

Nicholls State
University
Pride of Nicholls
Drumline



Audition Packet

The 2025-2026 Pride of Nicholls Drumline Audition Information and Music Packet

Thank you for expressing interest in the 2025-2026 Pride of Nicholls Drumline! This packet includes the music that will be needed for your audition

- **Join the Interest Page on the BAND app**
- Music and Info during the audition period will be found here.
- A place to ask direct questions or seek additional advice on auditions.
- <https://band.us/n/ada4A5t1W5G6K>
- **Audition Information:**
- **When:** June 14th, 2025
- **Where:** Nicholls State University - Lindsley Hall (Band Room)
- **Time:** 8 am-12 pm
- **Incoming Freshman:** Please be sure to fill out the Pride of Nicholls Bands Application Form
- **Returning Members:** Register for the Marching Band Class before the audition:
(MUS191/391)
- **Material that will be provided at the audition:**
- Drums, harnesses, stands
- Cymbals
- Bass drum mallets
- **Material that will be required at the audition:**
- Snare and/or tenor sticks
- Drum pad
- Audition Music.
- **Audition Process:**
- The audition will include a group, solo, and physical/visual marching audition. The audition results will be emailed within 48 hours after the audition day. If you earn a spot on the drumline, you are expected to have all of this season's warmups, cadences, and additional music learned by the first day of band camp.
- You may submit a virtual audition if you cannot do the in-person audition on June 7th for the 2025-26 Pride of Nicholls drumline (keep in mind that online auditions can not portray accurate intangibles that judges consider when placing potential members).
- The playing expectations will be the same as those listed in the packet with the following considerations:
- Playing on drums and cymbals is preferred, but you may submit an audition using a drum pad for the snare, tenor, and bass drum portions.
- If trying out cymbals virtually, you may play the audition music by clapping and gesturing to demonstrate your understanding of the various cymbal-playing techniques.
- Upload your audition as an Unlisted YouTube video and share the link with, Dr. Miranda
- If you are opting to audition virtually, please submit your videos via email to Dr. Miranda by **Saturday, June 7th, 2025 by noon.**

What to Expect:

- **Be Prepared:** Practice all the audition material and have it learned before the audition.

- For Snare Drum Auditioners: The audition must be done with Traditional Grip.
- Bring your own sticks and stick bag, because neither will be provided.
- If you can bring an instrument you can if not you may have to take turns playing during the audition.
- The audition's open session will provide constructive feedback. All feedback is in your best interest and should not be taken personally.
- You are not limited to auditioning for only one drum. Also please be open-minded to marching instruments you may not audition for.
- We will have **two clinics** before the audition to go over audition materials. (These are a great opportunity to meet older members and for older members to get to know you.)
- **May 31st, 2025:** 9 am-11 am
- **June 7th, 2025:** 9 am-11 am
- If you have any questions feel free to email the below. We're looking forward to seeing you!
- Dr. Ben Robichaux (Director of Athletic Bands/Assistant Professor of Music)
ben.robichaux@nicholls.edu
- Dr. Gustavo Miranda (Professor of Percussion Studies) gustavo.miranda@nicholls.edu

Preparation

- The success you have during the audition, and the overall success of the drumline are heavily dependent on the amount of preparation you do beforehand. A couple of practice tips:
 - Be diligent with your practice regime
 - Practice every day to build the muscles necessary
 - Don't try to procrastinate and cram everything the day before
 - Shorter, focused practice sessions distributed throughout the day are more efficient than one long session all at once.
 - Practice with PROPER technique
 - It does you no good to "get through" the music with bad technique
 - Start **SLOW!**
 - Build the correct mechanics and stroke types FIRST, then work on speeding it up.
 - Get in front of a mirror.
 - Pay close attention to the details of your stroke pathways, stick angles, bead placements, etc.
 - **USE A METRONOME!**
 - Practice on a drum (if possible)
 - A pad just doesn't feel or sound the same
 - Record yourself
 - Great practice tool to see and hear exactly what you are doing
 - Use the "Slow-Motion" tool

Defining "Heights":

- One of our main focuses is making sure our heights are well-defined. Having a great understanding of heights is what gives pieces dynamic contrast and makes the pieces pop. This is the height system and definitions for more insight:
 - pp = 1" (grace notes) / beneath fulcrum
 - p = 3" (taps) / 0° / flat wrist
 - mp = 6" / 22.5° / ¼ wrist turn
 - mf = 9" / 45° / ½ wrist turn
 - f = 12" / 67.5° / ¾ wrist turn
 - ff = 15" / 90° / full wrist turn
 - Anything higher than 15" will normally only be for visual purposes.

Set Position/ Mark-Time / Duts:

- The sticks will start down by our sides already in both hands. The sticks will come up on beat 7 of the count-off. The sticks will go down on beat 3 between reps and come back up on the subsequent beat 7 unless stated otherwise.
- We will mark time with the heels together and toes apart (1st-position). The entire foot will come

slightly off the ground. There will be a natural sway and flow to the mark-time as well.

- As a default, start marking time with the **LEFT** foot.
 - Start marking time the last 4 beats of the count in.
 - Continue marking me between reps.
- The duts will be short yet articulate. We will dut the last 4 counts of the count-off with the syllable "dut."
 - The sticks will come in after the final rep on the half-note after the release.

Last Tip:

- Tension and pressure in the hands do not equal good playing. You have to be relaxed.

Final Thoughts:

- Every season we try to meet the standards of being better than ourselves yesterday (not any other university). This will happen through your dedication and hard work to the drumline and its efforts throughout the season. This isn't just a drumline; we see this as a family, so please if any issues arise throughout the season don't be nervous to reach out. We hope the information above will help everyone become a better percussionist. Below, the warmups will be explained:

6875

Unisons First. Tenors on Drum 2. R. Hand/L. Hand lead. Variations: Spits/Rounds, Bucks, Triplet Bucks.

Steven McCardle

Snareline

Tenorline

Bass Drums

Cymbal Line

The image shows four staves of drum notation. The top staff is labeled 'Snareline' and contains a series of eighth and sixteenth notes, with some measures marked with a '4' and others with an '8'. The second staff is labeled 'Tenorline' and contains similar rhythmic patterns, also with '4' and '8' markings. The third staff is labeled 'Bass Drums' and contains a series of eighth and sixteenth notes, with some measures marked with a '4' and others with an '8'. The bottom staff is labeled 'Cymbal Line' and contains a series of eighth and sixteenth notes, with some measures marked with a '4' and others with an '8'. The notation includes various rhythmic patterns, rests, and dynamic markings like accents and slurs.

Source: compiled by the author from the data of the Ministry of Health, 1990.

DWI 2018



Koopa Troopa Duple

Score created with the free version of Flat - <https://flat.io>

Devon Williams

Ian Bourgeois

Cymbal Line $\text{♩} = 110$ $\frac{4}{4}$

X above line = Crunch

5 *Ties = Slide Choke*

9

13

17

16 grid

G. Shelton
C. McCardle

The musical score is written for a drum set and is divided into three systems. Each system consists of two staves. The first system is labeled 'Snareline' and 'Quint Toms'. The second system is labeled 'S.Dr.' and 'Quints'. The third system is also labeled 'S.Dr.' and 'Quints'. The notation includes various drum symbols, including snare, tom, and cymbal, and includes a '5 str.' (5 strokes) marking. The score is written in 4/4 time and includes a key signature of one sharp (F#).

RUDIMENTS TO IMPLEMENT

flams
diddles (accented and not)
drags
5 str.
flam drags
cheeses
flam 5's
tap rolls (check/roll and full roll)

Bass Drums Play Unison

Score

16 grid

♩ = 100

Cymbal Line



Cym.



Stick Control

4s ♯=100-120

Tag

Snare

Quads

Bass Unison

Bass Split

ffmp

ff

ff

The musical score is divided into four staves. The top staff, labeled 'Snare', features a complex rhythmic pattern with many sixteenth notes and rests, marked with a 'ffmp' dynamic. The second staff, labeled 'Quads', also has a complex rhythmic pattern with many sixteenth notes and rests, marked with a 'ffmp' dynamic. The third staff, labeled 'Bass Unison', shows a simpler rhythmic pattern with eighth notes and rests, marked with a 'ff' dynamic. The bottom staff, labeled 'Bass Split', shows a rhythmic pattern with eighth notes and rests, marked with a 'ff' dynamic. The score is divided into four measures by vertical bar lines. The first measure contains the main rhythmic patterns, while the second, third, and fourth measures contain variations or continuations of these patterns. The final measure ends with a double bar line.

McDiddles

*Quads play with all accents out/in arounds

A ♩ = 120-200



B



C



D



Score

16th Rolls

Devon Williams
Dy'Shaun Williams

♩ = 100

Snareline

Tenorline

Bass Drums

Cymbal Line

S.Dr.

T. Dr.

B. Dr.

Cym.

4

S. Dr.

T. Dr.

B. Dr.

Cym.

6

S. Dr.

T. Dr.

B. Dr.

Cym.

8

S.Dr.

T. Dr.

B. Dr.

Cym.

fp

fp

fp

fp

10

S.Dr.

T. Dr.

B. Dr.

Cym.

f

f

f

f

10

Score

Diddle Ditty

G. Shelton
C. McCardle

Snare $\text{H } \frac{12}{8}$

R R L R L R R R RL LR RL LR L L L R L R L

Tenors $\text{H } \frac{12}{8}$

R R L R L R R R RLRLRL R L L L L R L R L

Bass $\text{H } \frac{12}{8}$

6 Sn. $\text{H } \frac{12}{8}$

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

6 Tn. $\text{H } \frac{12}{8}$

R L R L R L R L R L L R RLRLRL R R R R R R R

6 Bs. $\text{H } \frac{12}{8}$

R R R R R R

11 Sn. $\text{H } \frac{12}{8}$

R L L L RL R L L L R R R L L

11 Tn. $\text{H } \frac{12}{8}$

RLRLRL L L L R R L L L R R R L L L

11 Bs. $\text{H } \frac{12}{8}$

RL L LR RL L LR R L L

16 Sn. $\text{H } \frac{12}{8}$

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

16 Tn. $\text{H } \frac{12}{8}$

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

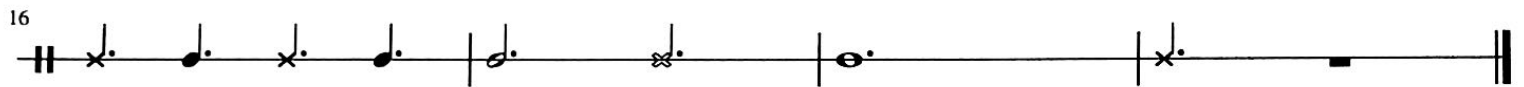
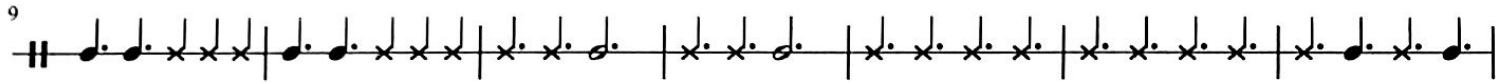
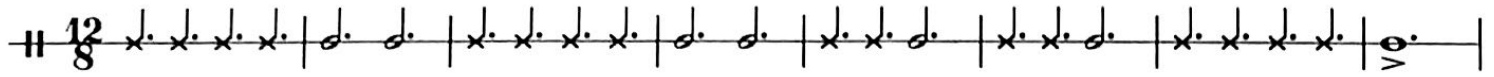
16 Bs. $\text{H } \frac{12}{8}$

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

Diddle Ditty

Arranged for Cymbals

Donald Morgan



Snareline

The Pride of Nicholls Marching Band 2024

DREAM ON

Aerosmith
arr. CRH
Percussion By
Dy'Shaun William

$\text{♩} = 80$

5

4

mp

13

f

16

20

21

28

33

mp

f

34

BOTH ARMS UP!

DREAM ON

[illegible]

Sweet Dreams

Musical score for "The Rose Tree" in 4/4 time. The tempo is marked $J = 132$. The score is divided into two systems. The first system includes a boxed letter **A** above the first measure. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *mp* (mezzo-piano) and *f* (forte). There are several accents (^) and a trill (tr) in the right hand. The second system continues the melody and bass line, ending with a repeat sign. The score is marked with "R L R L" above the staff, indicating a right-left-right-left pattern.

The musical score is for 'The Fire Song' by John Williams. It is written for piano and features a large, stylized black 'F' graphic that spans across the first two staves. The score is divided into five measures, each marked with a letter in a box: B, C, D, E, and F. The first measure (B) starts with a double bar line and a fermata. The second measure (C) features a large black 'F' graphic. The third measure (D) includes a triplet of eighth notes. The fourth measure (E) has a fermata. The fifth measure (F) ends with a double bar line. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets, along with dynamic markings like 'f' (forte) and 'p' (piano). The tempo is marked 'Allegretto' and the key signature is one flat (B-flat major or D minor).

2024 Show 1 - Movement 1

Harry Potter

Cymbal Line

Percussion By: Dy'Shaun Williams

$\text{♩} = 160$

A

B *mf*

C *mf*

D *f* *mf*

E *f*

F *f*

TAPS

f

f

f

f