



Atlanta Quest

Audition Materials

2024



FRONT ENSEMBLE

Welcome!

Thank you for downloading the Atlanta Quest audition packet for the 2024 season. You have made the first step towards being a member of one of the oldest and most established ensembles in WGI. With the addition of Q2 in 2015, the Atlanta Quest organization offers multiple opportunities for you to learn and perform at the highest level. We have some of the best instructors in the activity, so please take every chance to ask questions and learn as much as you can during your time here. EVERY spot in the ensemble is open and available each year to the people who audition. Absolutely no spot in the ensemble will be guaranteed to an individual until they have earned it.

Please attend as many audition days as possible to maximize your experience and show growth throughout the audition process. It is expected that you come to the auditions prepared to play each scale-based exercise in **every major and minor key**. We will not have time to teach notes throughout the audition weekends or rehearsal weekends, so **BE PREPARED**. The technique that we use is broken down in the following pages and each person should be familiar with the terms used to describe certain techniques (i.e. perch, rolling intervals, extended octave grip).

As well as knowing all exercises, every prospective member should prepare a **2-3 minute solo** that displays both the technical **AND** musical ability of the player. These solos, along with a couple exercises, will be played in a short individual audition that will help the staff place you in the ensemble that best fits your ability level. Please also choose **ONE PART in BOTH EXCERPTS** to play with the group; acoustic keyboard players should choose the part that they can play successfully, not necessarily the instrument they prefer to play. If you have any questions at all, feel free to email any of the front staff below. We look forward to seeing you at auditions!

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AQ Rhythm Section Audition Information

Bass Guitar: Being able to produce a good sound with correct intonation is key. Prepare the bass part of each exercise and be able to play in different keys and modes. During individual auditions, we will ask to hear specific exercises as well as a short 1-3 minute solo or bass excerpt from a song of your choice. This solo should display specific skill sets you excel at and/or extended techniques. Please bring a bass guitar, amp and chord with you.

Drum Set: First and foremost, drum set players should be able to play all exercises and styles with rhythmic accuracy with a metronome. Candidates should be able to play each exercise as written as well as improvise over each exercise in a variety of styles. Atlanta Quest will provide one drum set and each auditionee will rotate throughout the audition process. Please bring your own sticks and a practice pad to play while you're not playing with the ensemble.

Piano/Synth: Synth positions at Atlanta Quest are a unique and integral part of the ensemble. While some parts will not be as challenging as the other instruments, all musical passages that synths play must be in time with perfect note accuracy. We are looking for accuracy through finger dexterity as well as rhythmic precision and a good sense of timing. Please prepare a short additional solo/prepared piece that displays your strengths. Prior mainstage experience is helpful but not necessary to audition. All synths and electronics will be provided and each auditionee will rotate as often as possible.

Rack/Auxiliary Percussion: Rack positions are also a unique position at Atlanta Quest. You must have great timing and be able to create good characteristic sounds on all instruments that are encompassed in the role of auxiliary percussion. Please bring your own concert sticks and a practice pad for the audition process. Along with preparing each exercise, please prepare the AQ Rack Audition Etude. We will have each instrument setup in the individual audition room but feel free to adjust the setup as necessary. Observe all rests accurately and be able to transition to and perform on each instrument.

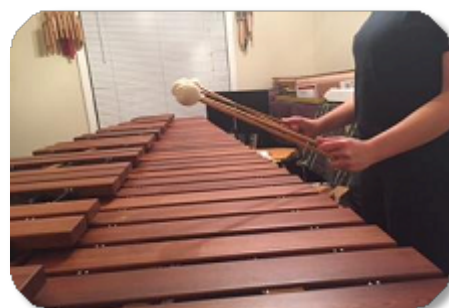
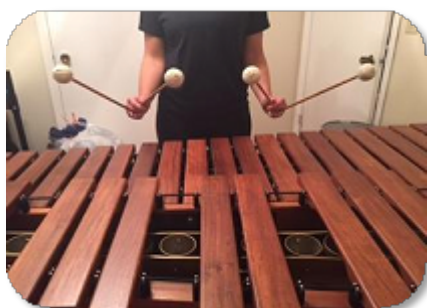
Timpani: The timpani spot will serve as both a bass sound enhancer and a virtuosic instrument within the ensemble. Individuals auditioning for this spot must be comfortable moving around a set of 5 drums with varying types of touch and great intonation. Along with playing exercises, please prepare to play rolls at varying dynamics and a short solo during your individual audition. We will provide the drums, a stool and a few pair of general mallets, but feel free to bring whatever mallets you are comfortable playing with.

Keyboard Guidelines

Approach

When approaching a mallet instrument, make sure the instrument is at the appropriate height before setting your hands. The top of the keys should be at the same height as your waist or belt. Your feet should be shoulder-width apart and at an appropriate distance from the keyboard (one foot should be slightly in front of the other, so, you can move back and forth between manuals). This distance is determined by the length of your arm in relationship to the type/size of the instrument. When you put your mallets in the center of the bar on the natural keys, your forearm should be slightly below level. If your forearm is completely level then you need to lower the instrument.

When playing vibraphone, the right foot will be on the pedal and the left will be comfortably behind the pedal. The balance point will be between the heel of the right foot and the ball of the left foot. When playing in the highest register it is suggested that the left foot go behind the right, to make sure the keys are played in the correct playing zone.

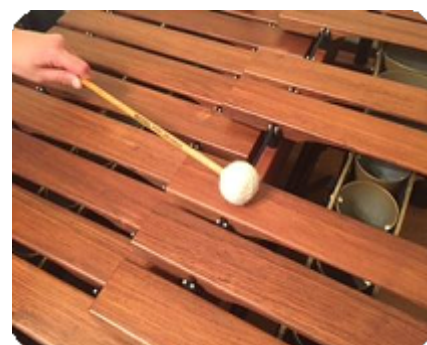
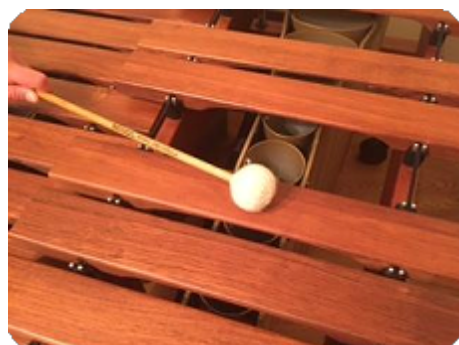
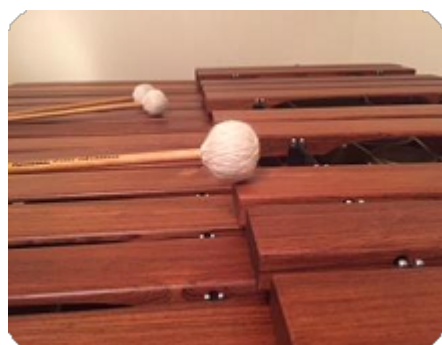


Playing Zones

The correct playing zones for all keyboards are in the center of the bar directly over the resonators. For the accidentals it is best to aim for the top of the resonator tube to ensure that you play directly in the center of the bar. When playing on the edges of the marimba (not applicable to vibes, xylo, or bells), you must make sure that you are playing on the very EDGE of the key, so that you can produce a good full sound. Do Not Play On The NODES!

YES!

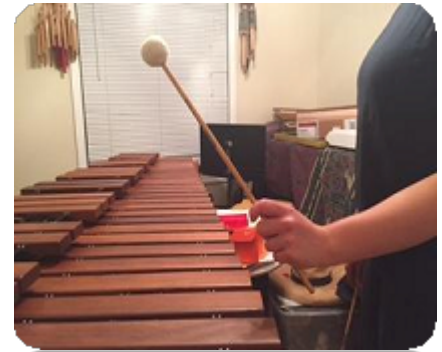
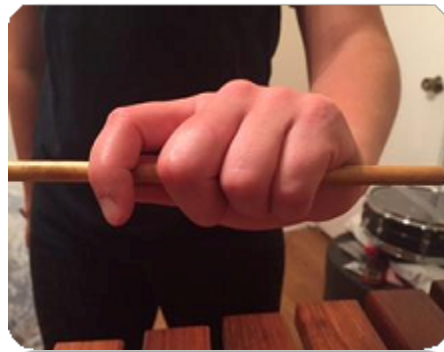
NO!



Two-Mallet Technique

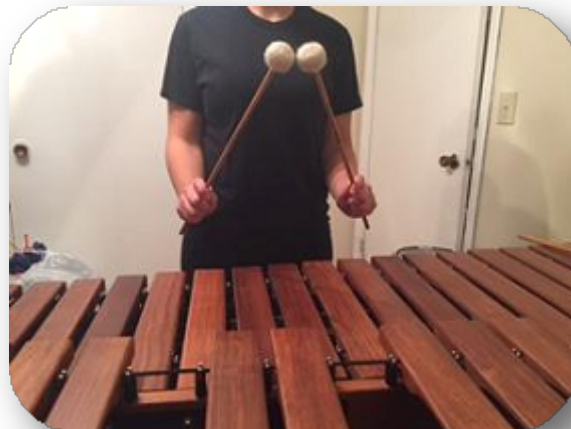
Grip

At Quest, we use the “rear fulcrum” 2-mallet grip. The mallet is held on to by the middle, ring, and pinky fingers with around 1½ inches from the back of the hand to the end of the mallet shaft. The thumb and index finger then wrap around the mallet as seen in figure 2, these two fingers should not place any pressure on the mallet. The hand should not be flat but turned in at a slight angle. The wrist and arms should form a natural angle that puts no stress on the wrist joint.



Stroke

From the set position of about a half-inch above the bar, the stroke begins with the head of the mallet and then is continued through the wrist and arm in a fluid motion. The mallet should come directly up and not away or towards the body or move from side to side. At a moderate tempo the stroke will be mostly wrist and less arm. As the tempo increases the stroke will become all wrist, while as the tempo decreases you will incorporate of the arm to connect the strokes. The speed of the mallet coming down to make contact with the board should never change, but the speed of the upstroke will be determined by how slow or fast you are playing. When playing slow connected strokes the mallet should feel like there is a rubber band attached to the keys, so when you move the mallet up it will be as if you are trying to stretch the band and when you initiate the downward motion, the mallet will shoot downward, as if you gave in to the pull of the rubber band.

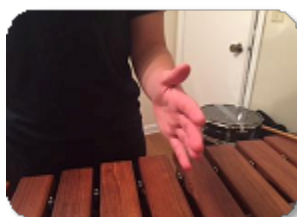


Four-Mallet Technique

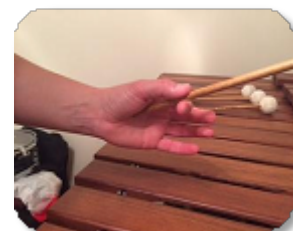
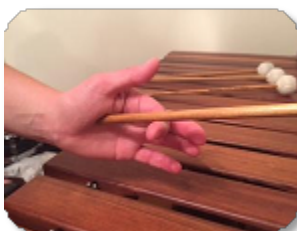
Grip

At Quest, we use the Musser grip with Steven's technique when playing with four mallets. When beginning to learn Steven's technique, we highly recommend purchasing **"Method of Movement"** by Leigh Howard Stevens. This method book has everything you could possibly need to fully understand the grip and different ways you can strike the instrument. This packet will go through the basics of setting the grip and striking the instrument with some of the different techniques that will be used while at Atlanta Quest.

1. Turn your hand sideways in a "Handshaking" position.

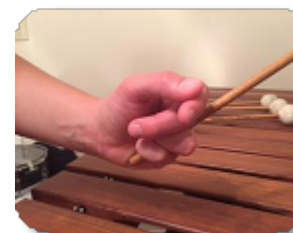
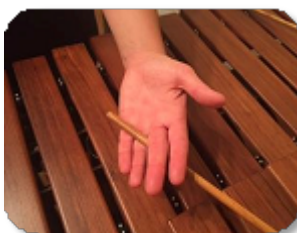


2. For the inside mallet, put the "butt" of the mallet in the center of the palm, slightly above the "life line" that goes around the thumb pad.

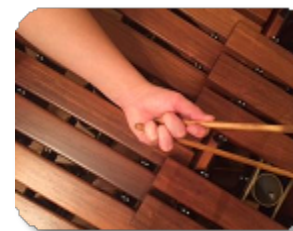
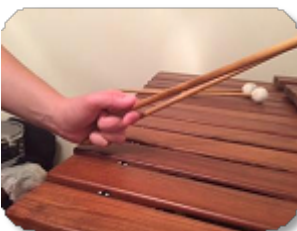


3. Curve out your pointer finger as if you were creating a perch for a small bird. The mallet will rest on the 3rd joint of the pointer finger, directly above the finger nail.

4. The outside mallet will be placed in between the middle finger and the ring finger directly under the first joint (knuckle). The pinky and ring finger will then wrap around the bottom of the shaft.

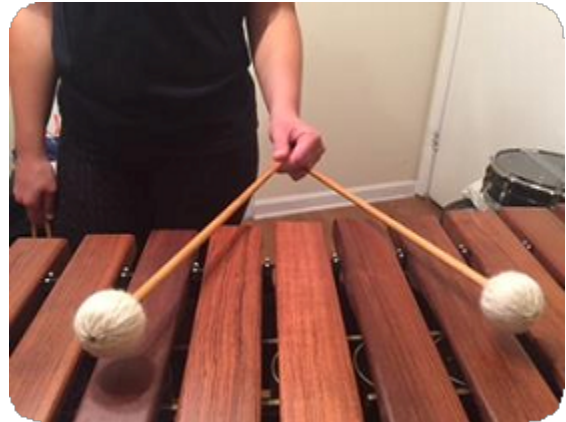


5. The thumb will rest on the top of the mallet creating a fulcrum for the inside mallet. The middle finger will then create stability by resting on the bottom of the shaft. (Your middle finger will either be on top of the shaft or slightly wrapped around it, depending on your hand size.)

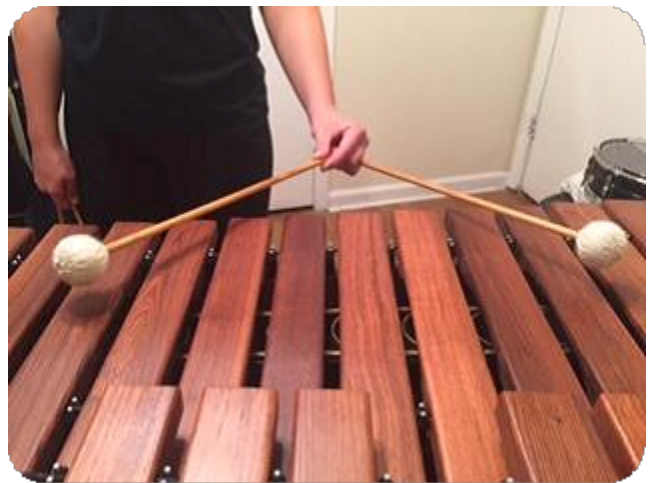


Interval Changes

When changing intervals your goal should be to always keep your thumb on top of the mallet and facing towards the ceiling. You should also make sure to keep your “perch” out and never curl your finger into your palm. Interval changes up to a seventh should always be done by “spinning” or rolling the mallet shaft in between the pointer finger and thumb. As you roll to a larger interval you will see that your pointer finger begins to straighten as your thumb remains on top of the mallet.



When using **extended octave grip** for long use of octaves or octaves at the bottom of the keyboard, your mallet will roll up your palm towards the base of your fingers. The inside mallet will “lock” in to position at the base of the middle finger and at the top of the palm. This can be found on pg. 12–14 in **M.O.M.**





"Check your perches"
-Rufio

Lockjaw

This exercise can be played in the circle of fourths, circle of fifths, and chromatically. Drumset players will be asked to play in different styles.

$\text{♩} = 90 - 150$ Continue to the next key...

The score is arranged in five systems. The first system includes Maracas (Mar.), Piano (Piano), Timpani/Bass Guitar (Timpani/ B. Guit.), Rack Drumset (Rack/ Drumset), and Rack (Rack). The Maracas part is in treble clef, while the Piano, Timpani/B. Guit., Rack Drumset, and Rack parts are in bass clef. The Piano part features a complex harmonic structure with chords and arpeggios. The Timpani/B. Guit. part consists of rhythmic patterns. The Rack Drumset part shows a series of rhythmic patterns with accents. The Rack part shows a series of rhythmic patterns with accents and labels 'R ...', 'L ...', 'B B B B', and 'R ...'.

Green

Play in all Major and Minor keys

♩ = 110-180


Mar. 

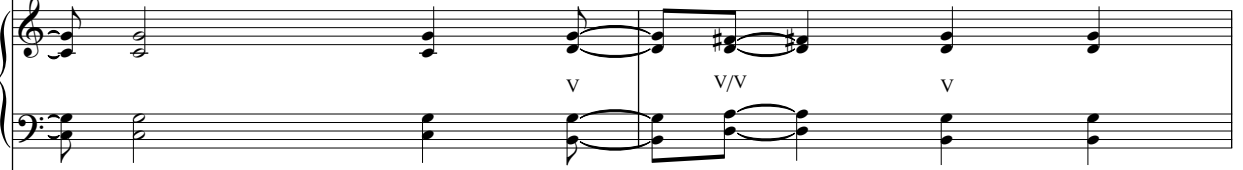
Piano 


Timpani/
B. Guit. 


Rack/
Drumset 

Drum set will keep a 4/4 groove and emphasize the accents

Mar. 

Piano 

Timpani/
B. Guit. 

Rack/
Drumset 

Mar. 

Piano 

Timpani/
B. Guit. 




Rack/
Drumset 

Metric Green




Rack and Drum set should keep time and play the rhythm of the keyboard part.

Play in all Major and Minor keys

♩ = 100-180

Mar. 
Piano 
Timpani/
B. Guit. 

Mar. 
Piano 
Timpani/
B. Guit. 

Mar. 
Piano 
Timpani/
B. Guit. 

Mar. 
Piano 
Timpani/
B. Guit. 

Space and Timing

ALL players in the ensemble will play this exercise at a forte dynamic. The keyboard and rack players will connect each stroke while still using a fast velocity wrist stroke down to the keyboard. The upstroke will then be slower as it connects back to the top of the stroke.

Mar.  Musical notation for Maracas part 1. It consists of a single staff with a treble clef and a 4/4 time signature. The notation is divided into four measures. The first measure is marked with '4's' and contains four quarter notes. The second and third measures each contain two eighth notes with a slash through them, indicating a specific stroke. The fourth measure is marked with '2's' and contains two quarter notes.

Mar.  Musical notation for Maracas part 2. It consists of a single staff with a treble clef and a 4/4 time signature. The notation is divided into three measures. The first measure contains two quarter notes with a slash through them. The second measure contains two eighth notes with a slash through them. The third measure is marked with '1's' and contains two quarter notes.

Mar.  Musical notation for Maracas part 3. It consists of a single staff with a treble clef and a 4/4 time signature. The notation is divided into three measures. The first measure contains two quarter notes with a slash through them. The second measure contains two eighth notes with a slash through them. The third measure contains two quarter notes.

SRT

Greg Tsalikis

♩ = 50-100

Musical score for the first system of 'SRT'. It features four staves: Maracas (Mar.), Piano (Grand Staff), Timpani/Bass Guitar (B. Guit.), and Rack/Drumset. The Maracas part consists of dense, rhythmic chords. The Piano part has a melody in the treble clef and a bass line in the bass clef. The Timpani/B. Guit. part has a steady eighth-note pattern. The Rack/Drumset part has a consistent eighth-note pattern. The piece starts in 2/4 time and changes to 3/4, 4/4, and 4/4.



Continue up in Broccoli Chords

Musical score for the second system of 'SRT'. It features four staves: Maracas (Mar.), Piano (Grand Staff), Timpani/Bass Guitar (B. Guit.), and Rack/Drumset. The Maracas part continues with dense, rhythmic chords. The Piano part has a melody in the treble clef and a bass line in the bass clef. The Timpani/B. Guit. part has a steady eighth-note pattern. The Rack/Drumset part has a consistent eighth-note pattern. The piece continues in 4/4 time.

8-16

This exercise will be used with all of the different duple-based permutations.

For example: 1234 (as written), 1243, 1324, 1423, etc..

♩ = 45-130

Mar.
Piano
Timpani/
B. Guit.
Rack/
Drumset

Mar.
Piano
Timpani/
B. Guit.
Rack/
Drumset

Mar.
Piano
Timpani/
B. Guit.
Rack/
Drumset

Mar.
Piano
Timpani/
B. Guit.
Rack/
Drumset

The first system of the score consists of four staves. The Maracas staff (top) is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melodic line with eighth and sixteenth notes. The Piano staff is in grand staff (treble and bass clefs). The right hand plays a melodic line similar to the Maracas, while the left hand plays a steady bass line with eighth notes. The Timpani/Bass Guitar staff is in bass clef and plays a rhythmic pattern of eighth notes. The Rack Drumset staff is in bass clef and shows a complex rhythmic pattern with various drum sounds indicated by 'r' and 'l' symbols.

Mar.
Piano
Timpani/
B. Guit.
Rack/
Drumset

The second system continues the musical piece. The Maracas staff shows a change in the melodic line, with some notes marked with a flat (b). The Piano staff continues with its melodic and bass lines, showing some chromatic movement in the right hand. The Timpani/Bass Guitar staff maintains its rhythmic pattern, with some notes marked with a flat. The Rack Drumset staff continues with its complex rhythmic pattern.

Mar.
Piano
Timpani/
B. Guit.
Rack/
Drumset

The third system concludes the musical piece. The Maracas staff shows further melodic development, including a key signature change to one flat (Bb) in the final measure. The Piano staff continues with its melodic and bass lines, showing a key signature change in the final measure. The Timpani/Bass Guitar staff maintains its rhythmic pattern, with a key signature change in the final measure. The Rack Drumset staff continues with its complex rhythmic pattern.

Mar.

Piano

Timpani/
B. Guit.

Rack/
Drumset

The first system of the score consists of four staves. The Maracas staff (top) is in treble clef with a key signature of two flats and a 2/4 time signature, playing a rhythmic melody. The Piano staff is in grand staff (treble and bass clefs), with the right hand playing a rhythmic accompaniment and the left hand playing sustained chords. The Timpani/Bass Guitar staff is in bass clef, playing a steady eighth-note pattern. The Rack Drumset staff is in bass clef, showing a drum pattern with 'r' and 'l' notes and ellipses indicating continuation.

Mar.

Piano


Timpani/
B. Guit.

Rack/
Drumset

The second system of the score continues the musical arrangement. The Maracas staff concludes with a final note and a double bar line. The Piano staff continues its accompaniment, ending with a final chord. The Timpani/Bass Guitar staff continues its eighth-note pattern until the end of the system. The Rack Drumset staff shows a drum pattern similar to the first system, ending with a double bar line.

Broccoli

4's $\text{♩} = 50-150$

Mar. 

Piano 

Timpani/
B. Guit. 

Rack/
Drumset 

DS should play accents while keeping time

2's 
4's 
4's 

Piano 

Timpani/
B. Guit. 

Rack/
Drumset 

Mar. 
2's 

Piano 

Timpani/
B. Guit. 

Rack/
Drumset 

1's

1 2 3 4 2 3 4 1 3 4 1 2 4 1 2 3

Mar.

Piano

Timpani/
B. Guit.

Rack/
Drumset

The first system of music consists of four staves. The Maracas staff (top) is in treble clef and contains a complex rhythmic pattern of eighth and sixteenth notes, with a '1's' marking above the first measure and a sequence of numbers '1 2 3 4 2 3 4 1 3 4 1 2 4 1 2 3' below it. The Piano staff has two parts: a treble clef part with chords and a bass clef part with a similar chordal accompaniment. The Timpani/Bass Guitar staff is in bass clef and features a steady eighth-note pattern. The Rack Drumset staff is in bass clef and shows a consistent eighth-note drum pattern with accents.

Mar.

Piano

Timpani/
B. Guit.

Rack/
Drumset

The second system continues the musical arrangement. The Maracas staff shows a continuation of the rhythmic pattern. The Piano staff maintains its chordal accompaniment. The Timpani/Bass Guitar staff continues with its eighth-note pattern. The Rack Drumset staff maintains its eighth-note drum pattern with accents.

Mar.

Piano

Timpani/
B. Guit.

Rack/
Drumset

The third system concludes the musical arrangement. The Maracas staff ends with a final rhythmic flourish. The Piano staff concludes with a final chord. The Timpani/Bass Guitar staff ends with a final eighth-note pattern. The Rack Drumset staff concludes with a final eighth-note drum pattern.

Bachords

Drum set and Racks should use good musicianship and set up a 4/4 groove while Bass Guitar and Timpani should play off that groove while following the left-hand synth part.

1

Marimba

Vibraphone

Piano

Detailed description: This system contains measures 1 through 6. The Marimba and Vibraphone parts are written in treble clef with a 4/4 time signature. They feature a complex, rhythmic pattern of chords, primarily consisting of triads and dyads, with some sixteenth-note subdivisions. The Piano part is written in grand staff (treble and bass clefs). The right hand plays chords similar to the mallet instruments, while the left hand plays a simple bass line of quarter notes.

7

2

Mrm.

Vib.

Pno.

Detailed description: This system contains measures 7 through 12. The Marimba (labeled 'Mrm.') and Vibraphone parts continue the complex rhythmic pattern from the previous system. The Piano part continues with its respective parts, maintaining the 4/4 groove and harmonic structure.

13

next key in circle of 5ths

Mrm.

Vib.

Pno.

Detailed description: This system contains measures 13 through 18. At measure 13, the key signature changes to one sharp (F#), as indicated by the text 'next key in circle of 5ths'. The Marimba and Vibraphone parts adapt to this new key, while the Piano part also changes its chord voicings accordingly. The overall rhythmic pattern remains consistent.

AQ '24 Rack Audition Etude

C. Kenney

Concert Snare
All rolls are closed

♩=126

Percussion

pp *f* *mp*

Perc.

mf *f* *p* *f*

8 Tambourine

mf *f* *p*

13 Triangle

mf *mp* *f*

20 Suspended Cymbal with Multi Sticks

p *f* *mp* *ff*

24 Concert Bass Drum

f *mf* *pp* *f* *ff*

AQ 2023
Bring Me A Dream

Original Music by Alan Sears and Kevin Kenney

Act 1
♩ = 180

2 3 **A** 4 5 6 7 8 9 **B** 10 11 dampen

Vibe 3
mp *f* *p* *mp* *p* *ff*

Marimba 3
mp *mf*

Synth 1
mp *ff* *mp*

Bass Guitar
f *ff* *mp*

Timpani
f *ff* *mp*

Drum Set
f mp *f mp* *mf*

Rack 1
tip on different cyms
p Ting/Brake drum
mf

Rack 2
BD
Mark Tree
mp *mf* *p*

©

B'

♩=196

12 13 14 15 16 17 18 19 20

Vibe 3 *ff* *mp* *mp* *ff* *mp* *ff* *ff*

Mar. 3 *f* *p* *ffp* *ffmp* *ff*

Piano *ff* *mp* *ff* *ff*

B. Guit.

Timp. *f* *p* *ff*

Dr. *f* *p* *ff*

Rack 1 Bell *ff* *ff*

Rack 2 BD

Q2 2023
Life Imitates Art

Original Music by: Alan Sears and Kevin Kenney

The musical score is arranged in a multi-staff format. The top staff is for Marimba 3, starting with a tempo of $\text{♩} = 76$ and a section marker 'A'. It features complex rhythmic patterns with sixteenth and thirty-second notes, and dynamic markings of *f*, *p*, and *mp*. The second staff is for Vibe 3, providing harmonic support with chords and triplets, marked with *f*. The third staff is for Synth 1, with a 'Change scene' instruction at the end of the piece. The fourth staff is for Drumset, showing a variety of drum patterns with dynamic markings from *f* to *mp*. The fifth staff is for Bass Guitar, featuring a melodic line with triplets and dynamic markings of *f* and *mp*. The sixth staff is for Rack 1, consisting of a single melodic line with dynamic markings of *mf* and *mp*. The seventh staff is for Rack 2, which includes a 'w/c' (with cymbal) instruction and dynamic markings of *mf*, *p*, and *f*. The score concludes with a tempo change to $\text{♩} = 186$ and a section marker 'B'.

Musical score for measures 8-18, featuring seven instruments: Mar. 3, Vibe 3, Synth 1, Dr. Set, B. Guit., Rack 1, and Rack 2. The score includes dynamic markings (mp, f, p, ff) and articulation (accents, slurs). A 'C' time signature change is indicated at measure 10. Rack 2 includes 'metal' and 'sus' effects.

Mar. 3: Measures 8-10: *f* (accents); Measure 10: **C** (C major), *f* (accents); Measures 11-14: *f* (accents); Measure 15: *p* (accents); Measures 16-17: *f* (accents); Measure 18: *p* (accents) → *ff* (accents).

Vibe 3: Measures 8-9: *mp* (accents); Measures 10-14: *f* (accents); Measure 15: *p* (accents); Measures 16-17: *f* (accents); Measure 18: *p* (accents) → *ff* (accents).

Synth 1: Measures 8-9: *mp* (accents); Measures 10-14: *f* (accents); Measure 15: *p* (accents); Measures 16-17: *f* (accents); Measure 18: *p* (accents) → *ff* (accents).

Dr. Set: Measures 8-9: *mf* (accents) → *p* (accents); Measures 10-14: *f* (accents); Measure 15: *p* (accents); Measures 16-17: *f* (accents); Measure 18: *p* (accents) → *ff* (accents).

B. Guit.: Measures 8-9: *f* (accents); Measures 10-14: *f* (accents); Measure 15: *p* (accents); Measures 16-17: *f* (accents); Measure 18: *p* (accents) → *ff* (accents).

Rack 1: Measures 8-9: *f* (accents); Measures 10-14: *f* (accents); Measure 15: *f* (accents); Measure 16: *p* (accents); Measure 17: *f* (accents); Measure 18: *ff* (accents).

Rack 2: Measures 8-9: *p* (accents) → *f* (accents); Measures 10-14: *f* (accents); Measure 15: *f* (accents); Measure 16: *p* (accents); Measure 17: *f* (accents); Measure 18: *ff* (accents).