



SPEOTRE
PERCUSSION

2024 Tenor 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 at least ~6" from the chest
- Eyes straight forward

HAND POSTURE

Quads will be using matched grip as opposed to traditional grip. In order to play comfortably, our grip around the stick must be relaxed. We want to emphasize our hands' contact to the stick over our hands' pressure to the stick.

- Grab the stick about $\frac{1}{3}$ of the way up from the butt of the stick with your thumb and index finger.
- There should be no space where your stick enters your hand. Close this space by moving your thumb. Our fulcrum, the pressure point at which the stick pivots, should be our thumb, index finger, and middle finger.
- 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.
- 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). Rotate your hands as necessary to achieve this. Think about the thumb nail point to the corner of the opposite eye (ex. RH thumb nail points to the corner of the left eye and vice versa).



HOME POSITION

- Bring your arms 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 head of the stick.
- Both heads should be as close to the drumhead as possible. There should be a slight downwards stick angle from your hands down to the drum.
- Eliminate any extra unnecessary movement.



Zones

Zones are the proper playing spots on each drum, useful for producing the most resonant sound the drum can create.

- We can think of the zones as a straight line going across the drums, each zone being 1-1.5" from the rims.
- Failure to play in the proper zones may result in deadened sounds and inefficiency moving around the drums.



Playing

In order to achieve the highest level of quad drumming, we must pay attention to how we are moving our sticks through time. We typically use three different mechanics when we drum: arm, wrist, and finger. It is vital to direct your attention to these three muscle groups individually as they will help you perform music at an efficient level. Inefficiency is our worst enemy, especially in the quad drumming world. Everything we do must be both relaxed and efficient.

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.

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

X and Y Axis

- X-axis: This is the side-to-side motion. As we move around the drums, we must take into account our fluidity since we are playing on more than one drum. The Forearm and shoulder transfer our wrist and fingers to different drums by sliding along the X-Axis.
- Y-Axis: This is the vertical motion. We need to ensure that our up and down motion is relaxed and is achieving the necessary stick heights described above. The wrist and fingers ONLY use the Y axis.
- We must prevent the Y-axis from affecting the X-axis while playing (and vice versa).



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

Quad Stuff

1
"7/8"

3

6
"11/8"

8

11
"13/8"

13

16
"M"

18

5-4-3-2-1

1 $\frac{6}{4}$

f
R

L

3 $\frac{5}{4}$

R

L

R

6 $\frac{3}{4}$

L

R

L

R

L

R

12 $\frac{8}{4}$

f p
R

L

14 $\frac{7}{4}$

R

L

16 $\frac{6}{4}$

R

L

R

19 $\frac{4}{4}$

L

R

L

R

Score

Short Short Long

SPECTRE INDOOR PERCUSSION

Mavinga

The score consists of five staves. The first staff is for the Snareline, starting at measure 1 with a dynamic of *p*. It features a continuous pattern of eighth-note triplets. The second staff is for the S.Dr. (Snare Drum), starting at measure 4. It features a pattern of eighth-note triplets with accents (>) and a dynamic of *f*. The third staff is for the S.Dr., starting at measure 8. It features a pattern of eighth-note triplets with accents (>) and dynamics of *fp*. The fourth staff is for the S.Dr., starting at measure 12. It features a pattern of eighth-note triplets with accents (>) and dynamics of *fp*, *f*, *p*, *f*, and *p*. The fifth staff is for the S.Dr., starting at measure 16. It features a pattern of eighth-note triplets with accents (>) and dynamics of *f* and *p*.

ETUDES

Paradiddle

35 
R | r L r | R | r L r | R | r L r | R | r
f

37 
L r | r L r | r L r | R | r L r | R | r L r |

39 
R | R | R | R | R | R | R | r | L r r L r r L r r L r r L r |

41 
R | R | R | R | R | R | L r | r L r L r r L r r | r | R | r L r | R | r | R |
mp \leftarrow f

44 
r L r r L r r L r | R | r L r | L r | R | r L r | r L r | R | R | R | R | R | r L r |

47 
R | r | R | L r | r L | R | r | R | L r | r L |

49 
R | r | R | L | R | r | R | r |

50 
R | L | R | R | R | R | R | R | R | R | R | R |

Tenorline

FLAMCAKES

SPECTRE INDOOR PERCUSSION

Mavinga

A

f

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 L L R R

3

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

B

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

7

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

C

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

11

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

D

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

16

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

19

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

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 R l l r 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

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

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

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

SHOW EXCERPT: J-End

TenorLine

2023 Emphyrean 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 3 **H** 6 **I** 4

J 54 55 56

f *p*

57 58 *guts* 3 59 60 3

f *p* *mp* *mp*

K 62 63 3 3 64 3

f *p* *f* *p*

FEET MOVE TO DOTTED QUARTER

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

p *mf*

ZERZURA • Part 1 - 12/10/22 16:44 • TenorLine

L **FEET IN SINGLE TIME OR HOLD FOR BODY**

70 71 72 halfway

f R | r | r | r | r | r | r | r | r | r | r | r | L | r | r | L | R | L | R | r | r | r

M 74 75 76

p R R r r | *mf* R R r r | *p* r | l | R | L | *mp* R R r r | *f* R R r r | *mf* R R r r |

77 78 79 80

p r | r | r | r | L | r | r | l | *f* R | r | r | r | L | r | l | *p* r | r | r | r | r | r | R | L | R | l | l | r | l | *f* mp

N 82 83 84 85

f R R r L R R r L | *mp* R r | r | r | r | l | *f* R R L R | R L r | l | R | *pp* r | l | R | *f* R R L R | R L

86 87 88 **O**

mf R L R L | *f* R R L R | *ff* R L L | R

2'08.6"