



**SPEOTRE**  
PERCUSSION

**2024 Snare 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

### *Right Hand*

- Grab the stick about  $\frac{1}{3}$  of the way up from the butt of the stick with your thumb and index finger. The entirety of your thumb's fingerprint should be flat on the stick at all times. Across from the thumb print should be the middle bone on your index finger (see intermediate phalanx). This will be the primary point of contact.
- There should be no space where your stick enters your hand. Close this space by moving your thumb.
- The rest of the fingers should be wrapped about halfway around the stick. The stick will lie diagonally across the hand rather than going straight across the 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).



## Left Hand

- Put up your left hand like you're about to shake someone's hand. Find the spot about  $\frac{1}{3}$  of the way up from the butt of the spot and place the stick all the way into the crevice between your thumb and index finger.
- The flat part of your thumb should connect to the index finger knuckle right next to your nail. This **never** disconnects.
- Rest the stick on the cuticle of your ring finger. Your ring finger should have a natural curl to it and your pinky finger will be right under the ring finger taking the same shape. There should not be space between your ring finger and pinky finger.
- Relax your middle finger on top of the stick. The middle finger's only job is to stay on the stick and not tense up.
- When this is all said and done, your thumb should be in link with your forearm.



## SET POSITION

- Bring your **right arm** 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. Your stick should pass along the rim around the 4:30 position and will be an inch above the rim.
- Your **left arm** will be more relaxed and close to your side with the forearm parallel to the ground. Be prepared to utilize a doorknob turning motion to apply velocity to the stick. There should be 1 inch of space between the rim and the stick as it passes through the 8 o'clock position.
- Both beads should be about a centimeter apart in the center of the head. There should be a downwards stick angle from your hands down to the drum.
- Eliminate any extra unnecessary movement.



As you notice in the picture, here at Spectre Percussion we do play on a tilt. The tilt angle is between 8-10 degrees. The reason for the tilt is put the left hand in an advantageous position, however, it is important to note that the right hand position should not change.

## 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

- 1. 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.
- 2. 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).
- 3. Tap** -Starts low and ends low. Should feel the same as a legato stroke.
- 4. 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

## 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

Snareline

## Legatos

SPECTRE INDOOR PERCUSSION

$\text{♩} = 124$

*ff*

5 *p*

10 *ff* *p* *ff*

15 *ff* *p*

20 *ff* *p*

25 *ff*

A

B



# 5-4-3-2-1

6/4 5/4

*f*  
R

L

3

5/4 4/4

R

L

R

6

3/4 8/4

L

R

L

R

L

R

12

8/4 7/4

*f p*  
R

L

14

7/4 6/4

R

L

16

6/4 5/4

R

L

R

19

4/4

L

R

L

R

Score

# Short Short Long

SPECTRE INDOOR PERCUSSION

Mavinga

The score consists of five staves. The first staff is labeled 'Snareline' and is in 4/4 time, starting with a *p* dynamic. It features a continuous pattern of eighth-note triplets. The second staff is labeled 'S.Dr.' and begins at measure 4, also with a *p* dynamic. The third staff is labeled 'S.Dr.' and begins at measure 8, with dynamics *fp* and *fp*. The fourth staff is labeled 'S.Dr.' and begins at measure 12, with dynamics *fp*, *f*, *p*, *f*, and *p*. The fifth staff is labeled 'S.Dr.' and begins at measure 16, with dynamics *f* and *p*. The piece concludes with a final measure containing a quarter note followed by three rests.

# ETUDES

## Paradiddle

35

Musical notation for measure 35, featuring a paradiddle pattern with accents (>) over each eighth note. The notes are grouped in pairs. The dynamic marking *f* is placed below the first note.

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

37

Musical notation for measure 37, featuring a paradiddle pattern with accents (>) over each eighth note. The notes are grouped in pairs.

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

39

Musical notation for measure 39, featuring a paradiddle pattern with accents (>) over each eighth note. The notes are grouped in pairs.

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

41

Musical notation for measure 41, featuring a paradiddle pattern with accents (>) over each eighth note. The notes are grouped in pairs. The dynamic marking *mp* is placed below the first note, and *f* is placed below the last note.

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

44

Musical notation for measure 44, featuring a paradiddle pattern with accents (>) over each eighth note. The notes are grouped in pairs. The dynamic marking *f* is placed below the first note.

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

47

Musical notation for measure 47, featuring a paradiddle pattern with accents (>) over each eighth note. The notes are grouped in pairs.

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

49

Musical notation for measure 49, featuring a paradiddle pattern with accents (>) over each eighth note. The notes are grouped in pairs.

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

50

Musical notation for measure 50, featuring a paradiddle pattern with accents (>) over each eighth note. The notes are grouped in pairs. The dynamic marking *f* is placed below the first note.

R | L | R | R | R | R | R | R | R | R | R | R | 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.





# SHOW EXCERPT: J-End

SnareLine

2023 Emphyrean Percussion (VA)

## ZERZURA

Part 1 - 12/10/22 16:44

Hernandez/Williams

12/10/22 16:44

1  $\text{♩} = 90$  2 3 6 A 4

B  $\text{♩} = 188$  4 17 3 C 4 D 2 26 2 28

E 4 F cross knock b.s. 34 stick shot 35 rim 3 3

*mp f mp f mp f p*

36 37 center guts center guts center 38 b.s.

*f mp f f p f p f f mp f p*

G H I 4 6 4

J 54 halfway 55 guts 56 halfway

*f p*

57 center halfway 58 guts 59 halfway 60 center

*f p mp mp*

K 62 halfway 63 guts 64 center halfway

*f p f*

V.S.

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

**\*\*FEET MOVE TO DOTTED QUATTER\*\***

65 edge 5:3 66 5:3 halfway 67 5:3 center 68 5:3 2:3

*p*

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

L 70 4:3 71 3 72 halfway

*f*

M guts 74 halfway center 75 76 4:3 4:3

*p* *mf* *mp* *f* *mp* *f*

77 guts 4:3 halfway 4:3 78 Center 4:3 halfway 4:3 79 guts 80

*p* *f* *p* *f* *mp*

N 82 3 3 83 center 84 edge 3 3 halfway center 85 center

*f* *mp* *f* *pp* *f*

86 87 center center 88 O

*p* *f* *ff* R