



SPEOTRE
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 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

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

- Grab the mallet about $\frac{1}{3}$ 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

Two staves of musical notation. The first staff contains two measures of eighth-note pairs. The second staff contains two measures of eighth-note pairs, followed by a final measure with a whole rest.

With 3's

Two staves of musical notation. The first staff contains two measures of eighth-note triplets, each marked with a '3' and a bracket. The second staff contains two measures of eighth-note triplets, each marked with a '3' and a bracket, followed by a final measure with a whole rest. Below the first staff, the letters 'r l r l r l r' are written under the notes.

With 4's

Two staves of musical notation. The first staff contains two measures of eighth-note groups of four, each marked with a '4' and a bracket. The second staff contains two measures of eighth-note groups of four, each marked with a '4' and a bracket, followed by a final measure with a whole rest.

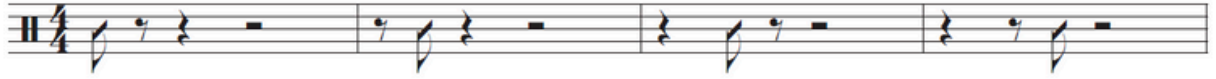
Parrot

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

Seven staves of musical notation. The first three staves show eighth-note patterns with varying dynamics. The fourth and fifth staves show eighth-note patterns with triplets, each marked with a '3' and a bracket. The sixth and seventh staves show eighth-note patterns with triplets, each marked with a '3' and a bracket. The final measure of the seventh staff has a double bar line and a 12/8 time signature.

Bass Drums

Jedi 8s



1st Time R
2nd Time L

5



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', '3', and '4' 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 for the entire system is 3/4. The notation shows a consistent rhythmic pattern of eighth notes across all three drums. The Snare and Tenor parts are marked with 'R' and 'L' for right and left hand strokes. The Bass part is marked with 'R' and 'L' for right and left foot strokes.

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 3/8 for measures 6-7 and 5/8 for measures 8-9. The notation shows a consistent rhythmic pattern of eighth notes across all three drums. The S. D. and T. D. parts are marked with 'R' and 'L' for right and left hand strokes. The B. D. part is marked with 'R' and 'L' for right and left foot strokes.

10 BD 11 12 13 14

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

R L R L R L

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 for measures 10-11 and 5/8 for measures 12-13. The notation shows a consistent rhythmic pattern of eighth notes across all three drums. The S. D. and T. D. parts are marked with 'L' and 'R' for left and right hand strokes. The B. D. part is marked with 'L' and 'R' for left and right foot strokes. Measure 14 ends with a final note and a rest.

Bass Drum

Paradiddles

Spectre Percussion 2025

Nate Fuerst

The musical score is written on a single staff with a bass drum clef and a 4/4 time signature. It consists of 15 measures of music, divided into three sections: A, B, and C.

- Section A (Measures 1-4):** Starts with a boxed 'A' above measure 1. The first two measures feature eighth-note paradiddles (RLRL RLRL RLRL RLRL). The last two measures feature sixteenth-note paradiddles (RLRLRL RLRLRL RLRLRL RLRLRL).
- Section B (Measures 5-12):** Starts with a boxed 'B' above measure 5. Measures 5-8 continue with eighth-note paradiddles. Measures 9-12 continue with sixteenth-note paradiddles.
- Section C (Measures 13-15):** Starts with a boxed 'C' above measure 13. Measures 13-14 continue with sixteenth-note paradiddles. Measure 15 ends with a final eighth-note stroke followed by a double bar line.

Measures 4, 7, 10, and 12 are marked with their respective measure numbers on the left side of the staff.

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. The tempo is indicated as ♩=144-208.

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

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 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

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.

2

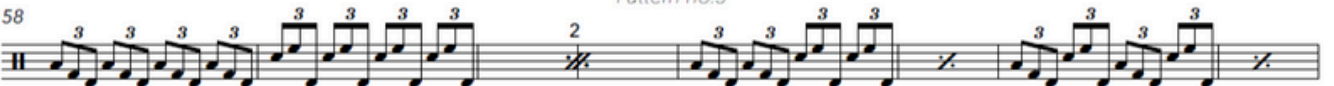
Pattern no.1

Bass Dr 42 

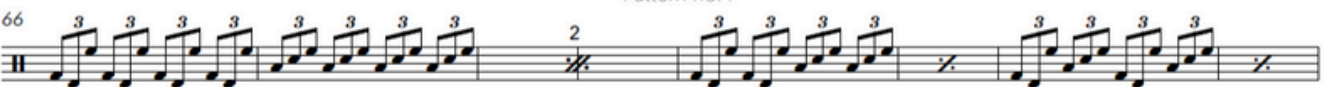
Pattern no.2

Bass Dr 50 


Pattern no.3

Bass Dr 58 

Pattern no.4

Bass Dr 66 

Pattern no.5

Bass Dr 74 

"All Skate"

Bass Dr 82 

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

The musical score is written for a drum set in 4/4 time with a tempo of $\text{♩} = 172$. It consists of five staves of music, each starting with a measure number (1, 4, 7, 9, 11). The notation includes various rhythmic patterns such as triplets, sixteenth-note runs, and sixteenth-note chords. Dynamics are indicated by *f*, *mp*, and *ff*. Articulations like accents (>) and slurs are used throughout. Specific techniques are labeled: "R r l r" for the first staff, "edge" and "center" for the third staff, and "H2H" for the fourth staff. The score concludes with a final measure on the fifth staff.