

2024 UAB DRUMLINE AUDITIONS

VIDEO SUBMISSIONS DUE 11:59 PM, SATURDAY MAY 4
(submission link on UAB Bands website [HERE](#))

All potential members must submit \$25 audition fee via UAB Music eStore [HERE](#)

IN-PERSON placement #1 - SATURDAY, JUNE 1 (10:00 am - 5:00 pm*)

Bring sticks/mallets and music (*lunch not provided on these days)

You should prepare all material in this packet to the best of your abilities, memorized if at all possible. If you are not able to memorize something, you should *at least* be able to read through it and play it semi-accurately. We will be looking for members that have taken the initiative to be prepared ahead of time and that are flexible with constructive criticism as a means towards improving the UAB Percussion Section as a whole. We are very much interested in those individuals that can adjust their technique to match ours quickly, and are willing to play any instrument in the percussion section.

Spring "Drumday Monday" evening help sessions - April 15, 29.
6:00-8:00 in the UAB Band room.

Contact me directly with any questions - Dr. Gene Fambrough (gfambro@uab.edu)
GOOD LUCK!!!

88-16

Start at 12" (call 9, 6, 3)

arr. Fambrough

The musical score is arranged in five systems. The first system includes Snare, Tenors, Basses, Cymbals, and Keyboards. The second system includes Snare, Tenors, Basses, Cymbals, and Keyboards. The third system includes Snare, Tenors, Basses, Cymbals, and Keyboards. The fourth system includes Snare, Tenors, Basses, Cymbals, and Keyboards. The fifth system includes Snare, Tenors, Basses, Cymbals, and Keyboards. The score is in 4/4 time and consists of 16 measures. The Snare, Tenors, and Basses parts feature a rhythmic pattern of eighth notes. The Cymbals part features a pattern of eighth notes and rests. The Keyboards part features a pattern of chords. The Snare part includes markings for 'R' and 'L' in measures 1, 2, and 3. The Tenors and Basses parts include markings for 'R' and 'L' in measures 1, 2, and 3. The Cymbals part includes markings for 'R' and 'L' in measures 1, 2, and 3. The Keyboards part includes markings for 'R' and 'L' in measures 1, 2, and 3. The score is marked with a '5' above the first measure of the second system, indicating a five-measure phrase.

*Basses fill with 16th notes, 16th triplets, or 32nd notes.

88-16 (accent variations)

Base pattern

arr. Fambrough

Snare

The base pattern consists of two staves of music. The top staff is labeled 'Snare' and has a 4/4 time signature. It contains four measures of music, each starting with an accent (>) over the first note. The notes are quarter notes, and the pattern is: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The bottom staff also has four measures, each starting with an accent (>) over the first note. The notes are quarter notes, and the pattern is: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The first two measures of the top staff are labeled 'R' and the last two are labeled 'L'. The first two measures of the bottom staff are labeled 'L' and the last two are labeled 'R'.

Variations

The variations section consists of two staves of music. The top staff has four measures, each starting with an accent (>) over the first note. The notes are quarter notes, and the pattern is: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The bottom staff has four measures, each starting with an accent (>) over the first note. The notes are quarter notes, and the pattern is: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

Inversions

The inversions section consists of two staves of music. The top staff has four measures, each starting with an accent (>) over the first note. The notes are quarter notes, and the pattern is: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The bottom staff has four measures, each starting with an accent (>) over the first note. The notes are quarter notes, and the pattern is: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

Accent-Tap

arr. Fambrough

Musical score for Snare, Tenors, Basses, Cymbals, and Keyboards. The score is in 4/4 time and consists of six measures. Snare, Tenors, and Basses parts feature rhythmic patterns with accents and triplets. Snare and Tenors have 'R' and 'L' markings. Basses have 'R' and 'L' markings. Cymbals have a simple rhythmic pattern. Keyboards play a steady accompaniment with a *mf* dynamic.

TAG (INSERT)

Musical score for Snare, Tenors, Basses, Cymbals, and Keyboards, including a TAG (INSERT) section. The score is in 4/4 time and consists of six measures. Snare, Tenors, and Basses parts feature rhythmic patterns with accents and triplets. Snare and Tenors have 'L' and 'R' markings. Basses have 'L' and 'R' markings. Cymbals have a simple rhythmic pattern. Keyboards play a steady accompaniment with a *mf* dynamic. The TAG (INSERT) section is marked with a double bar line and a repeat sign. Snare, Tenors, and Basses parts feature rhythmic patterns with accents and triplets. Snare and Tenors have 'L' and 'R' markings. Basses have 'L' and 'R' markings. Cymbals have a simple rhythmic pattern. Keyboards play a steady accompaniment with a *mf* dynamic. The TAG (INSERT) section is marked with a double bar line and a repeat sign. Snare, Tenors, and Basses parts feature rhythmic patterns with accents and triplets. Snare and Tenors have 'L' and 'R' markings. Basses have 'L' and 'R' markings. Cymbals have a simple rhythmic pattern. Keyboards play a steady accompaniment with a *mf* dynamic.

16th Accent Modulation

arr. Fambrough

[S/T/B - LH 2x through]

Snare
Tenors
Bases
Cymbals
Keyboards

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

S
T
B
C

6 1 2 3 2 3 4 1 2 3 2 3 4 1 2 3 2 3 4

16th Accent

10 *(♩ = ♩)*

Soprano: *r r r l R r r r l R l R b*

Tenor: *r R R L L*

Bass: *R r r r r r r R r r R r r r r R*

Cymbal: *l l l L l l R*

13 *accel.*

Soprano: *R L R L etc*

Tenor: *R L R L etc*

Cymbal: *R L R L etc*

Triplet Timing

arr. Fambrough

A **B**

Snare

Tenors

Basses

Cymbals

Keyboards

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

C

Snare

Tenors

Basses

Cymbals

Keys

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

Snare

Tenors

Basses

Cymbals

Keys

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 5

Irish Spring

arr. Fambrough

Snare

Tenors

Basses

Keyboards

1 2 3 4 3 2 1 2 3 4 3 2 etc.

5

5

8

8

*Snare/tenor accents in () = opposite hand 12" double stops

Brain Troubles

arr. Fambrough

Invert sticking on repeat;
Tenors mirror drums

Snare

Tenors

Basses

Cymbals

Keyboards

*alternate 3/2 sticking except where indicated

7

Keys

Brain Troubles

12

12

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

12

12

Keys

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

18

18

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

18

18

Keys

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

Motion Diddles

arr. Fambrough

The musical score is arranged in a multi-staff format. The top section includes Snares, Tenors, and Bases, all in 12/8 time. The Cymbals part features a pattern of eighth notes and rests. The Keyboards part is in treble clef. The middle section includes S, T, and B parts, with S and T in 12/8 time and B in 6/8 time. The Keys part is in treble clef. The bottom section includes S, T, B, and Keys parts, with S and T in 6/8 time and B and Keys in 12/8 time. The score includes various musical notations such as beams, accents, and dynamic markings like *fp*.

Paradiddle Swing

arr. Fambrough

The musical score is arranged for a drumline and keyboard accompaniment. It consists of the following parts:

- Snares:** Features a complex rhythmic pattern with various accents, including triplets and sixteenth-note runs. The notation includes rhythmic shorthand like 'R r R r R r R r' and 'R r r R r r R r r R r'.
- Tenors:** Mirrors the snare pattern with a different timbre, using similar rhythmic shorthand.
- Basses:** Provides a steady, rhythmic accompaniment, often using triplet patterns.
- Cymbals:** Includes a cymbal roll in the first measure, followed by a pattern of cymbal hits and rests, with some notes marked with 'c' and 'o'.
- Keyboards:** Provides harmonic support with chords in the right hand and a bass line in the left hand, often using triplet patterns.

The score is divided into two systems. The first system covers measures 1 through 6, and the second system covers measures 7 through 12. The key signature is one flat (B-flat), and the time signature is 4/4. The piece concludes with a final cadence in measure 12.

16th Transition

arr. Fambrough

This musical score is for a 16th transition piece, arranged by Fambrough. It is written in 4/4 time and consists of eight staves. The first four staves are for the drumline: Snare, Tenors, Basses, and Cymbals. The fifth staff is for Keyboards, which includes both a treble and bass clef. The sixth through eighth staves are for three different parts labeled S, T, and B. The Cymbals staff (C) has a measure number '5' above the first measure. The Snare (S), Tenors (T), and Basses (B) staves also have a measure number '5' above the first measure. The Snare, Tenors, and Basses parts feature a complex rhythmic pattern of sixteenth notes, often with accents. The Cymbals part features a pattern of eighth notes and quarter notes. The Keyboards part features a steady eighth-note accompaniment. The S, T, and B parts feature a steady eighth-note accompaniment, with the B part ending with a final note marked with an accent (^).

16th Transition

This musical score is for a piece titled "16th Transition". It is arranged for four parts: Soprano (S), Tenor (T), Bass (B), and Keys. The score is divided into two systems, each containing four measures.

System 1 (Measures 8-11):

- Soprano (S):** Features a continuous eighth-note melodic line with accents (>) on the final notes of measures 9, 10, and 11.
- Tenor (T):** Features a continuous eighth-note melodic line with accents (>) on the final notes of measures 9, 10, and 11.
- Bass (B):** Features a continuous eighth-note melodic line with accents (>) on the final notes of measures 9, 10, and 11.
- Keys:** The right hand plays a sequence of chords (dyads) with eighth-note rhythms, while the left hand plays a steady eighth-note bass line.
- Drum (C):** Provides a simple accompaniment with eighth-note patterns.

System 2 (Measures 12-15):

- Soprano (S):** Continues the eighth-note melodic line with accents (>) on the final notes of measures 13, 14, and 15.
- Tenor (T):** Continues the eighth-note melodic line with accents (>) on the final notes of measures 13, 14, and 15.
- Bass (B):** Continues the eighth-note melodic line with accents (>) on the final notes of measures 13, 14, and 15.
- Keys:** The right hand continues the chordal sequence, and the left hand continues the eighth-note bass line.
- Drum (C):** Continues the eighth-note accompaniment.

The Threes

arr. Fambrough

This musical score is for a drumline piece titled "The Threes" by Fambrough. It is arranged for a drumline consisting of Snares, Tenors, Basses, Cymbals, and Keyboards. The score is divided into three systems, each containing staves for S (Snare), T (Tenor), B (Bass), C (Cymbal), and Keys (Keyboard).

System 1 (Measures 1-4): Features a complex rhythmic pattern with sixteenth notes and triplets. Snare, Tenor, and Bass parts are highly active, while Cymbals play a simple pattern of eighth notes. The keyboard part provides harmonic accompaniment.

System 2 (Measures 5-8): Continues the rhythmic complexity with more triplets and sixteenth-note runs. The drum parts show a variety of rhythmic textures, including eighth-note patterns and rests.

System 3 (Measures 9-12): The final system concludes the piece with a variety of rhythmic patterns, including eighth-note runs and rests. The keyboard part features a melodic line with some chromaticism.

Flambrough (redux)

arr. Fambrough

Snare/Tenor

Musical notation for Snare/Tenor and Bases staves, measures 1-4. The Snare/Tenor staff features a complex rhythmic pattern with accents and dynamic markings. The Bases staff provides a steady accompaniment.

Keyboards

Musical notation for Keyboards staff, measures 1-4. The keyboard part consists of a melodic line with various intervals and accidentals.

Musical notation for Snare/Tenor and Bases staves, measures 5-8. This section includes drum notation with rhythmic patterns and keyboard accompaniment.

Musical notation for Keyboards staff, measures 5-8. The keyboard part continues with a melodic line.

Musical notation for Snare/Tenor and Bases staves, measures 9-12. This section includes drum notation with rhythmic patterns and keyboard accompaniment.

Musical notation for Keyboards staff, measures 9-12. The keyboard part continues with a melodic line.

Musical notation for Snare/Tenor and Bases staves, measures 13-16. This section includes drum notation with rhythmic patterns and keyboard accompaniment.

Musical notation for Keyboards staff, measures 13-16. The keyboard part continues with a melodic line.

Flambrough's Kids (redux)

arr. Fambrough

The score is written in 4/4 time and consists of two systems of four measures each. The first system includes parts for Snare, Tenor, Bass, Cymbal, and Keyboard. The second system includes parts for Snare, Tenor, Bass, and Keyboard. The Snare and Tenor parts feature rhythmic patterns with accents and are accompanied by specific letter-based notation. The Keyboard parts include fingerings and are supported by a bass line. The Cymbal part has a simple rhythmic pattern.

System 1:

- Snare:** R L R L R | R r L l R r L l R r L l R r L l | R L R L R | R r l r L l r l R r l r L l r l
- Tenors:** R L R L R | R r L l R r L l R r L l R r L l | R L R L R | R r l r L l r l R r l r L l r l
- Basses:** R R L L R R L L R R | R L L R R L L R R R
- Keyboards:** 4 3 1 2 | 3 4 2 1

System 2:

- S:** R l r r L r l l R l r r L r l l | RR l r r LL r l l RR l r r LL r l l
- T:** R l r r L r l l R l r r | RR l r r LL r l l RR l r r LL r l l
- B:** R l l l l R l l l l R l r | R l r l l l R l r l l l R l r l
- Keys:** 4 1 3 2 | 4 1 3 2

Flambrough's Kids

9

S
T
B

C

Keys

R R R R R R R R

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

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

p f

13

S
T
B

C

Keys

R L R L r 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 r l R

R L R L r 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

1 2 3 2 3 4 SIM... 2

6