



Atlanta Quest

Audition Materials

2024



QUADS



Atlanta Quest 2024

Quads Technique Guide



Introduction

Thank you for your interest in the Atlanta Quest Quad Line, or QAQ. This group of 4 or 5 individuals has consistently committed to the sound, feel, and form that allow them to exude the confidence that characterizes and embodies the entire organization. The following briefly highlights each of these key points. Hopefully you will keep these ideals in mind and diligently apply them as you prepare for auditions.

Audition Tips

- The success of your performance at the audition will be directly related to your level of preparation
- Drum in a mirror when you practice and record yourself with some type of electronic device. Listen critically to the recording and work to perfect your performance
- Always use a metronome, or music with a steady tempo when practicing. Be able to mark time to all material.
- Keep in mind that you are auditioning at all times. Be professional!
- Be sure to ask questions if you are confused about anything you are being asked
- Prepare yourself to be involved in a tedious and competitive process. Your ability to stay mentally engaged in the process throughout the weekend will be crucial.
- Strive to give off a sense of confidence in your audition. Everything is a performance, from 8 on a hand to WGI finals. Convince us you are comfortable with what you're doing.

Sound

- Full and Warm
 - Velocity in all strokes at all dynamics
 - Play "fast" not "hard"
- Natural Resonance
 - Must allow the stick to vibrate by keeping a soft connection or "touch"
- Balance Awareness
 - Hand to hand balance
 - Player to player balance

Feel

- Heavy Stick
 - With a soft touch, the stick must feel heavy in your hands
- Always Relaxed
 - Efficiency comes from only engaging muscle groups needed to achieve literature.

Form

- Posture
 - Stand tall, with shoulders down and back.
 - Face above the horizon
- Straight line from elbow to head
- Specific zone placement
- Ensure movement across the drums is initiated from the elbows and not from the wrists

HOME ZONE



Beads are slightly outside the center of the drum

PROPER STICK ALIGNMENT

VS

INCORRECT STICK ALIGNMENT



Thank you for your interest in Atlanta Quest. Please contact our staff with any questions!

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- Matthew Blomquist

Audition Basics Sheet

AQ Staff

A Dynamic 8s

$\text{♩} = 132-180$

5 *p* *f* *f* *p* *f* *p* *p* *f*

9 *p* *f* *f* *p* *f* *p* *p* *f*

p *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

B Accent Tap

$\text{♩} = 132-180$

15

19

C 3" Singles to Doubles/Singles to Paradiddles Stick Control

$\text{♩} = 100-144$

24 *p*

28

4

I

Paradiddle Triplet Roll Exercise (play two variations - once checking the triplet rolls, once with diddles)

♩ = 160-200

90

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

94

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

98

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

J

8th Note to 16th/9let Singles (play twice)

♩ = 150-200

101

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

105

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

109

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

113

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 R l r l R l r L r l R

E

69

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

71

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

73

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

75

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

77

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

79

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

81

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

83

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

F

85

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

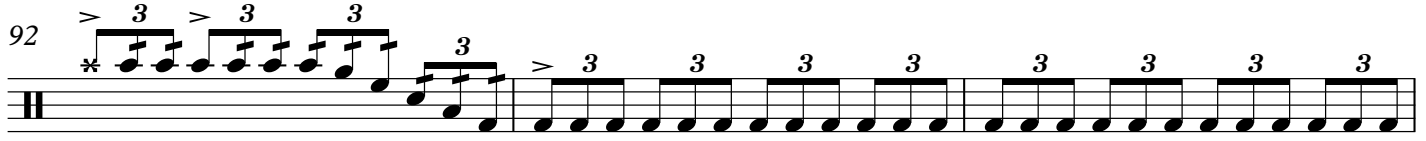
87

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

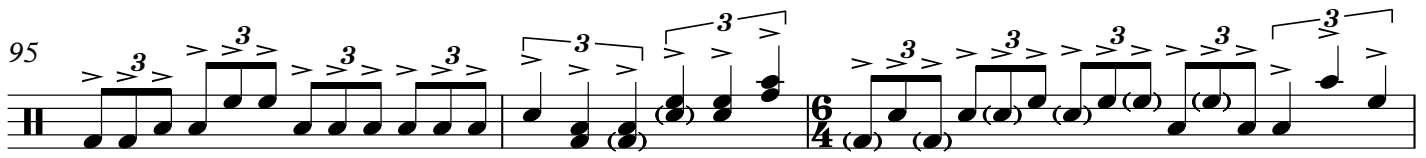
Tenor

89 

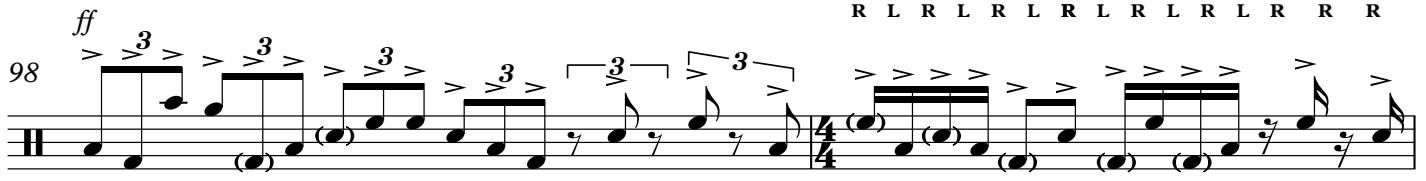
R L R L R L R L R L R L

92 

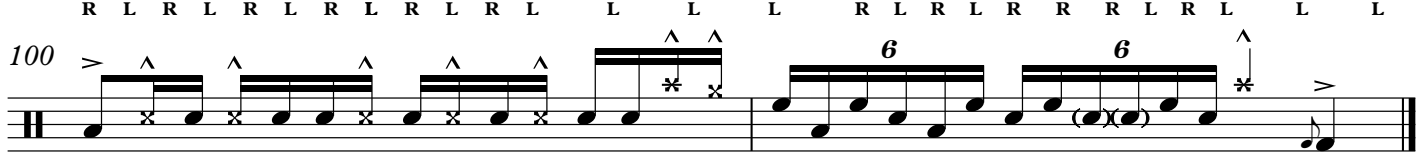
R L  f R L

95 

R L R L R L R L R L R L R R R

98 

R L R L R L R L R L L L L R L R L R R R L R L L L

100 

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

fff

FD Singles

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AQ Staff

♩ = 108-120

Musical staff 1: 4/4 time signature, first measure with accents and a star on the eighth note.

R
ff

Musical staff 2: 4/4 time signature, second measure with accents and a star on the eighth note.

L

Musical staff 3: 4/4 time signature, third measure with accents.

R

L

Musical staff 4: 4/4 time signature, fourth measure with accents and circled notes.

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

Musical staff 5: 4/4 time signature, fifth measure with accents, "Side Flip" and "Skank" annotations, and a star on the eighth note.

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

Musical staff 6: 4/4 time signature, sixth measure with accents and circled notes.

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

Musical staff 7: 4/4 time signature, seventh measure with accents and circled notes.

RLlLlLlLlLRlrl LRlrl LRlrlLlLRlrlr LRrrrRLrlrlrlrRLrlrlrl

Musical staff 8: 4/4 time signature, eighth measure with accents and circled notes.

r RLrlr RLrlrRLrlrRl r r L l l l l LRlrlrlrl LRlrlrlr

Musical staff 9: 4/4 time signature, ninth measure with accents, a 3/4 time signature change, and a star on the eighth note.

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

26 **B** Play As Double Stops

28

R B B B B1R B B B B1R B B B 1R B B B1R B B B1

30

R B B 1R B B 1R B B 1R B 1R B 1R B 1R B 1R B B B B R

31

R L R L R L

33

RL RL RL C RL RL RL RL R

35

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

36

> > > 6 > > > 6 > > > 6 > > > 3 Back Flip ^ *

f RRLRLRLLRLRLRLLR RRR LLLRRL LR L

Up to 152 BPM: 9"/top to B
160BPM+: 4"/As written

NDA

Tenor

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AQ Staff

$\text{♩} = 160-192$

Musical staff 1: Tenor part, measures 1-4. Features 4/4 time signature, piano dynamics, and triplet patterns.

p

Musical staff 2: Tenor part, measures 5-8. Continues triplet patterns.

Musical staff 3: Tenor part, measures 9-12. Section A marked.

Musical staff 4: Tenor part, measures 13-16. Continues triplet patterns.

Musical staff 5: Tenor part, measures 17-20. Continues triplet patterns.

Musical staff 6: Tenor part, measures 21-24. Includes accents and a hairpin.



Musical staff 7: Tenor part, measures 25-28. Section B marked, includes accents.

f

Musical staff 8: Tenor part, measures 29-32. Includes accents and a 4/4 time signature change.

Redzone

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AQ Staff

♩ = 120-132

Drum notation for measures 1-4. The staff shows a series of rhythmic patterns using eighth and sixteenth notes, with triplets indicated by a '3' above the notes. The rhythm is consistent across the four measures.

Drum notation for measures 5-7. Measure 5 starts with a *mp* dynamic. The notation includes triplets and sixteenth notes. Measure 7 ends with a double bar line and a 6/4 time signature change.

Drum notation for measures 8-9. Measure 8 starts with a 6/4 time signature. The notation includes triplets and sixteenth notes. Measure 9 ends with a double bar line and a 4/4 time signature change.

Drum notation for measures 10-12. Measure 10 includes accents (>) and triplets. Measure 12 ends with a double bar line and a *mp* dynamic marking.

Drum notation for measures 13-14. Measure 13 starts with a *f* dynamic. Measure 14 includes a boxed section labeled 'A' and a 'Click' instruction. The notation includes triplets and sixteenth notes.

Drum notation for measures 15-16. Measure 15 includes accents (>) and triplets. Measure 16 ends with a double bar line and a *f* dynamic marking.

Drum notation for measures 17-18. Measure 17 includes accents (>) and triplets. Measure 18 ends with a double bar line and a *f* dynamic marking.

Drum notation for measures 19-20. Measure 19 includes a boxed section labeled 'B' and accents (>). Measure 20 ends with a double bar line and a *f* dynamic marking.

Drum notation for measures 21-22. Measure 21 includes accents (>) and triplets. Measure 22 ends with a double bar line and a *f* dynamic marking.

Drum notation for measures 23-24. Measure 23 includes accents (>) and triplets. Measure 24 includes a *mp* dynamic marking and a double bar line.

25 **C** *f*
 r l r l r l r l r l r l r l R Click R L r r l l R L R R l

27 *f*
 r r L r l l r r L r l l R l r r l l R l r r L r l l r r L r l l R l r r l l R l r r L r l l r r

29 *f*
 L r l l r r L r l l R l r r l l R l r r L r l l r r L r l l R l r r l l R l r r l l r l r l r l

31 *f*
 R l r r l l R l l r r L r r L R l l R l l r r L R l r L r l R l r r l l r r L r r L R L r r l l

33 *f*
 R l r l r l R l r r l l R l l R l l R l r r l l r r L r r L R L r l r l r l r l r l R l r r L r l l

35 *f* *mp*
 R L r l l R l r r L R L r l l R l r r L r l r l r l r l r l R L r l r l

37 **D** *f*
 R l r r l l R l r r l l R l l R l r l r l R l r r l l R l r L r l R l r L r l R l l r r L R l l

39 *f* *ff*
 r r L R l l R l l r r L R l l R l l r r L R l l R L R L R L r r l l R l r r L r l l R l l r r L

41 *f* *mp*
 R L r l r l r l r R L r r l l r R R l r r l r R L l r l l r r r L r r L l l

43 *f*
 R r r L l l R l l r r L r r L L r l R l r r l l R l r l R l r r l l r r L r l l r r l l R R L

Tenor

Counter Flams OG

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AQ Staff


♩ = 112ish

1 *f* 
 R I r L r l R l r L r l R l r r L r l R l r L r l R l r L r l l

3 
 R R l r L 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

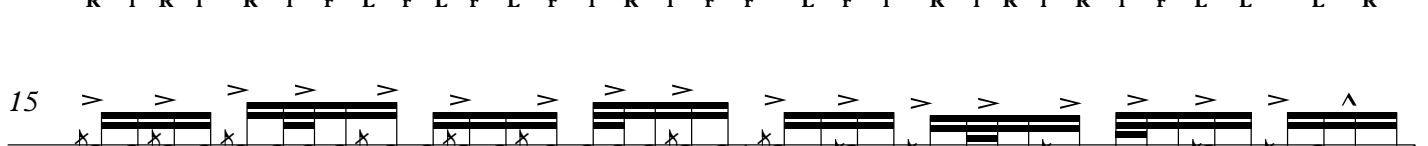
5 
 R l r L r R l r L r R l r L r R l r L r L r l R l R l r L l R l

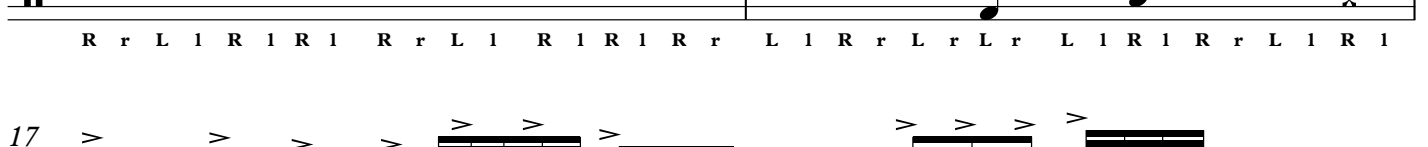
7 
 R l R l r L r L r l R l R l r L r L r l R l L r l R l L r l R

9 **A** 
 R r l R r l R r l R r l R r l r L l r L l r L l r L l r L l r l

11 
 r R l r R l r R l r R l R l r l r r L r r L r r L r r L R l r l

13 
 R l R l R l r L r L r L r l R l r r L r l R l R l R l r L L L R

15 
 R r L l R l R l R r L l R l R l R r L l R r L r L r L l R l R r L l R l

17 
 R l r L l R r L r L r L l R r r r l R L R L R r r r

20 
 R R R R R L r L r L l r L L R R L L R l l l R R l r L L R R l r L L r l l R

Counter Flams - Tag

Tenor

♩ = 112ish

f R R i r L r I R i r L r i R i r r L r i R i r L r i R i r L r i I

R R I r L L r I R R I r L L r I

R i r i r L r i r I R i r i r I R i r L r R i r L r R i r L r R

I r L r L r I R I R I r L I R I

R I R I r L r L r i R I R I r L r L r i R I L r i R I L r i R

R SC rrr L R R i r L r i R i r L r i R I r i r L r i R i r L r i R i r L

r i r I R i r L r i R R i r L r I R i r L L r I R R i r L L r i

R I R I r L L r I R I r L r L r L

r I R I R I R i r L r i R R i r L r L r L r L r i R I R I R I

Tenor

17

Musical notation for measure 17, featuring a series of eighth notes with accents. The notes are grouped in pairs and triplets. Below the staff is the rhythmic notation: r L R r | l r L l r r | r l r l | r R L R | l l L r R R | l r L r R | l L L r

19

Musical notation for measure 19, including accents, a plus sign, and a triplet. The notes are grouped in pairs and triplets. Below the staff is the rhythmic notation: L R R | l l R l R L r r | l l r L R l R R | l l L L r R R | l L r R | l r

21

Musical notation for measure 21, featuring a series of eighth notes with accents. The notes are grouped in pairs and triplets. Below the staff is the rhythmic notation: l R r l R r l R R r l R R r l R l L r l

22

Musical notation for measure 22, including accents, asterisks, and triplets. The notes are grouped in pairs and triplets. Below the staff is the rhythmic notation: R l r L L r l R R L R L r l r l r L l R R l r l r r l r r l L R

skank