

# 7<sup>TH</sup> REGIMENT

*Drum & Bugle Corps*



**2025 Drum Major Audition Packet**

# At a Glance

## The Job

The job of a drum major is one of servant leadership. **Our job, put simply, is to help the progress** of the drum corps by “on the field” means such as conducting the show, and “off the field” means by working as part of the leadership team. It is important to understand now before you embark on your ambitions of being a Drum Major, that **being a Drum Major is 90% leadership, 10% conducting.**

## On the field

The “on the field” part of being a Drum Major is only 10% of the job. However, this 10% is arguably the most intimidating part for new drum majors. Your job on the field can include, but is not limited to running the metronome, conducting, managing and maintaining your equipment, communicating with staff and other drum majors about rehearsal needs, and ensuring rehearsal equipment gets to its designated areas. **All tasks, no matter the size, will contribute to the drum corps success on the field.**

## Off the field

The “off the field” responsibilities mainly relate to leadership. These encompass the vast majority of your job. Drum major responsibilities will include, but are not limited to communicating with members and staff, organizing seat partners, organizing sleeping arrangements and shower times, organizing and creating tour jobs, assisting in truck load, holding member leadership meetings, delegating tasks, and more. **Your leadership skills, interpersonal skills, how well you adapt, and how teachable you are will be the defining factor for drum major and conductor selections during auditions.**

# In Depth: Leadership

Your job off the field can be broken down into four major areas. Communication, team work, individual work, and delegation. You will need to use all four areas in order to accomplish your number one goal; helping the drum corps' progress.

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## **Servant/Service-Based Leadership:**

Service-Based Leadership is the idea that when we lead, we lead because of others and work **alongside** those individuals toward a common goal.

Being an excellent leader is a complicated, challenging, and rewarding task. When summers are hot and rehearsals draining, it can be difficult to continue to inspire others. As a foundation, leadership can be summarized into two basic behaviors which guide every action we do.

### **Leaders can provide:**

- **Directive Behaviors**
  - Instruct, Tell, Show, Teach, Set Goals
- **Supportive Behaviors**
  - Explain Why, Ask, Praise, Help, Problem Solve

Every action is a demonstration or combination of both behaviors:

- **Directing** – High Direction, Low Support
- **Coaching** – High Direction, High Support
- **Supporting** – Low Direction, High Support
- **Delegating** – Low Direction, Low Support

Understanding the when, where, how, and why to demonstrate each behavior or combination of behaviors situationally helps drum majors serve effectively within their role - both as individuals and as a team.

### **Peer to Peer Communication**

How you communicate with others will greatly impact how people will respond to you as a leader. Small things like using their name when you speak to them, asking how they are doing, talking to them when they seem down, and building a personal connection with them are all traits of a good leader, and a good person. People will not remember what you say, but they will remember how you made them feel. Do your best to make sure that everyone feels like they belong, and that they have a home at 7th Regiment.

# In Depth: Conducting

Drum majors serve as the musical leaders and visual interpreters of the music performed on the field. As such, it is essential that conductors have a wide-range of abilities to lead each moment with accuracy and care.

## **Priorities while conducting:**

### **1. Predictable**

*Is the pattern clear, consistent, and readable?*

### **2. Intentional**

*Does every motion serve a unique and defined purpose?*

### **3. Analytical**

*Do I know how my conducting moves the ensemble? Do I know how to manipulate it to achieve my priorities?*

Each of these priorities serve as building blocks. One can not be achieved without the prior – predictability ALWAYS comes first.

## **Anatomy:**

Every joint in our arm serves a specific purpose in creating motion. As drum majors, it is important to understand the capabilities of each joint to utilize them fully and efficiently.

## **Conducting Joints:**

### **1. Wrist – 5% of total motion**

*Articulates and adds clarity to each beat*

### **2. Elbow – 75% of total motion**

*Allows movement through the conducting plane*

### **3. Shoulder – 20% of total motion**

*Maintains the position of the frontal conducting plane*

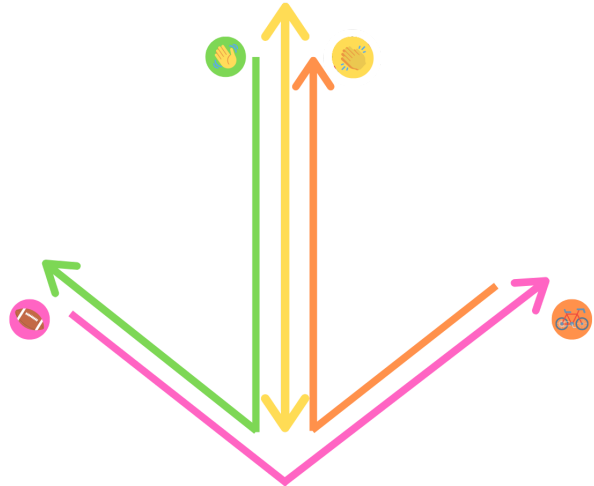
As dynamics become louder or quieter, it is important to modify the use of each joint to reserve energy, aid musicality, and create contrast.

## **Conducting Checkpoints:**

Conductors come in all shapes, sizes, ranges, and abilities. As such, it is important to unify conducting through a common criteria: pattern ratios.

### **Fixed Focal Checkpoints:**

- 1. Hi**  
*Waving to a friend*
- 2. Catch**  
*Catching a football*
- 3. Bike**  
*Riding a bike*
- 4. High Five**  
*Giving a friend a high five*



## **Patterns:**

All patterns, regardless of style or complexity, are simply a sequence of conducting checkpoints demonstrated in time. The following patterns are generally conducted for music between 60 and 160 beats per minute (BPM).

### **Single (Time) Patterns – Fixed Focal (Arrow)**

- **4/4**  
*Hi, Catch, Bike, High Five*
- **3/4**  
*Catch, Bike, High Five*
- **2/4**  
*Bike, High Five*
- **1/4**  
*High Five*

**Important Note:** Notice how fixed focal (arrow) patterns simply remove the first rebound from each pattern as the meter decreases. Every measure, regardless of length, will end with the “High Five” motion to emphasize the downbeat of the upcoming measure.

## Stop (Time) Patterns

Stop time patterns, sometimes referred to as “Thump” patterns, are used to conduct fast tempos, typically beginning in the 160 BPM range. These patterns remove the rebounds from certain beats to conserve energy and increase pattern clarity. *Stop refers to your ictus, or set position.*

- **4/4**  
*Stop, Leave (to Catch), Stop, Leave (to High Five)*

[Stop time 4/4 example](#)

- **3/4**  
*Stop time 3/4 will be conducted as an umbrella pattern.*

[Stop time 3/4 example](#)

- **2/4**  
*Stop, Leave (to High Five)*

## Expression:

A drum major’s expression helps motivate and shape the overall performance of a piece. It is important to always keep predictability as the #1 priority when incorporating expressive qualities and gestures.

## Facial Expression

The face can be manipulated to display a wide range of expressions without sacrificing pattern predictability. It is important to make these expressions “larger than life” to communicate them across the field.

### 1. Eyebrows

*Raised, squinted, etc.*

### 2. Mouth

*Smile, frown, open, etc.*

## Body Language

Our body can be used to emote various expressions in addition to our face.

### 1. Upper Body

*Shoulder tension, back & neck bend, etc.*

### 2. Lower Body

*Foot positioning, knee bend, direction faced, etc.*

## **Pattern Expression**

Pattern motions can be modified to create various expressive styles. It is important to keep each predictable and intentional in nature.

- 1. Tenuto**

*Punch and/or press motions*

- 2. Staccato**

*Flick and/or dab motions*

- 3. Marcatto**

*Slash and/or wring motions*

- 4. Legato**

*Float and/or glide motions*



# The Audition Process - In Person

## **The Interview**

The interview consists of a conversation where the staff will ask questions that will help assess where you are in your leadership journey. The interview can have anywhere from 3 to 5 people present. Remember to answer truthfully and to be yourself!

Questions to help prepare for the interview:

- What conducting and leadership experience do you have?
- What are your strengths and weaknesses as a conductor and as a leader? How are you working to improve any weaknesses?
- How do you respond to stress and communicate during times of stress?
- How do you approach resolving conflict?
- Why do you want to be a drum major at 7th Regiment? What do you bring to the table?

## **Prepared Conducted Piece**

The prepared piece will be performed during your interview. [Click here for access to the audition materials.](#)

## **Tempo Recognition**

You will be expected to conduct the following tempos from memory in 4/4 time:

- 80 bpm
- 120 bpm
- 160 bpm
- 180 bpm

## **Conduct the Ensemble**

During your in person audition camp weekend with us, you may be expected to lead and conduct a short portion of a rehearsal. This may include a section rehearsal or a full ensemble rehearsal. You will receive materials for this at the audition or callback camp.

# The Audition Process - Video

*Note: Video auditions will be accepted for drum majors and conductors, but in order to be officially offered a contract, an in person callback will be required.*

## **The Interview**

Please record yourself answering the following questions:

- What conducting and leadership experience do you have?
- What are your strengths and weaknesses as a conductor and as a leader? How are you working to improve any weaknesses?
- How do you respond to stress and communicate during times of stress?
- How do you approach resolving conflict?
- Why do you want to be a drum major at 7th Regiment? What do you bring to the table?

## **Prepared Conducted Piece**

Please record yourself conducting the prepared conducting piece. [Click here for access to the audition materials.](#)

# CONTACT

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