



SPEOTRE
PERCUSSION

2024 Bass Drum Packet

Overall Approach

Here at Spectre Percussion, we approach drumming in a "Relaxed and Efficient" manner. The goal is utilize each muscle group (fingers, wrist, and arm) in what they do best. We also want to start and end every note with our wrist.

Fingers: where the grip is changed, used to support the tap sound

Wrist: always engaged, the first muscle to initiate the stick the last one to move before the bead hits the head, controls height/dynamic changes

Arm: supports top end of dynamics and any double bounce stroke

The last thing to think about is how we prep before playing a note. You always want to prep in time and in the subdivision of the rhythm you play. Keep all these things in mind as you work through the packet.

Presentation

STANDARD POSTURE

- Heels together, toes apart with both feet pointing at a 45 degree angle
- Legs straight
- Core engaged
- Chest slightly lifted, shoulders rolled back
- Chin lifted and turned 45° towards the direction of performance
- Eyes towards the direction of performance

HAND POSTURE

Bass will use a similar hand posture a matched snare drummer would use, with some minor differences.

- Grab the mallet about $\frac{1}{3}$ of the way up from the butt of the stick with your thumb and index finger. You should not be able to see the stick protruding from the back of your hand.
- There should be no space where your stick enters your hand. Close this space by moving your thumb.
- Free of tension, the remaining fingers should then be wrapped around the stick with the thumb resting on the side of the stick, pointing at a 45-degree angle.
- Rotate the forearm as though turning a doorknob to arrive at correct bass drum hand position



SET POSITION

- Let your arm hang down completely relaxed from a standing position.
- Rotating at the elbow only, bring your forearm and hand upwards until the beater of the mallet rests in the center of the drum you are playing.
- Make sure to turn your thumbs slightly in toward the drum. This will help create a good tacet position, and will keep the mallet heads close to the drum head.



Playing

Bass Drums utilize the same heights and stroke types as Quads and Snare, but the technique is turned on its side and therefore needs additional clarification.

STROKE TYPES

- **Legato** - Starts at a given height and rebounds to the same height. The velocity of the stick should allow it to rebound back out to starting height. Think about knocking on a door.
- **Staccato** - Starts at the given accent height and stops at resting position. Do not squeeze the stick in order to stop it from rebounding away from the head. (Instead, keep your hands soft).
- **Tap** - Starts close to the head and ends close to the head. Should feel the same as a legato stroke.
- **Upstroke** - Starts close to the head and ends out away from the head. An upstroke happens when you play a tap but you have an accent immediately after.

HEIGHTS

Marching percussion dynamics generally follow a 3 inch height system. As the strokes increase in height, the mallet travels away from the drum head in more or less a straight line. See the chart below for bass drum specific height definitions.

pp	1"	mallet as close to the head as possible
p	3"	Vertical stick angle
mp	6"	Slightly out past vertical
mf	9"	45 degree stick angle
f	12"	Almost horizontal, adding <u>slight forearm rotation</u> .
ff	15"	Horizontal, more forearm
fff	18"+	Past horizontal, most forearm

Example of 15" height from a bass drum. Forearm has rotated out, making the stroke slightly different from a snare drum stroke from the same height. The mallet path from 12" onwards takes on an increasing amount of upwards swing, not just forwards swing.



In conclusion

Utilize this information to perform the exercise packet at a high level. Everything on the paper will be very literal. It's all about spot on rhythmic accuracy, height/dynamic control and technique. The more you play through this packet with a metronome, the more you will be prepared to be a performer in the Spectre Indoor Percussion Ensemble. Have fun!

Music Expectations

Here at Spectre Percussion we believe in communicating clear expectations to our members. Below are the expectations that we as a staff have for auditionees when it comes to the exercises in the packet.

Supplemental Exercises: Not required to be memorized but all exercises should be learned.

Etudes: All music in the etude portion should be memorized.

Show Excerpt: Memorized and able to play while marking time, this will be asked in the individual audition.

SUPPLEMENTAL EXERCISES

Bass Drums

8s Split Spectre Percussion

N. Ro

Musical notation for the '8s Split' exercise. It consists of two staves in 4/4 time. The first staff contains four measures of eighth-note patterns. The second staff, starting with a measure number '5', contains six measures of eighth-note patterns, ending with a double bar line.

Bass Drums

Jedi 8s

Musical notation for the 'Jedi 8s' exercise. It consists of two staves in 4/4 time. The first staff contains four measures of eighth-note patterns, with the instruction '1st Time R' and '2nd Time L' below it. The second staff, starting with a measure number '5', contains four measures of eighth-note patterns, ending with a double bar line.

Tap Timing

Variations- All dynamics, Two-heighted, Crescendo

With 2's

Musical notation for 'With 2's' consisting of two staves. The first staff contains two measures of eighth-note pairs. The second staff contains two measures of eighth-note pairs, followed by a final measure with a whole rest.

With 3's

Musical notation for 'With 3's' consisting of two staves. The first staff contains two measures of eighth-note triplets. The second staff contains two measures of eighth-note triplets, followed by a final measure with a whole rest. Below the first staff, the letters 'r l r l r l r' are written under the notes.

With 4's

Musical notation for 'With 4's' consisting of two staves. The first staff contains two measures of eighth-note groups of four. The second staff contains two measures of eighth-note groups of four, followed by a final measure with a whole rest.

Parrot

Variations- Crescendo, Decrescendo, Add 2's, Going Up (Down is written here)

Musical notation for 'Parrot' consisting of six staves. The first three staves show eighth-note patterns with varying dynamics. The last three staves show eighth-note patterns with triplets, indicated by a '3' above the notes.

Score

SSL Bass Variations

$\text{♩} = 150$

Bass Drums

3 3 3 3 3 3 3 3 3 3 3 3

B. Dr.

3 3 3 3 3 3 3 3 3 3 3 3

B. Dr.

3 3 3 3 3 3 3 3 3 3 3 3

B. Dr.

3 3 3 3 3 3 3 3 3 3 3 3

B. Dr.

3 3 3 3 3 3 3 3 3 3 3 3

B. Dr.

3 3 3 3 3 3 3 3 3 3 3 3

$\text{♩} = 190$

B. Dr.

3 3 3 3 3 3 3 3

B. Dr.

3 3 3 3 3 3 3 3

23

B. Dr.

27

B. Dr.

31

B. Dr.

Bass Drums

ACCENT TAP

SPECTRE INDOOR PERCUSSION

Mavinga

♩ = 100-144

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

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

R R R R R R R R L L L L L L L L L L L L L L L L B B B B B B B B 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 R R L R R R L R R R R R R R R R R R R R R R R R R L

fp

R

ETUDES

Paradiddle

35

R | r | R | r |

37

R | r | R | r |

39

R R

41

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

mp \curvearrowright f

44

R R R R R L r L r L R R R R r L

47

R

49

R r | R

50

r | R R R

FLAMCAKES

SPECTRE INDOOR PERCUSSION

Mavinga

A

f

LLRL LRL LLRL LRL LLRL LRL LLRL LRL R R RLR

B

6 R LRL R L RLRL R R RLR R LRL R L RLRL RL LR RLR RL LR

C

10 R RL LR R RLR RL LR RLR RL LR R RL LR R RLR

D

14 R R RRL RL LR

18 R R R R R R R R R R R

Michi Explanation

Michi's is a combination of 1 and 2 beat groupings that can be interchanged with a myriad of different rhythms and rudiments. On the next page, you'll see what we refer to as the "stock" version of the exercise. Learn that first and get used to the order of the different groupings. Below are a couple ways that may help you learn the pattern:

1. Learn the groupings like a song. Ex. 1-1-2-1-1-2-1-2 etc.
2. Every 2 measures, the beat that is unaccented moves one beat. So in the first two measures, beat 4 is the unaccented one, then in measures 3 and 4, beat 3 is the one that is unaccented. Continue this for the final 4 measures.

Please do not start doing different variations until you are confident in the "stock" version.

We will go over a bunch of different ones during auditions so the more comfortable you are with the stock version, the easier it'll be to learn the different variations.

Michi's

Derrick Shannon

Batterie

♩ = 152

1 2 3 4 5 6 7 8 9 10

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

5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

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

Michi Variations

substitutions for accented or unaccented groupings*

10

Downbeat Drag Tap Drag 3rd Partial Diddle * 7 Stroke roll on UNaccented beat Downbeat 5 Stroke Roll

R L R L R L r l R L

15

Tap 5 Broken 5 Stroke Long tap roll into UNaccented count

R L R L R L

18

Flam Accent Tajada Flam on 3 Flam Accent Cheese Flam Drag Flam 5

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

25

Dudapa (Swiss) Dudapa (Swiss)-3rd partial Accent Pudada Three's

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

29

One Note Timing Two Note Timing Outsides Timing

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

32

Tap Harada Same Hand Tap Drag Paradiddle-Let Same Hand Tap 5

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


37

Paradiddle 16th Note Check Double Strokes Inverted Roll Fivelet


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

2

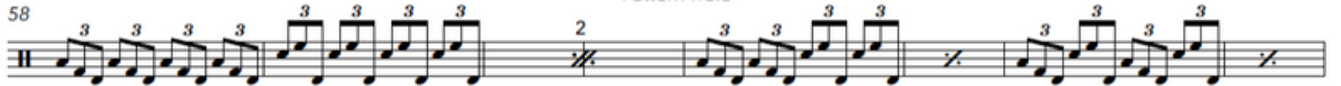
Pattern no.1

Bass Dr 42 


Pattern no.2

Bass Dr 50 


Pattern no.3

Bass Dr 58 

Pattern no.4

Bass Dr 66 

Pattern no.5

Bass Dr 74 

"All Skate"

Bass Dr 82 

SHOW EXCERPT: J-End

BassLine

2023 Empyrean Percussion (VA)

ZERZURA

Part 1 - 12/10/22 16:44

Hernandez/Williams

12/10/22 16:44

1 $\text{♩} = 90$ 2 3 **A** 6 4

B $\text{♩} = 188$ 4 17 **C** 4 **D** 2 26 2 28

E 4 **F** 3

36 37 2

G 40 41 42
R L R r r L R L r r R L R r r L R L r r

H *f* Hand to Hand 44 45 "Bunny Hop"
46 *f* R L 47 48 R L r L "Bad Bunny Hop"
p *f* *p* *f*

I 50 3

J 54 55 56
f *p*
57 58 59 60
6 6 3
R L

K 62 63 64
f R R r r *p* *mp* *mp* 3
f *f*

FEET MOVE TO DOTTED QUARTER

65 $5:3$ 66 $5:3$ 67 $5:3$ 68 $5:3$ $2:3$

p I R L

FEET IN SINGLE TIME OR HOLD FOR BODY

L 70 $4:3$ 71 3 3 72

f

M 74 75 76 $4:3$ Hand to Hand $4:3$

p *mp* < *f* *mp* < *f*

77 $4:3$ 78 $4:3$ 79 80 $4:3$

p *f* *p* *f* *mp*

N 82 6 6 83 center 84 3 3 85 edge halfway center

f *mp* *f* *pp* *f* *f*

86 87 88 O

p *f* *ff*