

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

Tenor



**Ben Neal
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."

EMCC 8's

BWN

♩ = 100 - 140

Musical score for the first system, measures 1-4. The score is for Snare Drum, Tenor Drums, Bass Drums, and Cymbals/Hats. The tempo is marked as ♩ = 100 - 140. The Snare Drum part has a rhythmic pattern of eighth notes. The Tenor Drums part has a rhythmic pattern of eighth notes. The Bass Drums part has a rhythmic pattern of eighth notes. The Cymbals/Hats part has a rhythmic pattern of eighth notes. The Cymbals part has a rhythmic pattern of eighth notes. The Hats part has a rhythmic pattern of eighth notes. The Crashes part has a rhythmic pattern of eighth notes.

Musical score for the second system, measures 5-8. The score is for Snare Drum (S.D.), Tenor Drums (T.D.), Bass Drums (B.D.), and Cymbals (Cym.). The tempo is marked as ♩ = 100 - 140. The S.D. part has a rhythmic pattern of eighth notes. The T.D. part has a rhythmic pattern of eighth notes. The B.D. part has a rhythmic pattern of eighth notes. The Cym. part has a rhythmic pattern of eighth notes. The Cym. part has a rhythmic pattern of eighth notes. The Cym. part has a rhythmic pattern of eighth notes. The Cym. part has a rhythmic pattern of eighth notes.

Musical score for the third system, measures 9-12. The score is for Snare Drum (S.D.), Tenor Drums (T.D.), Bass Drums (B.D.), and Cymbals (Cym.). The tempo is marked as ♩ = 100 - 140. The S.D. part has a rhythmic pattern of eighth notes. The T.D. part has a rhythmic pattern of eighth notes. The B.D. part has a rhythmic pattern of eighth notes. The Cym. part has a rhythmic pattern of eighth notes. The Cym. part has a rhythmic pattern of eighth notes. The Cym. part has a rhythmic pattern of eighth notes. The Cym. part has a rhythmic pattern of eighth notes.

Tenor 8's Variations

Var. 1: Down

R L R L

6

R L R L R L... R

Var. 2: Around (Rainbows)

11

Sim ...

16

Var. 3: Outside Triangles

21

Sim ...

26

Var. 4: Z's

31

Sim ...

36

4-2-1 16th note Grid

BWN

Snare Drum: $\text{R l r l} \dots$

Tenor Drums: $\text{R l r l} \dots$

Bass Drums: $\text{R l r l} \dots$

Cymbals: \times

S.D. ³

T.D. R R R R

B.D. R R R R

Cym. R R L L

S.D. ⁵

T.D. R R L L

B.D. R R L L

Cym. R R L L

2

Repeat 4X

The musical score is organized into four systems, each with a staff and a corresponding label on the left: S.D., T.D., B.D., and Cym. The S.D., T.D., and B.D. staves feature a sequence of four groups of notes, each with an accent (>) above it. The notes are grouped into pairs, with the first pair of each group being beamed together. Below each of these four groups, the letters 'R' and 'L' are printed, indicating right and left hand positions. The Cym. staff shows a series of 'x' marks on the staff lines, representing cymbal hits. A bracket labeled '7' spans the first seven measures of the S.D. staff. A double bar line with repeat dots (:) is placed after the fourth group of notes in each of the S.D., T.D., and B.D. staves. The Cym. staff also has a double bar line with repeat dots after the fourth 'x' mark.

Tenors

EMCC 16th Note Timing

BWN

A

♩ = 116

Musical notation for measures 1-3. The staff is in 4/4 time. Measure 1 contains four groups of eighth notes. Measure 2 contains two groups of eighth notes followed by a quarter rest. Measure 3 contains four groups of eighth notes. Below the staff are the rhythmic patterns: *p* r l r l... (under measure 1), *f* r r l r r l... (under measure 2), and sim... (under measure 3).

Musical notation for measures 4-6. Measure 4 has four groups of eighth notes. Measure 5 has two groups of eighth notes followed by a quarter rest. Measure 6 has four groups of eighth notes. Below the staff are the rhythmic patterns: r l r r l r... (under measure 4), sim... (under measure 5), and r l l r l l... (under measure 6).

B

Musical notation for measures 7-9. Measure 7 has four groups of eighth notes. Measure 8 has two groups of eighth notes followed by a quarter rest. Measure 9 has four groups of eighth notes with accents (>). Below the staff are the rhythmic patterns: sim... (under measure 7), l r l l r l... (under measure 8), and R l r l R l r l sim... (under measure 9).

Musical notation for measures 10-12. Measure 10 has four groups of eighth notes with accents (>). Measure 11 has two groups of eighth notes followed by a quarter rest. Measure 12 has four groups of eighth notes with accents (>). Below the staff are the rhythmic patterns: R r l R l r R l l l r l (under measure 10), and R l r R l l l r l R r l (under measure 12).

Musical notation for measures 13-15. Measure 13 has four groups of eighth notes with accents (>). Measure 14 has two groups of eighth notes followed by a quarter rest. Measure 15 has four groups of eighth notes with accents (>). Below the staff is the rhythmic pattern: R l l l r l R r l R l r (under measure 15).

Musical notation for measures 16-18. Measure 16 has four groups of eighth notes with accents (>). Measure 17 has two groups of eighth notes followed by a quarter rest. Measure 18 has four groups of eighth notes with accents (>). Below the staff is the rhythmic pattern: l r l R r l R l r R l l R (under measure 18).

Tenor Drums

Axn'ts

BWN

$\text{♩} = 150$

Musical staff 1: Tenor drum notation in 4/4 time. It begins with a dynamic marking of *f* and a series of sixteenth-note patterns. The first measure is marked "R..." and the second "L...". The notation includes various articulation marks such as accents (>) and slurs.

Musical staff 2: Tenor drum notation starting at measure 6. It features sixteenth-note patterns with accents and slurs. A section marker "A" is placed above the fourth measure. The notation is marked "L..." and "R...".

Musical staff 3: Tenor drum notation starting at measure 11. It includes sixteenth-note patterns with accents and slurs. Two triplet markings (3) are present over the eighth and ninth measures. The notation is marked "L..." and "R...".

Musical staff 4: Tenor drum notation starting at measure 16. It features sixteenth-note patterns with accents and slurs. Two triplet markings (3) are present over the seventh and eighth measures. A section marker "B" is placed above the eighth measure. The notation is marked "R l r l . . .".

Musical staff 5: Tenor drum notation starting at measure 19. It includes sixteenth-note patterns with accents and slurs. A large slur covering nine measures is marked with a "9". The notation is marked "L r l r . . .".

Musical staff 6: Tenor drum notation starting at measure 21. It features sixteenth-note patterns with accents and slurs. Four slurs, each marked with a "9", are present over the first four measures. The notation is marked "R L R L R L R L R L R".

Tenors

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 r l l r r l l sim...

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

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 L R L R L... R

Tenor Drums

Gallops

BWN

A

♩ = 90

r l r l ...

6

B

Solo 1

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

10

Solo 2

R l R l l R l R l l R 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

13

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

16

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

20

R L R L ...

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

5

sim ... l r l ...

B

9

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

12

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

15

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

C

21

b b b ...

24

sim ... R R L L R L R L

27

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

31

sim ...

Tenor Drums

Triplet Rolls/Chromatic

♩ = 150

r l r l r l ...

Tenors

EMSpreeC

BWN

A

$\text{♩} = 150$

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 R L R L

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

2

28

R L R L R

D

32

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

35

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

38

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

Battetude 24: Sunset

by Plini

BWN

A

♩ = 92

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

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

r L r l r l r r l l r r l l r l r l r l r l

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

sim ...

r r l l ...

R R L R L R L R

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

f

2

19

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

21

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

23

r l R R l l R R R R R R B B