



SPEOTRE
PERCUSSION

2025 Audition Packet
Snare Drum

Overall Approach

Here at Spectre Percussion, our approach to drumming is to strive to play in the most "Relaxed and Efficient" manner. The goal is to utilize our 3 main muscle groups (arm, wrist, and fingers) in equilibrium of each other, working together and not against each other, while maximizing the unique strengths of each one.

Fingers: where your fulcrum is established, handles pressure changes

Wrist: provides the "snap" or torque in your rotation, the first muscle to initiate the stick the last one to move before the bead hits the head, should never be locked up.

Arm: The main component of weight behind your stroke due to the biggest mass of the 3 muscle groups. Handles the upper end of the dynamic range, Serves as the "macro-motion" of most rudimental patterns.

Finding true efficiency will come from learning the capabilities of each muscle group and how much energy can be provided by each and the seamless transfer of energy from one to another. Sort of like how a baseball player following through his swing after making contact with the ball will make the ball go further if there is any friction or hesitation in his swing.

PRESENTATION

STANDARD POSTURE

- Heels together, toes apart with both feet pointing at a 45 degree angle
- Legs straight
- Core engaged
- Upper body relaxed with no tension and completely weightless but elevated with a strong presence
- Eyes straight forward

HAND POSTURE

RIGHT HAND

- The wrist should be the main reference point for your grip. Wrist alignment should be in a neutral position relative to the forearm, not twisted in any direction.
- Hold the stick's centroid (or center of mass point) with your thumb and index finger. This is where the stick will rotate at its optimal point. Across from the thumb should be the middle bone on your index finger (see intermediate phalanx). This will be the primary point of contact.
- The rest of the fingers should be wrapped about halfway around the stick. The stick will lie on the pads of your fingers, allowing a small space between the nook of your fingers.
- Aim for American grip, which is halfway between German grip (hand flat, thumb nail facing the side) and French grip (Hand turned out, thumb on top).

LEFT HAND

- Put up your left hand like you're about to shake someone's hand. Find the stick's center of mass and place the stick all the way into the crevice between your thumb and index finger.
- The flat part of your thumb should connect to the index finger knuckle right next to your nail. This never disconnects.
- Rest the stick on the cuticle of your ring finger. Your ring finger should have a natural curl to it and your pinky finger will be right under the ring finger taking the same shape. There should not be space between your ring finger and pinky finger.
- Relax your middle finger on top of the stick. The middle finger's only job is to stay on the stick and not tense up.
- When this is all said and done, your thumb should be in link with your forearm.

SET POSITION

- Bring your **right arm** up with the stick in your hand and allow at least 6 inches of space between your elbow and your right side. There should be a relatively straight path from your forearm all the way down to the bead of the stick. Your stick should pass along the rim around the 4:30 position and will be an inch above the rim.
- Your **left arm** will be more relaxed and close to your side with the forearm parallel to the ground. Be prepared to utilize a doorknob turning motion to apply velocity to the stick. There should be 1 inch of space between the rim and the stick as it passes through the 8 o'clock position.
- Both beads should be about a centimeter apart in the center of the head. There should be a downwards stick angle from your hands down to the drum.
- Eliminate any extra unnecessary movement.

PLAYING

All basic stroke types are initiated by the wrist throwing the bead of the stick at the drumhead.. The fingers help support the stroke and forearm is used for expression. The fingers are smaller muscles and can be used for things like fast singles, where the arms are typically used for big open accented rhythms. Rebound is utilized to easily flow between notes. The stick should be in constant motion during any stroke. There should be no tension in the hands or wrist in order for the stick to rebound properly. The fingers should be touching the stick but never squeezing.

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 up to starting height. Think about bouncing a basketball.

Staccato - Starts at the given accent height and stops at resting position. Do not squeeze the stick in order to stop it from rebounding (Instead, keep your hands soft).

Tap - Starts low and ends low. Should feel the same as a legato stroke.

Upstroke - Starts low and ends high. 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 bead travels around the wrist in an arch that is perpendicular from the playing surface. See the chart below for height definitions.

pp	1"	beads as close to the head as possible
p	3"	horizontal stick angle
mp	6"	slightly above horizontal
mf	9"	45 degree stick angle
f	12"	almost vertical
ff	15"	vertical, arm usage
fff	18"+	big lift, arm extension

Battery Score

LEGATOS

Colin McNutt

♩=120-200

1 TN 2 3 4 SD 5

Snare
Tenor
Bass

R L R L R L

Detailed description: This block contains the first five measures of the drum score. It features three staves: Snare, Tenor, and Bass. The time signature is 3/4. Measure 1 is marked with a box containing 'TN'. Measures 2 and 3 are marked with '2' and '3' respectively. Measure 4 is marked with a box containing 'SD'. Measure 5 is marked with '5'. The notation shows rhythmic patterns for each drum, with 'R' and 'L' indicating right and left hand strokes. A double bar line is present after measure 3.

6 7 8 9

S. D.
T. D.
B. D.

R L R L R L

Detailed description: This block contains measures 6 through 9. It features three staves: S. D. (Snare Drum), T. D. (Tenor Drum), and B. D. (Bass Drum). The time signature is 3/4. Measures 6, 7, 8, and 9 are marked with '6', '7', '8', and '9' respectively. The notation shows rhythmic patterns for each drum, with 'R' and 'L' indicating right and left hand strokes. A double bar line is present after measure 7.

10 BD 11 12 13 14

S. D.
T. D.
B. D.

L R L R L R

Detailed description: This block contains measures 10 through 14. It features three staves: S. D. (Snare Drum), T. D. (Tenor Drum), and B. D. (Bass Drum). The time signature is 6/8. Measure 10 is marked with a box containing 'BD'. Measures 11, 12, 13, and 14 are marked with '11', '12', '13', and '14' respectively. The notation shows rhythmic patterns for each drum, with 'L' and 'R' indicating left and right hand strokes. A double bar line is present after measure 13.

MCNUTT BASICS

arr. Colin McNutt

Drop Catch ♩=100-160

Var. 1
Snare/Tenor/Bass
RRRRRRRRRR RR RRRRRRRR RR LLLLLLLLLL LLLLLLLLLL LL R

Var. 2
S/T/B
RRRRRRRRRR RR RRRRRRRR RR LLLLLLLLLL LLLLLLLLLL LL R

Colin's McDiddles ♩=152-250

Var. 1
S/T/B
RRLRRLRRLRRL RRLRRLRRLRRL RLRLRRLRRLRRL RLRLRRLRRLRRL
mf *ff-mf*

Var. 2
S/T/B
RRLRRLRRLRRL RRLRRLRRLRRL RLRLRRLRRLRRL RLRLRRLRRLRRL
mf *ff-mf*

Var. 3
S/T/B
RRLRRLRRLRRL RRLRRLRRLRRL RLRLRRLRRLRRL RRLRRLRRLRRL R
mf *ff-mf*

Flam Control ♩120-184

S/T/B
RRRRRR RRRRRR RRRRRR RRRRRR LLLLLL RRRRRR LLLLLL RRRRRR L
LLLLLL LLLLLL LLLLLL LLLLLL RRRRRR LLLLLL RRRRRR LLLLLL R
ff *pp* *ff* *pp* *ff*

Flam Accent Break Down ♩=120-160

S/T/B
RRRRR RRRRR
ff-mp

S/T/B
LLLLL LLLLL
RLRLRLRLRLRLRLRL R

Flam Tap Break Down

S/T/B
RRRRR RRRRR
ff-mf

S/T/B
RLLLL LLLLLL LLLLLL LLLLLL RRLRLRLRLRLRL R


Paradiddles

Snare Drum

Spectre Percussion 2025


Nate Fuerst

A




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

3



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


5



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


B

7




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

9




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

11



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


13



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

C

15



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

TWO HEIGHT ROLLS

McNutt

144-208

The score is divided into two main sections, A and B. Section A covers measures 1 through 11, and Section B covers measures 12 through 21. The instrumentation includes Snare, Tenor, Bass, and Bass Drum (BD). The Snare, Tenor, and Bass parts feature dynamic markings of *f* and *mp*. The BD part is marked with a 'v' (accents) and '3' (triplets). The score is written for four staves: Snare, Tenor, Bass, and BD. The music consists of rhythmic patterns of eighth notes, primarily in triplet groupings. Section A begins with a box labeled 'A' above the first measure. Section B begins with a box labeled 'B' above the twelfth measure. The score concludes with a double bar line at the end of measure 21.

DIG-GITS

Battery Score

arr. Colin McNutt

♩ = 120

A

2 2 3 4 5

Snares/Tenors

TenorLine

Bass Drums

B

6 7 8 10

S

Tenors

BD

C

11 12 13 14 15 16 18 19 20

S

Tenors

BD

D

21 22 23 24 25 26 28 29 30 31 32 33 34

S

Tenors

BD

The score is divided into five systems, each containing three staves for Snare Drum (S), Tenors (T), and Bass Drum (BD). Measure numbers 35, 36, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, and 59 are indicated above the Snare Drum staff.

System 1 (Measures 35-39): Features a consistent rhythmic pattern of eighth notes. Dynamics are marked *ff*. A box labeled 'E' is placed above measure 38.

System 2 (Measures 40-45): Shows more complex rhythmic patterns. Dynamics range from *ff* to *mf*. A note in measure 45 is marked with a downward arrow. A text instruction reads: "bottom 3 play this. Top 2 Col. snare".

System 3 (Measures 46-49): Includes a section with a 12/8 time signature. Dynamics are marked *ff*. A box labeled 'F' is placed above measure 48.

System 4 (Measures 50-54): Continues with complex rhythmic patterns. Dynamics include *ff*, *mf*, *ff p*, and *ff mf*. Downward arrows are placed above notes in measures 51, 52, and 54.

System 5 (Measures 55-59): Concludes the section with varied dynamics including *ff*, *p*, *ff mf*, and *mp ff*. Downward arrows are placed above notes in measures 55, 56, 57, and 58.

STICK CONTROL

♩ = 96-148

4's

2 3 4

SnareLine
ff
RLRLRLRLRLRLRLRL RL RRRLRRRLRRRLRRRL RLRLRLRLRLRLRLRL RL RLLLRLLLLRLLLLRL L L

TenorLine
ff
RLRL... RRRLRRRLRRRLRRRL RLRL... RLLLRLLLLRLLLLRL L L

BassLine
ff

BASS:
Omit Splits, refer to
Stick Control Bass File

5 6 7

Snare
RLRLRLRLRLRLRLRL RL R R R R L L L L R R R R L L L L RLRLRLRLRLRLRLRL

Tenors
RLRL... R R R R L L L L R R R R L L L L RLRL...

Bass Dr

8 9 10

Snare
R R R L L L R R R L L L R R L L RLRLRLRLRLRLRLRL RL R R L L R R L L R R L L

Tenors
R R R L L L R R R L L L R R L L RLRL... R R L L R R L L R R L L

Bass Dr
all right hand
RRR

2's

11 12 13

Snare
RLRLRLRLRLRRRLRRRL RLRLRLRLRLRLLLLRLLL RLRLRLRLRLR R R R L L L L

Tenors
RLRLRLRLRLRRRLRRRL RLRLRLRLRLRLLLLRLLL RLRLRLRLRLR R R R L L L L

Bass Dr

Full Score

2

Musical score for Snare, Tenors, and Bass Drums, measures 14-23. The score is divided into three systems. Each system contains three staves: Snare, Tenors, and Bass Drums. The notation includes rhythmic patterns, drum notation (e.g., ^, v, x), and hand indicators (R, L). Measure 14 includes a 'hand to hand' instruction. Measure 18 includes a '1's (Foot)' instruction. The score shows a progression of rhythmic patterns across the measures, with some changes in time signature (e.g., 7/16, 3/4, 5/8, 4/4).

Measures 14-15:
Snare: R L R L R L R L R R R L L L R L | R L R L R L R L R R L L R R L L
Tenors: R L R L R L R L R R R L L hand to hand L | R L R L R L R L R R L L R R L L
Bass Dr: [Rhythmic pattern]

Measures 16-18:
Snare: R L R L R L R L R L L L L R L L | L L R L L L L R L L L L R L R L | R R R L R L L L R R R R
Tenors: R L R L R L R L R L L L L R L L | L L R L L L L R L L L L R L R L | R R R L R L L L R R R R
Bass Dr: [Rhythmic pattern]

Measures 19-23:
Snare: L L L R R L L | R R R L R L L L R R R R | L L L R R L L | R L L L R L L L L | R
Tenors: L L L R R L L | R R R L R L L L R R R R | L L L R R L L | R L R L R R L L R L R L | R
Bass Dr: R R L L | R | L R | R L R L L R L R L L

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

Measures 1-10: R L R l r l R L R l r l R L r l r L R L r l r L R L r l r L

Measures 5-10: R l r l R L R l r l R L r l r L R L r l r L R L 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 r l R l l R r r 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 6

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

37

Paradiddle 16th Note Check Double Strokes Inverted Roll Fivelet

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

RUDIMENT SHEET

Snares

Flam Accents

R L R L R L R L

Flam Taps

R L R L RR LL RR LL RR LL

Flam Paradiddle

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

Single Flammed Mill

R L R L RR l r L L r l RR l r
L R L R LL r l RR l r L L r l

Flam Paradiddlediddle

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

Pata-FlaFla

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

Swiss Army

R L R L RR l RR l RR l RR l
L R L R RR l RR l RR l RR l

Inverted Flam Taps

R L R L 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

Flam Drags

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

Swiss-A-Diddle

R L R L RR l RR LL r LL RR
L R L R LL r LL RR l RR LL

Choo-Choo

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

Cheeses

R L R L RR l r LL r l RR l r LL r l
L R L R RR l r LL r l RR l r LL r l

Flam Fives

R L R L RR l l r LL r l RR l l r LL r l
L R L R RR l l r LL r l RR l l r LL r l

Book Reports

R L R L RR l r r LL r l l RR l r r
L R L R LL r l l RR l r r LL r l l

Flam Five Pata-FlaFla

R L R L RR l l r LL l l r L RR l l r L
L R L R RR l l r LL l l r L RR l l r L

Double Flam Drags

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

Cheese FlaFla

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

Inverted Cheese

R L R L RR l LL r RR l LL r RR l LL r
L R L R RR l LL r RR l LL r RR l LL r

Egg Beater

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

Egg Beater Combo

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

Cheese Cha

R L R L RR l r LL r l RR l r LL r l
L R L R RR l r LL r l RR l r LL r l

Cheese Combo

R L R L RR l r LL r RR l r LL r RR l
L R L R LL r l RR l LL r l RR l LL r

Hertas

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

Herta-Combo

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

mf

mf

Single 7's **Single 3's**

R L R L RLRLRLRLRLRLRLRL R L R L RLRLRLRLRLRLRLRL

Drags **Drag Variation**

R L R L RRR LL RRR LL RRR LL R L L R L R LL R LL R RR L LL R RR L LL

FuBars **Fu-Chezezez**

R L R L RRL LL RRRL LL LR R L R L RRL LL RRRL LL LR

Dutch-A-Duz **Dutch-A-Chuz**

R L R L RLRLRLRLRLRLRL R L R L R LL R L RRL R LL R L RRL

Fla-Flam Taps **Floppies**

R L R L RRL LL RRLL RRLL RRL L R L R L RLRL RLRL RLRL RLRL

Paradiddles **4's**

R L R L RLRLRLRLRLRLRLRLRLRL R L R L RRRRLRLRLRLRLRLRLRLRLRL

2-4's **Car Starters**

R L R L RLRLRLRLRLRLRLRLRLRL R L R L RRLRLRLRLRLRLRLRLRLRLRL

Swiss Kicks **Hand to Hand Transfer**

R L R L RRL RRL RRL RRL RRLRLRL R L R L R RRRRLRLRLRLRLRLRLRLRLRL

Individual Audition Excerpt

Below is the excerpt for the individual portion of the audition. It is highly recommended that this is memorized for the audition. You will be playing this two times in front of a panel of instructors.

2025 Spectre Individual Excerpt

$\text{♩} = 172$

1
f
 L R l r l r L R l R R r r L L l l R R l R L l R L r L r L r L r L r

4
 move 3 3 3 edge 3 3 3 halfway 3 3 center 3
mp *ff*
 L R L r l r l r l r r r l r r r l r r r l r r r l R r r L

7
f *mp* *f* *mp* *f*
 R l r l R l r r L R R l r l r L R l r l r L R

9
 halfway 3 edge 3 halfway 3 center
mp *f*
 R L r r l l r l r l r l r L R L R L R L R L R B