

R l r r l l r r L r l l r r l l R l r r L r l l r r L r l l r r L r l l r r l l R l r r l l r r

14

L 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 r l l r r L r l l R l r r L R L r l l

17

r r L r l l R l r r l l R l r r L r l l R L r R L . . . R L R L . . .

21



Snare Drum

# Triplet Timing

BWN

**A**

♩ = 150

*p* r l r l r l r r r r l r l r l r r r r l r l l l l r l r l r l l l l r l

*f*

r r r sim... l r l...

**B**

r l r l r l r l l r sim... r l r l r l r r l l

sim... r l r l r l l r r l sim...

**C**

r l r l r r r r l r l l l l r l r l R R L L

RL R L sim...

b b b ... r l r l r

sim... l r l r l R R LR l l R R

2

30

l r L R l l R . . .

Snare Drum

# Triplet Rolls/Chromatic

♩ = 150

*p* r l r l r l r . . .      *f* sim . .

Snare

# EMSpreeC

BWN

**A**

♩. = 150

*p* 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 L R L R L R L

R L R L R L R L R L R L R L

**B**

R L R L R r L l R r L l R r L l R L R L

R r L l R r L l R r L l R L R L R l L r R l L r R l L r

**C**

R L R L R l L r R l L r R l 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 l R l r l ... r l r l r l ...



2

28

R L R L

31

SNARE SOLO

D

R l r RLrl RrrLll R l r L r l R r L l R r L r l R l r l l R l r L

34

R R R R L L L L R R R R

37

r L r L r L r r L R L r l R L r r l l R l r l R l r l R l r l

39

R l r L r l R L R

Snare Drum

# Battetude 24: Sunset

by Plini

BWN

**A**

♩ = 92

R l r L r l R l r l R l r l R l

2 *mf*

R l r L R r L l R L R L L r l R l r r l l R l r r L l l r r

4 **B**

L l l R l l R *mp* s c r l r l r l R R

10

Sim ...

12 **C**

r l R l r l l r L R L R L R L R R r r l r l r l

14 *f*

R l r r l l R l r r l l R R R r r l l l

15

l r l r L l l r l r L l l R R L R L R R l r r l R (l) r r l R l R R

17 **D**

*mf* R R L L R R R L L L R l l R

19

R R L L R r L l R l r L r l r L r l R r L l R L

2

21

R R R L R L R L

23

R R 1 1 R R 1 1 R R 1 1 R R 1 1 R R B B