



Atlanta Quest

Audition Materials

2024

SNARE



Atlanta Quest 2024

Snare Technique Guide

Audition Process

The audition process will break down into two areas:

1. Ensemble Performance
2. Individual Evaluation

- In the ensemble environment, we will be looking for your musical mastery of the warm-up packet as well as your ability to blend, balance, and adapt. As we work through the technique program, specific explanations of approach will take place. Your ability to keep an open mind and incorporate the Atlanta Quest way of doing things into your playing will be crucial.
- If you are asked to perform for an individual evaluation, you will perform exercises from this packet as well as other basic rudimental skills. Expect to receive immediate and detailed feedback from an instructor during your individual evaluation.

Audition Tips

- The success of your performance at the audition will be directly related to the level of preparation of the audition material.
- 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 audition 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.

Playing methods

- Feel 100% physical comfort and relaxation from your shoulders through your fingertips. The fewer muscles you have tense and engaged, the better your sound will be.
- Achieve a full, warm sound quality at every dynamic level. Piano shouldn't sound like forte, but it should be the fullest, warmest piano possible.
- Find the pocket and stay in it. Our main utility as percussionists is keep perfect time. Strive to find the groove in every phrase and keep rhythms in time.
- Always feel a soft touch in your hands. The stick should feel heavy and your grip never tight or squeezing the stick. "Choked off" and harsh sounds will result from a too-tight grip.
- Play perfect rhythms. Analyze each rhythm you play, identify the rudiments, and be able to understand the underlying check patterns within each phrase that exist to keep you in time.
- Lastly, be ready to work your hardest. You will be expected to simultaneously achieve a balanced, warm quality of sound and perfect rhythms while using a uniform touch, feel, and technique with 7-9 other people.

Grip

Drum heads provide incredible amounts of rebound; as such we aim to allow that rebound to dictate our playing. Our grip is there just to control the amount of rebound we will get, not to prohibit it in any way. Tension in any part of our grip can stop the bouncing of the stick and cause short, harsh sounds. Grip and hands should remain relaxed enough to get rebound and a warm sound, but "firm" enough to control it.

Right Hand:

- Thumb/Index finger connect approx. 1/3 from the bottom of the stick
- Thumb is parallel with the stick (runs along the stick), and is angled up at 45° to allow for prime combo for wrist and finger engagement (Not German/French)



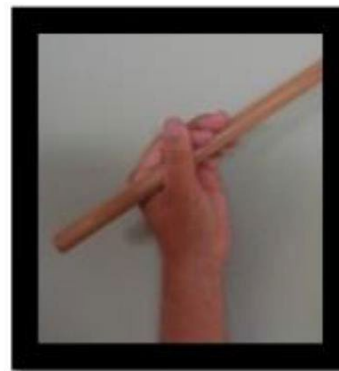
- Middle, ring, and pinky fingers are all wrapped gently and naturally around the stick, while never completely leaving the stick when in motion
- Most of your control will be felt near the back of the hand in the "pocket" created with your back three fingers and fleshy inside of your hand. Try to avoid unneeded pressure in the index and thumb
- The butt of the stick should be slightly visible out the back of the hand

Left Hand:

- Back of the stick should rest naturally in the “webby” connection between the thumb and index finger
- Stick rests on the cuticle of the relaxed ring finger
- Pinky rides relaxed underneath the ring finger, while avoiding unnecessary space between ring/pinky
- Pad of the thumb should connect to the first knuckle on the index finger (connect roughly 1/3 up the stick to match R hand fulcrum)
- Middle finger naturally and gently curves along the stick. Don't apply pressure to the stick. It is more-or-less “along for the ride”
- Avoid straightening or opening fingers. When you let your arms and hands dangle to your side, your fingers curve naturally. Continue that natural curve just enough to connect your thumb and index finger, no more. Over-curving or straightening fingers creates tension on the stick
- The back of the hand should create an outward slope leading to the formation of a straight line from the forearm through the wrist to the tip of the thumb--AVOID the back of hand being flush with the forearm



NO



YES

HOW TO CHECK: If it were to rain on the left hand, water should be able land in the palm and roll off, rather than A) collecting in the palm, or B) not being able to land in your palm at all

Playing Position/Set-Up

Key Points:

- The neck/shoulders should be very relaxed to avoid translating tension while still maintaining correct posture
- While arms are naturally hanging by your side, there is a little of space between your side and the inside of the bicep/tricep area. The left arm should keep this space precisely when in playing position, while the right arm will move out slightly. Don't dig either arm into your body, or move your arm outward too far. If you feel your shoulder actually doing work, that's probably too far
- The path from your shoulders through your arms through your hands to the bead of the stick should be "downhill" throughout



Stick Positions:

- Beads are 1/2" apart, splitting the center of the drumhead
- Beads are 1/2" above the center of the drumhead
- On a Dynasty 14" snare drum, the right stick should be approx. over "4:30" tension rod, and the left should be approx. over the "7:30" tension rod
- At the front edge, beads are 1/2" apart side to side, 1/2" from rim.
- At the gut edge, beads are 1/2" apart diagonally with both sticks equidistant from the center of the head, about 1/2" from the rim



- The bottom of the sticks should be angled downward two fingers distance above the outside portion of the rim

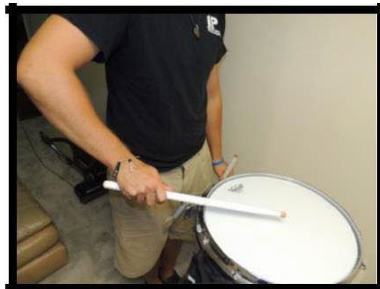


Right Arm:

- The right arm will naturally be “wider” than the left arm, but be sure not to create any tension in the shoulder area by pushing the elbow out and up
- The right arm will hang slightly below parallel in a downward position
- There should basically be one straight line angle downward from your elbow through the head.
- Don’t allow your forearm to be parallel with the ground, or to be too steep downward. This will cause unnatural bending up or down with your wrist, and won’t let our wrist and forearm to work harmoniously together as easily
- The path of the stick when playing will be consistent with placement on stick in playing position



NO (forearm too flat)



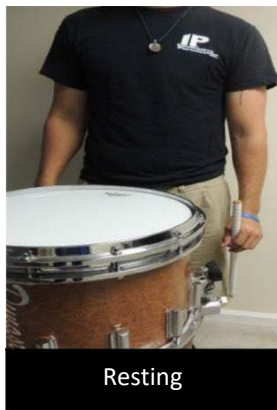
NO (forearm too steep)



YES

Left Arm:

- Drop the left hand completely at the side of the body, relaxing the entire upper left arm. Lift the arm to playing position, aiming to keep space between bicep consistent
- The forearm will be parallel to slightly below parallel with the ground
- Avoid pulling the elbow into the body, or pushing it outward
- Make sure your left elbow stays in the same place whether your arm is resting by your side or at playing position. Any movement back or forward often causes unnecessary bending or cocking of the wrist when aiming to still play in the center of the head
- Path of stick when playing will be consistent with placement on stick in playing position



Resting



Playing



Resting



Playing

IMPORTANT: Drum level is a massively underrated variable in drumming; you won't play your best if this isn't taken into consideration. Always adjust drum levels on carriers and stands to match YOUR most natural, comfortable position, not vice versa. I recommend closing your eyes away from the drum, raising your arms to comfort, then setting up drum height based on that



Key Points:

- Described in this section are the Full (Legato) and Down (Marcato) Strokes
- Always lead the stroke from the head of the stick
- Right hand should be more of a hinge motion (rest your arm on a table and knock on it without picking up your arm; this is the primary motion of the right wrist)
- Left hand should rotate similar to turning a doorknob
- The primary focus for both hands is a wrist turn. To conserve energy, wrist “only” is to be used while playing most full/down/tap strokes. When using “only” wrist, your forearm will be relaxed. Your forearm will move, just not thought of as motivating the stroke. If you see your skin “jiggle”, you’re on the right track. When playing at ff or 15”, this is when we’ll start thinking of using our arms to actively contribute in the stroke.
- However, drumming is not an exact science, so the fingers and arms will support the wrist together to create a full/relaxed sound for various skill sets (moeller, rolls, etc.)
- When playing, the weight of the stick generally sits in the middle of the right hand (between the middle and ring fingers), and the “webby” portion of the left hand.
- ****Having the weight/rotation points further back in the hand (rather than the front finger fulcrums) enables us to achieve a fuller sound while focusing on the proper wrist rotation****
- Minimize the amount of “human interference,” allow each stroke to be as efficient as possible
- If the stick is held tightly, the natural vibrations and resonance of the stick are “choked off,” resulting in a very thin quality of sound
- Consequently, the shock of an improper stroke into the drum will be transferred directly into the player’s hands and forearms—potentially resulting in unnecessary injury
- Always let the stick “breathe” in the hands

Exception: We will feel the “fulcrum” in different areas sometimes depending on the amount of pressure needed (fast diddles, buzzes, etc.)

Legato/Full Stroke:

- Think “8 on a hand”
- Sticks start and stop at the same point, letting the stick “bounce” back naturally
- Goal is to allow the rebound to “do the work.” Throw the stick down, DON’T lift it up
- Rebound should be the same speed as the initial movement (don’t stop it!)
- Grip will “open” a bit to allow for rebound inside your hand at higher heights

Marcato/Down Strokes:

- Think “tap accents”
- Should sound the same as full strokes, and feel the same prior to hitting the drum
- Once contact is made with the drum, the difference between full and down strokes is the stopping of the wrist motion, which prevents the stick from rebounding to the initial height
- Hand should feel like “dead weight” after head strikes the head. Heaviness of the hands helps stop the stick in a warm manner
- Avoid squeezing the fingers to stop the motion

Taps:

- Taps will be played primarily with a wrist stroke, albeit smaller than full strokes
- Taps are an extension of a full stroke. They will rebound just like a legato stroke and they will be played by only initiating downward and not pulling back up. The rebound, however, will not have the same velocity as a “full stroke”. To remain fluid, and not have awkward pauses at the top or bottom of our strokes, the velocity will be slower. We don’t think about playing “into the head”, but instead having smooth rebound that fills the musical space with consistent motion through the physical space.
- The grip is slightly more “closed” than the “openness” felt at higher heights for full strokes. The hand must stay relaxed and heavy without being tense to ensure a controlled rebound and quality sound

Dynamics

- We use a dynamic system that correlates to specific heights—this makes it easier to define, as well as balance and blend our sounds
- We strive to have a consistent approach to the drum regardless of heights/dynamics
- In general, consistency of heights dictate volume, however the music is the ultimate factor in defining volume (there will be situations in which players are asked to play a phrase stronger or lighter than normal for musical expression)
- Additional arm is added above 15”
- The sticks will never travel past vertical but will be higher in the air because of the arm extension above 15”

Approximate Heights:

- pp 1” (For incredibly soft passages, played from resting playing position)
- p 4” (Taps and grace notes, sticks slightly above parallel with the ground)
- mp 6” (Back of hand about parallel with the ground, sticks ~22.5°)
- mf 9” (Sticks ~45° from ground)
- f 12” (As far as wrist can comfortably turn without arm, sticks ~67.5°)
- ff 15” (Sticks vertical, start to “use” arm)
- fff Huge” (Sticks vertical, add additional arm for visual effect)

How you feel when you drum

- Relaxed
- Confident
- Don't aim to play "hard." Play warm, resonant, and a quality sound will come
- Let the sticks feel "heavy" inside your hands---let the weight do the work
- Chops are important, but they mean nothing without a relaxed approach, a solid pocket, good control, and sound quality
- Learning to breathe naturally while playing anything regardless of difficulty will result in a more relaxed, healthy sound and approach
- Listen to what you are playing and self-diagnose yourself in order to correct issues

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

- TJ Choquette, TJChoquette@gmail.com
- Mason Hill
- Colin Carella
- Luke Willingham



Snare

Bappé Bappé

Atlanta Quest 2024

AQ Staff

♩ = 156-168ish

5

R L R L

9

R R R L L L R B B R L R L

13

R L R L I I I I I I

17

R L R L R R R R R R

21

R L R L L L L L L L

25

R L R L R R R R R R

29

R L R L R R R R R R

32

R L R L R R R R R R

35

R B B B B B

37

R B B B B B

40

R B B B B B

43

r l r l r l r l r l r l r l

46

r l r l r l r l r l r l

Snare

45 **D**

p

r l r l r l r r l l r r l l l r r r l l l l r r r r l l l l r r r r r r

48

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

51

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

54

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

57

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

59

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

62

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

64

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

66

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

69 **E**

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

72

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

74

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

FD Singles

Atlanta Quest 2024

AQ Staff

♩ = 108-120

R_
ff

5

L_

9

R_

L_

13

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

16

L R L R L L B B B l R l l 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

19

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

22

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

24

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 l r l r L

2

B

26 Play As Double Stops

R B B B B l R B B B B l R B B B

l R B B B l R B B B l R B B B l R B B l R B B l R B l R

B l R B l R B l R B B B B L RL RL RL

RL RL RL RL RL RL RL RL R

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 R L R L R R L L R L R L R R L L R R R R L L L R R B b B L

f

Snare

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

NDA

Atlanta Quest 2024

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♩ = 160-192

4/4

p

5

9 **A**

13

17

21

25 **B**

f

29

33 **C**

36

Snare

39

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

42

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

45

D

f R L r l r l r l r r l l *p* *f*

48

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

52

mf *p*

Redzone

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♩ = 120-132

4/4

r r r r r r r r r r r r r r r r r l l l l l l l l l l l l l l l

mp

5

l r r r l l l l r r r r l r l r l r r r l r l r l r l r l r l r l l l l r r r r

8

l l l l l r l r l r l l l l l r l r l r l r l r l r l r r r r r

10

L R L R l r l r l

f

mp

13

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

f

15

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

17

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

19

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

21

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

mp

23

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

f

V.S.

25 C

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

f

27

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

f

29

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

f

31

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

f

33

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

f

35

rim/shell *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 r l l R L r l r l

f

37 D

R l 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

f

mf

39

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

f *ff*

41

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

f *mp*

43

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

f

Counter Flams OG

Snare

Atlanta Quest 2024

AQ Staff

♩ = 112ish

1

f

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

4

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

10

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

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

20

(bs) (Hi-Mom)

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

Counter Flams - Tag

AQ Staff

♩ = 112ish
Snare

Atlanta Quest 2024

Same as OG version until measure 9

The musical score is written for a snare drum in 4/4 time. It consists of 16 measures, with a dynamic marking of *f* (forte) at the beginning. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and accents. A box labeled 'A' is placed above the eighth measure, and the text 'front rim' is written above the final note of the eighth measure. The rhythmic patterns are as follows:

Measure 1: *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

Measure 2: 3 R R i r L L r i R R i r L L r i

Measure 3: r L L r i R R i r L L r i R R R R i r L r R i r L r R i r L r R

Measure 4: i r L r L r i R i R i r L i R i R i r L r L r i R i R i r L r L

Measure 5: r i R i L r i R i L r i R i L r R SC r r r L

Measure 6: *f* 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

Measure 7: 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

Measure 8: 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

Measure 9: R i R i r L r L r L r i R i R i R i r L L r L L r L r L

V.S.

Snare

18

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

20

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

22

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