



**2027 Palmetto Indoor Theatre
Quad Audition Packet**

Palmetto Indoor Theater

AUDITIONS 2026

CULTURE:

The “culture” of an indoor group is what decides how a season goes before it even starts. A negative culture will create tension and ultimately get in the way of success. At Palmetto we are looking to create a culture where we can all learn one simple thing:

TO HAVE FUN GETTING BETTER, TOGETHER

RESPONSIBILITY:

We understand that sometimes we have bad days. However, keep this in mind:

You may not be able to control your day, but you can control your mood.

Prepare, show up on time, and try your hardest.

Respect the process

APPROACH:

Approach refers to the overall technique we are trying to achieve when we play as an ensemble, and at Palmetto that means one simple thing:

RELAXATION

We aren't aiming to “try too hard” in the sense that we're overusing muscles in order to get results.

Aim for full natural sounds

PRACTICE:

Practicing is not just doing something over and over again, it's learning to fall in love with the process of being bad at it; To break it apart to the most basic level and build it back from scratch. This requires **diligence** and **humility**

Being able to play things **slowly, consistently, and efficiently** is more important than playing them fast.

A metronome is your best friend

CHARACTER:

We all come from different backgrounds, but we're lucky enough to share this amazing gift of drumming with our friends. At Palmetto we take pride in respecting our craft, and each other.

The person you are is more important than the musician that you become

2026 Palmetto Indoor Theatre Quad Basics

Grip & Hand/Arm Position:

Hands

1. Place your thumb about 1/3rd up from the butt of the stick
 - If you are using **Innovative Percussion** brand sticks - aim for thumb placement about 1" away from end of the logo/model
 - If you are using Signature Innovative Percussion brand sticks - aim for thumb placement at the end of the signature
2. Place your index finger directly across from the thumb
 - This will be different for every person but aim for the closest joint to your fingernail

step 1 and 2 combined is called the fulcrum

Pretend a nail is going through your thumbnail, the stick, and then through the 1st & 2nd joint (middle area) or your index finger

3. Wrap the remaining 3 fingers around the stick
4. Be sure the stick is resting on the padded part of your palm
 - The area just where your fingers connect to your palm
5. Replicate in both hands and rotate so wrist are flat and the palm is facing almost parallel to the ground
 - At this point you should be able to see about .5" - 1" of the butt of the stick should be sticking out of your palm
6. Tenor specific hand placement (*Homebase*)
 - the bead of the right stick will hover 1" - 2" from the bearing edge/rim over drum 1
 - the bead of the left stick will hover 1" - 2" from the bearing edge/rim over drum 2
7. Sticks will have a slight downward angle towards the drum head

Arms

- Shoulders are relaxed
- Upper arm hangs from side of body
- There is a bend in the elbow allowing for a straight line to your wrist

Do NOT bring wrist in towards mid line of your body and push your elbow out

- Slight downward angle from elbow to wrist

Things to remember...

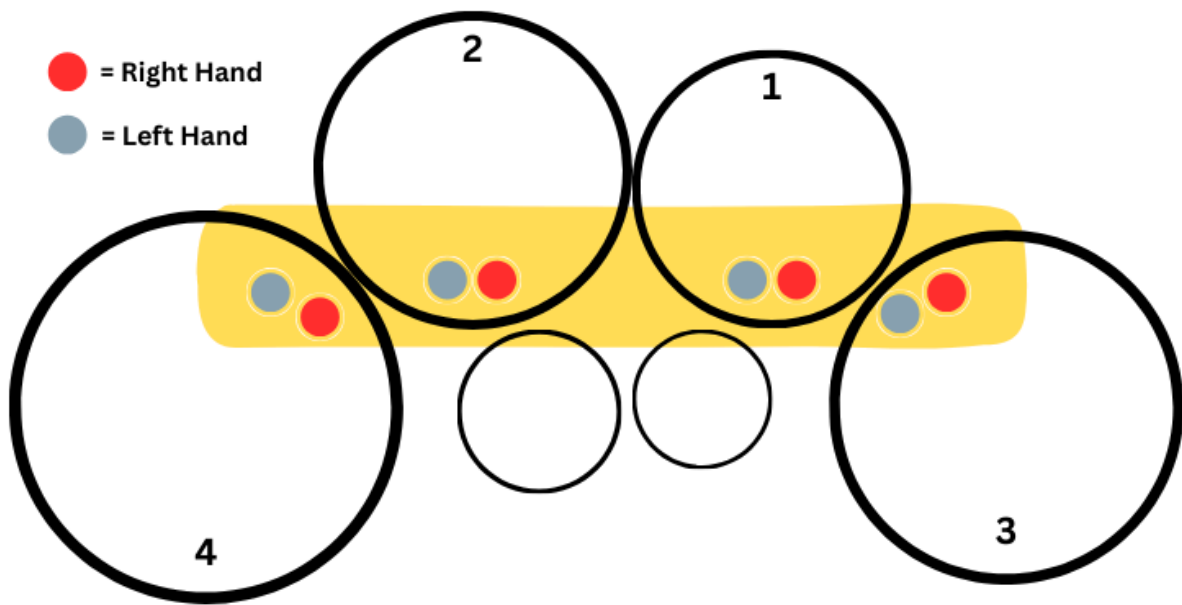
- Symmetry is key
- Keep all fingers on the stick at all times
- Wrist should only move in a vertical motion (on the Y axis)

This is what your playing set-up should look like



If only one hand is playing for an extended amount of time, the other will rest in this position over that drum (RH drum 1, LH drum 2).

Zones/Bead Placement/Moving/Axis:



Zones

- “Playing Zones” = the areas where we want the head of the stick to strike.
- The placement of the head should be about 1”- 2” from the rim on any drum
 - We never want to play directly in the center of any of the drums except for the snare drums
- In the diagram above, notice the placement of each head and notice the yellow rectangle...this is the area we want to stay in while playing. This will lead to more efficient movements while not sacrificing sound and technique.

Moving Around the Drums

- When moving around the drums, think of every pathway for your hands/arms as a straight line
- Think about a “windshield wiper” motion when moving around drums.
- When moving to drums 3 and 4, the arms will travel (away from the midline of your body) on the X (horizontal) axis. *Do not move your arms forward or backward or your torso to reach a drum.*

Never sacrifice sound while moving around

Axis

- There are two axis: Y & X
 - Y = Vertical
 - X = Horizontal
- The Y (vertical) axis will always take priority



Playing zone for drum 3



Playing zone for drum 4

Crossovers:

1. **Stick Crossover** - when playing on adjacent drums (i.e. drums 1&2)
 - The sticks should cross slightly above where the fulcrum is
 - Vertical and horizontal distance between sticks is minimal...the larger this becomes, the more distance you have to travel. This can lead to improper technique.
2. **Wrist Crossover** - when skipping drums (i.e. drums 1&4 or 2&3)
 - The crossover should not affect wrist motion
3. **Forearm Crossover** - when skipping multiple drums (i.e. drums 3&4)
 - The crossover should not affect wrist motion
 - It's okay if the forearms are touching lightly

Things to remember...

- Bottom hand shouldn't suffer from crossover
- No excess motion
- If you keep hitting a rim - think about moving forearm further in the direction you're going towards

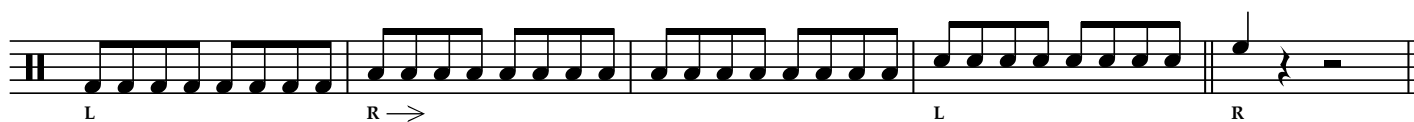
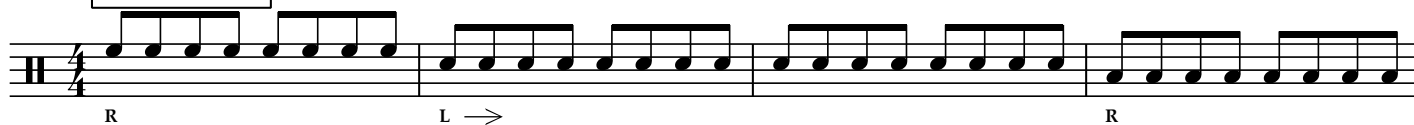
Example of a wrist crossover



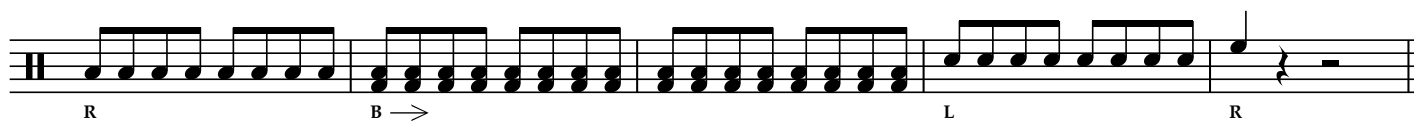
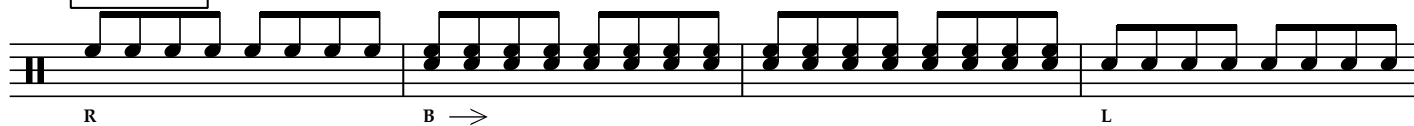
Palmetto Indoor Theatre 2026 Quad Arounds

Maloney

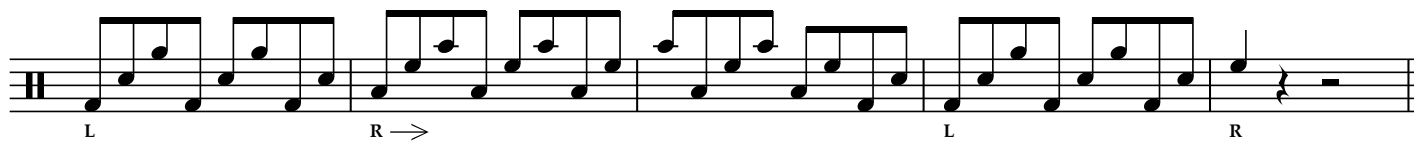
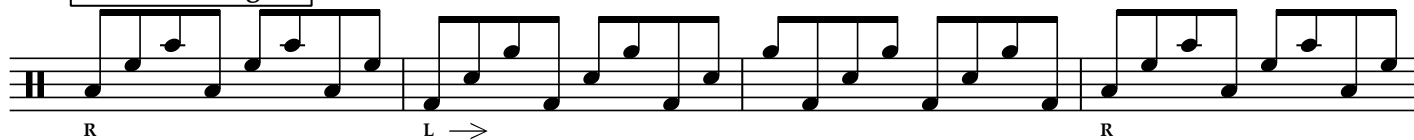
"8-16-8 Stock"



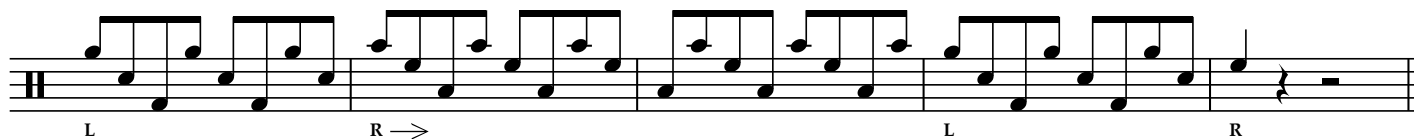
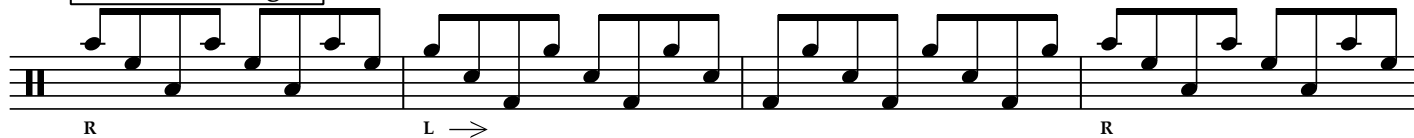
"Doubles"



"Inward Triangles"



"Outward Triangles"



"Outward Doubles"

"Doc's Version"

"K-State Variation 2"

"Gallup - Stock"

Three staves of musical notation for the piece "Gallup - Stock". Each staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of eighth and sixteenth notes, often beamed in groups. Below each staff are rhythmic markings: 'R' for right and 'L' for left. The first staff has four measures with markings: R R R R, L L L L, R R R R, and L L L L. The second staff has four measures with markings: R R, L L, R L R L, and R L R L. The third staff has three measures with markings: R L, sim..., and a final measure with a whole note and a fermata.

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

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

R L sim...

"Gallup - Variation"

Two staves of musical notation for the piece "Gallup - Variation". Each staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of eighth and sixteenth notes, often beamed in groups. Below each staff are rhythmic markings: 'R' for right and 'L' for left. The first staff has four measures with markings: 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 R L R R L R L L R L L, and R R L R R L R L L R L L. The second staff has four measures with markings: R R L R R L R L L R L L, R L R L L R L L, R L R L L R L L, and R L sim....

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 R L R R L R L L R L L

R R L R R L R L L R L L R L R L R L R L R L R L sim...

Ending 1

One staff of musical notation for Ending 1. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of eighth and sixteenth notes, often beamed in groups. Below the staff are rhythmic markings: 'R' for right and 'L' for left. The staff has four measures with markings: R R L L, sim..., and a final measure with a whole note and a fermata.

R R L L sim... R

Ending 2

One staff of musical notation for Ending 2. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of eighth and sixteenth notes, often beamed in groups. Below the staff are rhythmic markings: 'R' for right and 'L' for left. The staff has four measures with markings: R R L L R R, L L, and a final measure with a whole note and a fermata.

R R L L R R L L

Ending 3

One staff of musical notation for Ending 3. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of eighth and sixteenth notes, often beamed in groups. Below the staff are rhythmic markings: 'R' for right and 'L' for left. The staff has four measures with markings: R R L L L L, R R, and a final measure with a whole note and a fermata.

R R L L L L R R R

"Double/Triple Beat Stock"

Hand drum exercise titled "Double/Triple Beat Stock". The exercise consists of four staves of music, each with a key signature of one sharp (F#) and a common time signature (C). The notation uses eighth and sixteenth notes, with some measures containing rests. The exercise is divided into four measures, each with a specific drumming pattern indicated by the notes and rests. The first measure is labeled 'R L' (Right, Left), the second 'L R' (Left, Right), the third 'R L' (Right, Left), and the fourth 'L R' (Left, Right). The exercise concludes with a final measure labeled 'R' (Right).

"Double/Triple Beat Variation"

Hand drum exercise titled "Double/Triple Beat Variation". The exercise consists of six staves of music, each with a key signature of one sharp (F#) and a common time signature (C). The notation uses eighth and sixteenth notes, with some measures containing rests. The exercise is divided into six measures, each with a specific drumming pattern indicated by the notes and rests. The first measure is labeled 'R' (Right), the second 'L' (Left), the third 'R' (Right), the fourth 'L' (Left), the fifth 'R' (Right), and the sixth 'L' (Left). The exercise concludes with a final measure labeled 'R' (Right).

Tenor Drums

yuH

Savion Poole

A ♩. = 140

12 8

fp

4

8

12

R B L B

B

R L R L r r l ...

22

r r l l r r l l r ... l l r r l l r r ...

26

r r ... r r l l r r l l ... l l r r l l r r r r L ...

30

l l r r l l l l l R ... r r l l R r ...

34

B ... L l ... B ...

38

4 4

2

42

$\text{♩} = \text{♩}$

R L R L

47

R L

Snare Drum

Tenor Drums

Bass Drums

This musical score is for a drum set in 4/4 time. It consists of three staves. The Snare Drum staff has a key signature of one sharp (F#) and a 4/4 time signature. It features a continuous eighth-note pattern with accents, divided into four measures. The Tenor Drums staff also has a key signature of one sharp and a 4/4 time signature, with a similar eighth-note pattern and accents. The Bass Drums staff has a key signature of one sharp and a 4/4 time signature, with a pattern of eighth notes and accents. The notation includes various drum symbols (snare, tenor, bass) and dynamic markings like accents (>).

R L R

R L R

5

S.D.

T.D.

B.D.

This section continues the drum set musical score from the previous page. It consists of three staves. The Snare Drum (S.D.) staff has a key signature of one sharp and a 4/4 time signature, with a continuous eighth-note pattern and accents. The Tenor Drums (T.D.) staff also has a key signature of one sharp and a 4/4 time signature, with a similar eighth-note pattern and accents. The Bass Drums (B.D.) staff has a key signature of one sharp and a 4/4 time signature, with a pattern of eighth notes and accents. The notation includes various drum symbols (snare, tenor, bass) and dynamic markings like accents (>).

L R L

R L

Stick Control

arr. PIT Battery Staff

Snare Drum 

Tenor Drums 

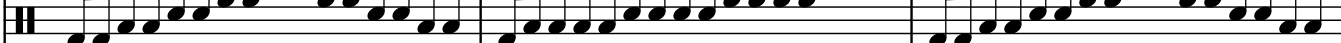
Bass Drums 

3 

S.D. 

T.D. 

T.D. 

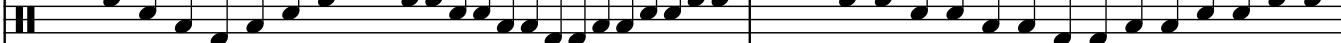
B.D. 

6 

S.D. 

T.D. 

T.D. 

B.D. 

8

S.D.

R R L L...

T.D.

R R L L...

B.D.

R L $p < f$ L R

10

S.D.

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

T.D.

R R R L R R R L R L L L R L L L R R R R L L L L... R R L L...

B.D.

12

S.D.

R R R L R L L L R R R R L L R R L L L R L R R R L L L L R 1 1 R

T.D.

R R R L R L L L R R R R L L R R L L L R L R R R L L L L R 1 1 R

B.D.

R R R 1 1 R

Paradiddles

Quads

Avila/Witmer



5



8



10



12



15



18



21



Tenor Drums

TDS

Austin Sanders

$\text{♩} = 160$

12/8

4

A

8

12

B

16

19

21/8 R L L R R L

22

21/8 L R R L L R

6/8 R L R L

12/8

25

C

12/8 R

R R L R L

29

R

[illegible]

23

SAVION POOLE

SNARE

QUADS

BASS

2 3 4

S

Q

B

5 6 7 8

S

Q

B

9 10

S

Q

B

11 12 13