

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 eachother, working together and not against eachother, 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
р	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

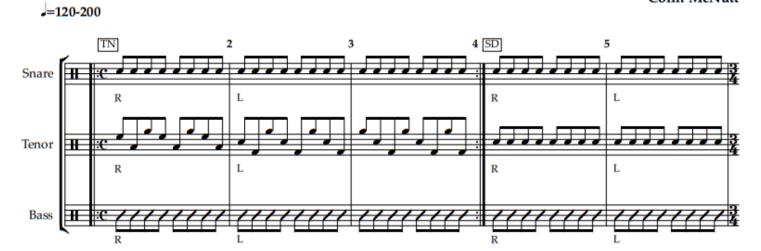
Quad Stuff

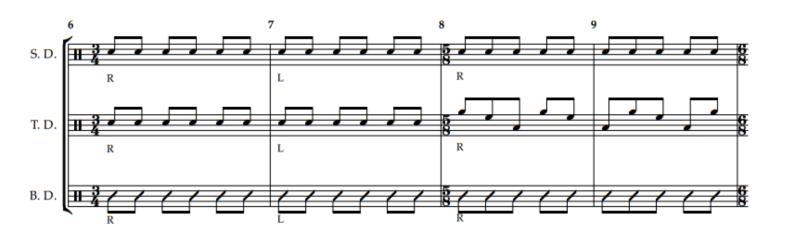


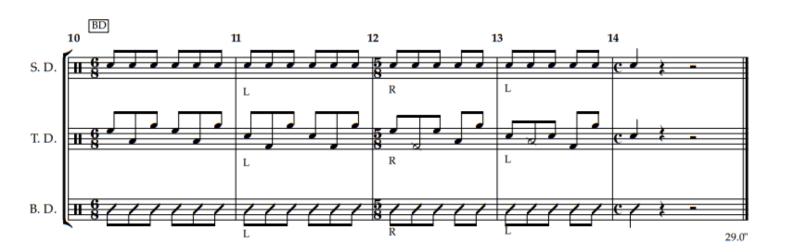
Battery Score

LEGATOS

Colin McNutt

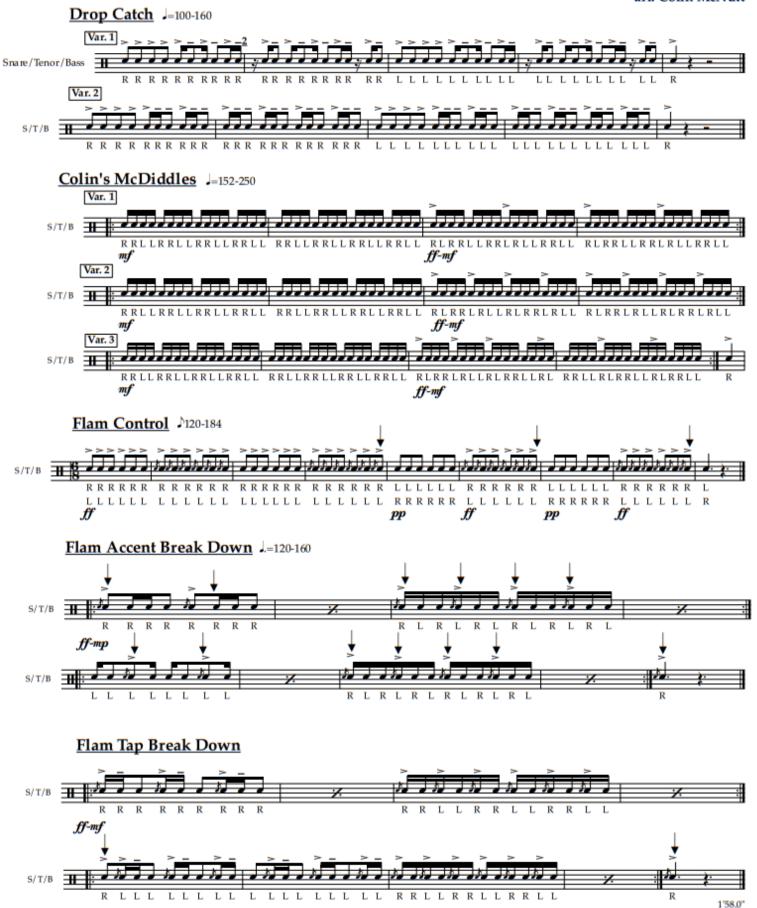






MCNUTT BASICS

arr. Colin McNutt



Paradiddles

Spectre Percussion 2025

Nate Fuerst





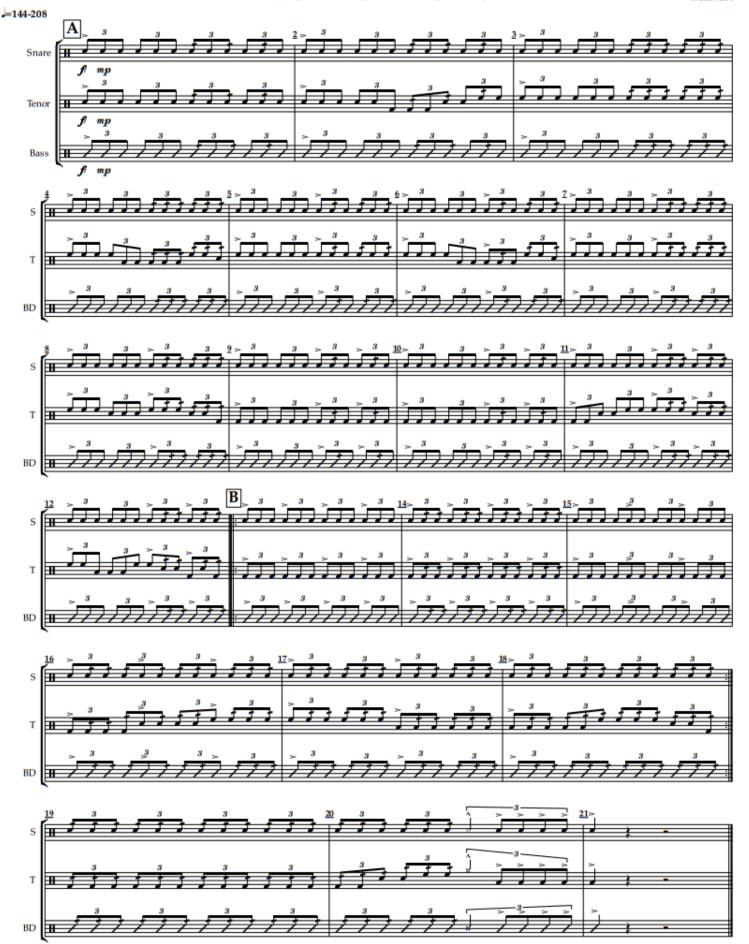












DIG-GITS

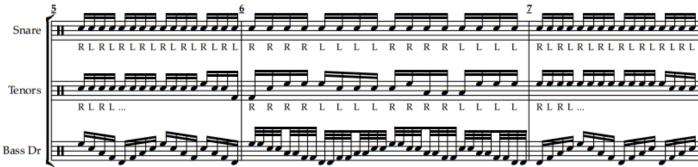
arr. Colin McNutt **Battery Score** -120 Snares/Tenors TenorLine Bass Drums Tenors Tenors BDTenors R LL R LL R LL R LL R LL R LL BD H Tenors H Tenors

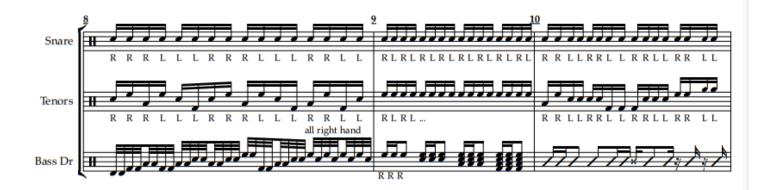
Full Score















RUDIMENT SHEET





Michi Explanation

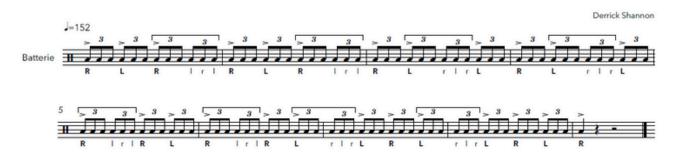
Michi's is a combination of 1 and 2 beat groupings that can be interchanged with a myriad of different rhythms and rudiments. On the next page, you'll see what we refer to as the "stock" version of the exercise. Learn that first and get used to the order of the different groupings. Below are a couple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



Michi Variations

substitutions for accented or unaccented groupings*



Inverted Roll

Fivelet

16th Note Check

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

