SPECTRE
PERCUSSION

# 2025 Audition Packet

## Bass 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

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

- Grab the mallet about ⅓ 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

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.

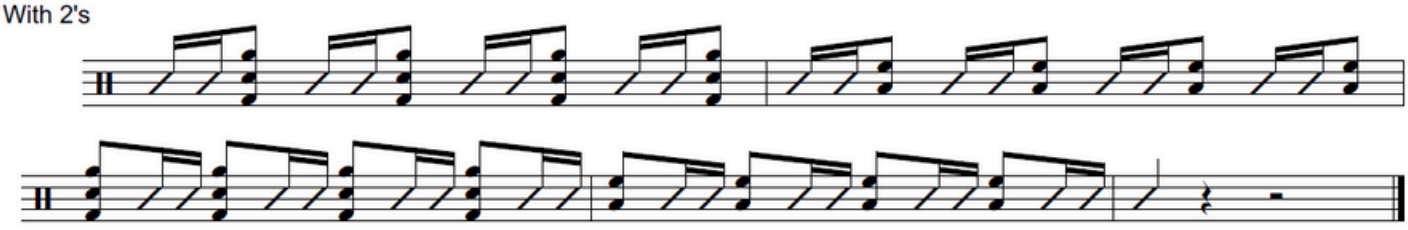
| | | |
|---|---|---|
| pp | 1″ | mallet as close to the head as possible |
| p | 3″ | Vertical stick angle |
| mp | 6″ | Slightly out past vertical |
| mf | 9″ | 45 degree stick angle |
| f | 12″ | Almost horizontal, adding slight forearm rotation. |
| ff | 15″ | Horizontal, more forearm |
| fff | 18″+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

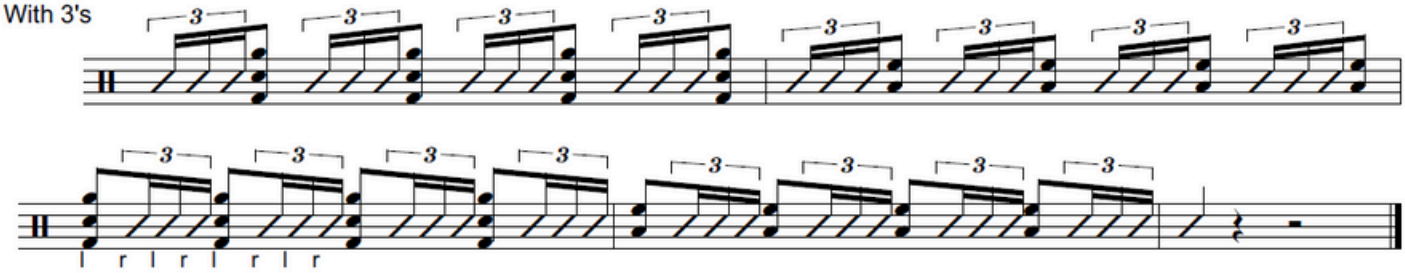
# Tap Timing

Variations- All dynamics, Two-heighted, Crescendo

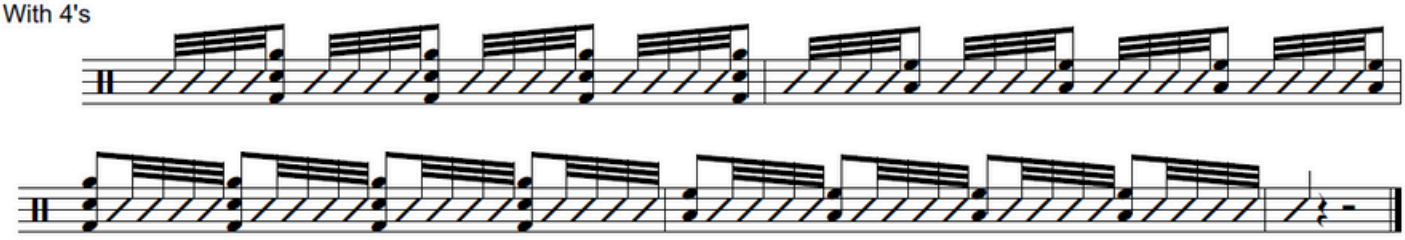
With 2's



With 3's

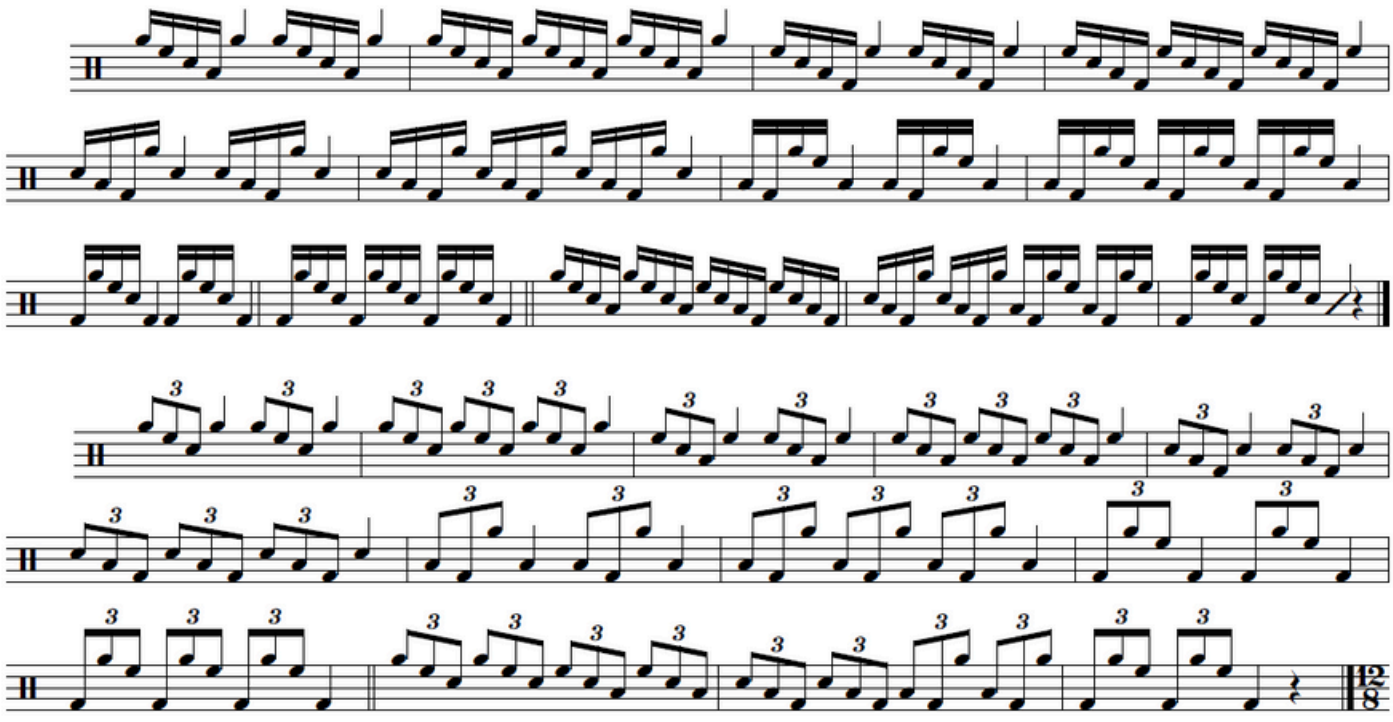


With 4's



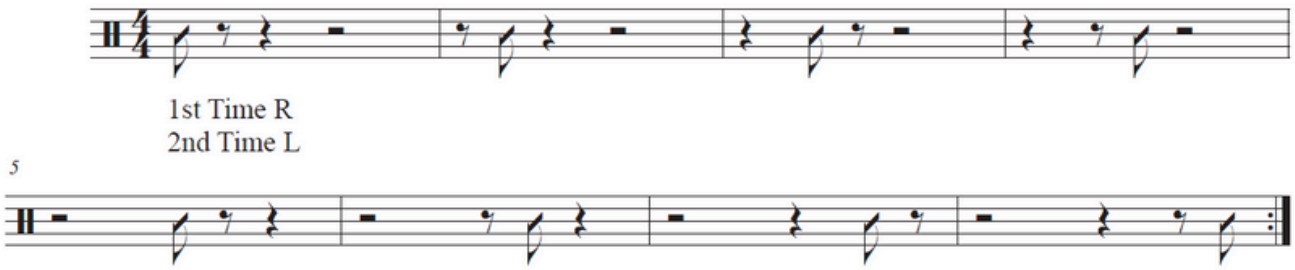
# Parrot

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



Bass Drums

# Jedi 8s

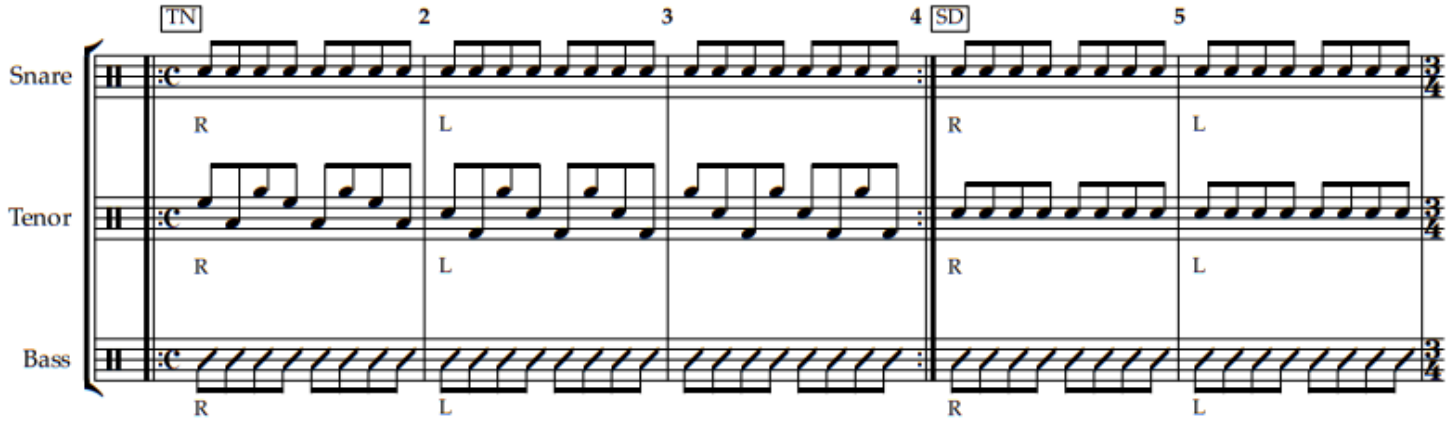


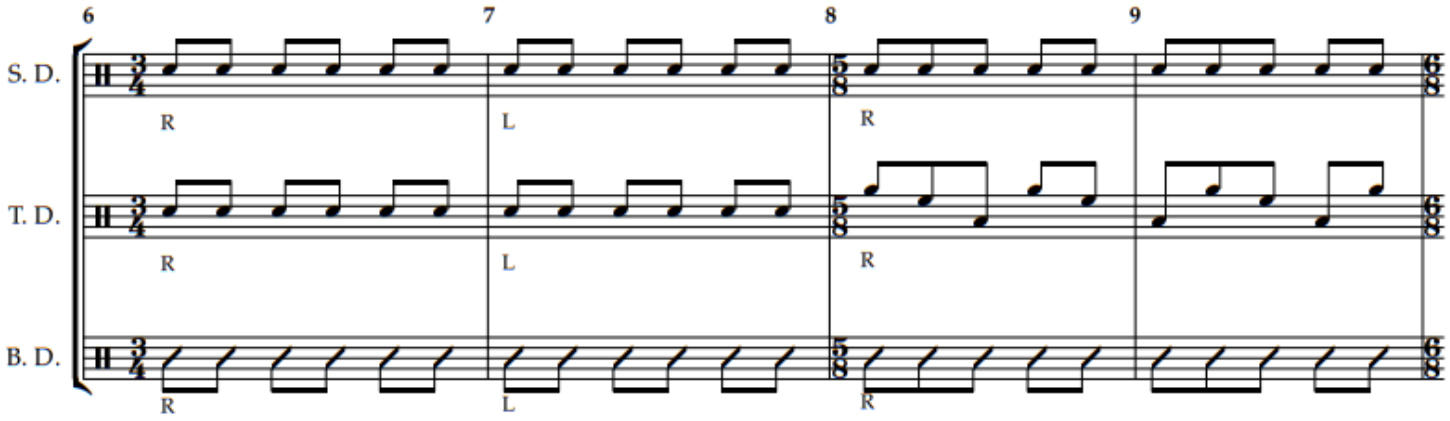
**Battery Score**

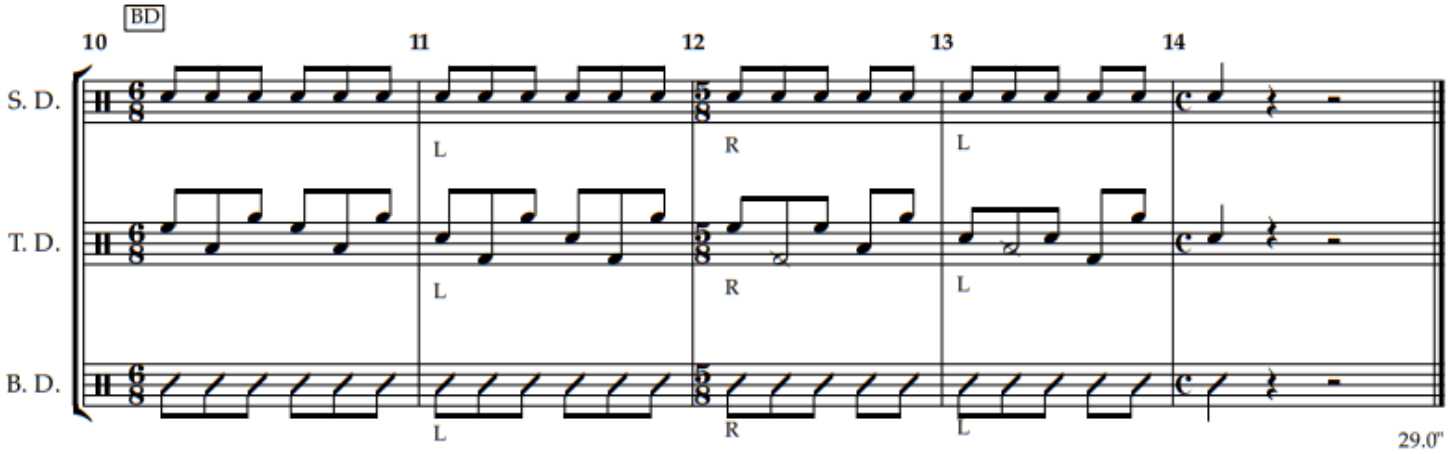
# LEGATOS

**Colin McNutt**

♩=120-200



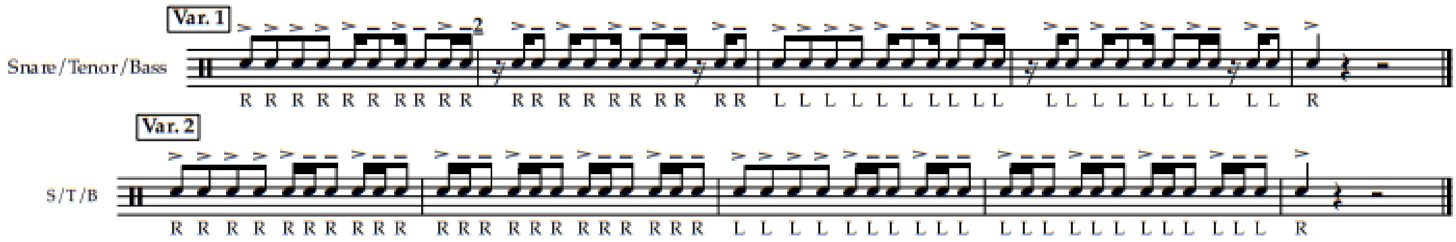



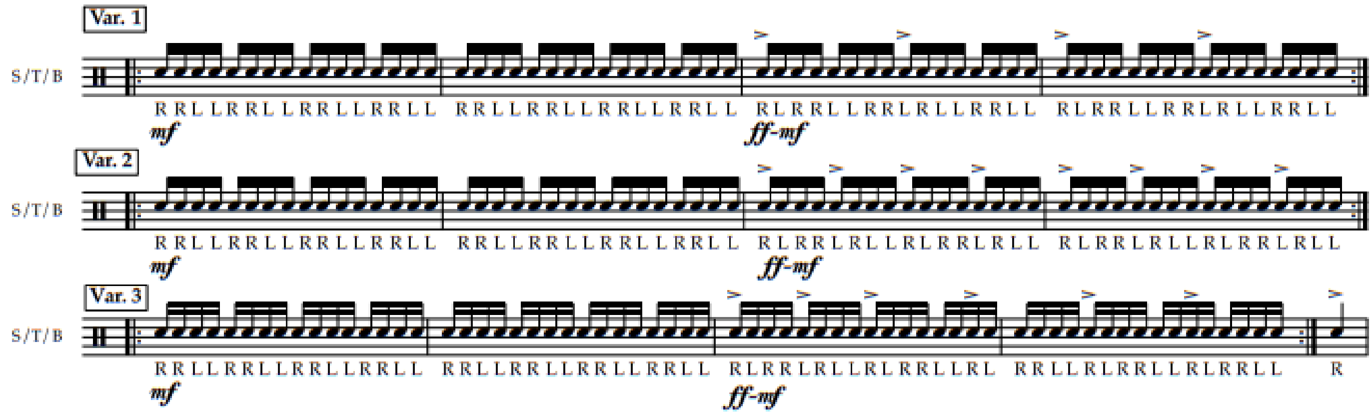
# MCNUTT BASICS

**arr. Colin McNutt**

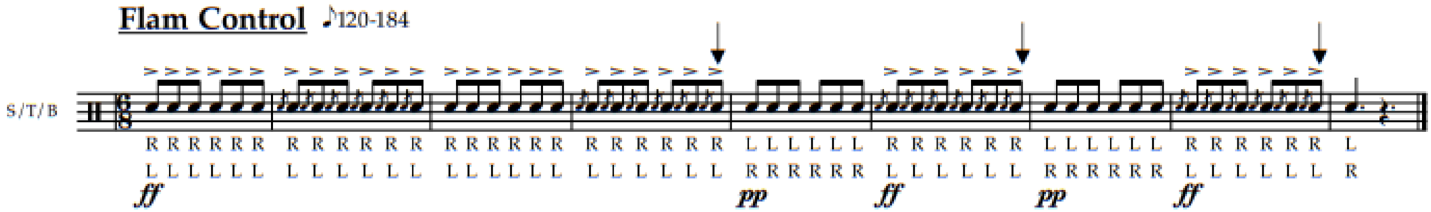
## Drop Catch ♩=100-160



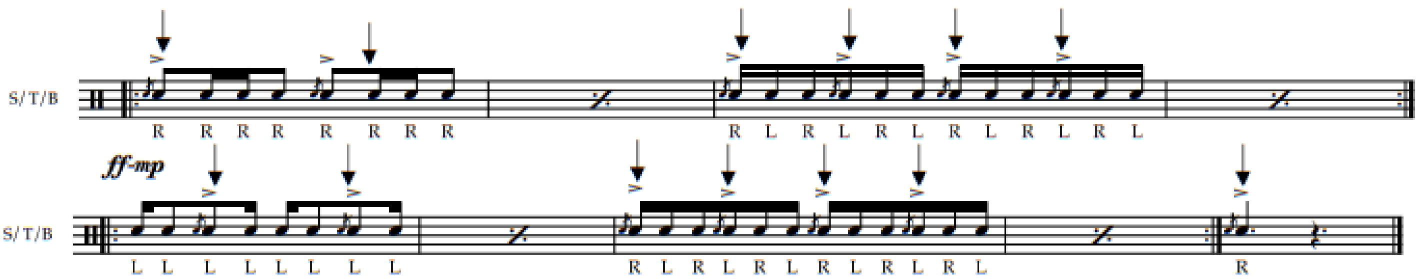

## Colin's McDiddles ♩=152-250



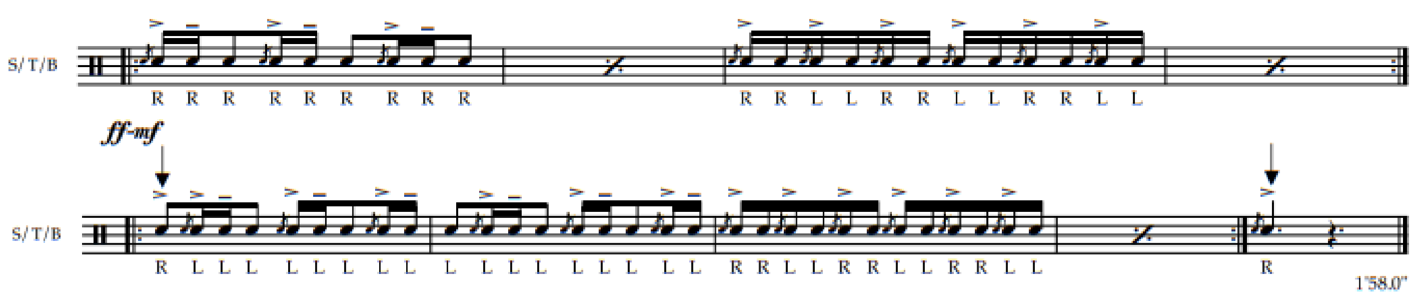

## Flam Control ♪120-184




## Flam Accent Break Down ♩.=120-160




## Flam Tap Break Down



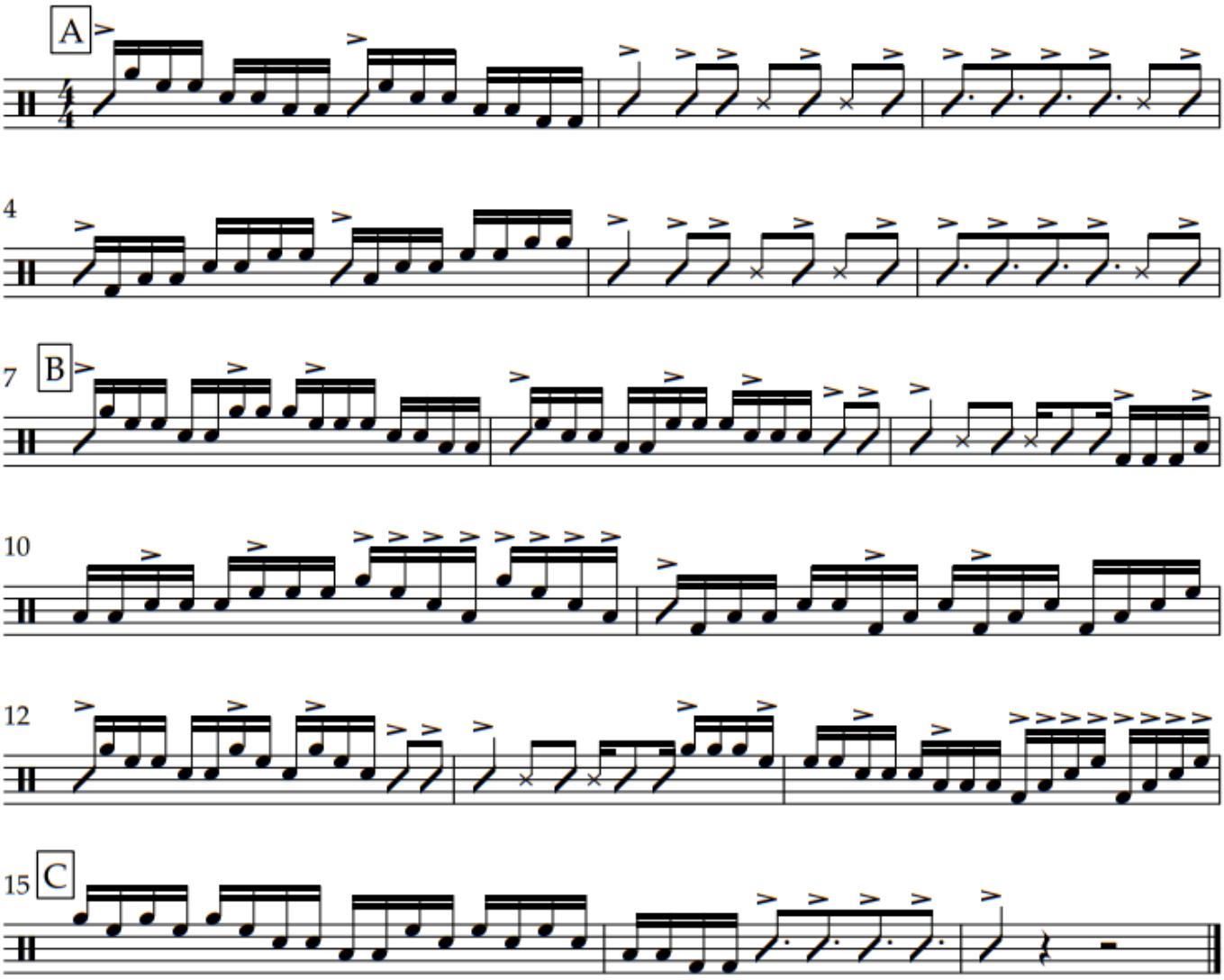

1'58.0"

Bass Drum

# Paradiddles

Spectre Percussion 2025

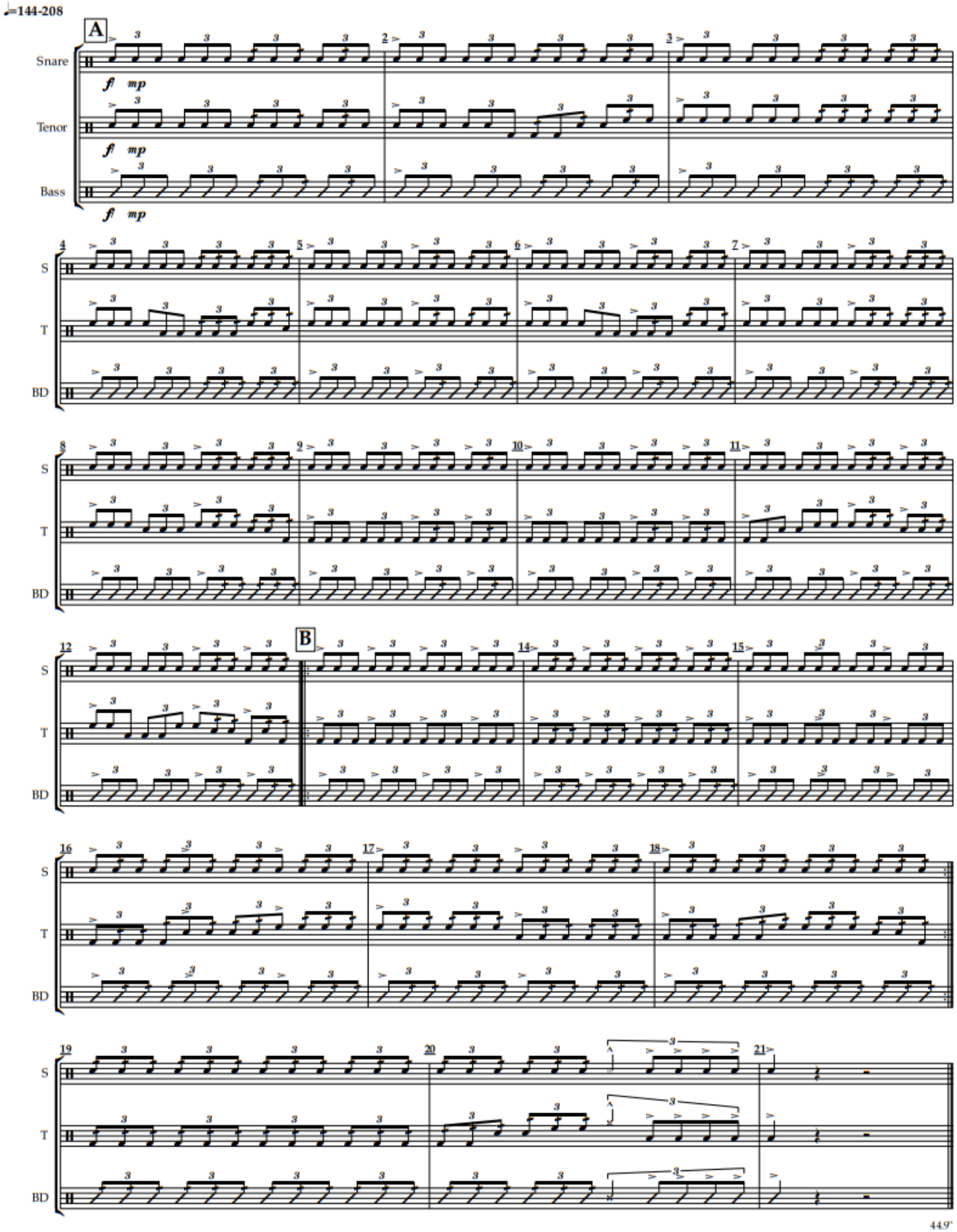
Nate Fuerst



# TWO HEIGHT ROLLS

McNutt

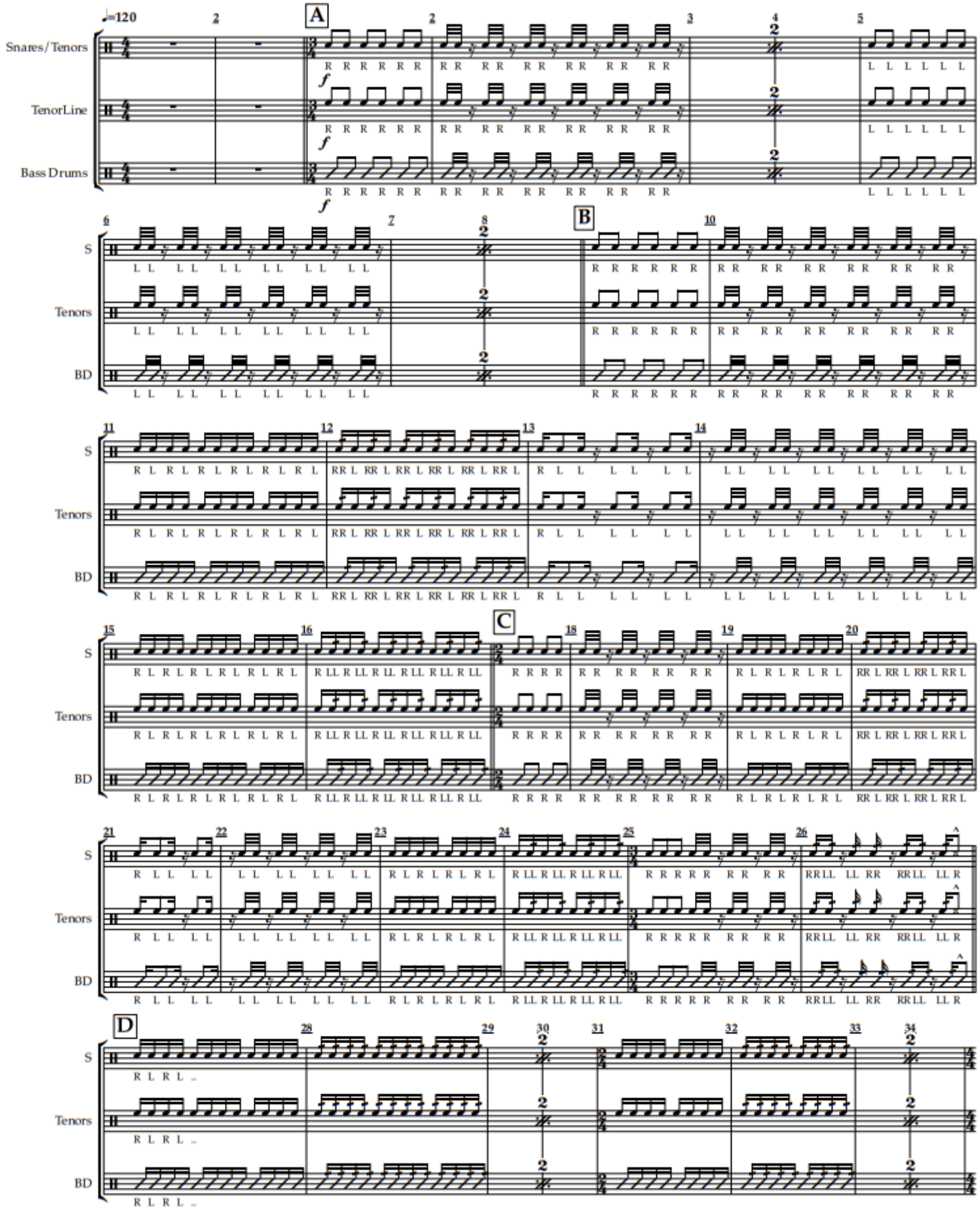
♩=144-208

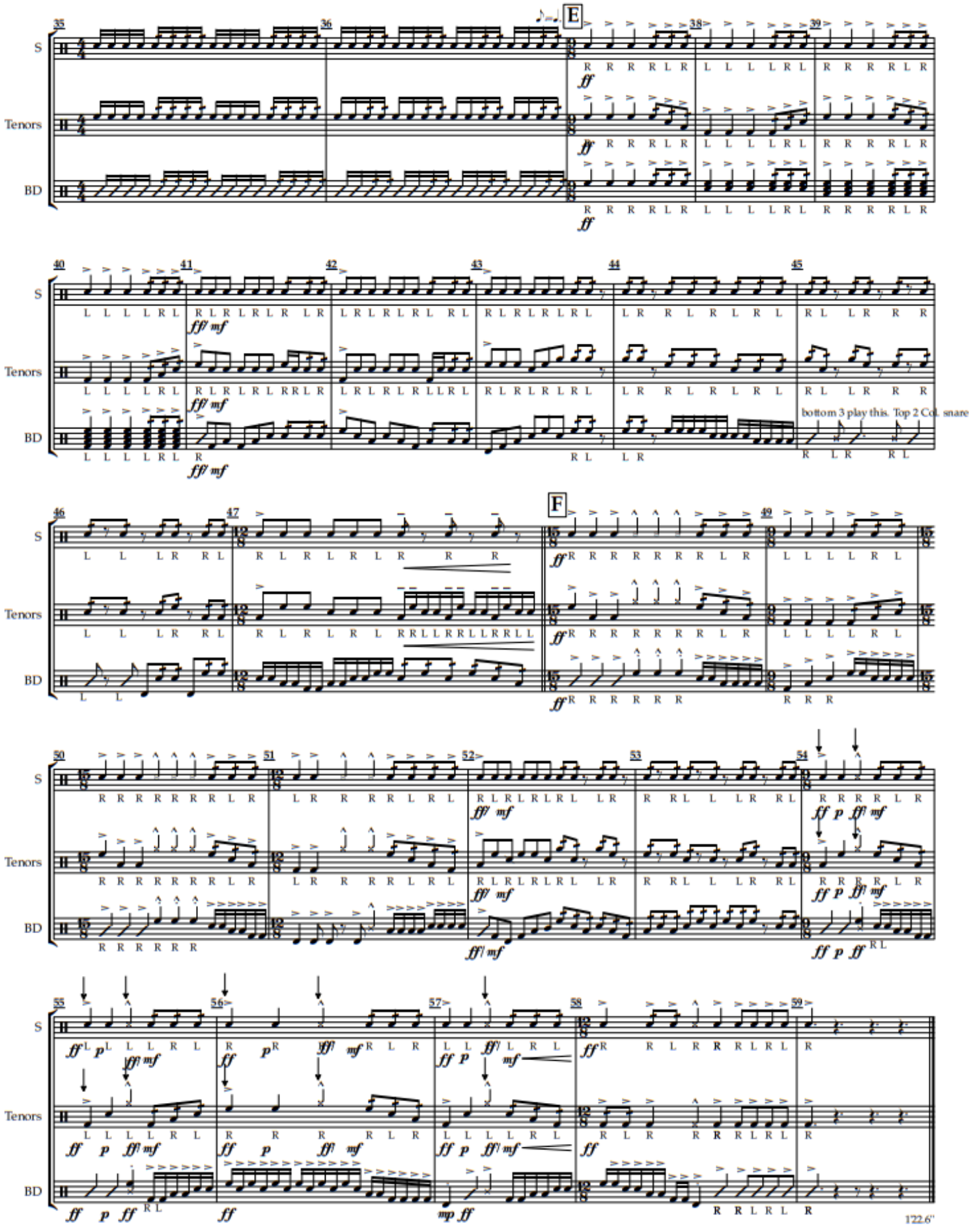


# DIG-GITS

**Battery Score**

**arr. Colin McNutt**



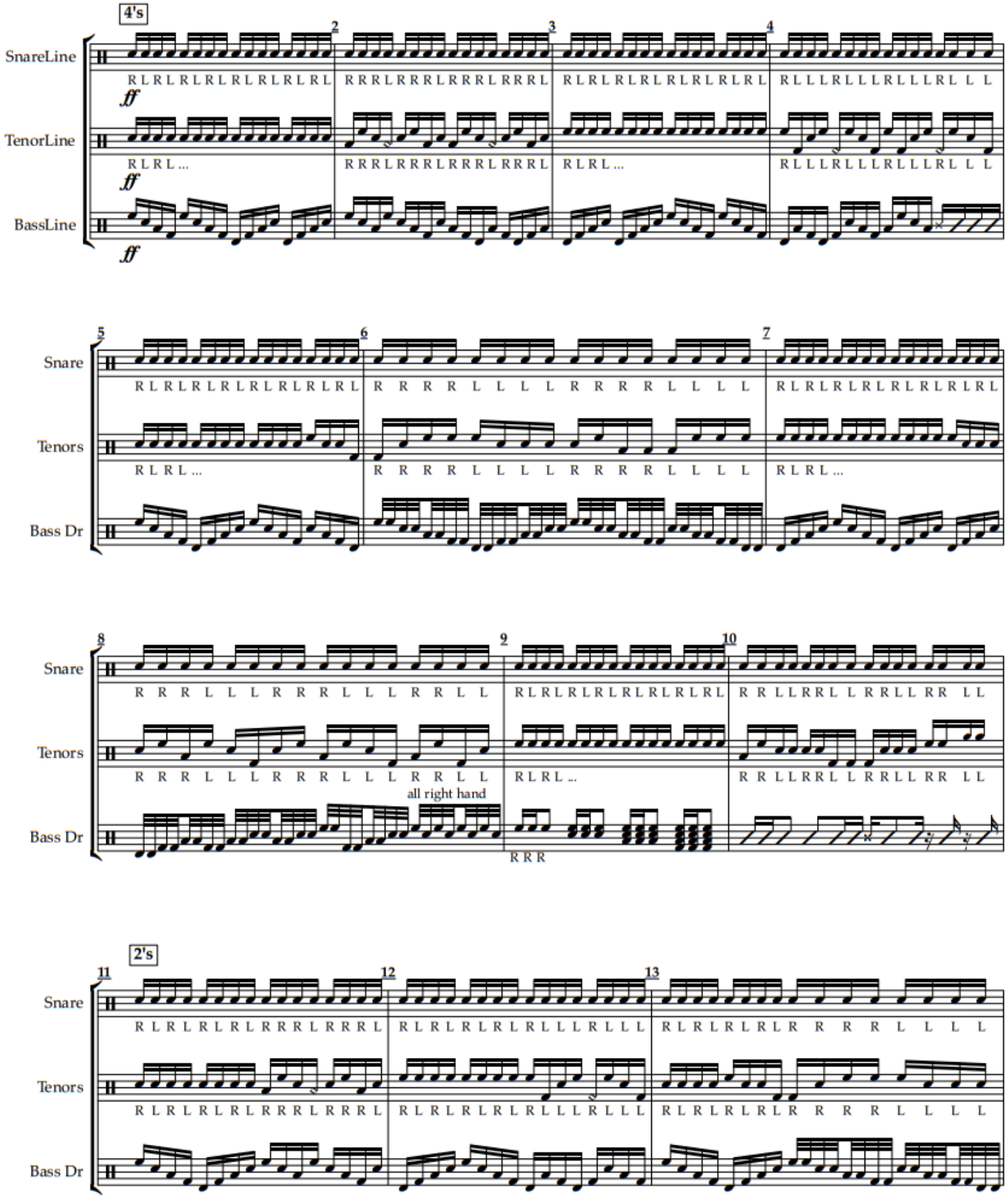

S
Tenors
BD
E
F
bottom 3 play this. Top 2 Col. snare
122.6"

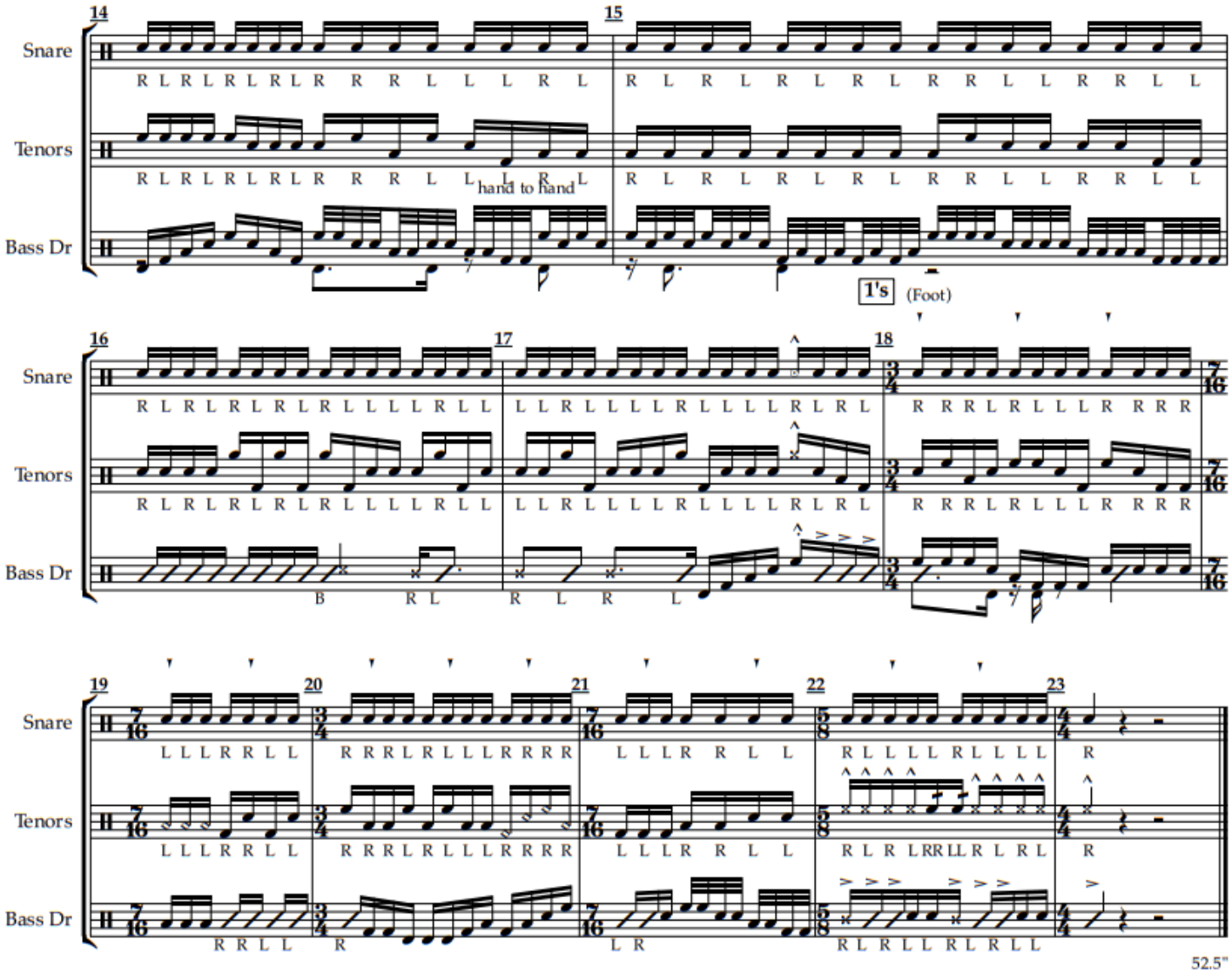
Battery Score

# STICK CONTROL

McNutt

♩= 96-148




14
15
Snare
Tenors
Bass Dr
hand to hand
1's
(Foot)
16
17
18
19
20
21
22
23
52.5"

# Michi Explanation

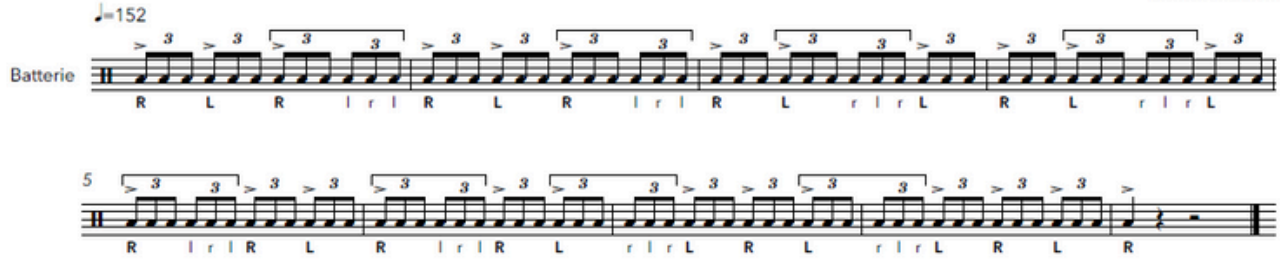
Michi's is a combination of 1 and 2 beat groupings that can be interchanged with a myriad of different rhythms and rudiments. On the next page, you'll see what we refer to as the "stock" version of the exercise. Learn that first and get used to the order of the different groupings. Below are a couple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

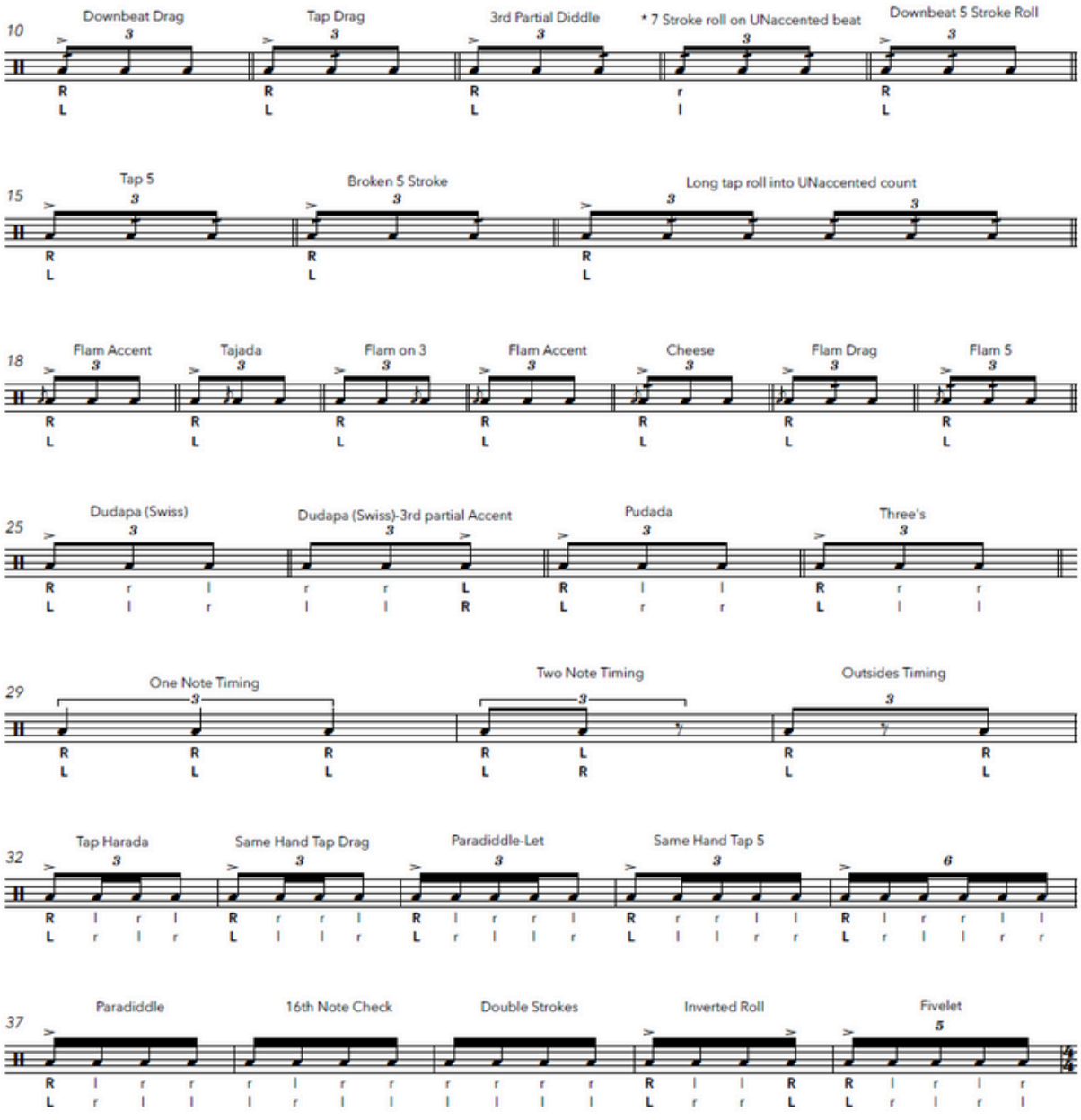
# Michi's

Derrick Shannon

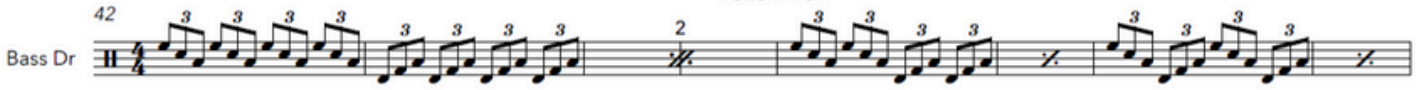



# Michi Variations

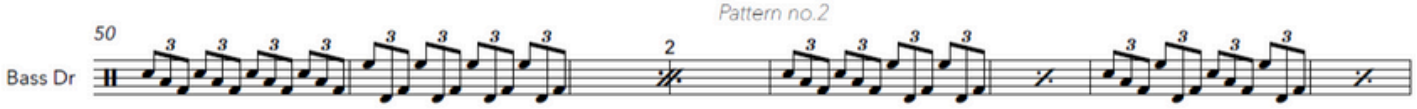
*substitutions for accented or unaccented groupings**



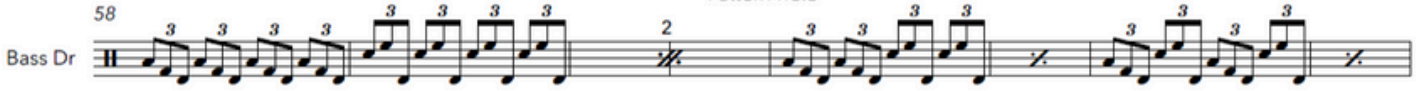
*Pattern no.1*



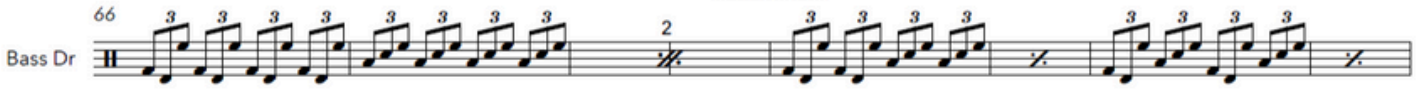

*Pattern no.2*




*Pattern no.3*




*Pattern no.4*

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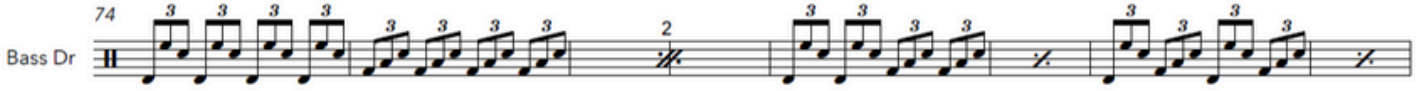
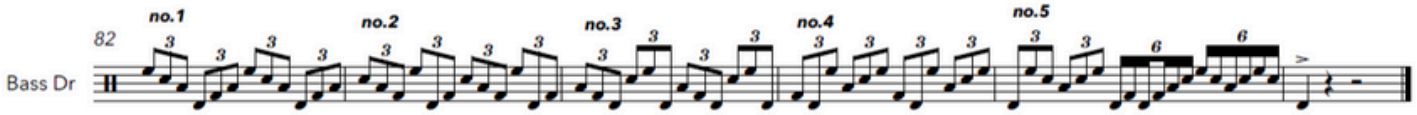



*"All Skate"*

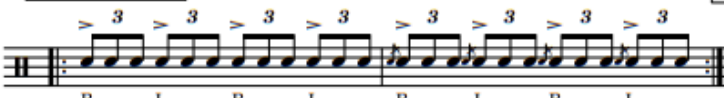


♩=120-176

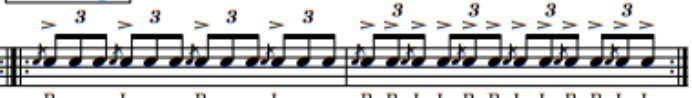
# RUDIMENT SHEET

Snares

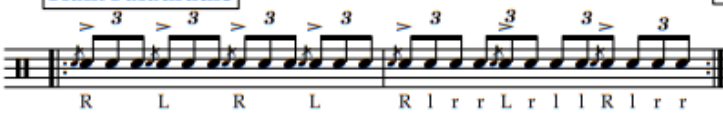
**Flam Accents**



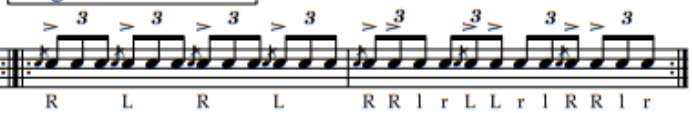
**Flam Taps**



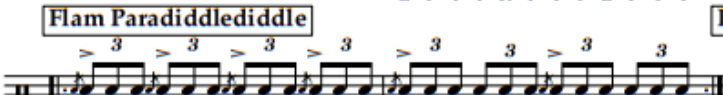
**Flam Paradiddle**



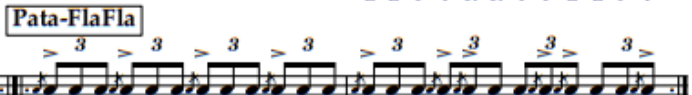
**Single Flammed Mill**



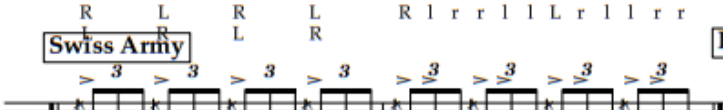
**Flam Paradiddlediddle**



**Pata-FlaFla**



**Swiss Army**



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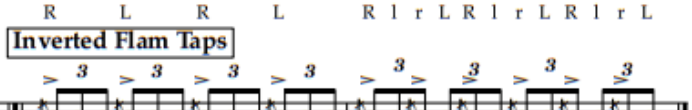
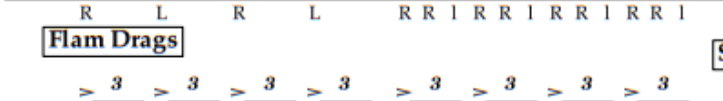
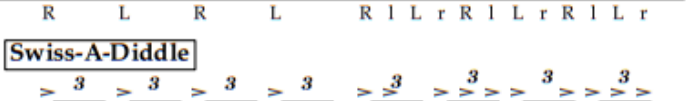


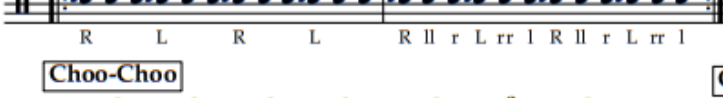
**Flam Drags**



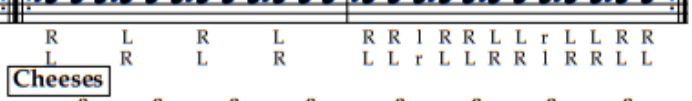
**Swiss-A-Diddle**



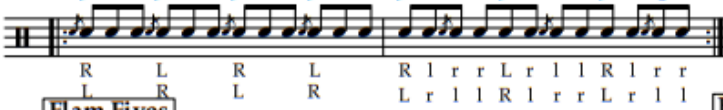
**Choo-Choo**



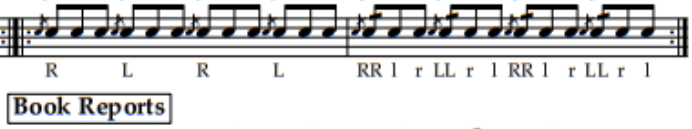
**Cheeses**



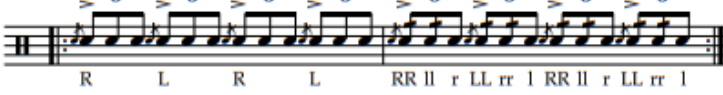
**Flam Fives**



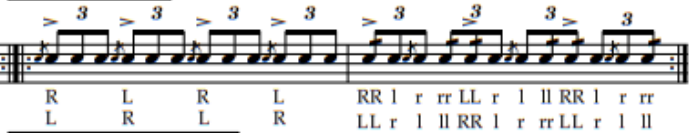
**Book Reports**



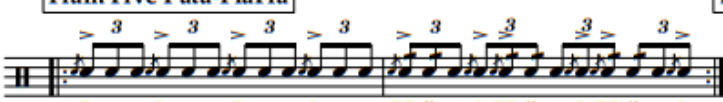
**Flam Five Pata-FlaFla**



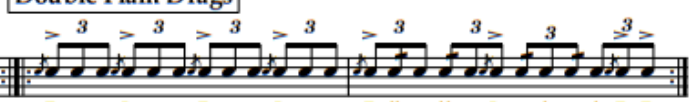
**Double Flam Drags**



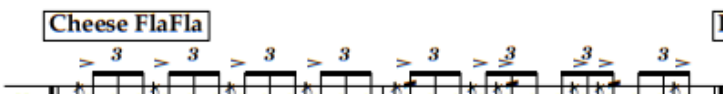
**Cheese FlaFla**



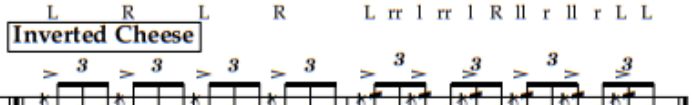
**Inverted Cheese**



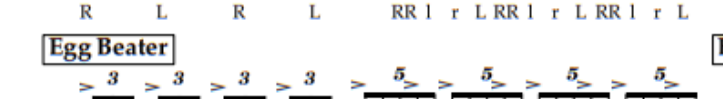
**Egg Beater**



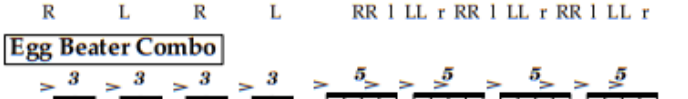
**Egg Beater Combo**



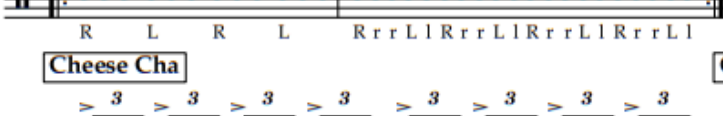
**Cheese Cha**



**Cheese Combo**

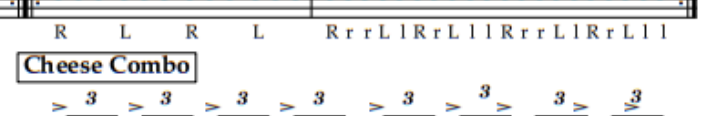


**Hertas**



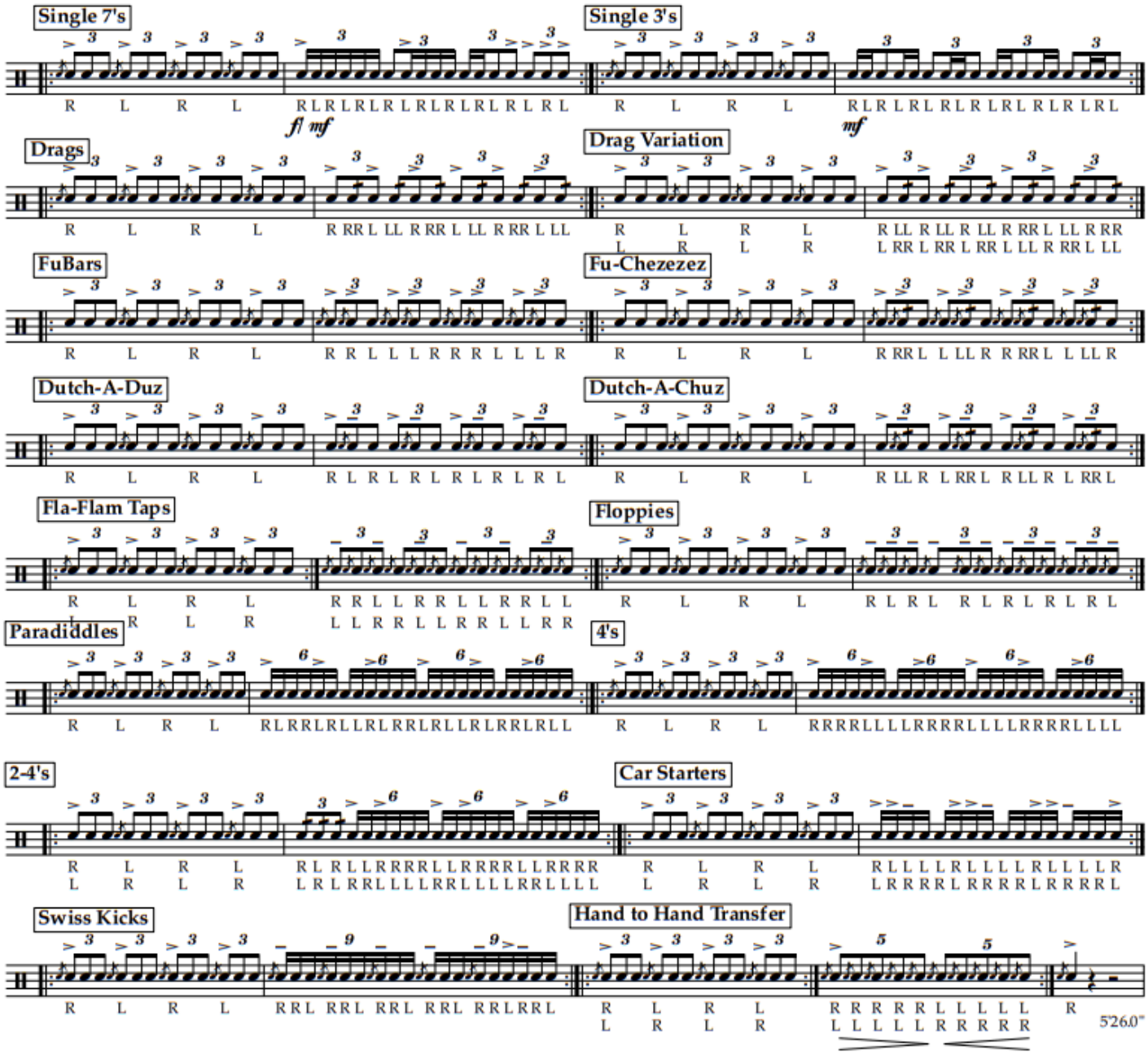
*mf*

**Herta-Combo**

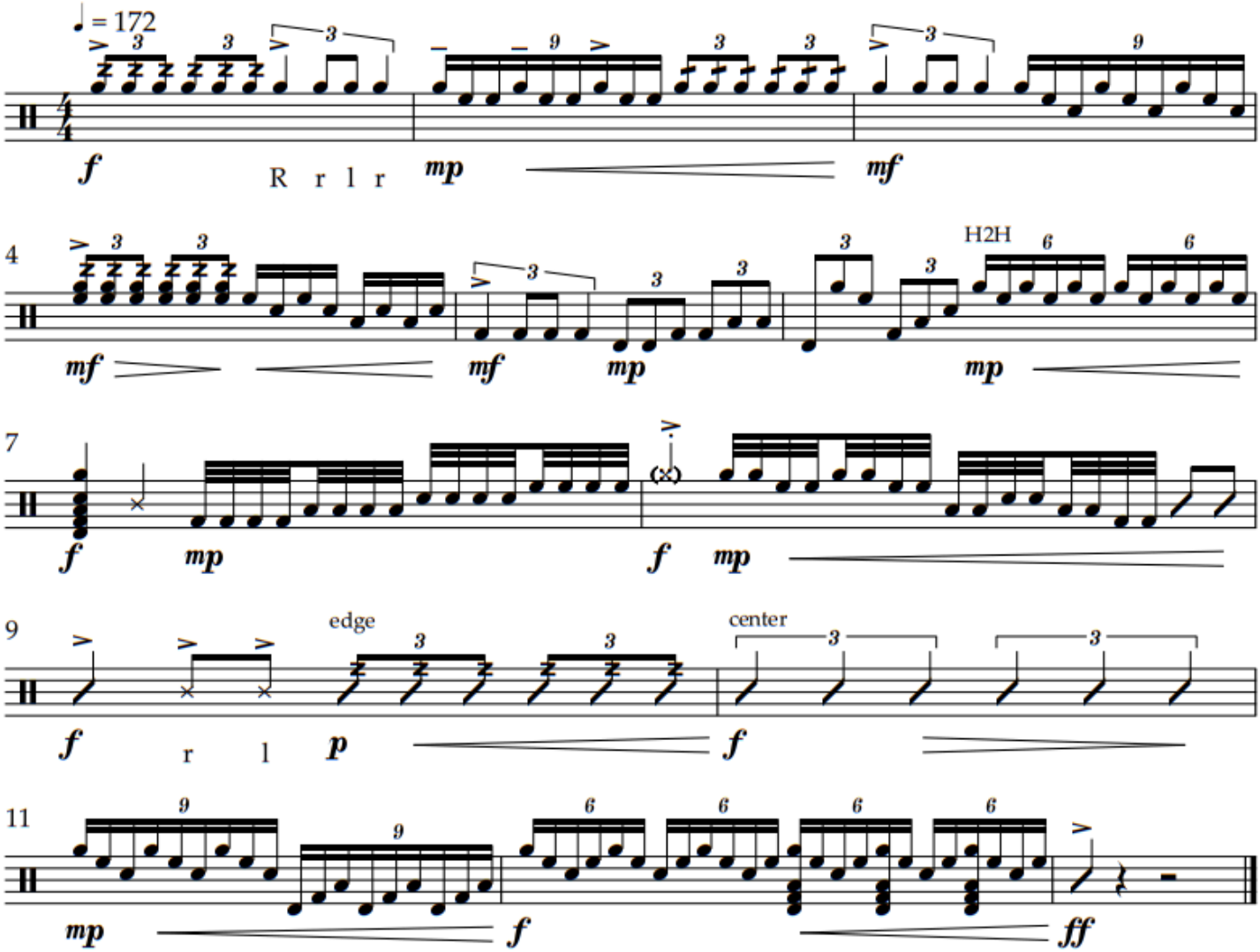


*mf*

Full Score


Single 7's
Single 3's
Drags
Drag Variation
FuBars
Fu-Chezezez
Dutch-A-Duz
Dutch-A-Chuz
Fla-Flam Taps
Floppies
Paradiddles
4's
2-4's
Car Starters
Swiss Kicks
Hand to Hand Transfer
5'26.0"

# 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 Individual Excerpt