



SPEOTRE
PERCUSSION

2025 Audition Packet
Tenor 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

- 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).

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 bead of the stick.
- Both beads 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.

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).

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

Quad Stuff

"7/8"



3



"11/8"



8



"13/8"



13



"M"



18



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 system contains measures 1 through 5. It features three staves: Snare, Tenor, and Bass. 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 Snare and Tenor staves have a treble clef and a common time signature 'C'. The Bass staff has a bass clef and a common time signature 'C'. The time signature changes to 3/4 at the end of measure 5. The notation shows rhythmic patterns for right (R) and left (L) hands on each drum.

6 7 8 9

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

R L R L R L

Detailed description: This system contains measures 6 through 9. It features three staves: S. D., T. D., and B. D. The time signature changes to 3/4 at the start of measure 6 and to 6/8 at the start of measure 8. The notation shows rhythmic patterns for right (R) and left (L) hands on each drum.

10 BD 11 12 13 14

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

L R L R L R

Detailed description: This system contains measures 10 through 14. It features three staves: S. D., T. D., and B. D. Measure 10 is marked with a box containing 'BD'. The time signature changes to 6/8 at the start of measure 10 and to common time 'C' at the start of measure 14. The notation shows rhythmic patterns for left (L) and right (R) hands on each drum.

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

6 B

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

14 C

r r L r r 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 r

16

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

TWO HEIGHT ROLLS

McNutt

♩=144-208

A

Snare
f mp

Tenor
f mp

Bass
f mp

S
T
BD

4 5 6 7

8 9 10 11

B

S
T
BD

12 13 14 15

16 17 18

19 20 21

The score is written for a drum set and three mallet percussion instruments (S, T, BD). It consists of two main sections, A and B. Section A starts at measure 1 and ends at measure 11. Section B starts at measure 12 and ends at measure 21. The Snare, Tenor, and Bass parts are marked with dynamics *f* and *mp*. The mallet percussion parts (S, T, BD) feature complex rhythmic patterns with triplets and accents. The score includes various articulations such as accents, slurs, and dynamic markings.

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

STICK CONTROL

♩ = 96-148

4's

2 3 4

SnareLine
ff
RLRLRLRLRLRLRLRL RL RRLRLRLRLRLRLRL RL RLRLRLRLRLRLRL RL RLLRLLLLRLLLLRL L L

TenorLine
ff
RLRL... RRLRLRLRLRLRLRL RLRL... RLLRLLLLRLLLLRL 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 L L 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 R R L L

Bass Dr
all right hand
RRR

2's

11 12 13

Snare
RLRLRLRLRLRLRLRL RL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL

Tenors
RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL

Bass Dr

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 R L L R R L L

Bass Dr
1's (Foot)

16 17 18

Snare
R L R L R L R L R L L L L R L L L L R L L L R R R L 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 R L L R R R L L L L R R R R

Bass Dr
B R L R L R L

19 20 21 22 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 L L R L 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 L L R L L L L L R

Bass Dr
R R L L R L R L L L R L L L R L L L R L L L L L R L L L L R

52.5"

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

Cheese FlaFla

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

Cheese Cha

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

mf

mf

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

5

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

Detailed description: This block contains the main musical score for 'Michi's'. It is written for a Batterie (drum set) in 4/4 time with a tempo of 152 bpm. The score consists of two staves of music. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The music is characterized by complex rhythmic patterns involving triplets and sixteenth notes. The notation includes various rhythmic markings such as accents (>) and slurs over groups of notes. Below the notes, the corresponding drum strokes are indicated with letters: R for Right Hand, L for Left Hand, and lowercase letters (l, r) for specific drum components. The piece concludes with a double bar line at the end of the second staff.

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

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

37

Paradiddle 16th Note Check Double Strokes Inverted Roll Fivelet

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

Detailed description: This block contains a series of rhythmic variations for 'Michi Variations'. Each variation is presented on a single staff of music, with a measure number at the beginning and a descriptive label above the staff. The variations include: 10. Downbeat Drag, Tap Drag, 3rd Partial Diddle, * 7 Stroke roll on UNaccented beat, Downbeat 5 Stroke Roll; 15. Tap 5, Broken 5 Stroke, Long tap roll into UNaccented count; 18. Flam Accent, Tajada, Flam on 3, Flam Accent, Cheese, Flam Drag, Flam 5; 25. Dudapa (Swiss), Dudapa (Swiss)-3rd partial Accent, Pudada, Three's; 29. One Note Timing, Two Note Timing, Outsides Timing; 32. Tap Harada, Same Hand Tap Drag, Paradiddle-Let, Same Hand Tap 5; 37. Paradiddle, 16th Note Check, Double Strokes, Inverted Roll, Fivelet. Each variation shows the rhythmic notation with drum strokes indicated by letters (R, L, l, r) below the notes.

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

♩ = 172

The musical score is written on three systems of a single staff. The first system starts with a treble clef and a 3/4 time signature. It contains three measures of music. The first measure has a quarter note followed by an eighth note triplet. The second measure has an eighth note triplet followed by a quarter note. The third measure has a quarter note followed by an eighth note triplet. Dynamics include *p*, *f*, *p*, and *mf*. Fingerings are indicated by numbers 1-5 and 'x' for mutes. The second system starts with a measure number '5' and contains three measures. It features eighth note triplets and quarter notes. Dynamics include *ff*. The third system starts with a measure number '8' and contains three measures. It features quarter notes and eighth notes. Dynamics include *ff*.

p *f* *p* *mf*

ff

ff

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